

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 112

March 2015



**AWGB INTERNATIONAL
WOODTURNING SEMINAR**

7 - 9th August 2015

Loughborough University



www.awgb.co.uk

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Revolutions

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Front Cover

Loughborough Seminar line-up
clockwise, from top left:

Ashley Harwood; Ambrose
O'Halloran; Cynthia Gibson;
Jean-Claude Charpignon;
Michael Gibson; Andrew Hall,
Carlyn Lindsay; Mark Sanger;
Nick Agar; Mark Hancock

DATA PROTECTION ACT

Your personal details are held on computers belonging to Executive Committee members. Your details are held purely for the use of the Association and are not passed on to any third party. If you object to your name, address, telephone number and e-mail address being held in this manner then please contact the Secretary.

Chairman's Notes

Andy Coates

In the time-honoured fashion I'll begin by wishing you all a very "Happy New Year!"

Now that the excesses of Christmas and New Year are behind us, in some senses quite literally, we can all settle back in to the day-to-day routines. The new year often heralds changes for people; new routines, resolutions to battle, and Revolutions is also having something of a new start this new year. A new Editor, Sheila Hughes, takes over from Lionel Pringle and has been busy getting to grips with things. I'm sure you'll all support her by sending in news, views and projects for her to include in future editions. Lionel's shoes are big shoes to fill, and without our support her task will be all the more daunting. So come on folks, pen to paper, fingers to keyboards, cameras to auto, and SEND.

I'd also like to wish Lionel Pringle all the very best for the future. He has been an AWGB stalwart for longer than we can all remember. His work for the AWGB has been tireless and selfless, and his guidance has been invaluable through the years. Good luck for the future, Lionel. Don't be a stranger!

January is a busy month for the executive; the AGM looms and there is work to be done for that, and the seminar is only seven months away so there is much to do in respect of planning. More on each later in this edition.

The executive recently put out a call for more help, specifically with succession for Secretary and Treasurer roles, but also across the board. We have been excited by the response and now find we have a number of highly suitable candidates awaiting formal induction on to the exec. The situation that led to our call is one I often find echoed in the running of clubs and branches, and this sorry state is often the cause of the demise of clubs, and also can cause rancour where it might otherwise be absent. I am always baffled by this. Why do we join clubs? Presumably because we:

- Have a shared interest
- Wish to develop that interest
- Find some support

These points are all good and encouraging, but when it comes to putting something back in to the club people are often reticent to step forward. This is a real problem for any club. One of the problems we, as the executive of the national body, find, is that most of the people who would be likely to volunteer for executive service are already employed with running their own clubs, and consequently they do not feel they can afford the time. What we need is for more willing individuals to step up and help run the clubs, which might free-up some people to help at national level.

Many clubs I visit have committees where members

have served for years and years, and many only remain when they might otherwise step down because if they did "the club would fold". Am I alone in finding this a sad situation? What is it that puts people off? Why is it that people can be interested enough in woodturning to join a club, but not interested, or grateful, enough to help run it? It's high time we all looked at the good work done by club committees, thanked them, and perhaps offered some help. They're our clubs; it's our craft, so please let's all try a little harder in 2015 to support it. Go on, give your club secretary a cuddle and offer to set the lathe up on demo nights!

Another issue that seems to be a hot topic lately is the issue surrounding the cost to clubs of hiring an evening demonstrator, but more on that specific issue later on, but related to that is the question of "in house" demonstrators. Many of the clubs I go to (as a demonstrator) report increasing difficulties in getting their own members to step up and do a demonstration. This is of course a shame on several counts: firstly, in-house demonstrations help clubs to eke out their budgets over the year, and secondly, demonstrating at your own club can be a rewarding experience and help to develop the presentation skills which might allow you to progress to demonstrating wider afield.

Now this isn't a new problem, in fact it was the very reason the AWGB developed the Demonstrator Training Course which has been so well received and attended, but it is a persistent problem. And ironically its solution is one which can go some way to solving the original issue. Local talent is cheaper than distant.

I can fully understand the sense of dread a club member might feel at the thought of standing up in front of a room and presenting a woodturning demonstration. We've all been there. And for some of us that feeling never fully goes away. Putting yourself up for a potential ribbing is daunting. But I return to the same thought trail I was on earlier: it's OUR craft. And only WE can help it to develop, grow, and prosper.

"I'm not a professional" should never be a phrase used to justify not getting up and having a go. You don't need to be a "professional" to demonstrate, you do need to develop (and this will come with time experience and/or guidance) a professional approach, but the two definitions are not necessarily synonymous. (The Demonstrator Training Course can help with presentation skills and planning, though it is not designed to make you a better wood turner.)

The fact is that demonstrating can be great fun. It can also teach you as much as your presentation teaches your audience. You will discover that you need to identify and explain techniques, problems, and solutions in order to clearly demonstrate them, and in doing so your own turning will improve dramatically. If you enjoy your chosen craft why not take every opportunity to improve it? And if by doing so you also benefit the club you joined then everybody wins! You might even find you enjoy it so

much that you want to spread out and demonstrate to other clubs in the area, region, even nationally! Who knows...in a few years you could be doing a one-slot at the seminar! After that?...watch out Nick Agar!

Woodturning is our craft. Only we can progress it. If you love it, support it. I promise that the effort is always worth it.

2015 is seminar year – I know, it doesn't seem possible – and the full presenter list is further on in this issue. The seminar is a remarkable event. Really, it is. It IS NOT, as I so often hear, "only for professionals". It's the most democratic event I can imagine. Everybody is equal in their passion for our craft. Many, many people return every two years to be entertained and inspired. It's addictive. Where else can you be immersed in your passion for three days? The 2015 Seminar will be slightly different, with more on offer, more breadth of interest, so why not consider booking a place now? Your inspiration reservoir will be filled high enough to see you through to the next one.

In closing I'm sad to convey the news that Martin Lawrence has stepped down from the executive due to work commitments elsewhere. Martin has been a constant on the exec for many years now, and has kept us all amused with his light-hearted approach to life and an ever-ready quip. Many will know Martin from past seminars where he was always to be found where the work was, but also ready to help with any query or concern. We thank him for his hard work on behalf of the AWGB and wish him all the very best for the future.

Have a happy, safe, and productive 2015.

Thanks Lionel

This is just a personal thank you to Lionel for his help when I was in the chair. During that 4 years there was always plenty to take up my time but in the background *Revolutions* just appeared without any help from me, except when Lionel chased up my chairman's report. He has continued to improve *Revolutions* during his period as Editor including the introduction of colour and also played a big part in the International Seminars, where, with Rita's help he looked after the gallery on several occasions and was also responsible for laying out and seeing to the printing of the programme.

Thanks Lionel for everything and when you do leave it to Sheila enjoy your retirement, and a well done to Sheila for volunteering to take on this role.

Reg Hawthorne

Treasurer's Notes

Dave Atkinson

Cheques

My notes this time start with a short plea to you all if you are sending myself or Paul any cheques. Neither of us are any good at spotting when they aren't quite right and consequently the Bank send them back. Recently we have had the words not match the numbers, cheques unsigned, and cheques not made out to quite the right payee and the Bank have got very picky about this last one.

If you are paying for membership or making a donation please make your cheque out to **"AWGB"** – if you would rather use the full title then it must be **"Ass'n of Woodturners of Great Britain"**.

If you are paying for the seminar then it must be **"AWGB Trading Ltd"**

And if you make any corrections please initial the change.

For our part we'll try to spot any errors before the Bank do!

Seminar Booking Options:

Complete the form contained within this issue and send it to me directly, paying by bank transfer (preferred) or send a cheque.

Complete your application via the website – firstly enter your details and then the next screen will ask you to make your choice of package and take you to the payment screen.

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I look forward to seeing your bookings.

Insurance

By the time you read this the insurance will all be sorted out. But it has taken a huge amount of effort by the committee to organise what should have been a simple process.

Knowing that communication with club officials is sometimes difficult by email we decided that the best way to let you all know what was happening was to send you a letter using good, old fashioned Royal Mail. I posted 120 letters on 7th October. According to the feedback I've received, at least 6 of those didn't arrive. That suggest that 5% of the post goes astray, which is worrying. Then we had problems with emails going into spam folders, incorrect addresses and in some cases officers had moved on but we hadn't been told.

We had hoped to get everything organised well before Christmas but at the 11th December 53 clubs hadn't replied to the broker and at 9th January we

were still left with 9 clubs to respond. This meant that I haven't yet (as I write on 15th January) been able to invoice the Associated Clubs for their membership and associated insurance benefit. Many of you have contacted me about this and know the story.

Going forward can I please make a plea for all branches and clubs to tell us when you change your officials and/or email addresses, and don't forget to inform Tennyson. Next year they will be renewing the policies and you will no doubt be contacted, just as you are at home for your car or house insurance.

At the moment I don't know what this process will be but please watch this space for information.

Getting involved?

I'm delighted that our request for volunteers has borne fruit and we have had three people volunteer to be trustees. We have also lost a Trustee as you will have read in the Chairman's notes. So we are three up and one down.

I did have a discussion about this with a club secretary who said "welcome to my world", or words to that effect. Trying to get people to help at club level is very difficult. Even simple things like sweeping up and putting the chairs away can be problematical in some clubs.

It would be a great help to all the club officials if more people stepped up to take a turn on the committee. It can be good fun and you do get to know the inside track! Also by relieving some of those at local level of some of their responsibilities may encourage them to volunteer at national level! We are always happy to hear from people who have skills to offer – IT, financial, teaching, organising and so forth. Please get in touch with us if you think you can help. And with a vacant trustee position there is also the opportunity for you to be co-opted in 2015 and be formally elected in 2016.

Cost of Demonstrators

And now for another contentious matter – demonstrator costs. Many clubs have a limited budget to spend on demonstrators and as a result are unable to book a demonstrator for every meeting because they don't have enough money. Some people complain that the demonstrators charge too much – I disagree. If you employ a professional – i.e. someone who earns their living from turning then you must be prepared to pay for their time and travel expenses. And you need to take into account the preparation time, travelling time, packing and unpacking the vehicle and the cost of travel. A typical evening demonstration takes 3 to 4 hours to prepare, then you have to allow for travel and if it's some distance that means taking into account rush hour traffic that you will encounter at some point in the journey, then there's the travel home. As an example if I give a demonstration 100 miles from home that's a 2 to 3 hour journey (usually most of it will be motorway) and if the demo starts at 7.30 I plan to arrive at 6.30 to give me time to set up. So I would leave at 3.30 but I have to allow for

holdups over the rush hour period so I'll add an hour and leave at 2.30. I have to prepare and pack say 3 hours which means I start at 11.30 a.m.

The demo finishes at 10 and I pack up and get away by 10.30 and with luck I'll be at home around 12.30 – 12.45 (except the motorway is often shut at night and I get diverted all over the place!). Allowing for unpacking and so forth my 2.5 hour demonstration has taken me around 14 hours. Even when the demo is local it usually amounts to 6 or 7 hours.

Then there's mileage – most business mileage is charged at 45p per mile because that what the AA say it costs to run a car and HMRC allow that for the first 10,000 miles. After that it reverts to 25p per mile.

So it's very easy to see how the demonstration costs add up.

What can you do about it? Well, simply put, if you think a demonstrator is too expensive tell him or her and don't book them. That's your choice.

Also consider helping out at the club by filling the empty months with a demonstration yourself. The insurance covers members demonstrating at their own clubs (as long as money doesn't change hands for it). The AWGB runs Demonstrator Training Courses to help you learn how to present and overcome your nerves and I think it's safe to say this course has had excellent reviews since it was launched. It isn't as hard as you may think and looking at the entries on club competition tables there is clearly enough talent out there – so why not give it a go?

ANNUAL GENERAL MEETING

of the

ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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

Sunday, April 26th 2015, starting at 2.00pm.

Agenda

- 1 Apologies for absence.
- 2 Acceptance of the minutes of the 2014 AGM.
- 3 Matters arising from the minutes of the 2014 AGM.
- 4 Treasurer's report for year ending 31 December 2014.
- 5 Chairman's Report.
- 6 Announcement of the result of ballot for Trustees
- 7 Vote on the appointment of Accountants/Auditors for the AWGB.
- 8 Result of ballot on any resolutions
- 9 Any other business

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Notice is given that the
ANNUAL GENERAL MEETING
of the



ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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will be held at

Oddington Village Hall, Lower Oddington, Nr. Stow-on-the-Wold,
Gloucestershire, GL56 0XD,

on Sunday April 26th 2015, starting at 2.00pm.

There are seven Trustee/Director positions on the Executive open for election:

Four General Trustees of which three are new positions.

Regional Representative, South-west.

Regional Representative, North.

Regional Representative, Scotland.

The Secretary has requested nominations for the Regional Representative positions from the Branches in the South-west, North and Scotland Regions. Nominations have been received for Russell Gibbs and David Willcocks who have expressed their willingness to continue for a further two years in the North and Scotland Regions respectively. A nomination has been received for John Montgomery to succeed John Aitken as Regional Representative, South-West.

Regarding the vacancies for General Trustees, Peter Bradwick has been nominated for re-election as a General Trustee. Jeff Belcher, Michael Glover and Ryan Davenport have nominated themselves to be General Trustees.

The Executive is experiencing an increasing workload, thus candidates to assist in the management of the AWGB in the role of Volunteers will be welcomed. Whilst Volunteers are not Trustees and do not have voting rights, they are responsible for particular functions and carry out valuable work in support of the Executive. It is a matter of regret and concern that no volunteers have come forward at the time of this publication, and the Executive urges candidates to contact the Secretary. Without additional help, the work and function of the Executive will be significantly constrained to the disadvantage of the Membership.

Under Section 324 of the Companies Act 2006 and the Articles, a member is entitled to appoint another person as their proxy to exercise all or any of their rights to attend, speak and vote at the meeting. The appointment of a proxy must be in writing and notified to the Secretary before the meeting.

A Corporate member may nominate a person to attend on their behalf in writing to the Secretary before the meeting.

The AGM will be preceded by a meeting of Members and Branch Representatives which will start at 11.00am.

As usual there will be tables on which to exhibit attendee's work which they are happy to submit for judgment and selection for the Travelling Exhibition coupled with the award of the Chairman's Prize. There will also be tables on which to place tools and the like for sale. Nigel Fleckney will be in attendance with a selection of his fine timbers for sale.

Birstall Woodturning Club Open Day 2014

Saturday October 11th proved to be an excellent day for our Club. Not only was it bright and sunny but we also had a lot of interest not just from members but also from members of the public who came to see what it is all about. Many members attended from the younger members who were turning to our oldest member, Hubert who has just turned 90.



The display of members' work was excellent and of a very high standard giving visitors a very good idea of what we are all about. One particularly pleasing aspect was the big contribution from our junior members, who put on a very interesting display of their work and demonstrated their skills very ably throughout the morning. A number of members brought a variety of food to tempt us all and keep us refreshed throughout the day, a brilliant spread!



Taylor's of Mirfield ran a small stand where tools, polishes, stains, finishing materials, pen kits etc were on sale.

Open Days usually have several aims and this year the main one was to thank the Kirklees Lodge of the Freemasons who had most generously donated the sum of £2,500 to enable the club to buy a Oneway sit down lathe for the use of members who either can't stand or find it difficult. The lathes can of course also

be used in the standing position!! The Club is also mindful of the generous support afforded to it from Kirklees Council which is enabling the work on dust extraction and the purchase of a second Oneway lathe.

We were very pleased that Ray Townley who is a Past Master of the Kirklees Lodge of the West Riding Freemasons was able to come and present us with a giant cheque and unveil the new lathe.

The Mayor of Mirfield and her deputy attended and both really enjoyed their day and personally tried turning. The tombola was a great success making much needed funds for the club. The display of members' work allowed members to sell their items and sales were good, several members, including juniors attracting buyers.

The event would not have even taken place let alone been the success that it was without those behind the scenes who distributed flyers around the town, organised the visitors, contributed to the display, cooked, worked on cleaning the Clubroom in advance and helped to set up on the Friday before, commissioned the two new lathes, demonstrated at the event and generally made everyone feel welcome and after the event, all those who helped to clear up, to mention but a few of the many tasks undertaken by members.

Known as the 'The Hands on Club at Mirfield' the Club boasts 21 lathes at present although 2 are being sold. The Club has all the necessary ancillary tools and equipment for use by its members. It is open every day except Sunday. Friday is used occasionally for special events such as full day demonstrations, Scout training and 'Turning for the Club' sessions where items are made specifically to be sold in aid of Club funds. Workshops take place Monday, Tuesday Wednesday and Thursday and the Club evening is Wednesday when there are demonstrations and competitions for members.



Visitors are welcome to demonstrations and free taster days are available at the workshop sessions.

For information and further details please contact the Secretary—Liz McFarlane 01924 274515 or e-mail birstallwoodturners@virginmedia.com www.birstallwoodturners.wordpress.com



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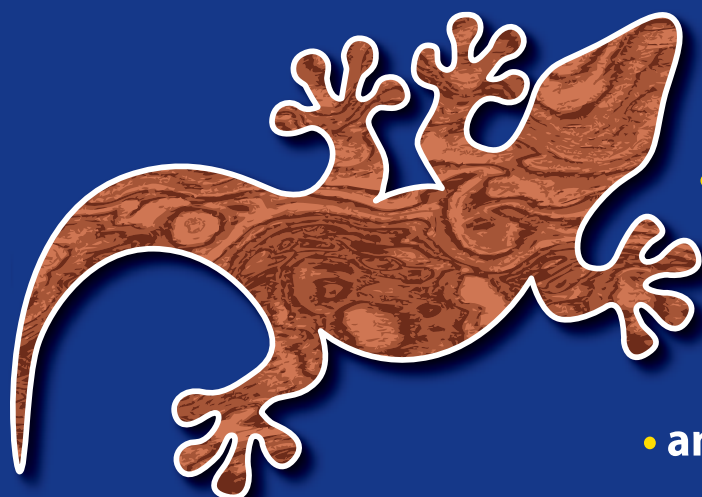
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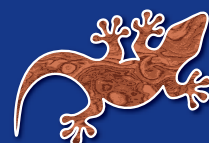


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Junior Members please give your date of birth:	
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If you are applying for Family Membership please give the names of your family here:

--

The membership year runs from 1st January to 31st December. Half year membership is available from 1st July to 31st December at half the yearly subscription rate. Applications received after 1st October will last until 31st December in the following year, providing the full annual subscription has been paid

Subscription rates UK members Individual - £16 Family - £26 Junior - if under 19 on 1st Jan of membership year - Free

Subscription rates for overseas members Individual members - £26 Sterling

Please sign at the end of the form.

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Brian's Turn

by Brian Hollett



New Year, Fresh Idea

2015 had hardly even been unwrapped before I found myself peddling back to RevsHQ on SirWalter, my trusty treddybike (It's a wonder the old doublet and hose fella found time to design bikes between discovering the joys of smoking and losing his head in the tower!). The pounding partyhead I had nurtured over the Christmas holidays had subsided a little but my eyes were still telling me that the wriggly tin world of RevsHQ was camouflaged behind a curtain of ruffled clingfilm. As I reached for the seasonal string-and-holly-leaves door handle a rousing set of unrecognised dulcet tones assailed my unsuspecting lugholes.

"Don't you dare bring that filthy monstrosity in here." screamed Dulcet-the-Unknown.

I swiftly took the hint and leaned SirWalter carefully against the rust encrusted wing of the bricks-instead-of-wheels Jaguar which was said to have been the crook's getaway car back when Regan had been 'Guv of the Sweeny' on Saturday night telly.

"You're nicked Sunshine", Regan's favourite refrain, echoed around my head as I swaggered menacingly towards my destiny within RevsHQ. 2 minutes later, all thoughts of swagger forgotten, I found myself cowering before Dulcet's verbal onslaught. Yes Revolutionaries, 2015 finds RevsHQ under new management, and this particular new broom obviously has a rod of iron for a handle.

Within the hour the quaint central heating system, a paraffin stove often mistaken for a pillar box, was in the space where the Jag's back seat had once been. The polomint lino followed soon after (it's perfectly circular hole, incidentally, had been made by a spluttering pillar box on a particularly windy day in the winter of '75). Worse even than this travesty was when Dulcet sent me to sort out what we lovingly referred to as the archive... actually a wonky stack of orange boxes crammed with woody magazines, some so old they were written by a quill wielding monk who then did his paper round on a donkey. And this, dear Revolutionary, brings me to the point of today's ramblings.

The Turning World Turns

The cover shot on one of the old mags had, in fact changed the whole woodturning world in a way none

of us could have predicted at the time. The smiling image was of a younger version of a well known pro turner, who I shall refer to as Justin (Justin case he would rather deny responsibility for his orange tank top and ludicrous hairstyle). Justin was pictured concentrating hard on something out of camera shot with the merest sliver of a tool handle showing in one hand. Needless to say the now sadly defunct magazine had 'Wood' in its title so, even though there was no sign of a lathe in shot, everybody assumed he was turning one of the many projects promised within.

The following month the letters page was inundated with almost two irate letters decrying the fact that Justin wasn't wearing eye or face protection. The editor, alas also now sadly defunct, moved to protect his circulation figures by printing a mealy mouthed explanation-cum-apology before changing the magazine's policy for publishable pictures. Instead of pointing out that there was no evidence within the picture, that Justin was actually woodturning and, even if he was, he may well have been working a pole lathe with little or no risk of injury from flying debris, this editor was the first of many to capitulate to what has now become a minor flood of what I will call Guess-stapo. People who are willing to preach 'Elf & Settee' vehemently to all and sundry, based on nothing more solid than their own guesses and assumptions.

Now nobody (well nobody sitting in this chair anyway) is suggesting that E & S isn't an important subject and that its intervention has done no end of good, making the turning world a far safer place now that affordable protective gear is available to us all. The question I will pose, however, is whether we, as a community, have shot ourselves in the steel-toecapped foot in the process of accepting it.

Crystal Ball Gazing

Your modern day Guess-stapo appears to believe fervently that he can foresee every risk that another shedrat, that he has likely never met, will face while turning. Based on this assumption he spews forth commandment-style lists of do's and don'ts aimed, one supposes, at impressing the latest batch of turning newbies. As a result the newbie assumes that as long as he abides by the list he will be safe and sound and the only risk he needs to worry his head about is who to blame should one of those unlisted things that only ever happen to someone else, happens to him. The woody community have, it seems to me, confused the good

that H & S has achieved with the dictatorial way this has been brought about. As a result we now have a whole generation of ex-newbies who consider this the norm and many have now joined the serried ranks of 'Guess-stapo' on the lecture circuit, compounding the matter even further for those following in their gougeprints.

Food for Thought

I am sure many Revolutionaries out there are instinctively wringing their heads and shaking their hands in disagreement... and some may even have a little steam appearing from their collars... but before you write me off as causing an almost blasphemous lather about nothing may I throw out three rhetorical 'hands up' questions which just might serve to open a few eyes.

Question 1... Hands up anyone who protects themselves from potential flying shrapnel but has never considered slowing the lathe down to minimize the possibility of take off and damage-causing trajectory?

Question 2... Hands up anyone who regularly protects themselves against harmful, flammable dust but also uses an open-flame heating device within the workshop environment?

Question 3... Hands up anyone who has bought some form of powered dust extraction/filtration device but never considered whether running it together with other machinery risks overloading the workshop's electrical supply?

Make you think??

Aladdin's Cave



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Is There an Alternative?

Yes, I believe there is. If we, as a community, stand up to those who seek every opportunity to hound the rest of us into accepting their ideas of H & S and, remembering Justin's picture, point out that nobody, but nobody is able to draw any useful conclusions without being in possession of ALL the pertinent facts. Even then the Justin's of this world must, for their own peace of mind and physical safety, be encouraged to make their own decisions, based firmly on local knowledge rather than another's assumptions, no matter how well intentioned those making the assumptions may be. In short I suggest the days of teaching or referring to Health and Safety within the context of woodturning should be drawn to a close and a whole new chapter begun in its stead. We could call it something like 'Personal Risk Assessment Training' perhaps (Best we steer clear of shortening it to its initials though!).

Yes that does mean each of us would need to think for ourselves but that is, in fact, inevitable because WE are the ONLY people able to recognise exactly what is a risk within our own workshop, its size and position on the priority list. From this we are the only ones qualified to decide what are the most suitable steps to take to minimize it (or to just bear it in mind) as we see fit.

And One Final Thought

'Risk Management' can certainly be taught but I'm not convinced the same is true of either 'Health' or 'Safety'.

This article is, of course, a work of fiction but with a vitally important underlying message. All the ideas and opinions are those of the author and not necessarily shared by either Revolutions or the wider AWGB. Whatever your thoughts on the subject I hope you will want to join the debate by contacting the editor who, I am sure, will happily find space for you in future editions.

Terra till next time

Seminar Scholarships

As we have done in previous years we are offering four full scholarships to the Seminar. Applicants must be AWGB members. An application form can be downloaded from the AWGB website under the "Resources" tab. In the "Subject" field look under Seminar 2015 for the form.

We assess your application on a number of criteria for example, you may be starting woodturning and want to use it as an opportunity to advance your skills, or perhaps you are thinking of woodturning as a possible career. We also consider your financial status as the scholarship is also designed to help those who would like to attend but may be financially constrained. Any information provided on the form is kept confidentially.

Please provide as much information as possible to help us make our decision. The closing date is 1 June 2015.

The scholarship covers the full cost of the weekend (£375). It is not transferable and we do not make any contribution towards any other associated expenses such as travel.

AWGB INTERNATIONAL WOODTURNING SEMINAR

7 - 9th August 2015

Loughborough University

Every two years the Association of Woodturners of Great Britain (AWGB) holds a seminar to bring the very best in International Woodturning to woodturners and the general public. The 2015 Seminar will be an incredible woodturning experience, bringing you lots of what you've already come to expect from the seminar, and a few new twists which we hope will provide a fresh look.

We are bringing you five International wood turners of note and five of the top woodturners from the UK circuit, and as a new approach we are also offering a number of shorter, supplementary presentations and demonstrations from a range of people. All this will be supported as usual by our ever popular "One-Slot" demonstrations from woodturners who are stepping up to the International seminar stage for the first time. So there will be more choice, and a wider scope in terms of the type of demonstration/ presentation you can enjoy.

As usual we will have a substantial trade area in the James France building, with traders offering everything for the woodturners' workshop, from tools and consumables, wood blanks, equipment, and new gadgets and gizmos to make take your turning to new and exciting areas.

There will also be an Instant Gallery of woodturned objects that can be viewed freely by delegates and the general public. The Instant Gallery is always

a huge draw, showcasing the vast range of high-quality work from turners from the UK and elsewhere around the world. A walk around the exhibition will enthuse and inspire you. You may even find something to add to your collections with many objects being offered for sale direct from the makers.

As usual we will hold the Banquet on Saturday evening which is always great fun; catching up with friends, making new friends and contacts, and having a little fun during the traditional auction of woodturned objects which raises much needed funds for the Charity's development fund.

You will see that we have reduced the cost of the seminar this year in an effort to make it even more appealing, but you can be assured that you will have a fabulous weekend of total immersion in woodturning and go home enthused, inspired, and ready to try some of the new techniques and approaches you have gleaned during the seminar.

We hope you will find the "mix" exciting and leave knowing you have been challenged to take bolder steps in the future.

Places are limited, so to book online please visit: www.awgb.co.uk/seminar-booking/ where you will also find pricing details for the options we have provided this year.

Read on for the list of presenters...

International Presenters

Ashley Harwood (USA):

Ashley Harwood currently lives in Charleston, South Carolina, where she sells her work and demonstrates woodturning weekly at the Charleston Farmer's Market. She teaches woodturning at her studio in Charleston and has demonstrated in a number of professional venues throughout the US and abroad, as far away as Australia. She received a BFA from Carnegie Mellon with a focus in sculpture



and installation, and her design aesthetic is heavily influenced by her background in glassblowing.

Ashley's works are completed entirely on the lathe, without carving,

texturing, or burning. She uses simple, classic forms along with distinctive design elements that result in an approachable body of work with a high level of craftsmanship. Primarily, she makes utilitarian bowls, ornaments, and jewellery. Her teaching has a strong focus on tool control and sharpening.



Cynthia Gibson (USA):

Cynthia has been a maker from childhood and showed a strong desire to design fashion early on. She created clothing, painted shoes and made jewellery for her friends. Cynthia has worked as a photographer's set stylist, food stylist, and shop manager for a master hand engraver, visual merchandiser and as an early childhood teacher. As her former husband, Michael was discovering woodturning; Cynthia was his constant companion at symposia and meetings. She longed to be a part of his hobby but had no desire to turn herself. Cynthia joined British pyrographer Bob Neil on the 2008 Norwegian Woodturning Cruise and had a go with the wood burner. She had finally found her way to embellish or "dress up" Michael's woodturnings! The Gibsons' highly embellished collaborative teapots have gained international recognition. Cynthia is in high demand as a teacher and her pyro-engraving techniques are taught to students from around the world.



Michael Gibson (USA):

In his early years growing up in Essex, England, Michael helped to construct wooden sailing yachts along the banks of the River Crouch. Mike was fascinated with the skill of the master boat builders and spent most of his time in the boatyards. Moving to the US in the eighties, Mike began a career as a carpenter and later a builder. After minor surgery and being told to slow down, Mike spent time tinkering in his workshop with an old lathe and a set of less than desirable old turning tools. A new hobby was born but a new lathe and tools were mandatory! Michael is recognized internationally for his turned and carved



teapots. Michael and pyrographer Cynthia Gibson have also collaborated to create beautiful teapots with lovely surface embellishment.

Michael and Cynthia were featured demonstrators at the American Association of Woodturners International Symposium in 2013 and received high honours as recipients of the "Award of Excellence" for one of their pieces.



Ambrose O'Halloran (Eire):

Ambrose O'Halloran is a maker, woodturning teacher, woodturning demonstrator, and a woodturning writer who began woodturning in 1993.

Ambrose is interested in craft education in its purest form and says, "the philosophy I follow is best summed up by a quote from W.B. Yeats "Education is not filling a pail, but lighting a fire".

First and foremost, I am a maker. I make both functional and one off artistic pieces. I believe strongly that craft is the bridge between technology and art. This is the essence that I want to bring to my work.

Ambrose has demonstrated widely in Ireland and the UK, and is a past AWGB one-slot presenter. After his demonstration received such good reviews we felt we had to invite him back again to fill a main presenter slot.



Jean-Claude Charpignon (France):

A former technical manager in industry, today Jean-Claude dedicates himself to the full time to the creation of beautiful objects in wood using various complementary techniques such as turning, sculpture and painting. Fascinated by the expertise and creativity of European ivory turners during the



17th and 18th centuries, he designed and built over the years, tools with which he tries to express the contemporary value of our predecessors' skills.

Jean-Claude is an active member of the French Association of Art Location on Wood, the Society of Ornamental Turners headquartered in London, Ars Mathematica in Paris, the American Association of Wood Turners, and Ornamental Turners International USA.



United Kingdom Presenters

Nick Agar (UK):

Nick Agar is an world renowned woodturner, author, writer, teacher and demonstrator. He has taught and demonstrated in Australia, South Africa, America, Canada, New Zealand and across Europe. His multi-textured turned wood sculptures have earned him a reputation for producing highly individual and beautifully crafted art.



He has inspired many woodturners and is well known for his teaching and demonstrations. Having worked with wood for more than 25 years, he has a great understanding of his medium. Inspired by organic forms, pottery and his natural surroundings, Nick specialises in surface enhancement. He is renowned for his wall sculptures and his award-winning work often incorporates carving, airbrushing and metalwork.

Nick runs woodturning courses at his riverside studio in Devon and is also a tutor at the Axminster Skill Centre.

In addition to exhibiting, tutoring and appearing at international conferences both as a demonstrator and a judge, Nick is in great demand for commissions from collectors and galleries.



Mark Hancock (UK):

The turning point in my life came in 1989; relocate to Yorkshire with the firm I was working for as an accountant, or redundancy and a new career direction? I choose the latter, with the aid of a Government Employment Training scheme, began training with a professional turner. During this period I took second prize for turning in the National Eisteddfod of Wales; first prize went to my tutor!



I specialised in high quality, turned, decorative and functional bowls and vessels using simple designs to bring out the natural beauty in the local timbers.

My work is now more an exploration of line and form than an effort at an artistic statement. It continues to amaze me how each minute refinement of a curve can alter the character of a piece.

In 2003 I was invited to participate in an eight week residency in Philadelphia, the International Turning Exchange (ITE). This experience had a profound affect and changed how I approached my work. Inspiration was drawn from other mediums and disciplines outside the world of turning leading to more sculptural forms.

Wood is still my choice of material to work with and initially turning the method of creating the form but it is not always obvious.



Carlyn Lindsay (UK):

At 7 years old I started working with wood. Having worked with paint, fabrics, clay, metal, plastic, I finally settled to work with wood.

Training at Wolverhampton School of Art, studying 3 dimensional art and design, wood, metal and plastics. Here I started sticking materials together and making boxes, which lead to me creating, laminated wooden blocks, which I turned on a lathe and was excited at the result.

In 1989 I started my business with a grant from the Princes Youth Business Trust and a bursary award from Wickes DIY. The bursary award from The Worshipful Company of Turners in 2004; funded a new lathe, enabling me to further develop my work.

For me the whole process of producing an object is important, from designing and planning, attention to symmetry and being able to visualize the outcome, selecting the wood and gluing it together with beautiful coloured veneers.



The big buzz as I am turning the piece, is to see it emerge from a gluey lump of wood, to spring to life, the coloured lines so clean and bright.

Mark Sanger (UK):

I originally trained as an engineer in the aerospace industry followed by 12 years in the Police. During this time, I started turning and soon had work accepted into local galleries.

In 2004 I left my career in the Police to pursue turning full time. With emphasis on hollow form and lidded vessel turning in both pure wood and experimenting with colour, texture and more recently, sculptural forms where the lathe is only being used as a part process.



Nature and Far Eastern Culture influence my work. Turning has taken me to America, Australia, Ireland, Spain and around the UK where I have demonstrated and been invited to take part in several wood art collaborations.

For some years now I have written articles on the subject of turning for 'Woodturning' GMC publications as well as having my first book 'Turning Hollow Forms', published in 2014. I teach students at my workshop and support the AWGB youth training program.



Andrew Hall (UK):

Andrew Hall is a well known turner on the UK circuit, perhaps best known for his turned wooden hats. At 14 his first influence in woodturning, was from the woodworking teacher that gave his time freely during the evenings, to educate a keen Andrew and two friends. Andrew taught and practiced wood-working associated crafts for over twenty years to apprentices, during which time he rekindled his love for woodturning and turned professional over 10 years ago.

Andrew was initially inspired after reading an article in the Woodturning magazine about a turner, Johannes Michelson, in America that made full size hats that you could wear. After having tried several times to make hats, Andrew had the opportunity to see Johannes demonstrate in Ireland at the Irish Woodturners Guild and his full size hat making took on a new dimension, using the techniques he had acquired.

As well as hats and corinthian helmets, Andrew turns bowls, natural edge vessels and staircase spindles. He undertakes commissions and

teaches woodturning in his workshop at home. He demonstrates and teaches all over the UK and Europe.



Booking Form

Accommodation on campus is en-suite single room and there are a number of accessible rooms. Further double accommodation is available at The Link Hotel www.linkhotelloughborough.co.uk or Burleigh Court www.welcometoimago.com which you may book separately. If you want to book at either of these hotels you should call reservations directly on 01509 633033 and quote event reference 178710.

We are pleased to offer a range of attendance options. Please select the quantity required and if you're having dinner with us on Saturday don't forget to select your main course.

Package	Description	Cost (inc VAT)	Quantity Required	Total Cost
A	Full attendance at seminar including campus accommodation (en suite room), all meals and seminar banquet	£375.00		
B	Full attendance at seminar including dinner on Friday and Saturday, but NO overnight campus accommodation	£290.00		
C	Friday attendance (includes lunch but not dinner)	£60.00		
D	Saturday attendance (includes lunch but not dinner)	£90.00		
E	Sunday attendance (includes lunch)	£90.00		
F	Add Dinner Friday	£20.00		
G	Add Dinner Saturday	£30.00		
H	Companion coffee/tea and lunch per day	£32.40		
Total Cost				

If you are having dinner on Saturday evening please make your choice of main course.

Meal	Description	Quantity Required
1	Chestnut cottage pie – poached chestnuts, onions, carrot, cauliflower, lentils & dates topped with a sweet potato mash (vegan) (n)	
2	Roasted polenta layered with roasted aubergine, peppers, basil, courgette, beef tomato with an oat & shallot crumb with tomato & black olive sauce (vegan)	
3	Pan seared free range chicken breast with a mushroom filling served with roast cherry tomatoes & peppers with a red wine sauce	
4	Classical beef bourguignon – slow braised beef in a rich burgundy sauce garnished with glazed button mushrooms, baby onions, bacon lardoons and fresh parsley	

Name (as you would like it on your badge)	
Address (inc Postcode)	
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May we print your address and email in the delegate pack (delete as appropriate)	Yes / No
Please advise any particular requirements (diet, access etc)	

Payment: 10% deposit on booking, remainder due 4 weeks prior to the seminar. I have paid by cheque/bank transfer/international bank transfer (delete as appropriate). We are unable to take card payments by telephone. Card payments can be made on the website by PayPal or by sending a payment in PayPal to treasurer@awgb.co.uk

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Welcome?

Eugene Grimley

I remember reading a while ago about some visitors to various woodturning clubs not feeling, or being made to feel welcome. I'm sure this is not something any club would like to hear about themselves, but it can easily happen, especially if some members of the club are not appointed, or do not take it on themselves to look after any stranger who appears on the premises.

Back in August 2013 on my way back home from the Seminar in Loughborough, the slow way (stopping off in the Lake District is compulsory when my wife travels with me), I visited two clubs, honoring a long standing promise to do so. I was made very welcome and in both met several "friends" who had been to the Irish

Seminars in previous years. Indeed, at the first club my wife, who had gone for a walk and was then back reading in the car, was "dragged" in for her tea and made most welcome also.

I was invited to come back and do some demonstrations, and so in June 2014, whilst I was in the Lakes on holiday, I demonstrated at five clubs in six days. Obviously, as the "new" demonstrator, I was made to feel very welcome. My wife, who shows little interest in woodturning, accompanied me to some of the venues and she too was made most welcome. For the first time in my woodturning "career" my wife has shown an interest in attending my demonstrations. This is, I believe, due to the fact that as a non-woodturner she was made to feel at home in all clubs she attended.

Our experience has certainly not been anything like that reported earlier!

Seminar day with Seamus Cassidy

Chelmer Valley Woodturners present a day with artistic woodturner, Seamus Cassidy.

Seamus' work varies from functional pieces to artistic sculptural pieces with many being created from native woods. His award-winning piece 'Jugular' was the 'Featured Artist' feature in issue 269 of Woodturning.

The event is open to all interested woodturners and woodworkers, not just AWGB members and the hall has full disabled access.

WHEN: 23 August 2015

WHERE: Mountnessing Village Hall, Roman Road, Mountnessing, Brentwood, Essex, CM15 0UH

TICKETS: £16.00 – including refreshments and buffet lunch (10am – 4.30pm)

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Andy's Box

Thinking Inside The Box

Mike Haselden

To protect the innocent, in the foregoing narrative the name has been changed as well as a couple of minor details. However, the rest is a true event.

The other day Andy asked me if I could help him turn a box. He had bought a rather colourful blank and was very keen to make a gallery piece. "Sure", I said, "come round and use my lathe and any tools you wish".

Andy is fairly new to woodturning. He turned up with his blank of about 75x75x30 mm. It was mounted on the lathe between centres. Andy started roughing it down to a cylinder using my tools and I soon noticed a couple of common but bad habits. Instead of standing close and parallel to the lathe he had a sideways stance to the lathe at about 45 deg. This angular stance was reflected in the tapered shape of the cylinder he was roughing out. Of course, the poor stance made it impossible to hold the tool properly which further impeded his technique. I got Andy to stand comfortably, more or less parallel to the lathe and hugging the tool to his hip. Andy needed a few reminders to improve his stance and I think a valuable lesson was learned.

Andy started his roughing out cuts without bevel rubbing. "OK Andy", I said, "that's fine for quick tearing out of unwanted stock but it is a good idea to develop the habit of presenting the heel of the tool to the revolving wood followed by the cut just in front of the bevel. You know, we call it bevel rubbing which produces a much better controlled finish".

The following illustrations are a typical progression of a design for a lamp column.

Stage 1
Free hand
sketch.



Stage 2
Hand draw one half
and view against
mirror until satisfied.



Stage 3
Refine lines using
French curves
where possible.



Stage 4
Fold down centre line
and transfer lines to
show completed
drawing.



I hope Andy took that lesson home as well.

Now, back to the cylindrical blank on the lathe. Roughing down was completed, chucking spigots formed and the wood mounted on the chuck and parted for two boxes.

I asked Andy what design he had for the box.

A blank look, a shrug of the shoulders and a thoughtful pause followed.

"I don't know" he said.

"Well, what are you going to do then" I asked.

Another awkward moment followed until I intervened.

"Andy", I said, "you have got two choices. Either you blag it or you design it. Blagging is guaranteed failure unless you are extremely lucky. Working to a design is guaranteed success unless you are extremely unlucky".

A very brief lesson on design followed; the crux of which is as follows.

Design work is a masterful skill in its own right. However if you are not confident to create your own design drawings, then there is no shortage of books and magazine articles to copy from. My preference is to draw my own designs, which for a hobby woodturner like me, there are a few simple rules. You can start off with simple sketches but the design work should be drawn full size.

Even with very simple shapes it is not possible to draw two identical sides. Well, at least I can't. So here is a trick. Fold the drawing paper in half, unfold, and draw a pencil line exactly down the paper fold. Using a soft pencil of about 3 or 4B grade lightly draw a box representing the size of the available rough turned blank. The centre line on the paper fold should be in

the middle of the box. Now, on one side of the centre line and within the box, sketch/draw your design idea. Next, fold the paper in half showing the drawn half and offer it up to a mirror at 90 deg. to reflect a complete image. This is just the start of a process which can take just a few minutes or many hours of rubbing out and re-sketching until you hit upon the desired effect. Of course, taking inspiration from books, nature, architecture and other influences will help, probably without you knowing it. Finally, when you are happy with a design, reverse fold the paper and with a smooth implement such as a spoon, rub the back of your line drawing to transfer the image onto the opposite side of the mid-fold line. Unfold the drawing and you should see the completed drawing, but it may need touching up to darken any faint lines.

If your turned creation is a straight copy out of a book, or at least heavily influenced by another turner/artist, you should always give them credit even if the individual is deceased.

Andy went home happy with a practically completed box which gave rise to a few more learning opportunities, for both of us.

I should mention that the aforementioned rules of turning are not written on tablets of stone but are, I think, sound advice for developing your own techniques

If you have just finished reading this, then thank you for your interest.

Warning

Beware of Magazine/Calendar Advertising Scams

An AWGB member has been approached twice by a similar sounding 'magazine' to sponsor adverts with his woodturning to support local charities. When he checked up with two possible charity organisations involved, both said that it was nothing to do with them.

As he had reported a number of calls saying he was due damages after a car accident to Action Fraud, the National Fraud & Cyber Crime Reporting Centre, their phone number is 0300 1123 2040, he has reported this 'magazine' scam too.

Their advisor told him that some people who have sponsored space, usually small businesses and start-ups, have received subsequent invoices for services supposedly rendered. There have even been threats of the bailiffs for unpaid amounts. The advisor also said that variations on this theme include connections to the police, military and neighbourhood newsletters.

If any members have been similarly approached, Action Fraud would like any details you may have, hopefully without having committed yourself to any payments etc to the scammers.

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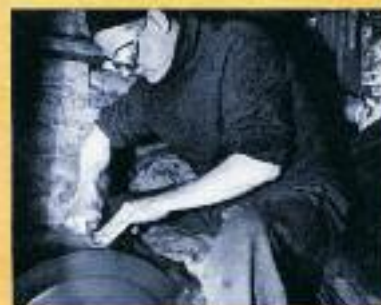


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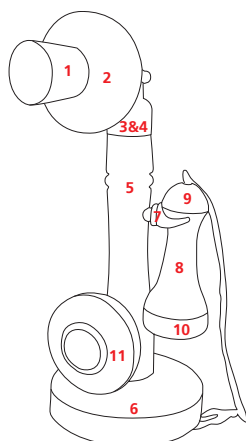
Dave Grainger

I've made several of these 'Telephones' over the years, and they have frequently been an attraction on my craft stall. People with nothing useful to say would ask, "does it work"? to which I reply, "well, the clock does", that's if I have remembered to insert a battery.



As an ex B.T. Technical officer in the city of London, I can remember a number of these telephones being recovered from the Bank of England during the 1950's. After this they were disposed of in the appropriate way. Since those days, these 'candlestick' telephones have been eagerly sought by collectors. They were made almost entirely of brass and lacquered black. There were several varieties of the candlestick telephone, due to the different manufacturers of telephones. Some of those from USA were quite ornate, but the principle of their use was the same.

Those installed in Britain by the Post Office were, manufactured by TMC. They were known to us as telephone No 150 and were installed accompanied by a Bell set No 26 which was mounted on the wall adjacent to the telephone.



The teleclock should not present any difficulty to the average woodturner. There are eleven different components in the telephone, and I generally try to make each component from a different timber. This does create a degree of interest but I find it useful way to use up some of those little bits of wood which I am reluctant to throw away.

The 'horn', that is the speaking cone, is probably the most prominent component. I usually make this first. For this, I've chosen a short piece of Yew approx 51mm square for the "cone" allowing for waste. After converting into a cylinder 50mm dia. between centres, square the two ends with a parting tool and make a chucking dovetail at the least attractive end. Finish the outside, making it taper towards the drive to approx 30mm dia. The cylinder should now be mounted in a chuck for hollowing leaving the walls a constant 1.5mm thick. When a satisfactory "horn" has been produced, sand and part off.



Next comes the section which would have normally housed the carbon microphone. For this I used an offcut of Maple about 75mm dia and 30mm thick. After shaping between centres, mount the mic piece on a screw chuck and cut a shallow ring in the face to accept the mouthpiece "horn". Use a revolving steb centre in the tailstock. The marks left by the steb centre make an acceptable "grid" for the mic. Glue the horn into its housing. Sand and polish the completed unit.



After this comes the hinged section to which the mic is attached to the central column.

It could be said that this presents some difficulty because some of its creation is off the lathe.



Its made from one piece of holly initially turned between centres (see photo) then sanded. It is then parted in its middle. Carefully mark and cut a comb joint for the two sections. For this I use a dovetail saw and a fretsaw for the female part; the two parts should fit well and not move under their own weight, this is simply cosmetic. Choose one section to attach to the mic and the other section to attach to the column.



I've chosen a tiny piece of Bog oak for the link pin which links the two sections together. (Not shown in photo). Care should be taken when drilling the 4mm dia hole for the link pin. Marking the hole initially with a bradawl and then commencing with a 2mm drill followed by the 4mm. Using the largest drill first could result in splitting the hinge. Attach and glue the tenon into the hole left by the screw chuck in the back of the mic. The other tenon part of the hinge should fit into a hole drilled into the top of the column.

The column is a straightforward piece of spindle turning to about 34mm dia. I've chosen a piece of applewood 200mm long and leaving a tenon to fit into a hole drilled into the base. The base again is a simple bit of faceplate turning about 136mm dia and 50mm thick, shape as you will. I've chosen a small piece of English oak for the base.



Next, the cradle, on which to hang the receiver, as this is not the real thing, and doesn't need to be hinged to operate a switch, it is simply fitted into a hole drilled through the upper half of the column. A rectangular piece of beech about 50mm by 13mm and 130mm long was chosen. Firstly a hole 34mm was drilled through close to one end. The cradle is then turned into a shape similar to that shown in the photo. The stem opposite the 34mm hole turned to about 9mm to fit into the hole drilled through the column. Now flatten and shape the area surrounding the large hole on the belt sander leaving the perimeter about 8mm deep and cut away the area which was held in the tail centre leaving a fork into which the receiver is held.



The receiver or earpiece comes next. Again a simple piece of spindle turning. I've chosen a piece of birch from the firewood store for the main part, and for the cap and the earpiece attached at both ends are made of staghorn which is widespread in Cumbria. Five years ago, I took out a hedge of this wood which was growing from a section of Roman wall in a neighbours garden. It looks remarkably like laburnum but is softer. It also resembles banksia nut when cut into small pieces, with its holes in places where you don't want them. Again I've left the mark made by the steb centre mimicking a grid in the earpiece.





The 'dial' is a simple turned disc made of Laburnum about 75mm dia and 28mm thick with a hole drilled into the face which would house the chosen clock. This 'dial' is simply held between the column and the base with a No 8 woodscrew through the back of clock hole into the column. There is a variety of small clocks available from most woodturning suppliers, these are simply pushed into the drilled hole using the rubber band device supplied with the clock. Ensure that you screw the dial to the column before fitting the clock otherwise there will be a problem.

The final touch is a pair of brown shoelaces twisted to resemble the cord linking the receiver to the main body. There you have it, a novelty clock otherwise known in our local as 'The Grumfuttockfonel' but that's another story.

SW rep's report

John Aitken

I think this could very well be my last report as SW rep. Since taking on the post it has been my pleasure to travel around the clubs and branches and meet fellow wood turners here in the West Country which includes turners from further afield of my patch too. It has also been my pleasure to meet some of the members that frequent the AWGB forum, people from all walks of life that I probably would never meet if it wasn't for a shared interest in turning. It is always nice to put a face to a name and this has happened on numerous occasions as I attend various shows either as the AWGB rep or in my professional capacity or as just a member of the public. But this is not goodbye as I will be remaining within the Association as a volunteer, namely that of Health & Safety officer/adviser. So I will still have a presence and still keep in touch with you now and then.

The AWGB was formed in 1987 and has developed into the Association you have today, the credit for this should go to the members of the Executive who are now, with our conversion to charitable status, the Trustees of this noble organisation. I can think of no other organisation such as ours that offers so much, you as members can take advantage of training courses in all aspects of turning to further your skills and all free of charge (a donation though would be appreciated) As an organisation we are also at the forefront of providing young people the opportunity to experience the wonder of woodturning under the supervision of experienced tutors and turners, again free of charge. I can assure you that after attending a few youth training events the future of our craft will transfer to safe hands.

I have already mentioned the Trustees who have given me their support during my time on the "committee" without who none of the good works of the Association would be done, I have enjoyed the small part I have played and would like to encourage other members to take a more active part in the running of the Association. Just like your own club it will not run itself, it needs others to help guide it along the way so please consider this.

I wish you safe and successful turnings.

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Saturday 30th May 2015

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Gary Rance

Croesyceiliog Community Education
Centre, The Highway, Croesyceiliog,
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Saturday 18th July 2015

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Mark Hancock

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Lower Moor, Pershore Worcestershire
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NorJam 2014

Bron Simpson

For us, NorJam started early in 2014. One evening Grumpy (Roger Groom) said "We have had an enquiry about doing some woodturning with the scouts, as events secretary, will you take it on please." Had I realised just how much was involved I do not know if I would have agreed so readily, but I am glad that I did. The reality of what was required was to provide as many scouts and guides as possible with a wood turning taster session, over a period of six days, plus setup and breakdown time.

Here I must mention the East Herts Woodturning Club. They made available to us seven lathes (I think), turning tool sets, goggles, masks, smocks, aprons, work boots, copies of previous documentation for us to make use of, etc, etc, AND an absolute willingness to help and join in.



Over the coming months we had meetings with previous organisers, a site visit at the Norfolk Show Ground, and probably more valuable than anything was an opportunity to visit Gilwell 24, a similar taster session taking place in North London in mid-July. It was an eye opener that showed us exactly how these sessions were run. The only significant difference was that Gilwell was one day and we were heading for a six day event! Oh, forgot to mention, the Gilwell day took place while we were on holiday in the Cotswolds, but, that is what commitment and volunteering is all about, after all, it was no more than a day trip for us.

As the weeks passed, we refined the necessary documentation, did a risk assessment, set up a rota of turners / demonstrators / sales and registration helpers, and had much communication with our small but willing band of volunteers.

Leading up to the NorJam event we worked with several tree surgeons because we needed a significant supply of green branch wood (between 400 and 500 pieces), about 2" diameter and if possible, cut into 11" lengths. Jon called (and called) a contact he had been given at Blickling Hall (The National Trust) without being able to get an answer. Another tree surgeon said "Yes, I will get what I can

and you can come and collect when you are ready". Great, the order was put in. Nearer the deadline date we contacted the man again and arranged for Jon to go and collect the load. Well, Jon's face must have been a picture. We had been given half a ton of wood, each piece measuring between 8" and 10" diameter, in lengths almost too heavy to pick up. Another surgeon came through with some good timber but it was only a very small quantity. Were we heading towards a significant problem, we needed a lucky break? One more call to Blickling Hall, "Hello, yes, come on over and take what you want". Within a couple of days we had a complete trailer load of timber, and all we had to do was cut it into suitable lengths. In the end this turned out to be no more than a mornings work with Jon's chainsaw. The final tally, just over 400 pieces of timber, that should be enough!



For our ease, we had decided to take the caravan (and the cats, as always) to a small site quite close to the Norfolk Showground. At least we would have an easy drive each morning and evening without any traffic hassle, so, late morning on Thursday August 7th, off we went. Having got the van set up and with lunch behind us, we went home again to load up all of Jon's turning equipment, along with a trailer loaded with timber, platforms for shorter students to stand on, and after what seemed like a never ending stream of bits and pieces had been loaded, we took it all back to the caravan site.

Friday morning, 8th August, we and six others were at the showground by 8am for the set up day, and within 4 or 5 hours we were ready. Ten or so lathes had been set up in separate areas for both demonstration and tutoring. We had a registration table, display and sales tables, turning timber, platforms, grinders, vacuum cleaners, tools, work wear. We were ready to start on Sunday morning.

On Sunday 10th August, we were again at the woodturning base for 8am, sorting out a few final bits and pieces ready for a 10am start. There is little point in detailing a blow by blow account of our week, so here I will simply detail one or two notable events for each day:

Sunday: More rain than you could ever imagine. At times it was so loud and heavy that you had difficulty hearing yourself think, let alone speak. A nice surprise

when we got back to the caravan, we had left a roof vent open.

Monday: An ambulance attended one of our young students, probably due to too much excitement and not enough food, she keeled over in a faint. It just goes to show the power that Eric Harvey has over people. Also we met a young man who was I think, 10 years old, named Johannes Mohl from Austria. He had done glass engraving, and was waiting to go in for a wood turning taster. He said it was very therapeutic because you can make amazing, lovely things. He had done some woodturning before, having made a salt and pepper set when he was 8. It was a real pleasure to talk to him.

Tuesday: Our wood turning section was stationed right next to the wood burning (rustic pyrography) section. They had a burst pipe on a LARGE propane gas cylinder, and I cannot ever remember seeing a large crowd scatter quite so quick.

Wednesday: The highlight of the day was getting several boys and young men, who had a varying range of learning difficulties, into the session hall.



Thursday: Jon had a young lad, about 8 years old, who stood for ages while a pen was cut, sanded and polished, and was excited to see how it all fitted together. Having made the lathe safe and with all tools put away, the lad was invited round to the business side to help build the pen. He was beaming. His pack leader took him back to mum and passed on the story. Then mum came and found me and said how happy she was that someone had bothered to take the time to care. They bought the pen.

Friday: No great event today, other than at 5pm we were able to "put it all back in the box" knowing that in six days we had put 324 youngsters through a woodturning taster session and we had taken well over £500 on the souvenir table, a significant proportion of which goes directly back to the Scouting Movement. If he were around, I would hope that Baden Powell would be pleased with what we had achieved.

An additional incident which took place during the week was that Roger Groom was hit by a piece of timber which jumped out of the lathe and climbed up his face leaving a fair sized wound as it passed by.

A stark warning that we should all wear face protection, at all times.

Also seen this week was this young lad, with roughing gouge in hand. Please be assured that the wound is fake, but it certainly looked good.

Many would say "What is the purpose of NorJam", it's just another scouting jamboree. During a spare hour, Jon went for a walk round the craft barn where we were set up. It had a wide range of subjects for the scouts and guides to get involved with, and in particular, Jon recorded the following comments from some of the activity groups:

Wood Turning: Mike Rothwell from the East Herts club said "We are presenting woodturning to the scouts and guides. It is an entirely different experience, one they will not have had at school. My wages are seeing the pleasure they get from having made something real, in 30 minutes or less".

Wood Burning: "The kids get pleasure from being able to do something they have never done before, and take the results away with them. We give them a handle with a bent nail in the end which they then heat up on an open flame, then burn a picture, or a name into a piece of wood. It only takes one person to say 'thanks' to make the week special for us".

Glass Engraving: "The look on their faces is amazing when you take the picture out from within the glass and reveal the engraving they have created. The smile they give you back is wonderful".

Blood, Guts, & Gore: "The excitement is being able to provide a little bit of a wound without any worry for the children. We are creating wounds which you may well see on 'Holby' or 'Casualty'. The mind says it is real, but the body says no it's not, I am ok". One scout appeared to have a 6" gash down his forearm with muscle and sinew hanging out, and he was so proud of it.

The Woggle Workshop: "We let them make their own woggle, with the freedom to cut, punch and stamp the leather themselves. This is followed by colouring as required. Their face says it all, it is great".

A Final Comment From Tom Wheeler, he was our Scouting Liaison for the week: "Twice a day, we provide up to 750 scouts and guides with as many practical hands on craft sessions as we can (there were up to 113 activities available). This includes science, food, textiles, and a huge range of other traditional handicrafts. The simple pleasure is seeing the kids faces as they clutch their loot, and then disappear into some other session". When asked for a few vital statistics on the total operation, Tom said "On site, we have about 4200 scouts and guides, 1000 troop and pack leaders, 1000 management staff, and on the first full day, they used 110 kilometres of toilet paper".

In hindsight I am not sure how you sum up an event like this, it turned out to be an experience so different to what we were expecting. All the comments noted above each contain a common theme; the entire

event is about giving the young folk an experience that they would otherwise not have access to. With additional willing and helpful volunteers we could have created much more pleasure and many more smiles, but, sometimes you have to go with what you have got and be satisfied. Did we do a good job, "You bet your boots we did".

A special thank you is extended to all the following, without whose help and co-operation, this event (which Norwich Woodturners should be proud of) would not have taken place: Lynda & Ronnie Barker, Patrick Brewster, Dave Bubbins, Dave Cavanagh, Dennis Day, Alan Drake, Alan Fordham, Roger Groom, Eric Harvey, Karen & Jason Harvey, Tony Hinksman, Paul Howard, John Leach, Chris Norton, Dave Ritchie, Mike Rothwell, Barry Rutland, Bron & Jon Simpson, Eric Smith, Tony Walton, Rita & Denis Woodley.

BEWARE - This is an event which takes place every four years, so your services may well be called upon once again. If Norwich Woodturners are asked to deal with the organisation again, Jon and I will consider being involved, BUT, we will only take it on if we get much better support from ALL the clubs in the area.

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Long serving Cambridge secretary retires

Ed Rose

After over ten years, Cambridge Woodturners Secretary, Ed Rose, has finally called it a day. At the Club's AGM Ed said; "I took on the post eleven years ago on a three month trial. It's been a long three months but a lot of fun! I think it's now time for new ideas and a fresh approach and I am sure the Club will continue to flourish." Ed (on the left) was presented with an engraved bowl at the Club's Christmas social (hence the bottles!) by Treasurer Ivan Bohme. Kevin Mitchell Casey was elected as his successor.



Congratulations

The winners of the draw for one year's free membership for members who renewed by the 31st of January are as follows:

Clive Deeming

(Chelmer Valley branch)

Alan Spargo

(Middlesex branch)

Robert Paterson

(Grampian branch)

Rex Evans

(Kennet & Avon branch)

All the above have had their membership extended to the end of 2016.

Reminder

This issue will be the last copy received if membership hasn't been renewed. Members don't need to complete the membership renewal form unless their details have changed or they want to complete the gift aid declaration. All the Membership Secretary needs is a cheque with your membership number on the back.

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Hi All

The Editor

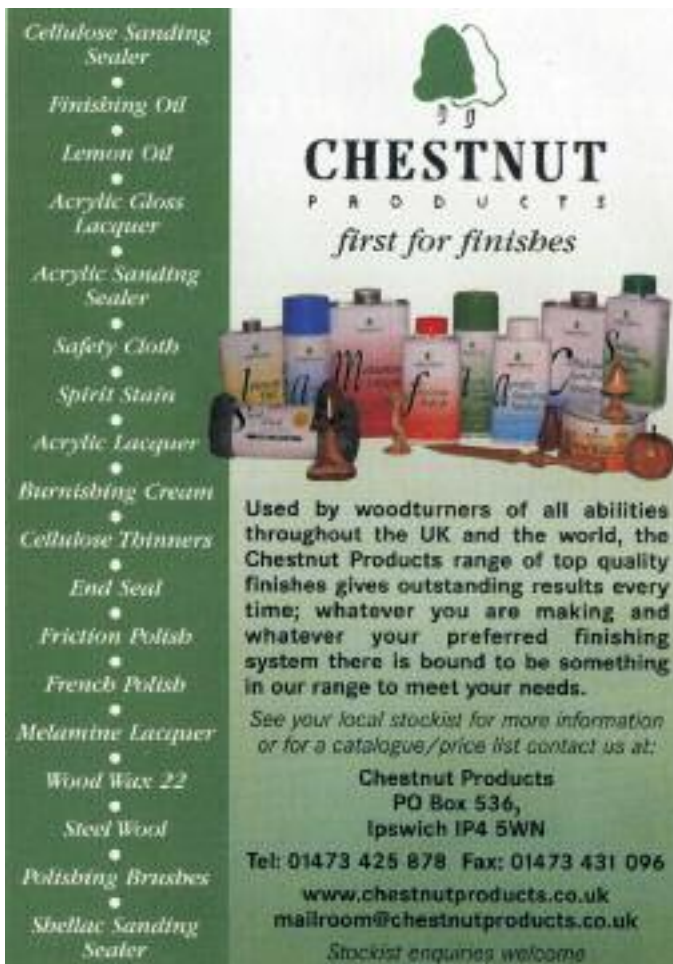
Here I am in my new role as editor of *Revolutions*, hoping that I can follow successfully in the mighty footsteps of Lionel Pringle. The task is a daunting one but I am hoping that with the help of all you lovely members and my good friend Dave Brookes, I can produce a magazine that you will be glad to contribute to and read.

Which brings me on to contributions, the more the merrier as far as I am concerned. I would love to see all your ramblings and tales, stories and tips, jokes and yarns and anything else you would like to write for me (as long as its suitable for publication of course). Don't forget to include photographs, illustrations and any supporting materials if applicable.

I hope to see lots of you at the AGM in Oddington, Gloucestershire April 26th, don't forget to bring along your work to show off, apparently there are prizes available. Also at the Loughborough Seminar, what a line up, we are in for an amazing treat again this year.

Thanks in anticipation for your support and I look forward to receiving your comments and articles.

Happy turning, Sheila



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