

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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AWGB INTERNATIONAL WOODTURNING SEMINAR

7 - 9th August 2015

Loughborough University



www.awgb.co.uk

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Revolutions

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26th July 2015

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Front Cover

Work from 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

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Chairman's Notes

Andy Coates

Spookily I can report that the echo of Lionel Pringle lingers in the corridors of Revolutions' busy central hub... "Andy! Where are your notes for Revs?" hollers our new Editor. Ah, the memories.

It is with some degree of relief that I find I can begin this missive with some good news. We have three brand new trustees on the Executive, and it gives me great pleasure to welcome the ~~victims~~ new members on board. Welcome, Ryan Davenport, Mike Glover, and Jeff Belcher. Thank you for stepping forward and already proving to be willing and able bodies. All those attending the seminar will have the opportunity of meeting your new Trustees. Some, who attended the AGM, will have already met them. I can also report that after only what seemed like a matter of minutes as our new Editor, Sheila Hughes has agreed to become a Trustee. Thank you, Sheila. I believe Sheila will be a great asset to Revolutions and to the board of Trustees.

The AGM seemed to pass without too much in the way of problems. The usual probing questions to keep us on our feet, but otherwise all seemed to be well in the world of woodturning. The snag in the day was my choice of a piece of Sam Webber's work off the display table. But I make no apologies. Reg Hawthorne set the template as being the "Chairman's Personal Choice", and I see no reason to either change or apologise for that. I liked Sam's piece best of all. It's all subjective anyway. Congratulations, Sam! Maybe somebody will give him a run for his money next year?

The AGM is an odd event in many ways. It's a requirement; almost a legal nicety that has to be observed. So despite the concerns over the sense and the viability of folk traipsing from all four corners to attend what is basically a narration of a series of documents that might reasonably be delivered via email or snail mail, it goes ahead as required. And surprisingly people turn up. In truth it tends to be the same people year in, year out. And also in truth, we tend to think of these people as the "Stalwarts". They are the members who also tend to run their clubs, the members busily proselytising for woodturning in a range of ways, those woodturners who have a grasp of the bigger picture, and as such are interested enough to make a trip once a year to keep an eye on the top table and ensure we're all in step. Or at least closely in step. We are Woodturners after all, not candidates for Strictly Come Dancing. So thank you to all those who attended, your presence is always appreciated.

The AGM was also the launch platform for our new **Let's Teach Woodturning** CDROM. LTW is a number of things, not least of which is a complete, step-by-step, interactive guide to teaching basic woodturning. Peter Bradwick and Dave Atkinson have been working on this for close to two years, and the result was more

than worth waiting for. I believe it is a significant step forward for the AWGB and also the woodturning world in general. We now have a framework from which to develop novice woodturners which provides all the information required to progress them safely through a uniform programme of work. Anybody can download the programme from the AWGB website, but for AWGB members there is an added bonus and incentive: AWGB members can work through the programme and then request an assessment day where they will be assessed on compliance. A successful outcome will result in the award of an **Approved Tutor** smock badge. Whilst this initiative was originally driven by our Youth Development Initiatives, it has wider scope and is a useful tool for all those who teach woodturning. I hope you decide to use it. I would personally like to thank Peter and Dave for all their hard work, donated time, attention to detail, and sheer professionalism throughout the whole development process. Thanks also to the individuals and companies that gave generously to the project in different ways.



By the time you are reading this...if you still are!...we will be only a couple of months away from the seminar! We say this every seminar, but, how can it be possible? I still have shavings in my boots from the 2013 seminar. But we are, or will be. In the past few months I have heard some familiar refrains pop up at various places...

"it's only for Professionals", "It's expensive", "I won't know anybody", "I've already seen the UK presenters at my club". Where to begin!

Well, first off, it's **NOT** just for Professionals. In fact the non-professional delegates far outweigh the professional variety. The seminar always was, and always will be, for woodturners irrespective of their level of ability, professional status, or even the number of hours they turn in an average month. It's for any Woodturner wanting a "total immersion" experience. An Instant Gallery that ranks amongst the best anywhere, top-level presenters from abroad and the UK, trade stands offering just about everything you could possibly need for your hobby, and the companionship and fellowship of a couple of hundred like-minded souls. On top of this we offer superb accommodation and great food, and there's even a rumour of Guest Beer in the bar! It's also cheaper this year than it has been, and despite what you might think, compared to other niche interest seminars, it's cheap. If you're considering it but worried about not knowing anybody... don't be. Bring a contact book, you'll need it. As for having seen the UK presenters... a thorny issue. The truth is that not everybody will have seen them, and for those that have you can be assured that they'll be doing something new and exciting. The presenters know they're on the biggest stage in the UK. They don't want to disappoint. Enlighten, inspire and entertain. Those are the traits I see in all our presenters. It's what each of them does in their own way - Enlighten. Inspire. Entertain.

The Seminar is self supporting and is not funded by member subscriptions. To be viable it needs your support. Without it...

I'll leave you with that thought.

Happy and safe turning

Andy

I didn't forget... I was building tension...

The Executive would like to thank John Boyne-Aitken for all his hard work on the Executive over recent years. John has now retired as Rep but remains as HS Officer in a volunteer capacity. Many thanks, John, it's been a pleasure working with you. Good luck for the future.

Something to make you smile

Two policemen call the station on the radio.

"Hello. Is that the Sarge?"

"Yes?"

"We have a case here. A woman has shot her husband for stepping on the floor she had just mopped clean."

"Have you arrested the woman?"

"No sir. The floor is still wet."

Treasurer's Notes

Dave Atkinson

Payments for Contributions to Revolutions

Many years ago we had a policy stating that only articles that related to projects or workshop tips would attract some remuneration. This is still the policy, so please keep your articles and news items coming and if you have sent in a "how to" or a tip or technique you will receive some funds from us. We pay £50 per printed page for these.

Seminar

We still have plenty of places left. Send your bookings in as soon as possible.(page 17 for booking form

I am delighted to say that we managed to negotiate a free upgrade in the accommodation from the rather dated and cramped accommodation used in previous years to the modern and well equipped Robert Bakewell accommodation block at no extra cost!! Normally these rooms attract an additional charge of £18 including VAT per night, a saving for us of £36 for the weekend per room!

Robert Bakewell consists of three modern, purpose built accommodation blocks. Each building consists of "apartments" which have between 6 and 10 self-contained rooms and a communal kitchen area.



Each room has an en-suite wet room equipped to the latest standard and the rooms themselves are about half as big again as the ones we are used to and each has a 4ft wide bed, desk, chair and wardrobe. Each block has a lift, and there are 4 accessible rooms in total.

We shall be having breakfast and dinner in the Village Restaurant which is adjacent to the Robert Bakewell

buildings. This is where we have had the Saturday evening banquet in previous years. This well-equipped restaurant has a bar for relaxing and chatting after we've eaten. We have also arranged for a supply of locally brewed ale to supplement the usual lagers etc.

We have arranged (again Free Of Charge) for the site minibus to make two or three trips morning and evening to take those less able to make the short stroll to the James France building where we hold the demonstrations. Each trip can take 6 people. Those with Blue Badges can drive of course. I hope that those who can walk will as this is really just for those with mobility difficulties.

Send your bookings by email or post to me at the address on Page 3.

WWW.GIVINGABIT.COM

As I've mentioned before we are signed up to GivingaBit.com. This means you can also sign up for free and every time you make an online purchase from a huge number of outlets including Amazon, John Lewis, Screwfix, Travelodge, to name but a few the retailer will give us a donation. We have around 20 members from 3500 signed up so far and in April we received £20.17 into our account.



Imagine how much we could generate if more of you signed up! It's easy, go to the website, create an account and select AWGB as your chosen charity. Then simply sign into GivingaBit and then go to your store. You can also download a widget and then when you search in Google the outlets supporting GivingaBit are highlighted. It costs nothing and it's easy. Please sign up if you do online shopping.

Subscriptions

The last time subscriptions were increased was 2010. In order to keep up with inflation and rising costs we have decided that subscriptions must be increased slightly. From 2016 the cost of membership will increase as follows:

Individual	£18 per year
Family	£28 per year
Overseas	£28 per year
Associated Clubs	£45 per year

Corporate Members unchanged.

Demonstrator Grant

From 2016 the Demonstrator Grant available to Affiliated Branches will increase to £200.

Introducing your new Southwest Representative

John Montgomery

This is just a short piece to introduce myself to those of you who do not know my background.

I was born in Dartford, making me a Kentish man, and after leaving school served a 5 year apprenticeship as a carpenter and joiner, attending Erith Technical College for day release and evening classes.



In 1971 I moved from Kent to Ivybridge in Devon and have lived there ever since.

In 1996 I was forced to give up work due to an accident while working. My wife and family talked me into finding a hobby and suggested woodturning. So in 1998 I went on a 2 day course with Colwin Way at Axminster. I decided that it was a hobby I liked and joined Plymouth Woodturners in 2001.

For the last 11 years I have been chairman of Plymouth Woodturners. I am also a member of Tamer Woodturners and an honorary member of Tavistock Woodturners.

Over the years I have helped man the stands and demonstrate at a number of Axminster and Yandles Shows for the AWGB. In April I met many members while on the AWGB stand at Yandles Show in Somerset.

I have coordinated the Demonstrator Training Course for the AWGB since 2010, a position I shall continue along with the SW Reps. Position.

I look forward to meeting more of you at the Seminar and hope to be able to attend some of the clubs in the SW area during my time in office.

Please contact me if there is anything you think I can help you with and enjoy your turning.

Course Notice

Demonstrator Training Course

The Demonstrator Training Course continues to be very popular and we have held one at Turners Retreat and one in Cornwall in the last couple of months.

I have recently had an enquiry from the Aberdeen area of Scotland and am looking for other members in that area who would like to attend the course. Ideally we need 4 members for the course to run but it is possible to run with 3 members.

If there is any member who wishes to attend the Demonstrator Training Course, or would like more details please feel free to telephone me or send an Email and I will go through what the course involves.

Application Forms can be found under resources on the AWGB website for printing off, or fill in on line and email.

I look forward to hearing from you.

John Montgomery

AWGB Demonstrator Training Coordinator.

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Cost of Demonstrations

Peter Martin

I refer to the article written by Dave Atkinson in the March edition of *Revolutions* and I must take issue with what has been said.

David has made a great case for not taking evening demonstrations because of the time taken to prepare, travel and unpack. He has the ultimate sanction on that matter – do not accept evening demonstrations.

Having said that, the amount of time taken to prepare and travel to work is not restricted to wood turning demonstrators. I was also a professional, in some other business I confess, but I also had to prepare for meetings, travel long distances leaving at 5.00am and often not returning until late evening, but this was just part of the job. I also had to do that largely at my own expense as the only amount reimbursed was the actual cost of travel. A uniform was required (3 piece suit, stiff collared shirt etc) and all of this was provided at my cost. If I chose to use my car, as I had large items to carry, then I was reimbursed the rail fare or some equivalent. I am sure there must be many who found themselves in the same position but also considered it to be part of the job.

All of the arguments put forward about delays due to rush hour travel apply to thousands of people travelling to work and most of those are travelling nearly 100 miles each day, at their own expense and

in their own time, when travelling to their permanent place of business. They are also regularly delayed when they are attending premises other than their regular place of work but, again, this is just what happens and no adjustment is, or should be, made to the amount that you are paid. Why should wood turners be treated any differently?

Moving on to the cost of travel I fail to see why demonstrators latch on to the arbitrary figure that the AA and HMRC place on mileage costs as a reason to overcharge clubs for their attendance. With petrol currently fetching £1.10 per litre the actual cost of fuel for the average vehicle is £0.17p per mile which is significantly less than the figure quoted. £0.45 takes into account every other cost of motoring and if a demonstrator takes on 10 demonstrations a year travelling 100 miles to each he will cover the whole of his fixed motoring costs for the year at the expense of the clubs that he visits. He will then be free to do all of his private motoring and any other business visits purely at the cost of the fuel. The figure quoted by the AA and HMRC are figures that are arrived at for very different reasons and, as can be seen, do not really reflect what a demonstrator has to bear to attend to his business.

If demonstrators continue to latch on to this arbitrary figure, which doubles the cost of a demonstration if the demonstrator has to travel 200 miles, the outcome will be dire for the demonstration market as clubs will find that they must move closer and closer to home to ensure that they can cover the cost. There is not an inexhaustible supply of professional turners in every area and members will soon tire of seeing the same faces. It is obvious that the end will come for professionals and the clubs that they serve.

I hope that reason will prevail and professional turners will realise that they cannot make up their income with unreasonable charges for additional costs and that there is a limit to how far the market can be stretched. Our professional turners should appreciate that they are able to make a living doing what we mortals do as a hobby and choose wisely where they demonstrate their skills and what they are charging those wishing to share time with them.

The economics are easy to understand. If a professional charges a fee of £180, travels 200 miles and wishes to charge 45p per mile then a club offering 6 demonstrations a year with a membership of 50 will need to charge a membership fee of £32.50 per annum simply to pay the cost of demonstrations. The club will have administration costs, rent, printing etc. and will require a quantity of equipment. At what cost does the cost of membership become prohibitive? No clubs – no demonstrations.

The answer is in the hands of the professionals.

Chairman – Kent Woodturners

Don't forget to book your place at the Seminar - see page 17

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Minutes of the AWGB AGM 2015.

14.00, Sunday 26 April 2015
at Oddington Village Hall, Gloucestershire.

1. **The Chairman welcomed all those present.**
2. **Apologies for Absence** had been received from Brian Gibbs and Graham Lovett.
3. **Acceptance of the Minutes of the 2014 AGM.** It was proposed by John Montgomery, seconded by Peter Martin and carried unanimously that the Minutes be accepted as a true and accurate record of that meeting. The Chairman signed them accordingly.
4. **Matters arising from the Minutes of the 2014 AGM.** There had been no matters arising.
5. **Treasurer's Report for the year ending 31 December 2014.** The Treasurer reported that FY2014 had reflected a less-than-£2K loss which, in a non-Seminar year, was acceptable. Gift Aid had been "a real challenge" to set up, but its reward was an income of some £9K in FY 2013/2014 leading to an overall profit of approximately £8K some of which will be transferred into the Development Fund. A claim for Gift Aid will be made every June which should lead to an additional income of some £4K annually.
6. **Chairman's Report.** The Chairman said that in many ways the twelve months that had passed since the previous AGM have been difficult, both on a personal level, coming to terms with the workload involved in running the Association and its activities, but also at Executive level as we all became acquainted with the multitude of 'new' ways in which we are now obliged to operate. That paragraph was a direct copy from the Chairman's report from the previous AGM. In these respects not much has changed since then! In many ways the workload had increased with this being a Seminar year, and this on top of the other activities we had been involved in developing had made for an exhausting year for the Executive, and we were grateful to be introducing some new trustees who had volunteered to come on board and take some of the strain. He said that he knew himself to be guilty of banging on about this, but IT IS YOUR association, and it requires your help in order to operate and continue. Two questions that seemed to inhabit his dreams were: "What is the AWGB?", and "What is it for?" These might seem simplistic questions, and the answers might seem obvious, but he didn't believe they were. For a small proportion of the membership, ably represented here by all those

who took the time and trouble to attend, we are an organisation trying to secure the future of our craft, develop it, proselytise it, and when the time allows... enjoy it. He was uncertain what the remainder of the membership want or indeed expect from woodturning or us, and this can often be frustrating because they rarely bother us with an opinion.

For those that do care, and have supported us, the day should be something of a landmark. The culmination of a frightening amount of work and effort, some not inconsiderable cost, and for those directly involved an incredible number of man hours had come to fruition with the official launch of a programme of lessons called 'Let's Teach Turning'. It represented a significant step forward for the Association, an incredible achievement for the Development Programme, and a huge benefit for the membership. It was to his knowledge the only complete and formalised course in turning, and it will form a firm foundation in woodturning for all who follow it. He hoped the branches and membership make great use of it and appreciate the value of it.

He said that we had received some criticism from one Professional woodturner for daring to produce the 'Let's Teach Turning' course and the Approved Tutor Scheme, because they felt that we were damaging the earning potential of professional woodturners. He told the meeting what he told them: It is not the role of the AWGB to ensure the earning potential of professional woodturners; it is our role to help support, promote, and ensure the safe and proper practice of the craft, and both of these initiatives serve those aims perfectly. He encouraged all those attending to do whatever they could to see that it is used as widely as possible. He thought Dave Atkinson and Peter Bradwick deserve a hearty "well done" from us all. *(Secretary's note: A resounding and appreciative round of applause supported this sentiment at this point.)*

The next big event is the Seminar. As ever there have been some frustrations during the planning process, but they've all been overcome and everything is in place for another wonderful weekend of woodturning. As usual there is a broad spectrum of interest so hopefully nobody will be disappointed or left wanting for inspiration. We also have a special treat for the Friday evening in the slot formerly taken by the Live Auction which we have decided not to hold this time. Ray Key has kindly agreed to give a special presentation on the development of modern woodturning which will include exhibits from his wide ranging personal collection of work from turners around the world. It will definitely be an event not to miss.

We also have a very special addition to the Saturday banquet auction with a special sale of up to eighteen pieces of work turned by our late friend Pablo Nemzoff, and finished in their own style by a group of selected turners from around the world. These will be singularly desirable pieces



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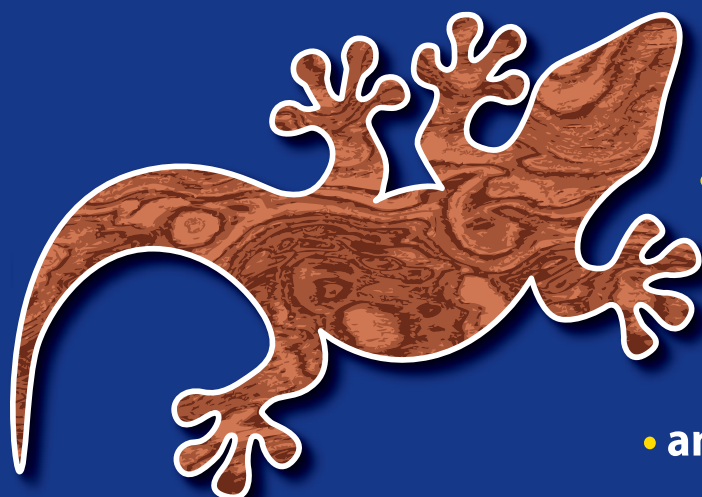
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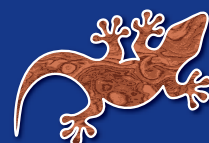


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never to be repeated. Pablo's daughter, Einet, has very kindly asked that all the funds realised be donated to the AWGB Development Fund. This is a very generous gift to us, and we are proud to be able to bring Pablo's work to the Seminar. He was sure all those you attending will support the event with HUGE bids!

There are still places left for the Seminar, but as ever, we are limited, so all should be sure to book as soon as possible. We all looked forward to seeing everyone there.

7. Announcement of the result of ballots for Trustees.

7.1 Election of General Trustees: The Chairman reminded those present that as the AWGB is a Company and a Charity, the Executive comprises 6 General Trustees and 5 Regional Representative Trustees.

In February Martin Lawrence resigned as a Trustee during the year.

John Boyne Aitken had also stepped down as a Trustee effective that day.

A Vote of Thanks was recorded to both for the services they had rendered. John Boyne Aitken would continue as the AWGB Health and Safety Officer.

The Chairman reported that the Articles of Association provide for additional Trustees to be recruited at the behest of the Executive. The Trustees decide amongst themselves which appointments they will be responsible for.

The following had volunteered to be additional General Trustees, and are so elected:

Jeff Belcher, Ryan Davenport and Mike Glover.

Sheila Hughes, our new Revolutions Editor, had been co-opted to be a Trustee.

7.2 Election of Regional Representative Trustees: The Chairman reported that:

7.2.1 For the North Region, Russell Gibbs had volunteered to continue in the post, and had been duly proposed and seconded.

7.2.2 For the Scotland Region, David Willcocks had volunteered to continue in the post, and had been duly proposed and seconded.

7.2.3 For the South-West Region, John Montgomery had volunteered for the post, and had been duly proposed and seconded.

7.2.4 There being no other nominations, the foregoing were elected.

8. Vote on the appointment of Independent Accountants and Auditors for the AWGB. The Treasurer reported that our accountant is Campbell Wilson of Howard Wilson, 36 Crown Rise, Watford, Herts. WD25 0NE whom he proposed that we continue to retain. He added that we get a very good deal from this firm, only charging us £500.00 each for the Charity and Trading Company accounts. The proposal was seconded by Peter Martin and was unanimously carried.

9. The result of the ballot on any resolutions. There had been no such resolutions.

10. Report on certification and training issues. Peter Bradwick reviewed the Training Programmes some of which he had addressed in the Branches' meeting earlier in the day addressing:

Youth Training;

Member Training;

Demonstrator Training;

Instructor Training and

The certificate in Woodturning.

On Youth Training, which was co-ordinated by Ron Caddy, he said that 43 students had attended the workshops in 2014 during which 53 places had been available; The Worshipful Company of Turners provided a budget for 60 places. Only 5 applications had been received so far for 2015, thus all were asked to encourage further applicants. He clarified the permitted age bracket as being a minimum age of 12 and no older than age 18 on the 1st of January in the year in question.

Regarding Member Training Workshops which Brian Hensby co-ordinated, he reported that there had been 10 in 2014. 6 were presently planned for 2015 which were thus far well subscribed to, most with reserve lists. 3 more were in the 'pipeline' probably leading to 10 all told in 2015. In the light of the budget increase mentioned earlier afforded by Gift Aid income, up to 16 workshops per year could be contemplated with thought being given to a more structured approach with the forecast programme for at least 10 events being available at the beginning of each year starting in 2016 leaving a balance to be arranged with some flexibility to cater for members' specific requests.

Demonstrator Training, co-ordinated by John Montgomery, had started in November 2008, and in 2014 there had been a total of 5 training days attended by 20 members. To date 2 training days were presently planned – Turners Retreat and Treknew – with 8 members attending.

Instructor Training had been launched about 3 years earlier and had been suspended about 2 years ago with a view to re-vamping and developing the course. Since then work had been invested in the 'E-learning' 'Let's Teach Turning' CD which had been launched today. Each Branch and Club would receive a free copy and it would be downloadable from the website free to members. 'Hard copy' was available to anybody for £16.00 including VAT and P & P. Candidates needed to work through the course, taking probably 2 to 3 days, and could then apply for an assessment day likely to be 4 or 5 candidates/day at a centre. Successful applicants would be awarded the AWGB Approved Tutor badge. 'Pilot' assessment days would be initiated as soon as possible.

He continued that the Certificate in Woodturning had thus far achieved 35 registrations, 25 successful candidates and 10 currently working towards certification. The scheme was being rolled out across the country with standardisation/induction meetings for professional assessors having already taken place in Swindon and Catterick with one planned in the near future in the Midlands. The further development beyond the Certificate towards a diploma in Woodturning was ongoing.

11. Any other business. Ray Key, Executive President, brought to the meetings' attention the next WCT Wizardry in Wood event due in the 3rd week of October 2016 to which the AWGB had been invited, and which would highlight a collection of exhibits from Kew Gardens.

Votes of Thanks were recorded for both the exemplary meals provided by the caterers and the work done by the Executive throughout the year.

12. Date of the next AGM. This was set for 24 April 2016.

13. Closure of the meeting. There being no other business, the Chairman closed the meeting at 15.02.

THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Company Registered Number: 8135399

Registered Office: 36 Crown Rise, Watford, WD25 ONE

Registered Charity 1150255

Extract from Trustees Report

Achievements in 2014

This year we have:

- Organised and run a programme of membership training courses, including woodturning techniques, demonstrator training courses.
- Exhibited and demonstrated at these venues:
 - ◇ 21/22 March Ready Steady Turn @ Axminster Nuneaton
 - ◇ 22/23 March West Country Game Fair Bath & West Show Ground Exeter
 - ◇ 10/11 May Woodworks at Daventry
 - ◇ 28/29 May Trinity Park Ipswich Suffolk
 - ◇ 17/18 June Cheshire County Show
- Commenced the development of a course for members who wish to provide instruction to beginners in woodturning either at local or AWGB sponsored events. This will include an assessment and award of a recognised "AWGB Tutor Badge" for successful attendees (to be launched at the AGM in 2015).
- Claimed Gift Aid for all donations and membership relating to the 2013 and 2014 financial years.
- Continued with the organisation of the next International Seminar in 2015. The aim is to exceed the current high standard and organise an event with more demonstrations at a slightly lower cost than 2013 with a view to attracting at least 200 attendees. We have reduced the cost and remain to see whether this attracts the numbers hoped for.
- Increased the number of Junior members including the establishment of a new Branch in Forfar consisting predominantly of Junior members.
- Awarded Honorary Membership to Dame Fiona Woolf CBE who after discussions with the Executive has agreed to be a "special friend" to the Association and promote our work in conjunction with her work with the WCT.
- Established a "Charity Grant" open to member and non-member organisations who wish to promote the art and craft of woodturning. This has defined selection criteria and any grant awarded must support at least one of our main objects. Grants were awarded to:
 - ◇ Coombe Abbey Woodturners (£250)
 - ◇ Tudor Rose Woodturners (£250)
 - ◇ Suffolk Mid Coastal Woodturners (£250)
 - ◇ Norfolk – Turn East (£250)
 - ◇ Amberley Woodturners (£279.95)
 - ◇ Forfar Young Turners (£500)



Plans for 2015 and Beyond

The Trustees have established these initiatives:

- To arrange an exhibition at a well-known Gallery of the best of woodturning art.
- To complete a course for members who wish to provide instruction to beginners in woodturning either at local or AWGB sponsored events. This will include an assessment and award of a recognised "AWGB Tutor Badge" for successful attendees.
- To continue with displaying work at both wood related and non-wood related shows throughout the UK.
- To hold a 6-week exhibition of the top 50 pieces from the International Seminar in Trowbridge in September/October.
- To continue with the organisation of, and hold, the next International Seminar in 2015. The aim is to exceed the current high standard and organise an event with more demonstrations at a slightly lower cost than 2013 with a view of attracting at least 200 attendees.
- To continue to maintain and increase the membership of the Association.
- To continue to increase the number of Junior members (under 19s).
- To obtain proposals from possible venues for the 2017 Seminar to ensure that we are able to provide the best value for money for attendees.

- To continue making grants within the Charity Grant initiative within the £2,500 budget.
- To maintain and enhance the programme of member development activities.

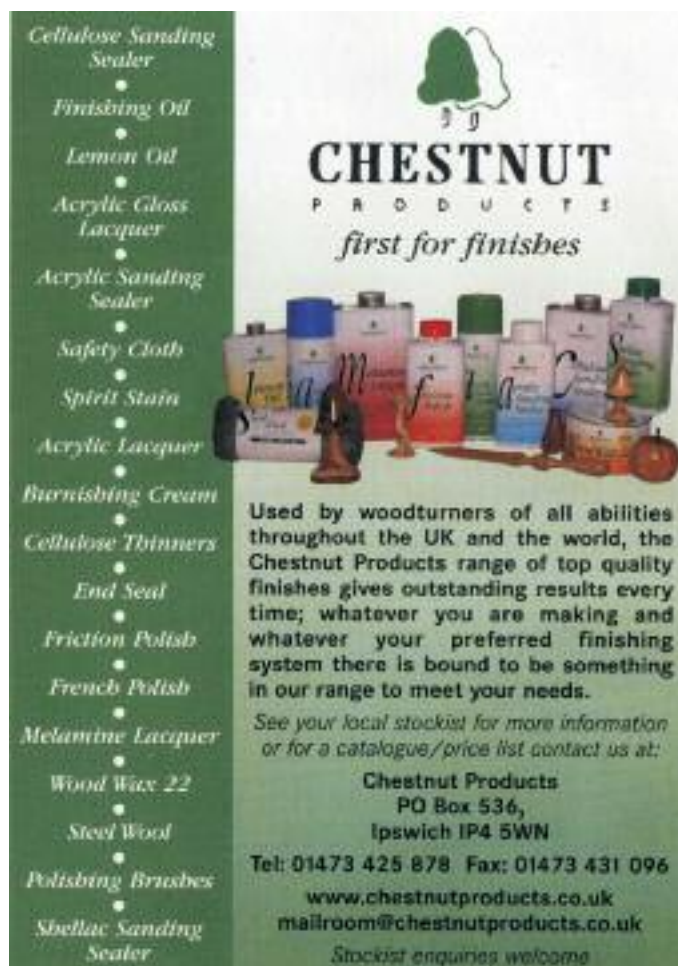
Reserves Policy

The Association maintains its informal policy that the General Fund should not fall below £20,000 (twenty thousand pounds).

Our total reserves are:	£54,392
Of which:	
Main Fund	£29,205
Development Fund	£12,187
Grant Fund	£13,000

Independent Examiners

A resolution will be proposed at the forthcoming Annual General Meeting that Campbell Wilson ACA ATII of Howard Wilson, Chartered Accountants, be re-appointed as independent examiner for the ensuing year.



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Mark Hancock Training day

From Log to Bowl

Julian Cleak

It was the 1st November 2014 on a bright sunny day in Worcester where 2 x Dave's, Trevor and Julian met up at Mark Hancock's Workshop for an AWGB Training Day entitled "From Log to Bowl". As everyone was all present by 9:00am we made a start by chatting about what we had done and what our individual aims were for the day. Mark had made contact with us a few days before and asked us what areas of turning we wanted to expand on and to bring tools and some examples of our work so that he could assess our abilities. I think it's true to say that we were all at various stages through our individual learning programme but looking at the work of the others present it was obvious to me that there was a lot of talent in the room that day.



After our initial discussion about tools and what we wanted to achieve during the day we sat down with a coffee to talk about shop safety, wood preparation, best cuts and a whole lot more before selecting some timber to use for our projects. Lurking around in the corner of the shop was a Sycamore Branch about 4 foot long wrapped up in a bin liner that Mark decided would be good for the job so he showed us the best way to mark it up and then proceeded to cut it into sizable chunks with his electric chain saw (we had a very useful lesson in the safe use of a chainsaw and it's maintenance), we were allocated a lathe and mounted our wood blanks.

We talked about tools, grinds, angles, profiles best practices for turning and even made sure that our gouges were sharp. By the time we had turned the



chucking point and profiled the outside of the blank it was time to have a break for some lunch and more tea & coffee.


The afternoon session saw us hollowing out the inside of our bowls under the close scrutiny of Mark who stopped us on several occasions to give us more advice, help and instruction. It has to be said that Mark was very free with his expertise and knowledge and his method of instruction is so easy to understand that we all came away from the day with so much new information and an eagerness to get back into our own workshops to try out new methods and techniques. We left the training session at about 6:30pm with a thick wad of handouts and Mark cleaning up after us. It was such a pleasurable day and our thanks go to Mark Hancock and the AWGB for arranging it for us.



Left to Right: David Boddison, David Drummond, Trevor Cocks, Mark Hancock, Julian Cleak

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Desk Tidy from a Clock Case

Gordon Cookson

A few months before Cheam Woodturners' Christmas Party, a member challenged us to make an innovative use of some old clock cases, without their clock movements, which he had brought in. He didn't want us to just insert a new movement. In any case this would have been an interesting problem as modern movements are not the same size as the old ones.

As I like making 'different' items, I took an Edwardian on with plenty of wood, which I planned to make several things from. (photo 1) When I was wondering what to make, I decided I wanted to keep the inlay



panels. However I couldn't work out how to use each of the 'squarish' sides, bearing in mind I wanted to use the lathe rather than my limited carpentry skills!

My final plan was to make it into a desk tidy. I unscrewed the base to make it easier to hold the top part offset. This was to make a pen holder on the right side (I am right handed) and a shallower hole for paperclips, etc on the left. As you can see in photo 1, some of the oak veneer is missing and other bits were likely to come off during my conversion. This is why there is masking tape over the front in subsequent photos.

I marked the centres of the holes on the sloping top. This meant that I could bring up the tailstock with a revolving centre to get the case in the correct



position. The case was held by 3 rubber door stops in cole jaws and a piece of plywood over the top with long bolts. For good measure I put one screw through the cole jaws into the base. This was to stop the wood sliding off the jaws because it was offset past the edge of my jaws. (photo 2)

I used a forstner bit for the holes with the wood rotating slowly. As I have a heavy old lathe I didn't think it was necessary to add a counterweight.

The next step was to turn two shallow 'secret' dishes in the base. This was similarly attached to the cole jaws with a packing piece underneath because of the brass ball feet. (photo 3) As the base weighed

much less than the main carcass, I didn't bother with a safety screw and turned the dishes gently. To reflect its age and redesign I recessed a 1902 half penny and a 2014 1 penny (photo 4). These coins also hid the old screw holes. I have a bag of old coins from a boot fair for 'anniversary' pieces.



The carcass was mounted to cleanup the slight curves where the old clock movement has been (photo 5)

As I was not going to insert a new clock, I band-sawed a piece out of the top so I can put pending letters in the middle. That piece was held with button jaws to make a lid for the paperclip hole and a small modern clock movement in the other side (photos 6 & 7)

The next job was to fit a captive bolt so the top part could be moved to reveal the recessed dishes. When I hammered the bolt into the base, one of the brass



5



6

ball feet popped off! I still haven't found it because of too many things on the floor!

As I was rushed before taking my piece to the Cheam Christmas Party, I decided to leave the new work unfinished. This was because I didn't think I would be able to match the old finish colour successfully. Also the masking tape is still on until I decide what to do about the missing veneer and the bits that are coming unstuck. I also need to build up my courage and knowledge of veneering before I start work.

Francois Greef, who issued the challenge, appreciated my efforts and gave me a smart modern skeleton clock.

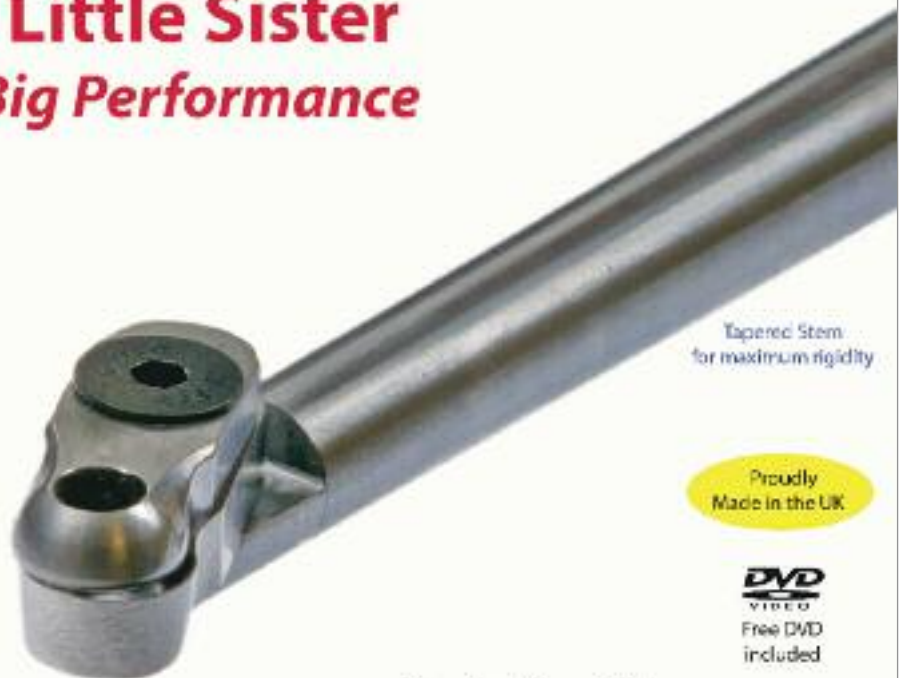


7

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Loughborough University



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Cynthia Gibson (USA)



Mark Hancock (UK)



Michael Gibson (USA)



Carlyn Lindsay (UK)



Ambrose O'Halloran (Eire)



Mark Sanger (UK)



Jean-Claude Charpignon (France)



Andrew Hall (UK)



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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	

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Membership Number	
May we print your address and email in the delegate pack (delete as appropriate)	Yes / No
Please advise any particular requirements (diet, access etc)	

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A reply to Brian's article.....

Geoffrey's Re-Turn

If I start by writing I'm a safety professional of 39 years, readers may expect me to launch a torrent of abuse at Brian Hollett for his article on page 11 of Revolutions issue 112. Not so, in fact in many ways I agree with him, but maybe his idea was to create discussion and a little self-examination for some people?

Having said I agree in many ways, I need to explain. Firstly, sorry Brian, but if you used the expression of a thinly veiled variation of name of a totally despised 20th century organisation to my face, you may feel the need for a full face visor for impact protection; not appropriate for our magazine! I agree that too many people, sometimes with far too little knowledge, feel it necessary to impart rule after rule to those who want to learn. But if the 'rules' Brian writes about are good ones, there is real logic in doing that, to begin to instil essential knowledge that can prevent injury and health effects that may not be very obvious, or common sense. Is it wrong for instance to say to a new turner to 'always spin a mounted workpiece by hand to check it clears the tool rest'? That's a rule that can be learned the hard way, but there is no need if it is told and drummed into our enthusiastic new chipmaker. I do agree with Brian that we need to make it clear that abiding by those rules is not the end of it and they are not a 100% guarantee of safety and thinking about what we do is still rather important. In the early 1990s it was interesting in industry when the laws on safety made a drastic change. We moved to primarily risk assessment based legislation whereas for 160 years all had been very much what was prescriptive. In other words due to the EU influence we changed from telling people what they should or should not do, to an era of 'you have to decide' yourself. I found that the vast majority of businesses and individuals I came across wanted a prescriptive regime, and doing assessment for themselves was too big a concern. It was a change for the better, but the best ground will always be a mix of the two and without knowing those words, that is exactly what Brian advocates.

Without going into pointless detail, Brian actually contradicts himself hugely, and in part he does this with his three example questions to ponder. Let's just take the first about using protection but not thinking of slowing the lathe down to reduce projectile risks. Well, if we actually tell our 'newbie' that slowing a workpiece down can reduce the risk of it throwing itself at you – they learn. If we don't tell them, do we simply want them to experience it and hopefully come to the right conclusion? Protection is still appropriate depending on what it is and if we explain what can happen, why, how to prevent and also how to protect, it's a winner. His second question - well maybe until someone like me tells them, the 'newbie' doesn't know that fine wood dust is not just flammable but explosive when forming a dust cloud? This isn't a theoretical risk; I've seen the results of getting it wrong during my time as HM Inspector of Factories. It's not a

very likely result in our small workshops but the knowledge can help convince people of the value of extraction, cleaning and thinking about heating and other ignition sources. Maybe Brian learnt some of these things through experience but it can be much better not to have to do that! I've met a lot of woodworkers with less than ten fingers who learnt that way and still don't know the best, safe way of using a saw bench! Not many years ago one of our best known UK magicians demonstrated this in his workshop and I'll bet if anyone had dared to question how he worked he would have adamantly stated 'I know what I'm doing!' I've read what he said he was doing and it was an incident and injury just waiting to happen, which it did.

Brian makes the point about personal risk assessment and I totally agree, BUT you actually need knowledge to allow you to do this. Knowing basic safety issues and precautions, understanding some of the principles involved, plus having the idea of risk assessment explained and understood is vital otherwise risk assessment doesn't work. So many times in my professional capacity I have heard 'oh that's common sense really' from people after explaining something. If it was simply common sense why weren't they doing it in the first place? So having someone give those 'rules' can be an essential step forward to empowering people to be able to assess what they are doing themselves. A good example could be timber hazards? I have been working recently on fresh felled Sweet Chestnut with just a full face visor for eye protection and to stop that 'spitting chips' experience, but for work on fresh Yew I use a Trend powered respirator, why? - well I have sensitive eyes for one thing and some timbers are too irritating; remember, Yew is just one of many toxic woods. For those new turners, and maybe a few old turners, who haven't come across it, the Health and Safety Executive guidance WIS30: Toxic Wood, this might be useful to look at but to agree again with one of Brian's points, this document doesn't cover every species so it is a guide that helps understanding and then the individual needs to THINK for themselves?

Brian obviously has a huge reservoir of knowledge on safety and health connected with woodturning, maybe he should share more of it directly with others so they can learn from his years. Perhaps what we as an organisation need to consider is putting together a combination of basic rules for safe woodturning, but with the addition of how to assess hazards and decide on precautions. Probably what Brian had in mind? Perhaps risking rubbing people up the wrong way we could call it Risk Assessment and Safety Precautions. Might help some stop being a bit of a leave that to Brian.

Geoffrey Laycock

*Geoffrey is an ex HM Inspector of Factories,
A Chartered Safety Practitioner,
Chartered Ergonomics Practitioner and
woodworking author*

The Club visit to Ashley Iles

Ron Davis

On the 19th September we went by mini bus to the Ashley Iles Factory in Lincolnshire, because of the long trip we left at the ungodly hour of 7am.

Even though the factory was situated up a narrow country lane and lacked any signage (contravened planning laws apparently!) we found it with little trouble, thanks to a combination of a sat nav and asking a passer-by who just happened to run Ashley Iles website.

I had only a vague idea of what to expect, but to find a factory smaller than our village hall was a surprise. If you decide to go a) do not wear your best suit and b) do not look for anything fancy, this is strictly a working environment.

What you will get though is a really warm welcome from Tony Iles and his long-term employee Maureen; Maureen will make the tea for you.

Tony will talk to you about a wide range of subjects, Lancaster Bombers being one of his favourites.



Tony gave us a talk on the history of the firm, with some interesting tales of how Ashley Iles began it all. Tony talked us through the process of creating a gouge from a remarkably short piece of steel.



Most of the equipment was bought when the steel industry in Sheffield closed down and in many ways the factory is a living museum of the skills and production techniques of those days, Tony told us that at least one machine was over a hundred years old and still in use, the nineteen sixties 'update' was removed and they reverted back to the original system. Virtually all of the processes were by skilled workers with many years of experience at their trade.

We saw the forging being done with some furnaces for which I am thankful that I do not get the electricity bill! The spring hammers were the main reason we were issued with ear defenders at the start. An electric motor pulled the hammer up against two springs, which then forced the hammer down on to the work piece, with a rhythmic banging which shook the whole building. We were shown the Ashley Iles anvil, this was brought down from Sheffield and no one really knows how old it is, and the same goes for the hammer! When they moved the anvil they found horse muck under it, and deciding this was just superstition they bedded it down on sand, which changed the character of the anvil completely, being in the wilds of Lincolnshire they easily found some horse muck and rebedded the anvil, This now rang like a bell, and we were allowed to 'bounce' a hammer to see for ourselves the rebound it gave, but only on one end, the man who uses it was a bit protective of it!

According to who tells the story, this was the anvil that the knife to cut the cake for either Princess Margaret's wedding or the Queens coronation was forged, or possibly both.

We were shown the grinding equipment, which was Tony's forte. After a short talk, which included a scary tale of how the grinding wheel blew up once, with bits of it ending up in the field behind, he then sharpened some of our tools for us and this included a gouge of my own. Tony put a fingernail shape on it freehand, and as he said, "Who needs a Robert Sorby jig?" Well me for a start!



After spending some of our hard earned cash in the shop/lecture room/store room, we headed home in search of some lunch.

John Abrey sent me this email a few days later.

Hello Ron, Just to say many thanks for organising the Ashley Iles visit, an interesting, enjoyable day. Thank you, regards best wishes John.

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*booking form for the Seminar
page 17 - Limited spaces*

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The Finial Frontier

Brian Hollett

I have been aware for some time that a well turned and suitably proportioned finial possesses the uncanny ability to lift almost any kind of vessel to heights of greatness it just couldn't hope to reach alone. Unfortunately that same beautiful finial fitted to an apparently similar piece of work also has the ability to, at best, add nothing to its appeal or, at worst, actually ruin the appearance of the whole piece.

Slaving away within the previously-manky depths of my lonely studioyes, dear Revolutionary, the garage has had a makeover (a codeword from us media types for a slapdash sweep followed by a half-hearted tidy!) I have tried repeatedly to discover the grail-like secret to successfully making and, more importantly, pairing finials to my slowly improving hollow(ish) forms. My only discovery was that if such a secret actually existed it knew a sight more about camouflage than my yonk and a bit in a khaki suit and tin battle bowler had ever taught me.

At the very point of finial despair I managed to swerve the Samaritans and seek more serious help in my quest for the perfect finial. Who better to turn to but the undisputed leader in the field, Cindy Drozda? Given that a trip to her neck of the woods, Boulder Colorado, is a little beyond the range of SirWalter, my (t)rusty pushbike I sought a second hand kind of solace in her interesting website and The Turners Retreat Catalogue, where I found a couple of her DVD's queuing up to lift my flagging spirits. Over several viewing sessions revelling in 'Elegant Finials' and 'Finial Star' I crammed the information into my aging noggin. I found help in abundance, techniques, tips and tricks aplenty... but a foolproof secret? I'm still looking!

Even with Cindy's vast knowledge and experience, design, it seems, comes down to a few generalities of size and proportion framing a lot of trial and error and the retraining of the mk1 eyeball. In the final few frames of 'Elegant Finials' Cindy shows a beautifully turned hollow form for which she has just made two apparently identical and simply stunning finials, and her final words to camera? "I think I'll make a third version incorporating the lessons learned in the bottom half of one and the top half of the other".



'Elegant Finials' and 'Finial Star' DVDs by Cindy Drozda

Even the lady herself, it seems, is groping, if not in the dark then at least in twilight, so there must surely be hope for all of us.

A Trip to the Flicks

The first lesson I learned... before I even started on my popcorn... was that our DVD machine doesn't like the taste of American discs... it's something to do with grits-over-easy and Black eyed peas I reckon. Never mind, my computer isn't nearly so xenophobic so Cindy and I retired to my study.

On her website Cindy suggests that 'Finial Star' is the best title for beginner finialists, like me. Unfortunately I had already started watching 'Elegant Finials' so what could I do? Send off for them both, that's what!

I think I would agree with Cindy's own appraisal because 'Elegant Finials' is, I suggest, the rehearsal for the much better produced 'Finial Star'. Having said that, both titles contain clear and precise explanations of the various tools and techniques needed to design and produce stunning finials. In the former, Cindy spends a little more time explaining and demonstrating basic beads and coves before moving on to the more advanced stuff whereas in 'Star' she uses the time to make a complete lidded bowl project including innovative colouring and carving-with-a-belt-sander techniques.

Welcome to Cindy's Toy box

On her website Cindy offers a range of specialist tools for sale (I am unaware if they are available in the UK) but on both DVDs she goes to great lengths to show and explain how she shapes and sharpens. Two of her tools caught my eye so I sought off-the-shelf-tools from Robert Sorby and set about converting them to as near to her specification as my expertise and grinder setup would allow. Her spindle gouges (1/4" & 3/8") have an exaggerated version of the common 'fingernail grind' but both wings are ground well back and also retain the same 40 degree angle as the finely rounded (but certainly not pointed) nose. This, in effect, offers two tools in one. She uses the tiny semi circular nose to cut her sharply defined miniature beads and coves and the long side wings in a similar fashion to a small skew, for removing timber and leaving an abrasive-ready finish. Having carefully ground the business end of the tool she then roughly



Side view of the two modified Sorby tools



...And the top view

removes an almost unbelievable amount of the supporting steel to give her clearance for precise cutting of the various finial elements. As I am still feeling my way into this can of worms I have left my bevels more than twice the size of Cindy's version (I've coloured the actual bevel red in the pictures to define it for the camera). Once the specialised tooling techniques have been mastered perhaps I will be able to reduce the bevels further. Needless to say the resulting tools and their fine cutting edges are a little too fragile for general use so I will keep them specifically for this kind of superfine work. I am still getting to grips with the converted gouges but can already see their potential opening up before me.



The extended wing of the modified spindle gouge being used skew-fashion while the head of the emerging finial has tailstock support courtesy of Planet's Finial Mandrel

The second tool to catch my eye was the negative rake scraper which she used to obtain a superb finish on the lidded bowl project. I have been aware of these tools for some years but have never explored their possible usefulness to my own turning. The big difference between my former idea of a 'neg-rake' (a normal scraper with a sloping bevel ground into its top face) and Cindy's version is the fact that hers has a second, bottom, bevel so that the tool looks like a bluntish curved skew chisel (perhaps surprisingly the two tools are, to a certain extent, interchangeable!). This arrangement means that the scraper can be used with the burr uppermost for a more aggressive cut or facing downward if the timber prefers to be pampered into shape.

I began with Sorby's 'Hardwood Scraper' and ground the second, bottom, bevel as in the picture. It cuts beautifully but I suspect, in common with the gouge, it might prove a little more fragile and need more regular sharpening than its traditional cousin.

Simply Seeing



Rolson's 2 LED Magnifying Visor with its 4 lens

A steady hand, exquisite tool skills and a careful aim are the basic requirements for this kind of small scale, precise turning and all of the above rely on good



Altering the visor's magnification allows the user to adjust his/her stance and minimise backache probabilities

lighting and clear vision. If like mine (and Cindy's, incidentally) your peepers need a little turbocharging these days you might like to try Rolson's Two LED Magnifying Visor. I came across it, quite by chance, while preparing this article and it has proved a real boon. It comes as standard with 4 different strength magnifiers and the tiny head torch is independently adjustable so that it is always pointing where you are trying to look. At last, I think I have found a way of inspecting the inside of a hollow form while it is still on the lathe rather than have my club mates take great delight in pointing out the failings long after it is too late to remedy them.

Tailstock Support



The Planet Finial Mandrel with its 3 plastic inserts

Finials up to about 3 or 4 inches Ooh! imperial measurement, don't you just love the taste of nostalgia?.... can be readily made without tailstock assistance so long as a supporting finger is slipped behind the spinning work as it becomes thinner and more fragile. If you are considering really pushing the boat out and making longer/thinner finials you might need something like the Finial Mandrel Kit from Planet Plus. It is a live tailstock centre with 3 differently-drilled plastic inserts at its heart. Once the finial's first pointy element has been turned the mandrel, fitted with the appropriately sized insert is gently advanced to surround... and caress... the newly-turned piece. It is imperative that no end pressure is applied to the finial Unless you have swear words to spare in readiness for the inevitable breakage! The ideal situation is to obtain only enough support to discourage the potential heirloom from flailing itself to splintereens when those damned centrifugals discover the secrets of finial vandalism.

It just leaves me to say that my initial steps toward Finial-land have been both challenging and

enjoyable... if a little frustrating at times. It is a journey which I intend to continue as I believe the moment I stop exploring new avenues, topping up my store of experiences and skills along the way, is the time to put my lathe on the market and taking up Morris Prancing.

All the best till next time. Brian

The bad, the sad and the mediocre. Three of my projects from the period BC (Before Cindy)



And the initial steps AD (After Drozda). From the unsanded oak effort on the left, which took three attempts to complete (note to self; oak is not the most suitable timber for finials!), through to the first finished project, a lidded goblet in yew, on the right.



Headliner



FROM HEART of ENGLAND WOODTURNERS, STRATFORD upon AVON

Obituary for Des Dezelsky

It is our sad duty to announce the recent death of Des Dezelsky, who passed away after undergoing surgery.

Desmond was a longstanding and active member of H of E for very many years and will be much missed by all.

Many will know him from his outstanding exhibits at competitions run by The Worshipful Company of Turners, for which he was awarded numerous prizes over the years. His work was truly exquisite.

He leaves his wife, son and family and our sincere condolences go to them all.

For Sale

2 Graduate lathes, 3ft centres with outboard turning, both 3 phase motors.

1 Axminster lathe swivelling head, 3ft centres, single phase, little use with 4 jaw Axminster chuck.

1 Clarke bench lathe single phase 3ft centres, little use with new Craft Supplies 4 jaw chuck.

A quantity of large Banksia nuts.
Some 3x3, 4x4, lengths of Australian Sheoak and Jarrah.

Also some platter blanks in Sheoak and Jarrah.
Please phone for details.

Bob Mortimer at Mortimers Woodturning
01889578838, or Mobile 07814729383.

Don't be shy just do it. remember
"One good turn deserves another".

Instructor Training

'Let's Teach Turning' Course

We have designed and written the "Let's Teach Turning" e-learning course to give turners who give tuition some assistance in teaching the basics of woodturning at training workshops, club events such as hands on evenings or taster sessions at Scout jamborees.

The course takes around 2.5 hours to complete and we expect people to do it in stages over a few days or even longer. The e-learning CD will be a useful reference to revisit time and time again.

On completion of the self paced course, AWGB members have the opportunity to attend an assessment day where their teaching abilities

will be assessed and if successful they will be awarded the AWGB Approved Tutor badge. Completion of the course is a pre-requisite to attending the assessment day.

Assessment days will be arranged by demand with dates announced on the website and future editions of Revolutions. The assessment will take approximately 1 hour, and candidates will be required to deliver a lesson, followed by feedback with a question and answer session.

The course is designed for use on a Windows PC, and you can download the e-learning course

on the AWGB website for free or purchase a copy of the CD for £16 including postage.

For further information, please contact the Development and Training Officer. Contact details are on the inside of the front cover.





Member Training Workshops

Sue Harker

Snainton Woodworking Supplies
Barker Lane, Snainton
North Yorkshire YO13 9BG

Saturday 4th July 2015

Intermediate / Advanced
Off Center Turning

Paul Howard - Brian Partridge

29 New Bridge Rd, Tiptree, Essex
CO5 0HS

Thursday 9th July 2015

Intermediate
Hollow Form, Off Centre and Twists

Gary Rance

Croesyceiliog Community Education
Centre, The Highway, Croesyceiliog,
Cwmbran,m Torfaen NP44 2HF

Saturday 18th July 2015

Intermediate
Spindle Work-Problem Solving

David Reeks

The Friars, Aylesford, Kent
ME20 7BX

Saturday 12th September 2015

Beginner/Intermediate
From Tree to Bowl

'Special Two Day Course' Stuart Mortimer

Hope Cottage, Grateley, Hampshire SP11
8JT

Tues 6th/Wed 7th October 2015

Intermediate / Advanced
Spiral Twists

Mark Hancock

Unit 365, Springhill, Salters Lane
Lower Moor, Pershore Worcestershire
WR10 2PE

Saturday 10th October 2015

Intermediate / Advanced
Log to Bowl

**Applications for Members Training workshops to
Brian Hensby – e-mail: brianhensby@awgb.co.uk or phone: 01297 34115
Visit the AWGB website www.awgb.co.uk**

École Escoulen Tournage sur Bois, Aiguines, Provence

Robin Goodman

Perched on a hillside 100 miles NW of Nice in the south of France, lies the small village of Aiguines, overlooking the beautiful Lac de Sainte Croix, and the lavender fields of the Valensole plateau beyond. This village has a long history of association with woodturning and drivers approaching it are welcomed by the sign 'a village of turners from 16th to 21st centuries'.



In the 1700's, the village started to become well known for its turned wooden products, especially the studded balls for playing boules. Games similar to 'boules' (pétanque in France) have been played since Roman times, when the balls were made of stone, but later they were made of wood. Aiguines lies at the end of the impressive Gorges du Verdon, where the forests have provided a plentiful supply of boxwood for hundreds of years and this is the main reason why woodturning thrived in the village.

The boules were made from the root ball of the boxwood tree. After trimming the root, it was turned to a sphere on early foot-powered lathes, before being passed to the women to hammer in the several hundred nails needed to cover the surface completely. While making the boules was the mainstay of the turners work, the rest of the tree left plenty of wood for turning other products such as tool handles, spoons and bowls, not to mention other items made by carpenters. With the industrial revolution, steam and diesel were introduced and



productivity increased significantly; a re-created workshop in the museum is shown below. Later, many of the turners left to fight in the First World War, never to return. A further blow occurred a decade later, when 2 Frenchmen found a way to make the boules in metal from a bronze alloy, took out a patent and started mass producing them as the game of pétanque became ever more popular in France.



By the late 1900's, there were no turners left in the village. A few other craftsmen remained and the village became increasingly reliant on tourism. It was not until a few years ago that the mayor of the village looked to reviving the link with woodturning, the result included major additions. An unusual new 'Museum of Woodturning', opened last year in Aiguines, which only has 200 permanent residents, although visitors swell numbers significantly in summer. Much is made of the history of woodturning associated with turning the boules, including a fascinating old grainy film of the whole process. The museum includes recently turned items by a number of French and international turners, such as Eli Avisera,



Mark Sfirri, Jacques Vessery, Alain Mailland & Jean-François Escoulen, all of whom tutor some courses at the school.

There was a disused school building available in the village and following fruitful discussions between the mayor and Jean-François Escoulen, the 'École Escoulen Tournage sur Bois' (School of Woodturning), devoted to traditional and contemporary woodturning, opened its doors in 2012.



Facilities in the school are excellent. There is a large double room workshop, with 16 lathes, mostly substantial Oneway 1640's, also an adjacent machinery room and smaller rooms for carving or other courses. The ground floor also includes an extensive woodturning library, a large kitchen, dining room and office, whilst upstairs there are 12 rooms to accommodate guests. The school has a full programme of woodturning courses and events throughout the year, varying from a 6 month course with over 700 hrs of teaching to become a woodturner, to one week courses. There is even a separate studio workshop made available for a year to a trainee at the end of his training at the school. It seems there are various bodies in France that will assist financially with some of this training. Events include collaborative weeks when turners work together with those specialising in other crafts and art forms; a symposium also takes place earlier in the year.

When he was 16, Jean-François started an

apprenticeship with his cabinet maker father, who specialised in balustrades and table legs. Seven years later Jean-François branched out on his own and in 1982 he received the 'Best craftsman in France' award. New craft markets were opening around France and he turned hundreds of items of fruit, bowls and lidded boxes with finials, but he wanted to produce something different and started experimenting with eccentric turning and turning on several different axes. These ideas have been developing ever since and to extend possibilities further, he developed his own special multi-axis chuck, leading to many of his signature type pieces



that are often whimsical, weird and wonderful. He has won many prizes for his creations and has demonstrated in many countries of the world, including several trips to the US as well as instructing over 2,000 in the art of woodturning. His efforts are now concentrated on the woodturning school, where he is assisted by a number of other turners and craftsmen such as Yann Marot and Olivier Logerot plus other turners from around the world.

Eccentric or multi-axis turning is therefore his speciality and there is nobody in the world with more experience of this type of turning. He spent a long time developing his sophisticated eccentric chuck, and its Mk3 version is now made by Vicmarc in Australia. Some aspects relating to this Mk3 eccentric chuck are covered in his 2011 DVD. His other KTMP DVD is mainly about making trembleurs and the use of the bedan tool, which is very popular with most French turners, but less so in Britain.

While there are one or two other eccentric chucks on the market, such as those made by Axminster and



Robert Sorby, none of them are as versatile; his chuck even has its own in-built moveable counterweights to offset the out-of-balance of the piece being turned.

A variety of multi-axis pieces can of course be achieved without any bought chucks. A shell I made



last year, was turned on 15 different centres using a special homemade chucking arrangement, as described by Mike Darlow in his 'Woodturning Methods' book.

Barbara Dill in the USA has spent a long time trying to make sense of multi-axis turning and how to describe it. In a recent small book 'Multi-axis turning: spindles and other things' she has simplified it down to:- a) there are only 2 outcomes for a cut, either in solid wood forming a circular section or in wood/air creating an arc. b) there are only 2 ways that a new axis can be moved relative to the centre axis, parallel or non-parallel. Many different forms are then explained in terms of these 4 variables and most of her items are made without any special chucks

As well as teaching all aspects of woodturning and his multi-axis speciality, Jean-François also likes to teach how to make trembleurs and the school workshop has a large number of homemade string



steadies, photo below shows two of them in use, made to his own design to support on the lathe the very delicate trembleurs that can be well over a metre long, yet have a main shaft of only 2 mm in diameter. A trembleur is made from a single piece of wood, alternating small turned elements with lengths of very thin stem. They were originally used as a test for apprentice turners.

The school offers only one course per year in English, entitled 'Perfectionnement a la carte a destination Anglophone' and it was this that I joined in late July, hoping to learn more about off-centre turning from the master. The school's website, www.escoulen.com, does little to clarify the content of the course, when it says in English that the training includes 'All public initiation. Improvement all subjects - digging, working green wood, turning eccentric, finesse, turning woodworking...', so I was not completely sure of what I was in for!

There were Americans Scott McGowan and Carl Cummings, plus Jack who has been living in Paris for 10 years, making 4 of us on the course, although a couple of Frenchman, Axel and Renee, occasionally joined in. The 37 hr course was all about eccentric/multi-axis turning. We started by making 2 simple off-centre items turned between centres, a corkscrew with dimensions to fit our own hands and then a candlestick (*right*). To start with, a centre plus 2 extreme points are marked on each end of the spindle blank and then it is a question of turning with several different axes, based on the different end points. For safety, ring centres are used both ends and special care is required, because so much of the cutting is intermittent, part air part wood. When the eccentricity is substantial, the tool overhang may have to be very large and the control of the gouge can then be difficult, especially for the intermittent cuts, so definitely not for beginners.



On the second day, after making the third item with 3 axes, we were introduced to the sophisticated Escoulen chuck. To start with he made it easier for us by only using the cup chuck part of the system, involving 2 main variables: the angle of the wood in the chuck and the indexed rotation within the chuck. There are a lot of moving parts within the overall chuck system, so rather than having the further mechanisms of a scroll chuck to clamp the wood; a strong metal ball ring socket is used into which an accurately produced tapered spigot on the blank is squeezed very tightly using pressure from the tailstock. Turning can be carried out at different angles by moving the ball as required within the cup chuck and locking in place; importantly, turning can then proceed without the need for tailstock support.

After making a simple hedgehog snout, we

progressed to an off-centre goblet, and a small spoon, using several changes of angle for the axes. It is often not clear what the resulting shape will be as you cut away with the spindle gouge, so the initial demos by Jean-Francois were invaluable, even if we did not always get things right. Making a 3 axis 3 sided goblet made us appreciate the ease of twisting the piece around by several indexed notches while maintaining the skewed axis; the resulting slightly scalloped rim shape was not something that one could easily predict.



He then introduced us to the main chuck, which enables the offset to be varied by up to 30mm



transversely and has the facility to largely compensate for the out of balance forces by re-setting the 3 integral peripheral balance weights at the rear of the chuck. 3



of my relatively simple exercise pieces in photo, show just a few of the chucks capabilities. Twisting of an offset piece within the chuck can make simple but effective decorations for items such as box lids, which also shows part of the Escoulen chuck. There are endless possibilities for producing strange and unexpected shapes, but extensive time consuming experimentation is required.

Jean-François was an excellent instructor and he introduced us to just a few of the myriad of possibilities with multi-axis turning and in particular using his clever eccentric chuck, which is an expensive piece of kit that us participants have to decide whether to purchase.

For all of us the week went far too quickly, but we agreed it had been very enjoyable and instructive. A beautiful setting too, overlooking an old pepper pot towered chateau and the beautiful lake below. The warm weather helped to provide a relaxing atmosphere.

Important - please tell us your thoughts

A message for the AWGB Executive:

Tell us what we're not doing for you that you think we should be doing.

What else could we be doing?

**Please email Mike Glover at
mikeglover@awgb.co.uk**



Youth Training Workshops

Stuart Mortimer

Hope Cottage, Grateley, Hampshire SP11 8JT

28th – 30th August 2015

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Applications for Youth Training Workshops to

Ron Caddy e-mail: acorncrafts@tiscali.co.uk Tel no: 07903 313065

or visit the AWGB website: www.awgb.co.uk

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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