

Revolutions

The newsletter of the Association of Woodturners of Great Britain

Issue 152

March
2025

Dont forget to renew your membership!

**see
page 16**



www.awgb.co.uk

A Company Limited by Guarantee - Company Number 8135399
Registered Charity Number 1150255

The AWGB is a Company Limited by Guarantee and a Registered Charity. It is administered by a group of elected Trustees who are also Directors of the Company. The Trustees meet at least twice each year and at the AGM. When they meet together they are known collectively as the "The Executive". Additionally, there are a number of people who assist the Trustees in their duties. These people are not elected and are known as "Volunteers".

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DATA PROTECTION

Your personal details are held on computer for the use of the AWGB. We only use this information to run the organisation. If you would like to know what information we hold and how we use it, please contact the Secretary.

Chairman's report

Mike Wilson

Thank you to the Trustees for electing me as Chairman and Steven Gordon as Vice Chairman at an extra-ordinary executive meeting. We now have a full complement of Officers to take the AWGB forward and to be able to support our members in training to develop their skills and our branches throughout the country.

The year has started well with good news, we have a new Affiliated Branch Three Counties Woodturners, welcome to all your members.

The Worshipful Company of Turners has a Craft Committee which brings all the various turning bodies, the AWGB, the Register of Professional Turners, The Society of Ornamental Turners and Pole Lathe Turners together to develop the craft of woodturning. I have attended meetings and in the coming months you should see developments of us all trying to take woodturning forward.

Since Covid the world has changed in that far more meetings are via Zoom, Teams, Webex etc and for the AWGB the Trustees of the Executive meet every quarter by Zoom and only physically once a year at the AGM. This year at our AGM the Trustees will meet and the AGM will be zoomed to all members who wish to attend but you must let our Secretary know so he can send you the link. As normal at an AGM you will still have the opportunity to ask questions, there are cost savings as well as hopefully more members attending remotely, by logging in rather than having to attend personally as in previous years.

Our Webmaster Colin and Social Media expert Kate have been busy getting as much as they can on to the AWGB Facebook, Instagram, and

Web pages, this is publicity for us but could also be for your branch or club so if you have something you want to tell the world about send them details (email addresses on page 2).

Some of you will be going to the Midlands Woodworking Show in Newark say hello to Terry and to those who are manning our stand if any of your friends are not members get them to come along and participate in our free digital membership draw. This is something we are trailing to try to increase our membership.

More members are becoming approved tutors and we welcome Mick Hanbury RPT who will be one of our Tutor assessors, thanks Mick for your support. If you want to become a tutor the AWGB website has all the details and a training package to help, and its free.

Hopefully you will Zoom into the AGM.



Volunteers required!

Regional Representative for the South West Region

Safeguarding Officer

Anyone interested in the positions or just helping out should contact the Secretary for further details.

Contact Bryan Milham (Secretary)
at secretary@awgb.co.uk
or telephone 07876 321 293

Revolutions

Copy deadline for the next edition
of **Revolutions**
1st May 2025

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Further information, including discounts, on the Corporate Members is available on the AWGB website.

Note from the editor

Welcome to the new style Revolutions!

In an effort to save money we have reduced the size of Revolutions to A5, which will cost less to print and process, and more importantly save on postage costs.

We will still pay for "How to" and "Hints and Tips" style articles, you the membership supply, but at the reduced pro-rata rate of £25.00 per printed page.

Have you thought about writing up one of your projects showing how you make something, or some special technique you've developed?

Have you created a new jig you'd like to share with your fellow Woodturners?

Send your contributions to me via email: editor@awg.co.uk or my address in on page 2.

I look forward to hearing from you.

sheila

ANNUAL GENERAL MEETING
of the
**ASSOCIATION OF WOODTURNERS OF
GREAT BRITAIN**

(A Company limited by Guarantee - Company No. 8135399)

Will be held
on Sunday 13th April 2025
commencing at 1.00 pm

at
Yarnfield Park, Yarnfield, Stone ST15 0NL
and via Zoom (internet)

Agenda

Apologies for absence
Matters arising from 2024 AGM minutes
Acceptance of the Minutes of the 2024 AGM
Chairman's report
Treasurer's report for the year ending
31st December 2024
Announcement of the ballot for Trustees.
Vote on appointment of Accountants/Auditors
Resolutions
Any other business



**Reminder about
AGM Attendance**

Personal Attendance at the Branch Meeting and AGM is invited but due to reduced numbers attending in recent years we are going to trial a hybrid meeting, In-Person and over Zoom.

Clubs are entitled to nominate 2 members to attend, via either method. These persons are to be identified to the Secretary, including an e-mail address, so they can be forwarded an invitation for the Zoom Meeting or ensure they are expected at Yarnfield on the day.

We hope to see you there or on Zoom



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Development and Training

Young Turners Training Programme

Date	Topic/Technique	Tutor	Venue
April 15th 2025	Varied (6 places)	Peter Bradwick	Croesyceilog Community Ed South Wales
May 31st 2025	Varied (6 places)	Les Thorne	Garthowen Garden Centre Four Marks, Hants
August 30th 2025	Varied (6 places)	Gary Rance	Countryways-Road Farm, Gr Missenden
October 25th 2025	Varied (6 places)	Les Thorne	Garthowen Garden Centre Four Marks, Hants

Applications are invited for places by 12-21 year old Young Turners on 'Young Turners Training days'

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Venue	Unit 43, Hartlepool Enterprise Centre, TS24 8EY
Tutor	Dennis Wake
Dates	12th, 13th April 10th, 11th May 21st, 22nd June 12th, 13th July

Please contact the course venue for more information and details on how to apply contact Dennis:
on 07707 700338
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Vacuum Chucking Systems and the Lathe

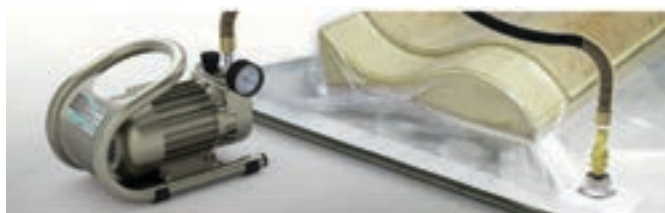
Anthony Trigg

Introduction.

First a disclaimer, whilst I consider what I do to be safe, if you are not comfortable with any of this then, please do not attempt it. As well as the possibility of the workpiece leaving the lathe, turning aluminium, playing with pumps, compressors and the like (if you chose that road) has its dangers. What follows is a sum up of my research, the route that I chose as well as some conclusions.

A vacuum pump can be useful in the workshop for pressing and clamping, veneering or resin use. Vacuum chucking on the lathe has traditionally been used when reversing a workpiece and turning the base, without the need for the tailstock you get full access to the work. In addition, the ability to hold workpieces without the need for tenons, recesses, jam chucks and the like opens all sorts of possibilities. I've been after one for a while, not only for lathe use (as I always have several projects on my never-ending round to it list) and found a second-hand Airpress vacuum press locally a few months ago.

Having just received an order for a quantity of flat-bottomed bowls, which in the past I've used glue blocks when hollowing, as there has not been the material thickness for a recess or tenon, and jam chucks with hot melt glue when reversing to turn the base and remove the glue block. This can be frustrating and whilst I am not a production turner, adding these processes is time consuming. I felt a vacuum chuck would simplify as well as improve the process, so I was spurred on to get the system up and running.



Airpress Vacuum Pump and Veneer Press.

How it Works.

Atmospheric pressure is ever present and one atmosphere measures around 14.7 PSI (lbs per square inch) or 29.9" Hg (inches of Mercury).

A vacuum press works by removing air from a sealed bag allowing the atmospheric pressure to press against the materials inside. For lathe use if we pull a vacuum on a workpiece then atmospheric pressure will push against that work and hold it against the chuck.

A vacuum gauge will read zero at atmospheric pressure and a perfect (unachievable for our purposes) vacuum would read -29.7"Hg, it's merely a pressure gauge, but its reading a negative pressure hence the minus sign on the gauge.

At 20" Hg vacuum on the gauge that equates to approx. 10 PSI of pressure. Whilst this doesn't sound much a 150mm diameter chuck would have around 270 lbs of force against it!

A 'stronger' vacuum and/or a larger chuck surface area, the greater the holding power.

The effective area of the chuck has a big effect, if the diameter of a circle is doubled, then the area of that circle is four times larger, so this is a simple way of increasing the holding power.

As a guide vacuum bag veneering seems to be done around 18" to 21" Hg, figures I've seen for turning/cleaning the base of reversed vessel seem to be 15" to 17" (particularly if it's a thin wall)

System Components.

The main components of the system are something to pull the vacuum, a means of connecting this vacuum (and control of it) to the lathe and onto the rotating workpiece, via a chuck.

Pumps.

Firstly, we need something to pull a vacuum. Options are:

- a) some form of vacuum pump, there are many available in different sizes and types. HVAC pumps, as well as those sold for the laminating market seem most suitable.

- b) Applying a compressed air flow to a venturi type device, as used in the Holdfast system.
- c) or even a vacuum cleaner (I've serious doubts about the suitability of this, apart from anything else there is a high risk of burning out the motor, so this was swiftly eliminated)

A quick internet search will highlight the pros and cons, of different pumps and depending on your budget, skills and inclination there are options to build/adapt your own system or purchase.

Control Manifold and Connections.

It is possible to merely switch the pump on and off and use the pump's inbuilt regulator and gauge to control the vacuum strength, but this could prove tricky and inconvenient. A valve and a gauge near to the lathe is much preferred. We also need to plumb the components together.

Attaching to the Lathe, Adaptors.

Some form of adaptor is required to get the vacuum applied to the workpiece via a chuck. This decision could depend on your lathe as well as other factors. It might sound obvious but bear in mind the workpiece is rotating, and the pump and piping needs to be stationary. My searching came up with three main options.

- A A rotary adaptor that screws onto the spindle thread, allows fitting of the vacuum pipe to be fitted, right hand side of the headstock, the chuck then attaches to this. Airpress Ltd photo below.
- B Hollow threaded rod through the headstock spindle, with a bearing on the outboard end for the hose to attach to, EZ and Holdfast seem to be the main suppliers, there are also DIY versions out there. Needs to threaded



Airpress Rotary Adaptor (option A) & their Vacuum Chucks.

through the headstock and fitted prior to each use (see photo page 12).

- C The lathe needs to have a spindle which is a solid tube, i.e. no cross holes through it, and also have access to the outboard end. An adaptor to put the vacuum straight through the spindle. See Robust photo below.



Chucks.

There are various commercially available chucks (generally cup shaped types) as well as a multitude of homemade ones, commercial ones seem to be made from aluminium, fibreglass, or 3D printed. They need to be as airtight as possible as well as a suitable size and shape for the project. Apart from the obvious cost saving, producing your own means that they can be sized/shaped for your needs.

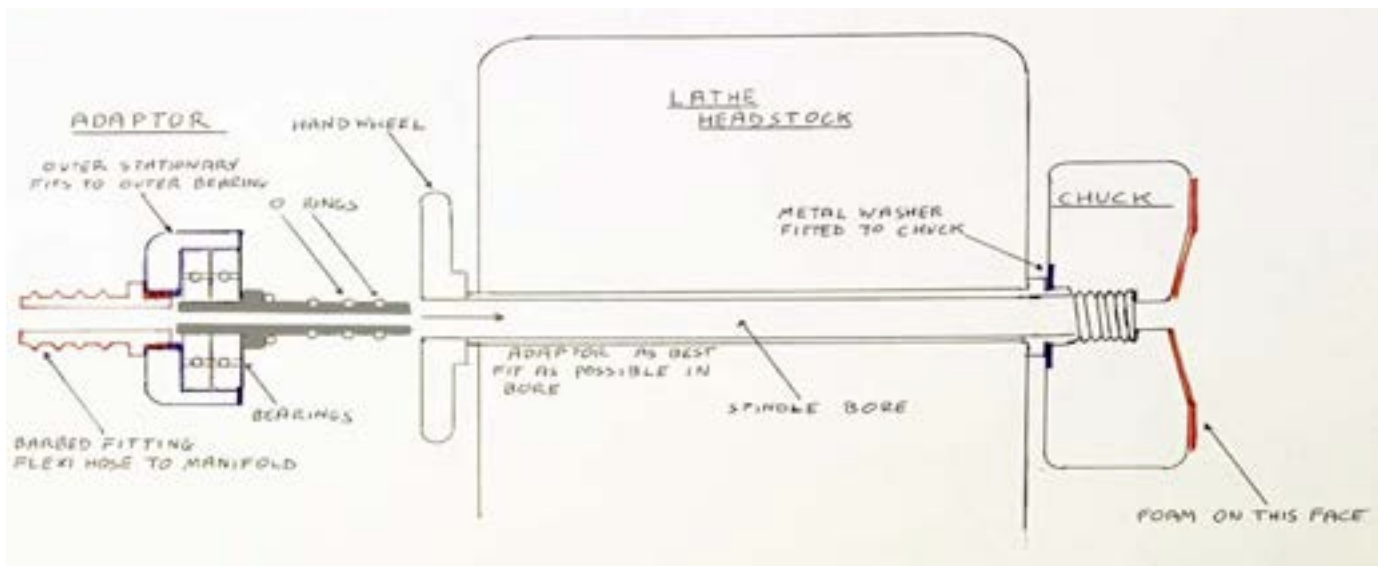
My Route, Rotary Adaptor.

Having already acquired the pump, next to deal with was the adaptor, which was loosely based on the Robust one. This seems to be the easiest to attach and detach and required no lathe modifications.

Basically, it needs to attach to the handwheel (outboard) end of the headstock, seal against the inside of the spindle and allow the spindle to turn whilst keeping the attached vacuum hose still.

I chose to use aluminium for the central part of the adaptor (shaded grey in the diagram)

Should you not be comfortable turning aluminium there is no reason why one could not make this out of a hard plastic or even a dense wood, I merely used what I had available to me. You need to be reasonably accurate fitting the bearings and getting a seal on the spindle, but



it's all perfectly achievable, just sneak up on the final measurements. Failing that there are several members with a metal lathe that I am sure would oblige.

Another alternative would be to fix to the handwheel rather than relying on a friction fit but I preferred to have something easily removable, that required no tools to fit.



So, I turned an aluminium shaft with three little covers to fit three O rings to seal against the inside the lathe spindle, (the bore approx. 16mm on my lathe) much trial and error required to get the sizing right, it

needs to be as snug a fit as you can achieve but easy to insert and remove, a little Vaseline on the O rings helps. The covers were cut with a ground to shape piece of HSS tool steel. Aluminium is perfectly turnable (is that even a word - It is now!) on a wood lathe, I used a mixture of HSS cutters, sharpened as they would be for use in a metal lathe, as well as a standard skew and spindle gouge. Another O ring also sits tight up against the handwheel (the more the merrier) and a hole needs to be bored through the middle, drilled out in the usual way with a Jacobs chuck in the tailstock. Sealed bearings are required, and I

used a couple that I had in stock. Sneak up on the shaft size, abrasive can be used for fine tuning and I used the tailstock to push the bearings onto the aluminium shaft.

For the stationary part, once again using what I had available, an old Nylon material roller (another thing that I knew there was a reason for keeping) was hollowed out to be a press fit on the outside of the bearings. The inner part of the nylon was drilled out and the hose barb (outlined in red diagram above) was screwed in.

Control Manifold and Connections.

I wanted to retain the option of using the pump on the vacuum press bag (or even some other uses in the future) so went for a quick release connector to connect to the vacuum pump.

All fittings were put together using PTFE tape, and the whole thing was fitted to a board that I chose to mount on the lathe using one of the belt cover screws, it could just as easily clamp somewhere suitable or screw to the wall next to the lathe.

I ended up with a mixture of 1/4" and 1/2" BSP fittings to tie it together. A quarter turn valve is used to dump vacuum (or let air in depending on which way you look at it) this connects to the bronze exhaust silencer being used as a filter (when I open the valve air goes IN and I wanted to do my best to keep dust out of the pump, it will destroy it. (intention is to connect a filter to the pump inlet at some point).



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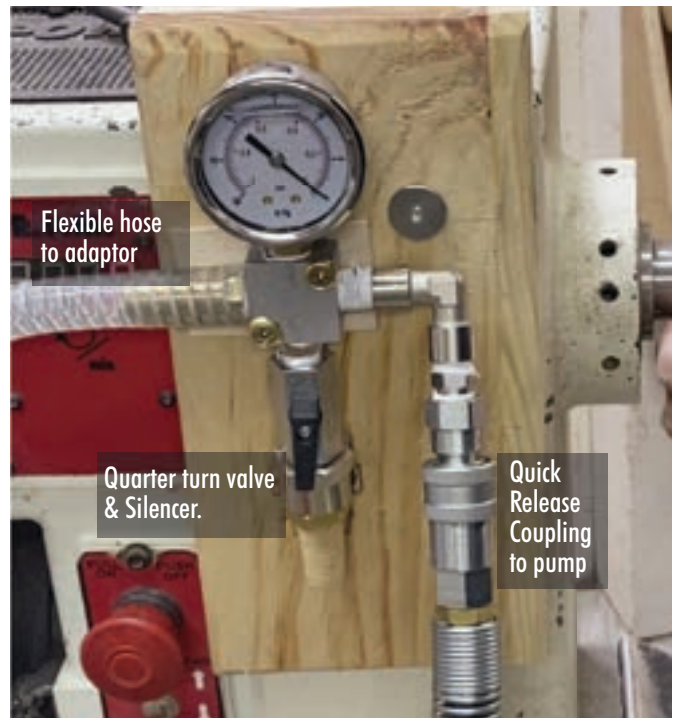
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Flexible pipe goes on the hose barbs to join the manifold to the adaptor. A cup of boiled water will soften the pipe end to allow it to be pushed onto the brass barbed fittings.

Chucks.

For connection to the workpiece, these need to be as non-porous as possible, avoid MDF and if using timber, seal it as much as possible, using paint, white glue or sealer. If combining materials then hot melt glue, silicone and the like will come in very useful. The most popular homemade option online seems to be a plastic plumbing fitting or pipe sandwiched between two pieces of wood. One piece threaded for the lathe spindle or attached to a faceplate, the other with a flexible seal to sit against the workpiece, my research threw up the use of rubber, O rings as well as various, mostly closed cell foams. I feel avoiding black materials will help prevent marking the workpiece if it does slip, and it needs to be compatible with any finish, certain silicones and finishes are not compatible.

My first requirement was for something to hold the 150mm diameter Beech blanks that I was working on. A wooden blank (something nonporous would have been better) was drilled and tapped to match the M33 spindle thread. An internal shoulder was then turned away to enable the chuck to sit and register against the spindle shoulder (ideally this would have a metal

washer fitted but I had non large enough in stock, see diagram on previous page.

The face side of the blank for the chuck was then trued and turned to a slight concave profile. Sanding sealer applied to all surfaces. Initially I tried a self-adhesive Fablon type material, I feel this would have worked if both the surface of the chuck and the blank were completely flat, but it needed something with a little give, so some self-adhesive closed cell foam sheet sourced from HobbyCraft was applied.



The chuck pictured above has an outer diameter of 130 mm (and an effective area of around 7 sq. inches) even at -20"Hg the 150mm blank needs a good yank to remove.

Costs.

I've put current prices here purely for interest.

The bulk of my costs were the used vacuum pump and press which was £300.

Manifold connectors, hose, gauge, valve etc. (this could be done a bit more economically) but I ended up spending £55. For the rotary adaptor, I just used what I had laying around cluttering the workshop, but I'd estimate £15 if buying materials and bearings. These are optional, but the inline filter (yet to be fitted) was £21 and quick release coupling if you require it was £19.

As a comparison, obviously I cannot comment on performance as I haven't used any of this

gear, but a Simon Hope vacuum chuck 6.5" pictured below is £65.



Simon Hope Chuck

The Airpress gear, which looks very well made, a 150mm M33 Chuck is £155 and their threaded adaptor is £232, Photo page 10.

Robust's rotary adaptor is £88 (\$109) plus shipping & possibly import taxes (this will fit my lathe but I couldn't find a UK stockist, and my patiently impatience was kicking in, see photo page 10.



Holdfast System

The Holdfast Complete System with 75mm Chuck is £280, and their 150mm Chuck is £62 (available from amongst other Oliver's Woodturning, see photo below left, Option B described on page 10).

Conclusions.

Yes, it's a relatively expensive set up, I've certainly saved an amount of cash by making the adaptor, manifold and chuck. This being my first experience using a vacuum, I cannot comment on other systems or products. Pleasantly surprised by how well it worked, particularly considering the chuck was a quick first trial. Sure, there are other ways of doing things, but I can see it being very useful and convenient in the future.

Whilst I spent a day or two, on the adaptor, manifold and chuck, turning the Beech bowls using the system simplified things substantially, it meant there was no need for a recess, tenon or glue block for turning. Of the 25 made, only one slipped, but remained attached to the chuck (and that was due to me being a bit greedy



when hollowing) but this did highlight another advantage, namely how easy it is to adjust/recentre work with the vacuum, simply open the valve, drop the vacuum to about -5 Hg and the piece can be bumped back to centre.

I sized the chuck to fit internally into the bowls so when reversed they self-centred.

A little more theory (skip this bit if you want)

The theoretical holding force can be worked out by $F = P \times A \times V$

Where F is force, P is 0.49 (don't worry why, it just is) A is the effective area of the chuck and V is the vacuum in Hg.

As mentioned in the introduction a 150mm (6") chuck (area=28.3 sq") with a vacuum of 20 Hg = $0.49 \times 28.3 \times 20 = 277$ lbs of force.

Bigger chucks and a higher vacuum the numbers get impressive, a 12" chuck with 20" Hg has around 1100 lbs on it, Up the vacuum to 25" and its 1385 lbs!

Whilst these ignore any losses or porosity of the wood it could easily mark, bend or break the bottom of a bowl if you're not careful.

Resources and Further Reading.

Easy Composites Ltd: Quick release, valves and fittings. <https://www.easycomposites.co.uk>

IES Ltd. Rudford Ind. Estate, Ford. I like to support local businesses, if possible. Suppliers of all many of fittings, bearings and engineering supplies. <https://www.iesltd.net>

AirPress Developments Ltd, pumps, vacuum bags, chucks. <https://www.airpress.co.uk>

Paul Hannaby's excellent articles. <https://www.hannaby.com/woodturning-vacuum-chuck-system/>

Andrew Pitt's vacuum pump setup. <https://www.youtube.com/watch?v=QQABdpQu8rg>

My appallingly produced build videos. Adaptor Build or search "MINDTHATwhatOUCH" on Youtube

Kennet & Avon Woodturners



Invite you to



An all-day Masterclass with Gary Rance

on Saturday 31st May 2025

10:00am until 4:30pm

Seend Community Centre,
Rusty Lane, Melksham SN12 6NS

Licensed Bar

£15.00pp (Tea/Coffee & Biscuits included)

Early bird offer - £10.00 pp (book before 29th March)

Contact: Alan Reed – alanandsusie@outlook.com

Mob: 07980927057



The Worshipful Company of Turners welcomed two members of the AWGB to be Freemen of the Worshipful Company Steven Gordon (AWGB Vice Chairman) Mike Wilson (AWGB Chairman) they are pictured with Christopher Scott the Master and Joey Richardson The Renter Warden, also President of the AWGB.



Advertising in Revolutions

Now the new look Revolutions is A5 size the cost of advertising is adjusted accordingly.

	Cost per edition
Whole Page	£60
1/2 Page	£30
1/4 Page	£15

There is a 10% discount for booking adverts for the whole year.

Individuals as well as Corporate Members can advertise in Revolution, e.g. items for sale, training offered, etc.



A Quick Guide to renewing your membership for 2025.

New membership Rates for 2025

Individual UK member £24

Overseas Member £36 sterling

Family membership £36

Here is a quick guide for individual members renewing this year. If you renew through a club please speak to your membership secretary.

Please check the membership number on the envelope Revolutions came in, or on the digital copy. If it doesn't say 2025 then you need to renew now, using one of the following methods. If you pay your membership through a club please speak to the club membership secretary first.

Juniors – If you are under 22 on 1st January 2025 then simply send an email to membership@awgb.co.uk with renew as the title, your membership number, and name.

By Cheque

Write your membership number on the back of your cheque and post it to the membership secretary.

You do not need to complete a form or any other paperwork. See page 3 for the address.

Make your cheque payable to 'AWGB'.

Via the website

Complete the on-line form in full – please don't forget the Data protection section.

Complete the payment screen – *you do not need a Paypal Account to use this facility.*

Bank Transfer/ Standing Order

Check the amount of your standing order is **£24** for single members **£36** for family membership.

Please contact your bank to amend your standing order.

Please remember to do this, as it will save me having to contact you for the additional £3.

In the payment reference quote your membership number and name eg 12345 /Smith nothing else.

You do not need to complete a form or any other paperwork.

Bank account : Santander, Business Account

Sort Code : 09-01-28,

Account Number : 32277785,

Account name : The Association of Woodturners of Great Britain

If you have previously completed a Gift Aid Declaration then you do not need to do so again. Your letter with your new membership card will tell you whether you have signed a Gift Aid Declaration.

If you no longer pay Income tax or Capital Gains tax then please email me to cancel your Gift Aid.

Any queries please to John Peachey the Membership Secretary – membership@awgb.co.uk

One turn deserves another.

Kevin Walker

A woodturning group based at Leasingham near Sleaford have been busy turning for charity.



Presentation photograph featuring left to right Jim Ferguson, Charlie Ridley, Ann Giles, Fiona Malloch-Rear, Jim Malloch, Peter Knights-Branch

Two members of Lincolnshire Association of Woodturners, Charlie Ridley and Peter Knights-Branch came up with the idea of turning light-pulls for the clubs Lincolnshire based charity, St Barnabas Hospice. At a workshop night members set themselves a challenge to produce over 100 light-pulls, they exceeded all expectations on the night and eventually turned over 250! Charlie and Peter then stood at the club's annual open day in October and sold light-pulls to those attending, resulting in £325 being raised. The club then decided to match fund this amount for St Barnabas.

At a recent workshop night St Barnabas Community Fund Raiser Fiona Malloch-Rear attended with her father and volunteer Jim Malloch, together with volunteer and club member Jim Ferguson to receive a cheque for £650 from club president Ann Giles, Charlie and Peter. Light-pulls that have not been sold have also been donated to St Barnabas and will go on sale in their charities shops across the county.

For more details about the club please visit www.lincsturners.co.uk

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Ebonising Juice

Tannin Juice

(it's magic* in a bottle... or two)

* Magic doesn't actually exist and Harry Potter isn't real.

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Kennet & Avon Woodturners (K&AW)

Philip J A Lobb MBE

On Thursday 12 December the Kennet & Avon Woodturners held their first Gallery Night at the Seend Community Centre having moved from Trowbridge in April 2024. Founder member and Chairman John Aitken BEM said that the evening is always very different to our normal club nights in that we have a display of members work undertaken throughout the year.

Club Secretary Peter Hatherell added that we always have a competition for our members; this year they each made a wig stand that was judged by our guests; Mrs Amanda Burnside DL; the Deputy Lord Lieutenant of Wiltshire who was accompanied in the judging by Councillor Mrs Denise Bates, of Trowbridge Town Council. Also assisting with the judging were nursing sisters Tracy Holt and Poonam Pun from the GWR Cancer Unit, Swindon.

All 62 of the wig stands have been donated equally to both the Bath Cancer Unit, Royal United Hospital and the Great Western Hospital Cancer Trust, Swindon for use by their patients.

Peter Hatherell added that all the competition prizes were generously donated by Dalmann Ltd, who are importers of exotic timber from sustainable sources.

Vice Chairman Phil Lobb MBE said that as part of the club ethos we strive to support varied charities, more recently the "Little Princesses Trust" and the Wiltshire Air Ambulance. He added that we now have the ideal club venue which allows us to further expand our membership which currently stands at 67 people from across Wiltshire and Somerset. New members will always be made welcome regardless of their level of competency and of course for those people just embarking on woodturning as a hobby it is most important to understand issues of safety and the tools and machinery that are needed to get started. We as a club are always there to help and provide such sound advice.



Deputy Lord Lieutenant Amanda Burnside and Councillor Denise Bates look at some of the 62 wig stands being donated to the GWR Swindon and RUH Bath Cancer Units for use by their patients. Photo credit: Trevor Porter Photography.



Nursing Sisters Tracy Holt and Poonam Pun from the Great Western Hospital cancer unit admire a wig stand modelled on a beehive. Photo credit: Trevor Porter Photography.



(L to R) Competition winners Don McLaren; Kerry Smith and Kevin Crane proudly display their winning entries. Photo credit: Trevor Porter Photography.



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Beginners Captive Ring Goblet

Harry Rodwell

This idea came about when I saw another person's goblet with captive rings, after they had explained how they did it I decided to give it a go for the first time.



1. This is the stock form I started off with, it was already cylindrical and had a tapered end so it fit straight into the chuck with no adjustments. It was also quite a good diameter for what it was I was wanting to do. As for the species I am unsure, however I do think some spalting has taken place, as may be noticed in the final pictures.



2. I had to shorten the form slightly to make it a more sensible size for a goblet, I did this using a parting tool and kept the spare cutoff for another project.



3. I decided to hollow the top of the goblet before shaping it, as this way it would be more stable as a thicker piece and have more torsional strength, reducing the chance of the thin goblet stem shearing off if I was to have a catch when hollowing the goblet out. I started to remove some material using a forstner bit to take me to my desired depth, from here I could use my chisels to work out the size of hole I wanted



4. Here is the leftover hole, I would have used a larger drill bit to reduce the amount of material I had to remove with the chisels however this was the largest bit I had to hand.



5. This picture shows the hollowed goblet, I used a variety of chisels to do this and used a light directed into the hole as it was fairly hard to gain visibility, being conscious that the piece was only

supported at one end, I took my time taking more frequent, lighter cuts. Once I had the desired depth and goblet shape I moved on, However I did leave the wall intentionally thicker than desired to allow me to shape the outside of the goblet later on.



Member Training Workshops

Joe Creed-Kaile

Dorchester

16th May 2025

Intermediate
End grain hollowing

Gary Rance

Wendover, Buckinghamshire

9th June 2025

Intermediate
Thread chasing [by hand]

Darren Crisp

Glasgow

14th June 2025

Beginner/Intermediate
Improving tool control
& finishing cuts

These workshops are subject to restrictions at the time and unfortunately may need to be cancelled at short notice. Preference will be given to those that have been allocated places previously that were cancelled. If you have any questions, please contact our Training Officer - email at training@awgb.co.uk.

**If a workshop is oversubscribed,
there will be a ballot for places.**

To apply - visit the AWGB website: www.awgb.co.uk and download an application form and send to the coordinator shown on the form.

**Or complete a 'Training Workshop Application' web form.
Only fully completed application forms will be considered.**



6. I then moved on to making the thinner stem part of the goblet, being conscious to leave some "peaks" to make the rings out of, I would advise to keep these fairly far apart from one another so they don't get in the way when shaping and detaching them from the stem.



7. This was my final stem thickness, I probably could have made it thinner however as this was my first attempt, I decided to leave it this thick to reduce the chance of breakage when turning.



8. I started to shape the captive rings, curving their edges into ring shapes using a variety of smaller chisels.

9. Once I had the rings at the curvature I liked, it was time to separate them from the stem of the goblet. To do this I used some hooked scraper tools, I had one for the left side and the right side however I believe they are available in



an ambidextrous format, this is a bit of an awkward cut so I took my time, not applying to much pressure, conscious I may break the rings.



10. Here are the rings separated from the stem, I believe I could have made the cut cleaner however I just prioritised getting them separated without breaking them



11. I then cleaned up the remnants on the stem, I did find that once the rings are free to move they do travel up and down the stem when the lathe is on and can get in the way, I decided to use small amounts of hot glue to hold them to the base so they did not get in my way, this was removed later allowing them to move freely again, However I have seen people use other methods to keep them held out of the way such as small pieces of tape.



12. I then shaped the outer part of the goblet, giving it a nicer shape and taking the walls to my desired thickness.



13. Onto sanding, I was able to sand most of the goblet normally as you would with any spindle project, however the rings are slightly different in this regard, for the inside of the rings, I would tape a bit of abrasive to the stem and then hold the ring against the spinning stem, however the outside of the rings are slightly trickier as they are not attached to any part of the spinning goblet, they just stop when abrasive is pressed up to them, as a result of this a lot of the finishing of the rings had to be done by hand with the lathe off



14. Once I was happy with the finish of the goblet and the rings, I shaped the base and used a parting tool to remove it from the piece held in the chuck.



15. To finish the bottom of the goblet and give it a concave surface so the goblet would sit nicely, I mounted the goblet over an expanding chuck. However I put a cushioning material between the chuck jaws and the wood so it did not indent the finished inside. I also took this opportunity to apply a final danish oil finish to the goblet, alongside adding 4 thin detail lines to the top section of the goblet, shown in the final images.



16,17,18 Here are some images of the finished Goblet.



19. One mistake I did make during this project was when I supported the goblet from the other side, using a live center, I did not add a cushioning material between the live center of the wood,

creating quite a big divot in the bottom of the goblet. to fix this I created a pointed tenon like piece from a small piece of ebony wood. I glued this inside and then turned it to match the contour of the bottom of the goblet, this is the black part seen circled in red.

If I were to make another captive ring goblet, I would potentially spend more time prioritising the finish and consistency of my two rings, as I feel the finish on mine could have been better. I would also potentially look at adding more detail and maybe making the stem and goblet walls thinner to make it a more delicate piece. I have also seen people make the captive rings interlocking, by cutting one ring and glueing it back together interlocking with the other, which is something that I also want to do as it adds to the complexity of the piece.

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Or contact us at: info@cxstools.co.uk

TIP:

Sand the outer surface of the rings before separating them from the stem, to avoid so much hand sanding later.

Gloucestershire Association of Woodturners



Invite you to an all-day demonstration by

Jason Breach RPT

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Tickets £20, must be bought in advance

Bring your own lunch and mug, free parking

For more information email membership@gaw.org.uk
or visit www.gaw.org.uk



PowerPoint Quiz

Amateur Woodturner John Hooper

This is a Quiz I have presented at the Derwent Woodturning Club.

For the answers see page 39 - no cheating mind.

Turning Twisters



Lathes and Tools

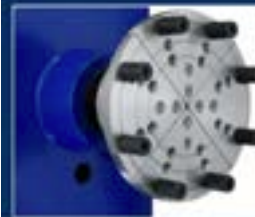
3. For fine detailing spindle work a Fingernail Spindle Gouge bevel angle is often ground to about:

- a) 55°
- b) 45°
- c) 35°

Categories

- Lathes and Tools
- Materials
- Abrasives and Finishes
- General Questions

Lathes and Tools



4. Which statement is incorrect? These Jaws can be used when:

- a) Cutting away a spigot
- b) Shaping a bowl rim
- c) Removing a recess

Lathes and Tools

1. The Clock Reference Method is often used to represent Gouge Flute Angle Positions.

When is the Gouge Flute closed?

- a) 12 and 6 o'clock
- b) 9 and 3 o'clock
- c) 10 and 2 o'clock

Lathes and Tools

5. When is a Skew Chisel not used in Bevel Rubbing Mode?

- a) Rolling beads
- b) Cutting a "V" notch
- c) Planing a cylinder



Lathes and Tools

2. Which of these turning tools are suitable for turning radiused pummels on table leg spindles?

(i) Skew Chisel (ii) Spindle Gouge (iii) R.O.G

- a) (i) & (ii)
- b) (i) & (iii)
- c) (i), (ii) & (iii)

Lathes and Tools



6. Which decade did Record introduce the Coronet Lathe Models 1,2 & 3 with twin bed ba

- a) 1960's
- b) 1970's
- c) 1980's

Lathes and Tools

7. What does ABC represent when woodturning ?

Materials

2. Which wood is lightest in weight?

- a) Elm
- b) Holly
- c) Ebony

Lathes and Tools

8. Identify the tool shown in this image.



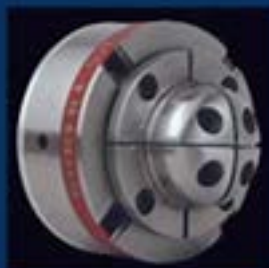
Materials

3. What type of hardwood is this platter turned from?



- a) Pear
- b) Maple
- c) Sycamore

Lathes and Tools



9. Identify the type of jaws fitted to the chuck shown in this image.

Materials

4. Which wood is lightest in colour?

- a) Maple
- b) Wenge
- c) Cherry

Lathes and Tools

10. Give one advantage of the Jaws shown in Q.9.

Materials



5. Identify the type of burr veneer shown in this image. Is it:

- a) Walnut
- b) Oak
- c) Elm

Materials

1. What type of wood is this bowl turned from?

- a) Wenge
- b) African Blackwood
- c) Tang Tanga



Materials

6. Which Sports Equipment is made from Ash?

(i) Baseball Bats, (ii) Hockey Sticks, (iii) Snooker Cues .

- a) (i) and (ii)
- b) (ii) and (iii)
- c) (i), (ii) and (iii)

Materials



7. Identify the type of wood that this square bowl is turned from.

Abrasives and Finishes

4. Melamine Lacquer usually dries within 5 minutes. Once dry, the lacquer chemically cures giving a tougher finish after:

- a) 7 days
- b) 14 days
- c) 21 days

Materials

8. Give one advantage of Titanium Nitride coated turning tools.

9. Where does Panga-Panga wood originate from?

10. This wood from Cameroon has a reddish-orange heartwood when cut, but over time goes bright red. Which wood is it?

Abrasives and Finishes

5. Which Chestnut Products Sanding Sealer can be overcoated with Ebonising Lacquer ?

- a) Acrylic
- b) Cellulose
- c) Shellac

Abrasives and Finishes

1. Which one of Chestnut Products waxes is NOT recommended to use as the next coat over Acrylic Sanding Sealer ?

- a) Liming
- b) Microcrystalline
- c) Woodturners Stick

Abrasives and Finishes

6. A Cubic Boron Nitride (CBN) grinding wheel has an abrasive electroplated onto the rim of it's solid steel wheel. Which type of abrasive is it ?

- a) Diamond
- b) Ceramic
- c) Silicon Carbide

Abrasives and Finishes

2. Nyweb Pads are mildly abrasive pads.

Which one of the following grits is INCORRECT?

- a) Standard (Green) 400
- b) Extra fine (Red) 600
- c) Ultra fine (Orange) 2000

Abrasives and Finishes

7. What type of Painting Method is used to throw iridescent paint from the centre to the outside of a platter?

Abrasives and Finishes

3. Which of these Chestnut Sanding Sealers are Toy Safe?
(i) Acrylic (ii) Cellulose (iii) Shellac

- a) (i) and (ii)
- b) (ii) and (iii)
- c) (i), (ii) and (iii)

Abrasives and Finishes

8. Which Chestnut Product can be used instead of Yorkshire Grit?

Abrasives and Finishes



9. What is the main purpose of the net backing on Net Abrasive Sheets?

General Questions

4. Which two of the following are classed as close – grained hardwoods?

- (i) Cherry (ii) Maple (iii) Hickory
- a) (i) & (ii)
 - b) (i) & (iii)
 - c) (ii) & (iii)

Abrasives and Finishes

10. This Liberon Oil is the most water, caustic acid, heat and mildew resistant and the most durable of all the oil finishes.

Which type of oil is it?

General Questions

5. Which statement is INCORRECT?

CBN grinding wheels:

- a) Generate hardly any heat
- b) Require a coolant
- c) Never need dressing



General Questions

1. Basswood is one of the most popular woods for carving. Which of the following European woods is it similar to? (i) Linden (ii) Lime (iii) Cherry

- a) (i) & (ii)
- b) (i) & (iii)
- c) (ii) & (iii)

General Questions

6. When was Robert Sorby & Sons first registered in Union St, Sheffield as a manufacturer of edge tools?

- a) 1828
- b) 1858
- c) 1928

General Questions

2. Which of the following is NOT classed as an open – grain hardwood?

- a) Ash
- b) Elm
- c) Beech

General Questions

7. Which cut will give a finer and smoother finish to a cylinder when using a Skew Chisel, Peeling or Planing?



General Questions



3. The Cambium Layer of a tree trunk is:

- a) Near the Pith
- b) Under the Bark
- c) Centre of Heartwood

General Questions

8. What is a suitable Lathe Speed for roughing down the edge of a 20" x 4" Bowl Blank?

General Questions

9. The bowl in this image is turned from Ash.
What shape is this bowl?



Put your answers here:

Lathes and Tools

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Materials

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

General Questions



10. What is the function of the Capacitor on this Lathes single-phase Induction Motor? Start or Stop it.

Abrasives and Finishes

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

General Questions

- 1.
- 2.
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- 8.
- 9.
- 10.



The Worshipful Company of Turners

News from the Craft Committee

Turning Competitions for 2025

Calling all Woodturners – join us to celebrate the art and skill of turning.

Showcase your craftsmanship and creativity at the 2025 Turning Competitions, as part of Wizardry in Wood, hosted by the Worshipful Company of Turners. Whether you are an experienced professional, an enthusiastic amateur, or a promising student, this is your opportunity to shine and gain recognition in the world of woodturning.

Date: Competitions and judging – Monday 28 October. Exhibition open to the public from Tuesday 29 to Friday 31 October 2025

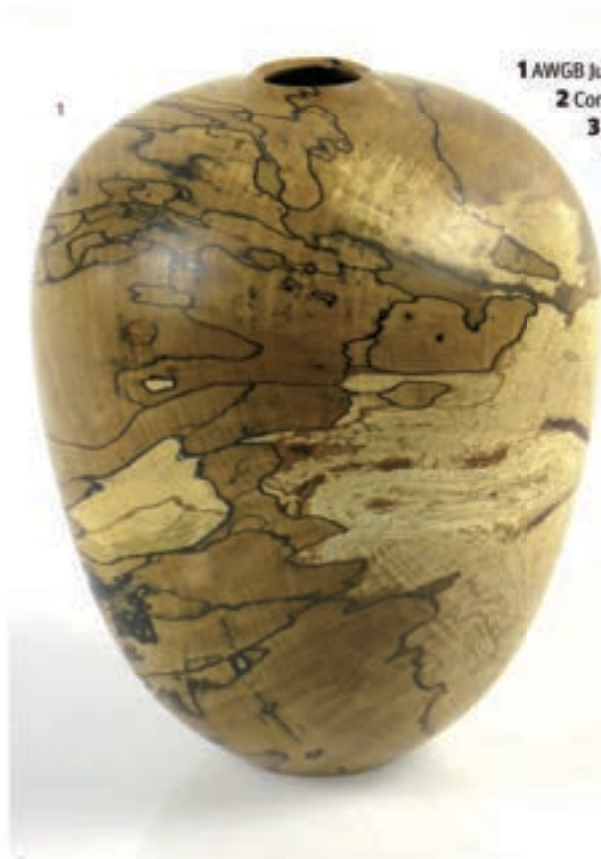
Venue: Plaisterers Hall, One London Wall, London EC2Y 5JU

Categories will include:

- **Artistic Turning**, showcase your creativity with intricate designs
- **Mixed Media Turning**, experiment combining wood with other materials
- **Open Turning**, focus on precision and functionality
- **Mechanical Turning**, ornamental or rose engine
- **Youth Turning**, open to turners under 21

Why enter?

- Gain recognition for your craftsmanship
- Have your work displayed at a prestigious exhibition in the City of London
- Compete for awards and prizes



1 AWGB Junior Competition, Owen Schroder

2 Company competition, Christopher Scott

3 Felix Levy, Andrew Mason

4 HE Twentyman, Jean Claude Charpignon



Submission deadlines:

Monday 29 September – final date for competition entry forms

Monday 13 October – final date for delivering pieces to the office (by courier or in person)

Monday 27 October – pieces can be delivered to the hall between 9am and 12 noon

How to register:

Visit www.turnersco.com for online entry forms, and to see full details of the competitions.

Any questions, please contact assistantclerk@turnersco.com

Organised by the Worshipful Company of Turners, advancing the craft since 1604

A new wood supplier is opening in Leicestershire

Bruce Edhouse

Mount St. Bernard's Abbey is a Cistercian Monastery in Charnwood Forest. They are opening their new shop in mid- November to supply Woodturners, carvers and other woodworkers with top quality timber and blanks that are harvested from their estate. Timber is supplies in various thicknesses after felling, milling and drying. Currently there are Spalted Beech, Ash, Cherry, Oak and English Elm available as shown in the picture of the countertop that is being made for the brewery shop.

As an extra they are the UK's only authentic Trappist brewery, producing both dark and blond ale, so a little extra to take home with the timber.

The brewery shop is open every Friday, Saturday and the week before Christmas. Beer and other monastic products are also available from the Abbey shop Monday to Saturday.

If you wish to arrange to look at and collect blanks or timber, please contact the Estate Manager via email or WhatsApp using these details:

Jordan Watret - Estate Manager
Phone 07930240769 - WhatsApp
Address - Mount St. Bernard Abbey,
Oaks Road, Coalville, LE67 5UL





Well done Mark!

Mark Woodward Chairman of the Cheshire and North Wales Woodturning Club receiving his Approved Tutors Certificate from Mike Wilson AWGB Chairman after successfully completing his assessment in Mikes Workshop.

The AWGB hope more members will take the opportunity to become Approved Tutors the training is online, then assessment with an assessor is free to AWGB members.



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Robert Sorby

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Crucifix Candelabra

Richard Peers

Being a trustee of the AWGB, I was at the Seminar last October, and this was my first time attending. I was aware that they had an Instant Gallery, at which attendees could display their work for their fellow turners, so I grabbed one of my pieces, popped it into a box and took it along. While I was pleased with how this piece came out, I didn't think it was that good – certainly in comparison with the many beautiful and complicated items I saw when I viewed the display over the weekend. Imagine my surprise, pleasure and pride on finding out, when I went to collect it on the Sunday, that my crucifix candelabra had been selected to be part of the AWGB Travelling Gallery over the next two years!



How did this piece come about? I've always been at least as interested in spindle turning as I am in making bowls, so I was trying to think of a project that would help me to hone those skills, particularly with the skew chisel. The idea of a candlestick came first; then I thought of making it for more than a single candle. This meant joining several pieces of turned wood together, and it is not easy to get a neat finish with a spigot going into the side of a round piece – the drilling

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has to be incredibly accurate, and never seems to come out right! Thus the idea of using square timber and cutting pommels was born.

Next, what wood to use? I'd had some success using coloured waxes on open-grained timber, so I opted for ash – by spraying it with ebonising lacquer, copper gilt wax can be rubbed into the grain, giving the very pleasing effect shown here and showcasing the beauty of the wood. When using this technique, it is important to rub the wood down with a liming brush to open the pores – but do this before the lacquer, or you will scratch it and ruin the finish. No sealer is needed – you want the lacquer to settle into the pores of the wood, making a space for the gilt wax to sit in. Personally, I have never got good results using gold waxes – the colour is too similar to wood, so it doesn't shine the way gold is meant to, it just looks dull. The silver or copper waxes look much better. You could also use the technique with the new Rainbow waxes, which come (as the name suggests) in all sorts of bright colours. The ebonising lacquer gives a dark background for the bright wax to shine on, but

is not essential. As a final finish, use a clear acrylic lacquer over the top to seal the wax in place – either gloss or satin, whichever you prefer.

The candelabra was made in nine separate pieces, with spigots joining into drilled holes to fit it all together. I never did glue it all, as they are a tight fit – which turns out to be fortuitous, as it can be packed away neatly for transport from display to display! There is the base, which is cross grain, with an ogee shape; this is turned on a screw chuck, a bit like a bowl, with a dovetail recess cut into the bottom for remounting in the scroll chuck. The hole from the screw chuck is then enlarged to allow the spigot for the stem. The rest of the piece is all spindle turning. The stem goes to just over halfway up; a smaller piece goes on top of that, and has a square section for the two wings to fit into. The wings are also from square stock – and for squares with pommels like this, it is vital that the wood is cut properly to have exactly the same

width and depth, or it just won't look right: the pommels will end up different shapes. The pommels themselves were cut with a skew, but it could also be done with a spindle gouge if the skew is not one of your favourite tools. The last four pieces are the candle holders, with brass candle cups in for safety, and the bits that I am calling "under-finials" that hang below the candle holders.

All in all, this was a challenging but fun exercise in matched turning – making one of something is a lot easier than having to make two or more identical items. It is not perfect, but it does have a balance and symmetry that is pleasing to the eye. Even if you feel a piece like this is beyond you, I do recommend you have a go at making matched items – salt and pepper shakers, perhaps, or a pair of candlesticks. If you do fancy something more complicated like this, a modular design is helpful, as if any piece doesn't look quite right, you can always make another part and replace it.



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Why I Volunteered

Richard Peers

As the Southeast Regional Representative and one of the newest on the Executive, I thought it would be a good idea to explain why I volunteered for the role. I do this both to help members to understand what the Executive does, and possibly to encourage others to step forwards and help.

I have been a member of a branch club since before the turn of the century, and for many years wondered what the AWGB was all about. We pay our subs, and copies of *Revolutions* drop through the door every now and then, but apart from that, there was little contact. I was aware of the existence of regional reps, but nobody ever came to visit my club. Things came to a bit of a head when the current Southeastern rep stood down; a new rep was found, but he lasted only a month or two, and the position fell vacant again.

After several years with no rep for my region, I started thinking about that issue. It occurred to me that the AWGB is completely run by volunteers; instead of moaning that we had nobody representing us, I decided to put myself forwards as the new rep. This was in part due to me having recently taken early retirement, leaving me with both the time and the relative youth to take on the role.

So what does the AWGB actually do? I like to think of it as a sort of trade union for the woodturners of the country. No, sorry, we can't negotiate better employment terms for you (from whom?), but we can represent you and the craft nationally should the need arise, we can ensure there are standards set for tutors and turners, we can negotiate discounts from suppliers, and we can set up training courses and seminars. This however all depends on us having as many members as possible.

Some of you may have seen the interview I gave to Terry Smart of Chestnut Products at their Weekender event last August. I was discussing membership; I pointed out that there are over 16,000 subscribers to the Facebook group

"Woodturning UK", only open to UK residents; based on the demographics I see when visiting clubs, I estimated that only 1 in 3 club members were likely to be active on social media, which led me to the conclusion that there are around 50,000 turners in the country. Terry expressed the opinion, based on the volume of orders he sees, that there could easily be double that number – the truth is that nobody really knows! However, the AWGB membership is currently around the 3,000 mark, so we have somewhere around 3 to 6% of turners in the association.

We recently heard that one branch of the association has voted to leave: they will now only be an associated club, not a branch. This means their members no longer have to be AWGB members as well. We hope of course that many, if not all of them, will choose to continue as members. The associated club status was only introduced to allow mixed woodworking clubs to link with us: it would not be fair to force carvers and cabinet-makers to join a turning organisation. That said, we only have one such club; all the other associated clubs are purely woodturning clubs, who are using this option as a way of gaining publicity by featuring on our Club Map. They pay a single annual fee for this; they also get access to the AWGB-negotiated PLI insurance, and can apply for discretionary grants for their club. Often, only a handful of them are AWGB members, instead of the whole club.

A fully-fledged branch, however, gets a lot more benefits. Each member of course gets access to the free training courses we set up with professionals around the country, but branches can apply for an annual demonstration grant of £350, a figure of £105 is reimbursed against the Public Liability insurance, they are much more likely to receive discretionary grants, and in return, all we ask is that all their members are AWGB members.

Given this, in my personal view, all the associated clubs should be endeavouring to transfer in the other direction and become branches – this would give us the strength of membership to achieve a lot more, while giving them significant benefits in return.

Yes, I understand that the subs have gone up to £24 – but everything has been going up, and we are not immune to the rising costs. What can that buy you anyway – a couple of bowl blanks, perhaps, or a single skeleton clock movement? If you think that we could be doing more, you are probably right, but we need money to do that, and that means members! For example, I would like to see the seminar run annually instead of every other year, for example; it would be a lot of effort, but in my view worth it to build momentum and engage more people in the craft. What is holding us back is the cost involved, as we have often made considerable losses on this. More members would mean more attendees, which would cover the fixed costs better. We could also use different venues around the country, making it easier for you to attend when it is closer to you.

Still think we don't do that much? Let us know what you would like us to be doing! We're not perfect, there is always room for improvement, and we don't have a monopoly on good ideas. And have you considered volunteering?

To paraphrase John F Kennedy, "Ask not what your association does for you, ask what you can do for your association". Write articles for *Revolutions* – we are desperate for good content. Let us know your email address so we can email you, either with important news, or to send you *Revolutions* electronically – the biggest cost we have is printing and posting the newsletter. And resist movements to step away from us in your own club, should that be happening. If branches keep leaving, we are not likely to survive, and trust me, you will miss us if we are gone!

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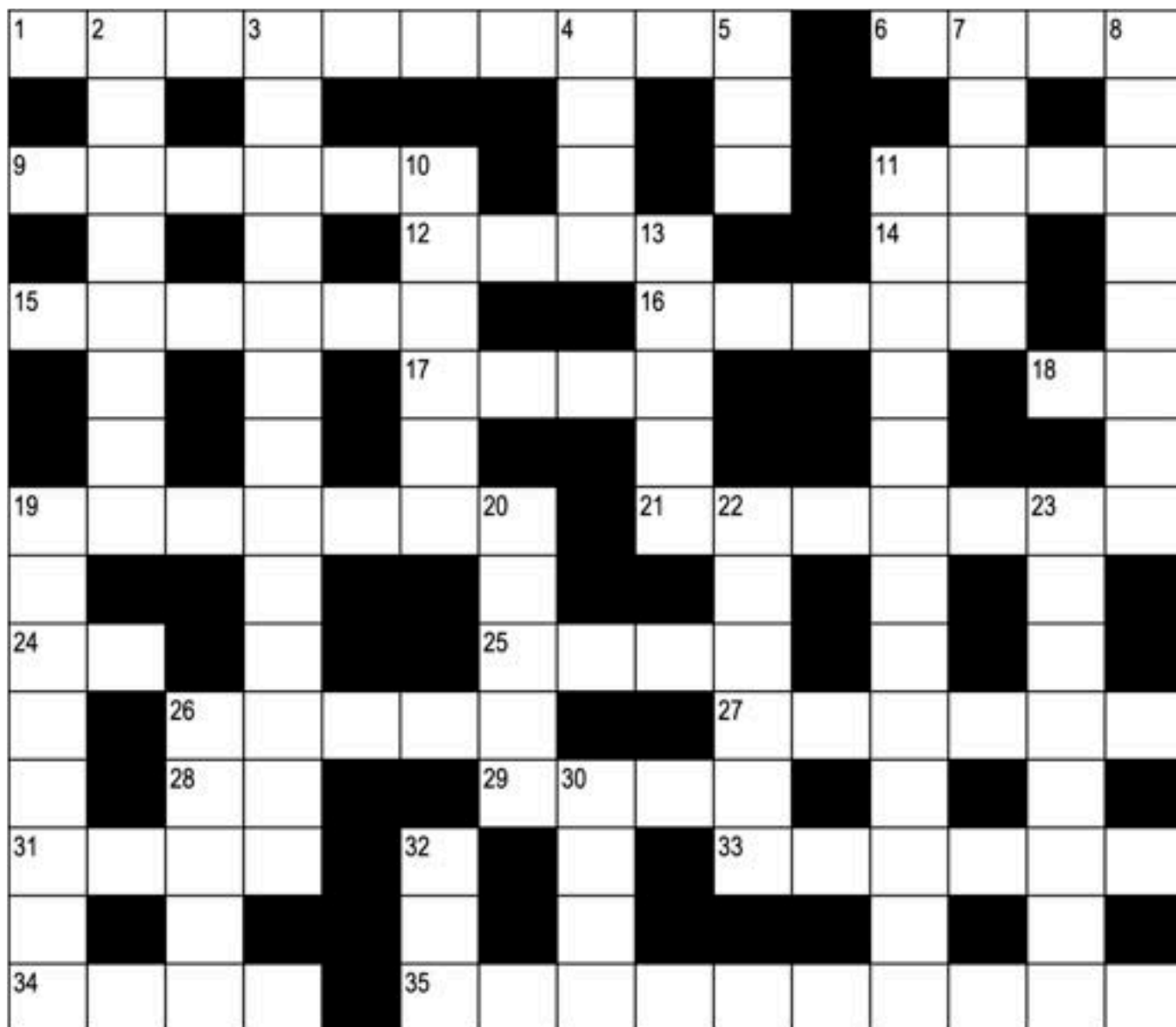


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Woodturning Crossword



Across:

1 Would we hear a famous artist painting this craftsman? (10)

6 Initial draught of mixed ale - a bargain! (4)

9 Inside he grins, especially as he washes clean (6)

11 Indian stretches from boyo garrison (4)

12 Tot it up, we hear, in the Mendips? (4)

14 A printer's measure back on Tyneside (2)

15 A bemused deer knocks me over - cash it in! (6)

16 Christmas tree girl (5)

17 The fruit of an awful rape? (4)

18 Thus a point to appeal (2)

19 Inside, Peter's harp entertains us, giving a keen edge (7)

21 Timber grows where swamp meets copse (7)

24 An uncertainty in force initially (2)

25 Smart hatchling loses its tail (4)

26 Standard scramble cost a thousand (5)

27 Show of respect needs silver in the house (6)

28 Until toy was truncated (2)

29 Half a house? (4)

31 Rail about a deceiver (4)

33 Chaperone owed two points and an article (6)

34 Look in to ask Ewan about the Turner's Bane (4)

35 The PC operating system is sick - onto a well-lit shelf (10)

Down:

2 Viola she played - nice wood! (5, 3)

3 Trust Red X coat to spill - and still leave a clean workshop! (4, 9)

4 Legally split, but rising I transgress (4)

5 Rarely open doors initially, but stick (3)

7 English nickname for Napoleon - is it Blackwood? (5)

8 Take the forest for a heavy species (8)

10 This leaves ample within - it's just a taste (6)

11 Cowardly football team that's for the birds (13)

13 Pound vibration (5)

19 Dowels - need five hundred and fifty in backbones (8)

20 Cuts in common prisons (5)

22 Flower inside only, or chide the gardener! (6)

23 The first to mix oil and grain (8)

26 Confused Keats makes a wager (5)

30 Deserve to be found in a drear nightmare (4)

32 Sounds like you should be in the churchyard! (3)

Turning Twisters - answers

Lathes and Tools

1. b
2. a
3. c
4. b
5. b
6. b
7. Anchor Bevel Cut
8. Micro Spiralling Tool
9. Zero Jaws
10. Hold fine miniature pieces or Dome shape allows working very close to project or Projects can be supported internally without marking the wood

Materials

1. b
2. a
3. c
4. a
5. c
6. c
7. American Black Walnut
8. Cutting Edge lasts longer or Less time sharpening or Will not rust and corrode
9. East and Southeast Africa
10. Padauk

Abrasives and Finishes

1. a
2. c
3. c
4. a
5. b
6. b
7. Centrifuge
8. Cut' n 'Polish
9. Makes it very clog resistant
10. Pure Tung Oil

General Questions

1. a
2. c
3. b
4. a
5. b
6. a
7. Planing
8. 200 r.p.m
9. Flared
10. To start the motor



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