The Bulletin
of
The Society of Ornamental Turners

Bulletin 136
Summer 2017

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Front Cover: Automation Lathe, Crown Copyright by kind permission of Science Museum
Inside cover and rear cover photographs by Robert Bigio

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Editorial Team: John Bourke (editor), Ian Lane (assistant editor), and Arthur Kingsdon.
Photographs From The February and May Meetings

By Robert Bigio
Gavel made from African blackwood with a repurposed silver napkin ring. Silver napkin rings are available for not much more than their scrap value - this was £16 on eBay. A bonus was the engine turning and, having a circular cartouche, it lent itself to this use.

Arthur Kingdon
In Bulletin #109 I reported on a visit to Tyntesfield by a party of ornamental turners and their guests. We were privileged to see the house in the original state in which it was acquired by the National Trust. The house had been about to be sold; the wonderful contents were all labelled with Christies Lot numbers and the sale of these was imminent. Fortunately the National Trust stepped in at the last moment and saved the complete collection for posterity.

William Gibbs (1790 - 1875) was a businessman and religious philanthropist. He made his fortune from importing guano (bird droppings) from Peru. This was a valued product, used as fertiliser, and it commanded very high prices in Europe and North America. By the 1850s the Gibbs firm made profits from this trade amounting to between £80,000 and £100,000 per year, of which William received a share of between 50% and 70%. His great wealth enabled him to buy Tyntesfield, a fine country house near Bristol, which he had remodelled and enlarged. He also bought adjoining land until, at its peak, the estate covered more than 6000 acres.

On William’s death the estate passed to his son Antony (1841 - 1905). Like many wealthy men of his generation, Antony took up the hobby of ornamental turning and in 1872 he bought from Holtzapffel and Co., London, a pre-owned lathe, Serial No.1890, together with a comprehensive outfit of accessories for the princely sum of £220.-0.-0. (equivalent to about 3 years income for a skilled man). This lathe had been sold originally in 1852 to Count Dunin for £137.-16.-0. It was later returned to H & Co., and resold in 1861 to Sir A. Sterling Kt. It was then returned for a second time to H & Co., completely overhauled and resold again on 5th January 1872 to Antony Gibbs. Antony was a talented ornamental turner as evidenced by several pieces of his work that remain among the collections at Tyntesfield.

On Antony’s death the lathe passed to his son, Antony Hubert Gibbs of Pytte, Clyst St. George, Topsham, Exeter, Devon. It was sold eventually at an auction of the Gibbs’ estate. There are two conflicting stories here: one states that the lathe was sold from Gibbs’s London house in Ealing in 1922 to David Kyle of Brentford and subsequently to John Marsh Burns of Bexhill-on-Sea; the second story is that it was bought at a house sale from Clyst St. George, c.1953 by a Devonshire gentleman. It was later inherited by his son, who subsequently moved the Scotland where it languished for the next 60 years, unused in a store room. It was rescued in 2014 by the writer, who cleaned and overhauled it; and in 2017 it was returned to its former home at Tyntesfield where it would normally have stood in the small Lathe Room. However, to make it more accessible for public viewing it has been placed in the Billiard Room.
Pride of place in the Billiard Room
Ornamental objects turned by Antony Gibbs

Pair of Ivory Candlesticks

Pair of Blackwood & Ivory Candlesticks

Ivory Pomander

Ivory Pot

Rhino Horn Pot

Pair of Ivory Tazzas
Drawer 1
containing ivory & blackwood off cuts, test pieces and failures.

Drawer 2
containing small pieces of hardwood.

Drawer 3
containing Saw blade and spindle; bell punch (2); Ring Carrier & Heart Carrier (3) for Driver Chuck; Oilcan and sundry items

Drawer 4
Cutting frames & cutter bars
Drawer 5 - Boxwood Chucks

Slope top mahogany chest of Cutters
A complete illustrated inventory of the Tyntesfield Lathe may be seen on the writer’s website: http://www.ornamentaltturning.co.uk
It could be said that the beginnings of the Society began just before World War Two. My father who was a doctor in Balham in South London was once called to visit a certain Mr Gray. He was a timber importer. He was a person in his seventies. After the consultation, he was invited to see his workshop. When the door was opened all that could be seen was it was knee deep in wood shavings from the lathe. Mr Gray obviously did not believe in sweeping up. In the corner there was an ornamental turning lathe. My Father was shown examples of the work it could do. He was immediately smitten by it. When he got home, an advert was put in the Personal Column of the Times newspaper. In those days it was the middle column of the front page, headed by a Biblical text. The only rule was that the monarchy and the prime minister of the day were not to be insulted. Anything else, even if it was outrageous could be printed in the column. So an advert was placed for an ornamental turning lathe. Within ten days a lathe arrived at our home. In a short space of time the lathe was set up and Dad taught himself how to use it. About a year or so later, another advert was placed in the Personal Column. This time it was for a geometric chuck. Within a few days we received a phone call from a rather nasty man who asked whether he could use this type of apparatus. The answer was obviously no and the irate man responded by saying that he had no business in wanting to own one of these elaborate pieces of apparatus. During the war years, Dad grew more and more proficient in ornamental turning. After the war he met with two or three other ornamental turners, one of these people was Norman Tweedle and the Society was formed with him being the first President. A flow of people began to visit my Father’s workshop, including the first president. At tea time Norman Tweedle proved to be a very congenial guest. He told us that during the war he had been bursar of a girl’s school. One day he received a letter and forms to be filled up and returned to the Ministry of Food. On looking at these forms a lot of figures had to be added. He thought nobody would bother to look at these forms a lot of figures had to be added. He thought nobody would be bothered to look at these forms, so he put down arbitrary figures. A few weeks later a van arrived at the school from the Ministry of Food. It contained literally one ton of butter. The school kept it and gave it to the parents and friends of the school. Thankfully after he died, Mrs Tweedle gave samples her husband’s work to the Society.

The Society grew with other fascinating and interesting people. We had a stream of visitors to Balham. People like Guy Wilson and his friend Mr Sharp who was the first editor of the SOT Bulletin. Guy Wilson was telling us that he seemed regularly to be blowing the company fuse at home. He also told us about his harmonograph which he had made. The pendulums were so long that the apparatus had to be mounted on the second floor of the staircase. On the strength of this we made one, sadly with only four feet length of pendulums. We produced many interesting designs from it. When Bill Jones paid us a visit, he told us about Bertram Jones his father who was a professional turner. When I joined the Society, Bill sent me a very welcoming letter. Originally the quarterly meetings took place at Stanley’s Bakery Shop in Balham. The shop had a room at the back where the meetings took place. Stanley’s was run by a very good looking spinster lady, who was always...
smartly dressed in black or navy blue suits. The meeting room became the meeting place for the foreseeable future. Tea was always served with delicious sandwiches and cakes. At a very early age I was invited to attend the various meetings. Very soon I became the youngest member of the Society, but probably now the longest serving member. In those days there were several father and son members - the Askey’s, the Brandon’s, the Cooper’s and several others over the years. There have been also several clerical members as well.

I don’t know what happened to the original lathe that was acquired through the Personal Column of The Times. A Milnes Lathe was then bought. This lathe could do all sorts things and produce many different types of ornamental work. Before the lathe arrived two very large beams of wood were put in place as the lathe was very heavy. As the workshop was on the first floor and there was a continual worry that one morning we would find the lathe on the breakfast room below. Because it was so heavy it was very reluctantly sold. A Hines lathe was acquired. It was on this lathe I began to learn the rudiments of ornamental turning. A wooden box was made for me to stand on. A few years later the Hines lathe was sold to Fred Howe. I can’t remember the next lathe but after a few years it was sold and believe it not, the Hines lathe was brought back.

I do remember, Dad going up to Liverpool to see Mr Anthony he came back with another lathe and a very large piece of Lignum wood which I turned some years later. Interesting, this piece of Lignum was left over wood that had surrounded the propeller shaft of the old famous Mauritania.

Over the years we also paid return visits to various member’s workshops. One such visit, I remember so vividly visiting the workshop of Ken Fowler. He was a remarkable ornamental turner and we were always seeing samples of his work at the quarterly meetings. Ken told us of a very hair raising story concerning his factory. During the war, the blade of the band saw snapped. It curled itself up and flew off through the fanlight window. It could of so easily have injured somebody or even killed them.

We also visited Fred Howe’s workshop several times when he was living in Kent to see many of his masterful ornamental turned objects. He was always a great encourager, especially to me. He got a bit fed up when people said to him where did he get his designs from. The answer was always the same, especially at meetings - “Go and have a good look in antique shops, there you get many good ideas”.

Soon after the SOT started, it was asked to put on a display of ornamental turned objects at the Model Engineers exhibition in Victoria, London. To help to do this Sidney Abell very kindly lent two of his display cabinets from his shop. Sidney Abell was a very good and competent turner. He knew a lot about the subject. He wanted to meet The Revd Grace who was also a remarkable turner. It was said that he always used the foot treadle on his lathe rather than have electric motors. He was Rector of a village church in Norfolk. So it was arranged that Sidney Abell would drive up there on one Sunday. Mr. Abell was Churchwarden at his church in Isleworth. So he thought he had better arrive early for the church service at The Revd Grace’s church. He went straight to the church but found it locked. So he asked a local whether there was going to be a service this Sunday. Sidney Abell was told that the Rector was too busy lathe turning.

After a few years the SOT outgrew Stanley’s Bakery. Eventually the meetings took place at the main Rotarian House in Portman Square, London. It proved an ideal venue and we were with very good lunches there. Once there was almost diplomatic incident over lunch. Mr Corderoy was one of the members and the porter at auction sales. At each auction I sat there on the edge of my seat in fear and trepidation that he would drop something that had been auctioned. At a particular meeting he demanded a second helping. After a lot of chatter between the staff and the president. It was agreed he could have a second helping, provided he paid for it. It was a very convenient place and ideal venue, as it was so central to get there. One of the first SOT exhibitions took place there. Somehow I became the unofficial photographer and then sold some of the photographs at the next quarterly meeting. It was using this venue that a certain Brigadier Wood joined the Society. His claim to fame was that he did enormous pieces of ornamental turning. I
remember he had a very wonderful sense of humour. Sadly he left the Society because he became full time in running the Leatherhead Golf Club. One day the Society were told that they could no longer rent the Rotarian House as it was being sold to a certain South American Republic to become their embassy.

One of the venues that followed was Caxton Hall, the famous register office for marriages. There were several rooms available to the Society to use. At this time in my life I was sent to boarding school and then I did two years national service which took me to Nairobi. When I came back, the venue had moved to a pub in Tooting South London. We met in a large room above the bars. One particular incident that remains clearly in my mind. It was when the President reported that a very substantial box had been made to convey samples of ornamental turning so that members particularly in Australia and New Zealand could have a chance in seeing such items. The problem had arisen that the Customs did not like it, despite many pleas from the Society that there was going to be no momentary gain. My Father and I were sitting next to Captain Davies, who was of a great age and very deaf. His speciality was making steam engines, which were powerful enough for a person to ride on. My Father had a naughty sense of humour, and suggested to the Captain, he could get the Admiralty to transport the box by submarine. It was thought that the Captain had not taken in what he had said to him. The Captain got up and said publicly that Askey had suggested that the Society should contact the Admiralty to send a submarine. We all collapsed with laughter, but my Father felt quite embarrassed. A few months later when on holiday with my parents. My Father took me out for a walk, to tell me that we both had a naughty sense of humour and that not everybody would appreciate it.

I remember very clearly when the Society was asked by The Worshipful Company of Turners to help organise an ornamental turning competition. The object turned were to be a condiment set. There were eight entries. All the entries were all of a very high standard. We as a family all went to the reception when the winner would be announce. At the appointed time there was a knock on the floor. The Beadle announced that the Master and the Councillors had arrived and would we stand. A procession started with them all wearing their regalia was fascinating, especially as we were meeting in the Apothecaries Hall with some of these ancients looking down upon all those present. After some speeches, the Master announced that my Father had won the competition and was duly presented with an enormous silver medal and ten pounds which were two old fashioned £5 notes. We were so thrilled.

At another competition the requirement was to be a standing salt to be turned in rose wood. I went to the Goldsmiths Company to see what they were. The problem was that the Rose wood I had acquired, warped in a few days later. Eventually used for another Worshipful Company Turners competition. This time it was for a small reading lectern to be used for their speeches from the dining table. Luckily the wood did not warp but no prize”.

The Society has not been without a little controversy. The first occasion seemed to be over the President’s collar and Jewel, several members were opposed to such an item. In the end it was agreed that there should be this sort of regalia. Then there were arguments over the Latin Motto. It was argued by some members who remembered their Latin from school days that the motto used was incorrect. Eventually a Latin scholar told the Society what the correct Latin version should be. An editor of the Bulletin many years ago caused quite an upset to the person who had written an article on how to convert a standard ornamental turning lathe into a rose turning lathe. The author of the article wrote that the rosettes were to be machined. But the editor took it upon himself and wrote that the rosettes were to be filed into their shapes. A battle ensued, the editor would not change the article that had originally been written. It was at least two or three bulletins later, the article was eventually corrected.

I am sure I have only scratched the surface of various happenings of the Society. I was away at boarding school, two years national service and then four years at College. Every time I thought I had a spare Saturday to come to a meeting of the Society and a wedding seemed to emerge. Now I hope I shall be able to attend many more meetings and enjoy the company of one’s fellow turners.
SOT Calendar 2017/18

2017

10 June Summer Outing
Jeremy Soulsby’s

1 July Quarterly meeting Uxbridge

20 August Spherical slide rest workshop
Arthur Kingdon’s

11 November AGM Uxbridge
Rosenborg Collection By Mike Bain

TBA: Birmingham Science Museum reserve collection

TBA: Rose Engine Workshop
Nick Edwards

2018

17 February Quarterly meeting Uxbridge

19 May Quarterly meeting Uxbridge

7 July Quarterly meeting Uxbridge

3 November AGM Uxbridge
A
fter a visit in 2011 to the Birmingham Museum reserve collection to see their engine turning machines and rose engines I wrote a short visit report which appeared in 2013. (Ref 1) Due to a weight limit in the store (5 tons at ground level, 1.5 tons at upper levels) the heaviest items are located at ground level meaning that I saw most, if not all, of the machines of interest. No items on higher levels were viewed.

After the visit I agreed with the technical curator to make a catalogue of this part of their collection. The first stage was to provide a series of key words so that they could perform a full search on their in-house catalogue to locate all items of possible interest. This was followed by another visit to see items not originally viewed and to take a photograph of every item. Advance notice of the visit was given because the items are not stored as a group. A pro-forma was drawn up to record a basic description of the item with any special features of note, any modifications, and the quality of the machine or workmanship; sufficient to ensure that someone viewing the catalogue would be able to determine whether the item was relevant to their search. No comments were made on the condition of the items.

Whilst a majority of the collection is housed in the store located in Nechells, Birmingham, a smaller part is an integral part of the Museum of the Jewellery Quarter in Vyse Street (which is open daily) and one machine is in the Commercial History gallery of the Birmingham Art gallery. There are four machines on view at Vyse Street but sadly these latter machines are not in a useable condition, a situation I have offered to rectify, but the ethos of the museum is that it is a time capsule of when the unused workshop was discovered.

A list of patterning machines is given below because the museum database is not accessible by the general public. Other items associated with the topic are also included in the table. There are also a number of small accessories for work holding etc. at the Jewellery Quarter museum and these have not been individually listed. This list with a proforma for each item is available on a disc with image(s) of each item. A copy of the disc has been deposited by the author with the SOT. The numbers correspond with the listing number in the database.

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Machine</th>
<th>Museum Accession Number</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rose Engine</td>
<td>1984S03805.00002</td>
<td>A rose engine by Plant with 14 five inch roses; 10 with convex patterns, 4 with concave patterns. An elliptical chuck and a large face plate are installed. The machine has been motorised with an extra drive pulley at the rear. The tool mounting assembly is for two tools and is not very rigid.</td>
</tr>
<tr>
<td>2</td>
<td>Rose Engine</td>
<td>1972S02548.00001</td>
<td>A rose engine by Fieldhouse, London, c1800, on a wooden base with cast metal legs with 17 roses.</td>
</tr>
<tr>
<td>No</td>
<td>Type of Machine</td>
<td>Museum Accession Number</td>
<td>Brief Description</td>
</tr>
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</tr>
<tr>
<td>4</td>
<td>Straight Line Engine Turning Machine</td>
<td>1984S03805.00001</td>
<td>A 14” straight line engine turning machine by Plant with work holding vice. Two special features allow longer work pieces to be held; the main platform has an integral cast raised section on which the pattern bar holding assembly is mounted. The cast base for the tool holding assembly is also raised up by a similar amount.</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>1965S02022</td>
<td>A 20th C compact automatic or semi-automatic rose lathe for patterning surfaces, of USA origin. Belt driven. Lacking some of the gearing to provide automatic operation. The rocking headstock has a rose for use in either rocking headstock or pump action modes. Probably intended for patterning items such as domed watch cases.</td>
</tr>
<tr>
<td>6</td>
<td>Geometric Chuck</td>
<td>1964S01893.00003</td>
<td>A geometric chuck in its original box with original accessories including a set of extra gear wheels. In unused and original condition. Engraved on the front of the main plate: Ibbetsons geometric chuck, improved by H. Perigal, made by Holtzapffel &amp; Co London 1854.</td>
</tr>
<tr>
<td></td>
<td>Tooling</td>
<td>Various</td>
<td>Pattern bars and numerous work holding attachments suitable for use on the straight line machine or the rose engine. (In Jewellery Quarter Museum)</td>
</tr>
<tr>
<td>7</td>
<td>Rose Cutting Frame</td>
<td>1959S01040.00001</td>
<td>A Holtzapffel brass cutting frame c1850 for an ornamental lathe for generating rose shaped surfaces. With pulleys for rope drive. Housed in its original box with tools and 3 additional roses.</td>
</tr>
<tr>
<td>8</td>
<td>Ornamental Rose Lathe</td>
<td>1965S01941</td>
<td>Ornate mainly brass ornamental lathe, 19c, probably by Lecooix. Mounted, with a tool mounting assembly, on a substantial wooden bench. Main spindle with 18 roses. The rose counts are stamped on the front of the bench. Separate graver rest for plain turning.</td>
</tr>
<tr>
<td>9</td>
<td>A Geometric Chuck</td>
<td>1966S02049.00011</td>
<td>A prototype Plant chuck with gear trains mounted to allow work to be rotated in complex rotational patterns</td>
</tr>
<tr>
<td>10</td>
<td>A Rectilinear Chuck</td>
<td>1966S02049.00011</td>
<td>A chuck with graduated movement in two directions, each with a worm and wheel for rotation.</td>
</tr>
<tr>
<td>12</td>
<td>Ornamental Lathe</td>
<td>1987S04143</td>
<td>Treadle driven ornamental lathe by Overton (formerly with Holtzapffel) on steel bed mounted on wooden frame. 1895. Overhead pulley system, screw thread copying and four drawer cabinet below.</td>
</tr>
<tr>
<td>13</td>
<td>Rose Engine</td>
<td>1957S09763</td>
<td>A rose engine c1800 by Fieldhouse, for ornamental turning work, on a substantial wooden base, with 34 roses some with high or very high counts. Work table has the facility for X-Y movement and rotation. Facility for thread copying.</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
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<th>Museum Accession Number</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Rose Engine</td>
<td></td>
<td>A rose engine by Plant with 11 five inch roses. A right angled Plant gear box is installed on the machine nose to allow edge roses to be used for patterning 'pump action' type patterns.</td>
</tr>
<tr>
<td>18</td>
<td>Rose Engine</td>
<td>1990F429</td>
<td>Rose engine stamped Harborne Birmingham 1926 on substantial wooden bench with five sets of 7 inch roses each with four complementary patterns. Link vice and part of elliptical chuck mounted on. (In Jewellery Quarter Museum)</td>
</tr>
<tr>
<td>19</td>
<td>Straight Line Engine Turning Machine</td>
<td>1990F422</td>
<td>A 14” capacity straight line engine turning machine by Plant. (In Jewellery Quarter Museum)</td>
</tr>
<tr>
<td>20</td>
<td>Straight Line Engine Turning Machine</td>
<td>1990F422</td>
<td>Straight line engine turning machine by Plant with a small (6 inch) work travel length. Single central counterweight for work table which is supported on a chain. (In Jewellery Quarter Museum)</td>
</tr>
<tr>
<td>21</td>
<td>Diamond milling machine</td>
<td>1990F463</td>
<td>A Swiss versatile milling machine intended for cutting patterns on all types of surfaces using a high speed rotating diamond. With various supplementary tools and work samples. (In Jewellery Quarter Museum)</td>
</tr>
<tr>
<td>24</td>
<td>Four Samples</td>
<td>1974S02828.00002</td>
<td>Four different ornamental turned items decorated with patterns cut on an ornamental lathe, two on African black wood with ivory and two on Perspex.</td>
</tr>
<tr>
<td>25</td>
<td>Parts of a Centre Lathe.</td>
<td>1960S1190.00005</td>
<td>Four brass components of a centre lathe for mounting onto a triangular bar. With 4 thread chasing tools. Possible accessory for an ornamental lathe</td>
</tr>
<tr>
<td>26</td>
<td>Two Silver Samples</td>
<td></td>
<td>Two silver plates with straight line engine turning pattern cut on one side of each.</td>
</tr>
<tr>
<td>27</td>
<td>Vice</td>
<td></td>
<td>Two jaw vice c1950 by Plant for an engine turning machine. In unused condition.</td>
</tr>
<tr>
<td>28</td>
<td>Taper Gauges</td>
<td></td>
<td>Four brass Holtzapffel taper gauges mounted on a board.</td>
</tr>
<tr>
<td>29</td>
<td>Ornamental Lathe</td>
<td>1953S003071</td>
<td>Rose lathe c1800 on substantial wooden bench. Special chuck installed for patterning long items. Lacking hand drive wheel (removed for ease of display?) (In Birmingham Art Gallery)</td>
</tr>
<tr>
<td>30</td>
<td>Straight Line Engine Turning Machine</td>
<td></td>
<td>Early Plant machine with central counterweights and tall pattern bar holder.</td>
</tr>
<tr>
<td>31</td>
<td>Engraving Machine</td>
<td>1953S00355</td>
<td>Line engraving machine for patterning wooden printing blocks, by Plant, with large horizontal work table</td>
</tr>
</tbody>
</table>
It would be easy to suggest that the collection is haphazard but from the range of engine turning machines and ornamental lathes it is clear that there is no significant duplication. This is a telling sign that new items may only have been accepted when they added breadth to the collection. Where there are two similar machines it is because one has a particular feature or accessory or one is made by an entirely different maker and shows differences in construction, style, materials etc.

There is an Open Afternoon on the last Friday of each month where visitors can book onto a facilitated tour of the Museum Collections Centre. Entrance is free. It is also open for pre-arranged tours and good free car parking is available at the site.

Visitors need to be aware that the machines are generally dirty, and there is enough oil around to prevent deterioration. No contact with the machines is allowed but close examination is possible. Appropriate dress is therefore necessary and a torch is a useful accessory. Occasionally a machine is loaned to another museum

Brocade engine by Lienhard of Switzerland
to form a part of an exhibition and may involve some cleaning of the machine. Barriers prevent close examination of all items in the Jewellery Quarter Museum. All machines are stored in close proximity to others creating challenges for good photography. A neutral sheet to act as background would be a valuable aid to obtaining uncluttered images.

I have recently had a database search made of the collection held by the London Science Museum which has a broad collection of industrial machines. This has located 7 engine turning lathes, a brocade engine and a rose cutting machine. No straight line engine turning machines were located and no machines by Plant or Lienhard.

It seems clear that this Birmingham collection, having been primarily donated by the local manufacturers and including a number made in Birmingham, is therefore the best and most comprehensive collection in the UK. For those with an interest in the topic it is well worth a visit but prior notice would be essential if all items in store are to be made available for viewing.

It would be a worthwhile project to bring together information on the patterning machines held by all museums in the UK. One machine is also held in the Calderdale Industrial Museum.

Museum Contacts - There is currently no Science and Industry curator at Birmingham Museums Trust. For all enquiries BMAG.Enquiries@birminghammuseums.org.uk

Photos published with permission from Birmingham Museums Trust.

The Brains of the Automaton Lathe

By Nicholas Edwards

In the last bulletin I reported on the restoration of the Automaton Lathe by the Science Museum, Kensington and the machine is now on public display at their Robots Exhibition recording the 500-year story of humanoid robots until October 2017. It then tours around the UK and onto Europe, Australia and Singapore. The lathe is easily one of the most impressive exhibits standing 9 feet tall (fig 1).

Fig 1 Automaton on display at Robots Exhibition
The machine was designed to be self-actuating to produce components automatically under the control of a series of cams. It was driven by a clock type weight system and fig 2 and fig 3 show what is still extant. How it was connected to the lathe and what configurations are possible has yet to be determined. The lathe can be run manually as a rose engine, a conventional plain turning lathe and also as a portrait lathe. In the latter configuration the spindle slides as a rubber presses against a master medallion and the work-piece is cut by the fixed tool. The detailed photo (fig 4) shows just the lathe and the holes for driving bands and potential linkage points.

There is conjecture at this stage whether the weights driving the “brains” were contained within the cabinet or went down through the floor to the room below. The floor of the cabinet has a cut-out. My own view is that the energy required to turn even a simple work-piece would have required a very large weight to have fallen the 3 feet or so to the floor versus a much smaller weight falling say 12 feet to the floor below (or further). Kinematic laws determine that in gearing up the speed of rotation of the clock mechanism to the spindle speed of the lathe by pulleys, the frictional effect of the cutting tool increases as the square of the gear ratio. The actuating mechanism is bolted to the underside of the top of the wooden cabinet (as can be just seen in fig 1) which would not appear to be strong enough for a large weight.

There is indeed much to research about the function and history of this amazing 18th century machine.

Fig 2, 3 and 4 Crown Copyright by kind permission of Science Museum
On Sunday 19th March 2017 six members were fortunate to attend a very enjoyable and informative day at Mike Windsor’s amazing workshop/man cave. Our tutors Peter Johnson and Richard Hoodless (standing in for Bob Wade) patiently and clearly explained how we should use three different machines. Our host quietly went around helping wherever necessary. Pat and Mike McNerney produced numerous cups of tea and coffee as well as making lunch for us along with a number of SOT members, who popped in. Steve Pace took photos of us doing our best to follow the guidance given.

Peter Johnson started with a group of members on a Holtzapffel lathe having a boxwood serviette ring fixed on a mandrel which we fluted with a horizontal cutting frame. He had prepared the blanks with a 10 degree angle in from each end so that the mandrel would tighten to hold the blank firm while it was fluted.

When the first person was au fait with the procedure, he moved across to the Society’s Kennan lathe which is in Mike’s custody. This had an eccentric cutting frame set up to make beautiful multi-circle patterns on either side of pieces of blackwood. The cross slide was independently designed in Ireland and the depth stops had to be set in a very different way to those on Holtzapffel and similar lathes. Peter said he was still getting to grips with the different aspects of what it could do!

One attendee, who became adept at setting up the Kennan, was so helpful to other members that his time with Richard was a bit shorter than he would have liked!

Meanwhile Richard was explaining how we were to try making the start of several patterns of holes in polyester resin/artificial ivory using a drilling spindle on a Fenn lathe. He had slid cylinders of polyester resin on to boxwood mandrels and hot melt glued them in place. He uses a hole saw drilling from each end to remove a central core and finishes boring out the cylinder with a fixed cutter using fine cuts, because the material chips easily.

Please see Richard’s articles in Bulletins 121 and 129 for more details on how he makes these boxes with a blackwood sleeve inside to show off the pattern. In Bulletin 130 Jean Claude Charpignon described how to make a simple cross-slide and division plate to make items like...
Richard's boxes. Richard brought three of his superb finished boxes to show us different patterns.

When not on kitchen duties, Mike M showed people how to make handles for chisels on a conventional woodturning lathe, including the use of a stepped drill for angled tangs on chisels.

I will try to sum up the many lessons learnt by us as beginners:

1. Pre plan what diameter/circumference to make the piece, bearing in mind the effect, depth of cut and the number of divisions available on the index plate.

2. Practise on a waste piece of material first.

3. Write down the steps needed to achieve the desired effect along with diagrams/photos and keep referring to them, especially with drilling patterns. Adjust the notes as necessary. Also it means you can make the same effect again.

4. Have patience and keep concentrating. I had problems with fluting at the start, which was put down to my inability to count to three on the indexing plate! Maybe a light shining on the index plate would have helped? It was fortunately rectified by making deeper cuts.

5. Use depth and travel stops on the cross slide. I must fit them to my cheap basic cross slide for my efforts using a router, Dremel or flexible drive. I have to confess that I don't think I have the patience, time and perfectionist attitude for producing SOT standard of work. Oh dear will I be asked to resign or worse?

6. Holtzapffe style cross slides have left handed threads!

7. Stop the cutting frame before pointing to a problem. I had a lucky escape from colouring my fluting red!

8. Ask other SOT members for advice because they are so willing to help. For example, over lunch Mike Bain told me how to make a small stepped drill out of a spade bit to emulate the holes in my egg shaped Victorian coquilla nut thimble holder/pomander, which I took to show Richard. One or two members said they would try to produce their version, which I look forward to seeing.

9. Having an assistant to do one of the many aspects was a great help - I reckon being an octopus would
be handy! For a beginner it is a bit like the old trick of patting your head and rubbing your tummy at the same time.

10. OT lathes that were originally treadle driven, with perhaps the turner sitting down, could do with being lifted up when used standing, or maybe that’s because I have my non OT lathe mandrel 4” higher than the usual elbow height to avoid back ache.

Comments by the attendees to me when compiling this article included:

Just what I needed, Wonderful, Everybody was so friendly, Absolutely fascinating. Must get on with making some pieces. We would have been pleased to make a contribution towards the cost of food, materials and tutors/helpers travel costs - the day was well worth going to and we would recommend it to other beginners. We were able to take home our fluted serviette rings or I might make it into a souvenir box. Maybe if the blackwood discs had been smaller and thinner to use less valuable timber, we could have taken them home too, even if some did have little mistakes according to Peter with his magnifying lenses on!

I hope this article does the day justice and many thanks for it to all concerned.
In the late 18th and the 19th century sewing boxes containing needlework tools were popular. One of these would be a roll away silk tape measure housed in a case made from ivory, mother of pearl or vegetable ivory. This would be decorated in some way together with the other items in the needlework box.

The following is a description of a roll away tape measure made from polyester resin using a modern tape measure.

A cylinder of polyester resin, 1.3” long by 1.7” diameter, is drilled and bored out to give a wall thickness of about 0.15”. Both ends are threaded internally 16tpi. This is then mounted on a boxwood mandrel and hot-melt glued at both ends to avoid any slippage. A slot is cut in the centre of the cylinder for the tape measure using a 1/16” diameter slot drill. Eleven rows of a bamboo type basket work are cut on the cylinder using a 0.1” wide concave cutter, the projection being 0.4” from a vertical cutting frame spindle giving a circle of 0.7” radius. Sixteen cuts are made in each row and the cuts are staggered in alternate rows. The cylinder is then removed from the boxwood mandrel.

The top is 2” in diameter with a thickness of 0.3”. A spigot is cut on the top to a depth of 0.15” which is threaded 16tpi to give a good fit in the cylinder. A 0.375” diameter hole is drilled through the centre of the top. An aluminium pallet is hot-melt glued to the underside of the top and this is held in a chuck. The thickness of the top flange is reduced to 0.15” and the edge is reduced to a thickness of 0.1” for a distance of 0.15”. The edge is scalloped using a vertical cutting frame with a 0.1” concave cutter projecting 0.5” from the spindle giving a circle of radius 0.8”. Sixteen cuts are made. A barleycorn is cut
on the face of the top using a 110 degree cutter in an eccentric cutting frame with a radius of 0.19” and an eccentricity of 0.5” on the slide rest. Thirty-two circles are cut to a depth of 0.025”.

The bottom is 2” in diameter with a thickness of 0.5”. A spigot is cut on the bottom to a depth of 0.2” and is threaded 16tpi. A 0.375” diameter hole is drilled in the centre to a depth of 0.4”. An aluminium pallet is hot-melt glued to the bottom which is then held in a chuck. The edge of the bottom was rounded over using a quarter concave slide rest cutter.

The shaft to hold the tape measure is 0.5” in diameter and is turned down to a diameter of 0.375” for a length of 1.8”. A slot is cut in the centre of the shaft using a thin diamond coated disc. The top of the shaft is turned to shape using slide rest cutters or turned by hand. The shaft is put through the hole in the top and marked on the underside for drilling a small hole for a steel pin to go through. All pieces are polished.

To assemble the tape measure cut the end off the tape, thread it through the slot in the cylinder and form a loop by gluing the end of the tape back on itself. Place the shaft through the top, insert the steel pin so that the shaft cannot be pulled out of the top and place the loop of the tape measure into the slot of the shaft. Wind the tape measure slowly onto the shaft pulling it through the slot in the body and screw the top into the cylinder. Place the bottom over the end of the shaft and carefully screw the bottom into the cylinder.
At a recent meeting of the Worshipful Company of Turners I was shown a neatly-bound first edition of “The Handbook of Turning” by an anonymous author dated back to 182 but dedicated to the Earl of Craven. I was asked for further information and agreed to research the item. I was intrigued by the fact that this small volume was written by a lady so long ago and her picture appeared as a frontispiece in the form of a woodcut (Fig 1). So who was she and what was the significance of this small volume? Further, the other woodcuts showed the unmistakeable lines of a Holtzapffel Ornamental Turning lathe and its equipment, and the work detailed was clearly Ornamental Turning (Fig 2).

I referred back to the library archives of the Society of Ornamental Turners and found that this book had been researched by our member, the late Warren Ogden, back in the 1970s. The author’s name became clear, due to finding later editions of this book where her name was included. In the “Bibliography of the Art of Turning and Lathe and Machine Tool History” published by the SOT, he wrote:

“The problem of identifying the authoress has been a fascinating one. Warren G. Ogden Jr., with the help of Sir Walter Verco, K.C.V.O., located the grandson of the Lady in question. In his opinion it would seem probable that his grandmother did write this book, as, by all reports, she took a strong interest in scientific subjects. All that the present generation knows of her activities, revolved around the making of stained glass. She was quite well known in her time for this kind of work. Concerning the portrait on the frontispiece, her grandson adds that her Roman nose resembles that enjoyed by most members of the family. The authoress’ maiden name at the time of publication was Mary Isabella Oliver-Gascoigne, of Parlington Park, Yorkshire. She did indeed marry a Colonel Frederick Trench, who assumed the name of Trench-Gascoigne, by Royal Licence dated Aug. 15, 1851. The marriage took place in 1850, some eight years after publication of the book. Our authoress then...
took the married name of Mrs. Frederick Gascoigne…….. on page xiii of the preface of her book, the suitability of Ornamental Turning for the fair sex is commented on, and thereby reveals that most likely our author was a woman (see below). It is also interesting to note that the Hon. Silver Oliver (her brother) owned Holtzapffel Lathes Nos. 1538 (purchased in 1833) and 1585 (purchased in 1835-a very comprehensive outfit), both of which were housed in the “Turning Room” of Parlington House where Mary Isabella Oliver worked on her book……Burke's Landed Gentry describes her as “Mary Isabella Oliver-Gascoigne who succeeded to Parlington and other Gascoigne estates from her mother, Mary Turner, wife of the Rt.Hon. Silver Oliver, MP, who assumed the name and arms of Gascoigne, she being a step-daughter of Sir Thomas Gascoigne who died in 1810”.

Lady Gascoigne was born 21 March 1810 and died 22 October 1891.” Further investigation has revealed a website www.parlington.com dedicated to the history of the Parlington estate, Aberford (located West of Leeds). The information is extensive, giving the Gascoigne family tree back to the Norman conquest and refers to the mansion where the turning was done (Fig 3). There is even a floor-plan of the Hall showing the “work-room”. It also shows a delightful crayon drawing of Isabella sitting behind her sister, Elizabeth, in younger years (Fig 4). The sisters appear to have been leading lights in the craft movement. A later painting shows her in the background of a family grouping at the keyboard of a piano.

In a communication with Brian Hull at the Parlington website he confirmed that in June 1905 a valuation was undertaken for probate, following the death of Col Frederick Charles Trench Gascoigne. It sets out the details of two lathes and other tools. Later in July a sale on the premises at Parlington by Messrs Hollis & Webb, Auctioneers, Leeds, offered for sale over six days commencing Monday July 12th through to Saturday 29th “Valuable In and Out Door Effects” Commencing Page 41 of the catalogue titled “Workshop” sets out on page 42:
Lot 968 A treadle LATHE, on a 5ft bed, two head stocks and tool rack, with overhead motion sold for £1 7s 6d (the handwritten text in the gutter was hard to read)

Lot 969 A 3’ 6” DITTO DITTO, with overhead motion. (sale price not clear)

The lots continue with many other associated tools and one or both of the lathes may not have been Holtzapffel. The Holtzapffel register shows that 1585 was returned to them and sold to a William Yates in 1852.

It would be fascinating to know if these lathes still exist

Isabella’s plea for more involvement by the ladies in turning contained in the preface is an interesting reflection of the times and the social expectations. It reads:-

“And why should not our fair country women participate in this amusement? Do they fear it is too masculine and laborious for a female hand? If so, that anxiety is easily removed; the rough work can be executed by any carpenter, and when once prepared, what occupation can be more interesting and elegant than ornamenting wood or ivory in delicate and intricate patterns, and imitating with the aid of the lathe, the beautiful Chinese carving, so much and so justly admired; besides the taper fingers of the fair sex are far better suited than a man’s heavier hand, to produce lightness and clearness of effect.”

The publication of this little book was no doubt a success at the time and further hardback editions were printed in 1852, 1859 and 1871. The SOT Library has copies of these later editions. By 1884 John Jacob Holtzapffel had, of course, produced his 650-page magnum opus on Ornamental Turning as Volume 5 of “Turning and Mechanical Manipulation” subsuming and amplifying the knowledge presented by its precursors. However, with the print-to-order and computer revolution upon us the earlier book has recently become available as an historic piece in a scanned paperback version from several publishers (see www.abebooks.co.uk) or even as a free Google download!

Whilst it seems remarkable that a young lady should have been writing about her turning hobby back in 1842, the records of the Holtzapffel Company show no less than 37 of their lathes were purchased by ladies between 1795 when production started and 1842 when the book was first published. It is interesting to note that no less than 14 of these 37 ladies were titled reflecting the interest in Ornamental Turning by the nobility at that time.

Fig 4 Isabella and Elizabeth
This list of Holtzapffel Threads was in a book I recently purchased at a Society auction.

<table>
<thead>
<tr>
<th>External Diameter, Inches</th>
<th>Letters Nos.</th>
<th>Threads, turns per In.</th>
<th>Pitch of Thread</th>
<th>Change wheels with guide screw of 1/4 in. pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.000</td>
<td>A</td>
<td>6.58</td>
<td>20 x 100 x 50</td>
<td>(50 x 40 x 47, 50 x 80 x 50)</td>
</tr>
<tr>
<td>0.875 = 7/8</td>
<td>B</td>
<td>8.25</td>
<td>70 x 55 x 85</td>
<td>(48 x 40 x 60, 48 x 110 x 60)</td>
</tr>
<tr>
<td>0.750 = 5/8</td>
<td>C</td>
<td>9.45</td>
<td>50 x 80 x 105</td>
<td>(60 x 110 x 80, 60 x 105 x 80)</td>
</tr>
<tr>
<td>0.625 = 3/4</td>
<td>DD</td>
<td>13.09</td>
<td>100 x 100 x 100</td>
<td>(100 x 100 x 100, 100 x 100 x 100)</td>
</tr>
<tr>
<td>0.560</td>
<td>D</td>
<td>13.99</td>
<td>70 x 55 x 85</td>
<td>(65 x 55 x 85, 65 x 85 x 90)</td>
</tr>
<tr>
<td>0.500 = 1</td>
<td>E</td>
<td>16.5</td>
<td>20 x 50 x 100</td>
<td>(20 x 50 x 100, 20 x 50 x 100)</td>
</tr>
<tr>
<td>0.450</td>
<td>F</td>
<td>19.89</td>
<td>65 x 85 x 90</td>
<td>(65 x 85 x 90, 65 x 85 x 90)</td>
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<tr>
<td>0.410</td>
<td>G</td>
<td>22.1</td>
<td>20 x 100 x 135</td>
<td>(20 x 100 x 135, 20 x 100 x 135)</td>
</tr>
<tr>
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<td>H</td>
<td>25.63</td>
<td>361</td>
<td>(95 x 135, 95 x 135)</td>
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<td>0.330</td>
<td>I</td>
<td>28.8</td>
<td>25 x 40</td>
<td>(25 x 40, 25 x 40)</td>
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<tr>
<td>0.290</td>
<td>J</td>
<td>33.1</td>
<td>95 x 95</td>
<td>(95 x 95, 95 x 95)</td>
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<tr>
<td>0.250 = 5/4</td>
<td>K</td>
<td>39.9</td>
<td>25 x 40</td>
<td>(25 x 40, 25 x 40)</td>
</tr>
<tr>
<td>0.210</td>
<td>L</td>
<td>55.5</td>
<td>100 x 180</td>
<td>(100 x 180, 100 x 180)</td>
</tr>
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<td>0.180</td>
<td>M</td>
<td>55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0.162</td>
<td>N</td>
<td>10</td>
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<td>0.150</td>
<td>O</td>
<td>10</td>
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<td>0.120</td>
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<td>0.100 = 3/4</td>
<td>R</td>
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<td></td>
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<tr>
<td>0.0875 = 7/8</td>
<td>S</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0.0750 = 5/8</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
11 February 2017

President’s Report: The President opened the meeting by welcoming members, with a particular welcome for members attending for the first time and visitors. The President said that the presentation would be on unorthodox OT by Nick Edwards.

There were 200 lots in the auction, with much good timber.

Simon Smallwood had died in late December. He had been an enthusiastic member for many years, producing much interesting work using his Pittler lathe and would be much missed. Another of his interests had been printing and he was a keen amateur practitioner of the craft. Members were asked to stand in silence for a few moments as a mark of respect.

Robert Bigio is unable to continue editing the Bulletin because of work commitments so Bulletin 135 will be his last. He was to be thanked for the work he has put into the Bulletin over the last several issues. He will however continue taking photographs of exhibits at meetings. Ian Lane will take over as Assistant Editor.

A volunteer is urgently needed to operate audio visual at meetings, also a volunteer to produce videos. Equipment and training will be provided.

The Council had decided not to increase subscriptions for the current year but an increase will be needed in the not too distant future.

Vice-President’s Report: The Vice-President said that the exhibition “Robots” at the Science Museum is very impressive and well worth a visit. As well as the restored 18th century French automaton lathe there is much else of interest. The exhibition will be at the Science Museum for 6 months before going on tour.

Secretary’s Report: Meeting dates and presentations for the rest of the year were 20 May, Jean Claude Charpignon on his approach to ornamental turning; 1 July, Tony Cliffe on using a conventional wood turning lathe for OT; 11 November (AGM), John Bourke on Henry Milnes, lathe makers of Bradford.

Workshops arranged so far, enameling on 11/12 March, Phil Bedford; OT beginners, 19 March, Mike Windsor; Use of the spherical slide rest 20 August, Arthur Kingdon.

The summer outing was to Jeremy Soulsby’s workshop, 10 June. Those wishing to attend should let the Secretary know as soon as possible.

The proposed visit to Birmingham Science Museum was proving difficult to arrange. The Museum had offered a 2 hour tour which was clearly insufficient time. A response from them to a request to increase the visit to 4 hours was awaited.
The papers recovered from Bill Jones’ workshop were in need of a good home with someone prepared to put them in order and catalogue them.

**Treasurer’s Report:** The Treasurer reported a reasonably satisfactory financial position. On the question of subscription increases Bob Wade suggested a small increase now to avert a larger one in future. John Edwards said that the financial situation was such that we could hold off an increase for some years. In difficult financial times this could only be good for retaining and recruiting members.

**Editor’s Report:** The Editor said that Bulletin 135 was with the distributors. Contributions were needed for future issues.

**Membership Secretary’s Report:** The Membership Secretary reported that membership numbers were slowly increasing with 3 new members since the AGM.

**Exhibitions:** In Phil Bedford’s absence Nick Phillippe gave a brief overview of forthcoming exhibitions we would be attending. Our attendance at the Model Engineering Exhibition at Alexandra Palace had been very good, and owed as usual to Bob Wade’s hard work involved with the transport and setting up of the Society’s Holtzapffel lathe. His work over many years supporting our presence at exhibitions was phenomenal.

**Any other business:** John Moorhouse gave a brief talk. He was interested primarily in engine turning, attached to the school of jewellery in Birmingham. Birmingham Assay Office were planning an exhibition of engine turned articles in 2018. If the SOT wished to participate we should contact him. He had been involved with the museum in cataloguing their collection of engine turning machines and would be happy to give a talk to the Society about that. The database he had created had been made available to the Society already with an article for the Bulletin and the web site. So far as the Society’s proposed visit to the reserve collection was concerned he recommended that we combine this with a visit to the Museum of the Jewellery Quarter.

Peter Johnson said that John Anning had brought along some wood from Simon Smallwood’s workshop which had been placed on the sales table and was available to members to buy.

The cutting frames were about half way through production.

The format of the WCOT competitions was being reviewed and input was sought from interested members.

Bob Wade asked if any member was interested in looking after the Society’s collection of the Revd. Grace’s turned ivory pieces.

This concluded the formal business.

Nick Edwards gave a most interesting talk about the application of ornamental turning techniques in various and wide ranging applications.

The meeting finished with the auction and closed shortly after 4.30 pm.
20 May 2017

The President opened the meeting by welcoming members.

**President's Report:** The President said that the presentation would be by Jean Claude Charpignon on his approach to ornamental turning.

He was very pleased to report that Stuart King had been awarded the gold medal of the Worshipful Company of Turners for services to wood turning.

As in the past he wished to remind members of the need to start now on entries for the competitions at the AGM in November. He was pleased to see the good display of items brought to-day. He also reminded members of the need to achieve a good level of entries for the WCOT competitions in 2018 in order to keep the competitions in their current form.

Maggie Wright challenged members to make something in the form of an egg for the July meeting. It could be a box or solid, the important thing being that it should be made now. A winner would be announced.

**Secretary's Report:** Meeting dates and presentations for the rest of the year were 1 July, Tony Cliffe on using a conventional wood turning lathe for OT; 11 November (AGM), John Bourke on Henry Milnes, lathe makers of Bradford (note this has since been changed and instead Mike Bain will be giving a presentation on the Rosenberg Ivories, John Bourke’s talk will be next February).

Workshops. The enamelling workshop has been postponed. The OT beginners workshop, now in its second year, was again very well received. The next workshop was on use of the spherical slide rest on 20 August, hosted by Arthur Kingdon.

The summer outing is to Jeremy Soulsby’s workshop, 10 June. Those wishing to attend should let the Secretary know as soon as possible.

The visit to Birmingham Science Museum has been arranged for 21 July. Details would be sent to all who had expressed interest in the visit.

**Treasurer's Report:** The Treasurer reported a stable financial position. However a problem had been discovered with standing orders. They could no longer be activated by the SOT via its bank, Barclays. Unfortunately the bank hadn’t advised us that standing orders we sent to it were not being acted on. This problem was now being sorted out but in future members would need to implement standing orders themselves.

**Editor's Report:** The Editor referred to the recent change of assistant Editor with Ian Lane having taken on the role.

He said that, as usual, more articles were needed.

**Librarian:** Ben Stiles was now Assistant Librarian looking after book lending at meetings.
Universal Cutting Frame: Mike Bain gave an update on the production of the society’s universal cutting frame. This had unfortunately been delayed because of pressure of other work at the engineering company producing it for us.

Membership Secretary’s Report: The Membership Secretary reported that a new membership system was being introduced and implementation had brought to light that the previously reported membership numbers had been considerably overstated. Total paid up membership was now in the region of 170. This was almost certainly partly due to the standing order problems on which work was ongoing. It was hoped that we would have a better understanding of the situation by the July meeting. Encouragingly there were several new members.

Exhibitions: Attendance at the Daventry show had been well received and we had been invited for next year. Thanks were due to our members who had assisted.

Goldsmiths was on 23, 24 and 25 May. The Bristol Model Engineering Show was 17 to 21 August.

Website: Work to improve the appearance and content of the website was continuing. Members were requested to provide content for the members page.

Any other business

In relation to the WCOT competitions Bob Wade said that we needed to get details of requirements as soon as possible to enable entries to be produced.

Bob said that following his request at the last meeting the Society’s collection of the Revd. Grace’s turned ivory pieces now had a new home. He expressed his thanks to the several members who had offered to house the pieces.

John Foulkes asked whether there was a case for starting the business meeting earlier. Peter Johnson said this would be difficult, particularly at the AGM, because of the time needed to set up.

This concluded the formal business.

Jean Claude Charpignon gave a very well received presentation of his work between 2003 and 2016. He explained how he had progressed from his starting point trying to make chinese balls using commercially available tools, then making and modifying tools with much greater success, attaining results of great virtuosity and craftsmanship. Of particular note are his pieces based on the work of the famous 17th century French turner, Nicholas Grollier de Serviere.

The meeting finished with the auction and closed shortly after 4.30 pm.