

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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www.awgb.co.uk

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Revolutions

**Copy deadline
for the next
edition of
Revolutions**

1st Nov 2015

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Front Cover

Back-to-Back Turning
with Sue Harker

Mike Kebbell,
Brian Wigglesworth and
Gordon Malan with
Sue Harker

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

Did you hear the audible sigh of relief on the evening of August 9th? No? It must have been atmospheric interference. Because it was loud! Another seminar has been and gone. And what a seminar it was. For the Exec nothing much changes; the workload varies little, the pressures and stresses are almost a universal constant, and the exhaustion is a given. And all for the love of the craft. My unending thanks go to all of the Executive, the support volunteers, and the Presenters for their sterling efforts throughout the weekend. Not least to our Editor who proved to be a dab hand in just about any role. My thanks also go to the Delegates. Without them the whole event is pointless.

As ever, the event wasn't without the odd hic-cough – not least of which was my own! – but on the whole the feedback so far has been more than positive, and where change is indicated we will work to make such changes in the future. There was, and in fact, still is, a huge question mark hanging over Loughborough as the venue of a future seminar. The cost increases imposed this time were unbearable, but time as ever forced our hand and we were virtually forced into using it again. We simply cannot afford to take this road again, so options are already being looked at for the future of the seminar. Ultimately though, its future is in the hands of the delegates...if you don't use it...

One large difference this time was that the usual selection of the top 50 pieces from the Instant Gallery, was extended to provide extra exhibits for the month long exhibition of Contemporary Woodturning which we are putting on in a new art space in the old Trowbridge Council building. It should be a great event and worth a trip if it's within your realm.

AWGB Travelling exhibition

from 12th September to 10th October
10am - 4pm each day (excluding Sundays)

Evening viewing Friday 11 September 6 – 8pm

Trowbridge Town Hall
Market Street, Trowbridge BA14 8EQ.
Tel: 01225 774306

Entry is free of charge.
Car parking in the multi-storey car park
at the rear of the town hall is free

The highlight of the seminar, for me, had to be the auction of the 21 Pablo Nemzoff collaborative pieces. The daughter of our late friend, Pablo, Einat, had travelled from Israel with her sister, Galit, for the event. Einat gave a speech prior to the auction and reduced a room of 200 plus rough-handed

woodturners to a writhing mass of emotions. As a consequence of this and the inimitable auctioneering style of some bloke called Agar the collection realised £5337. A figure in excess of our expectations. Einat Nemzoff has donated the whole amount to the AWGB Development Fund. We thank her for her generosity and friendship. It was a truly memorable event that those attending are unlikely to ever forget. Thank you to all the winning bidders for making it work out so well.

The proceeds of the usual "Banquet" auction that followed brought the combined auction proceeds to eighty odd pounds short of the £10k mark. Very special thanks go to John Davis (johndaviswoodturning.com) and Nicholas Edwards (Master of the WCT) for making personal donations to ensure we breached the £10k mark by a considerable distance. Thank you both.

I'm still tired. So I'm signing off for now.

Autumn looms like dust at the back of the workshop. Happy, warm, and safe turning folks.

Andy

AWGB Chairman.

Exciting news!!

The Roger Stewart Fund by Dave Atkinson

Good news!! Robert Craig, a member from North London Branch, is a solicitor by profession and three years ago he helped us on our journey to Charitable Status and has been a constant support ever since with advice and guidance. More recently he called me up and told me that the trustees of a trust he is connected with have agreed to donate to the AWGB the fantastic sum of £10,000 to be used to help our members, and prospective members, take up or advance their woodturning journey. The fund will be used to support individuals and organisations who would like to undertake some woodturning activity but do not have the funds available. The fund will be called "The Roger Stewart Fund" named after the founder's late husband. The Trustees would like to thank the trustees of the charity for supporting AWGB, and thank Robert Craig for this introduction.

Treasurer's Notes

Dave Atkinson

By the time you read this I will have handed my Treasurer duties to Jeff Belcher. I have been doing the Treasurer's job since May 2012 when Adrian Needham handed me the files, which were in exemplary order. Thanks to Adrian's attention to detail the handover was seamless. I hope that Jeff will feel the same way when I hand the files over to him and I wish him well.

There have been many changes since 2012 – Charitable Status, setting up the Trading Company to run the Seminar, two Seminars, the exciting news on the Roger Stewart Fund, the release of Let's Teach Turning to name but a few. It's been a rocky ride at times but overall very enjoyable.

I'm not going anywhere though - my fellow Trustees have asked me to take on the Vice-Chairman role and I'm very pleased to accept and look forward to working with Andy and the rest of the team to take the AWGB onwards and upwards. We are always mindful that the AWGB is your association. We need your input. Tell us what you would like to see. If we don't seem to be doing what you would like, tell us how we can fix it and if it is within our power and abilities we'll "make it so".

IMPORTANT ANNOUNCEMENTS PLEASE READ AND TAKE ACTION

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

If you pay by standing order please change the amount now. Please don't forget it makes loads of work if we have to remind you to send in the extra £2.00.

BRANCH AND CLUB INSURANCE

The insurance for your Branches and Clubs is due for renewal at the end of the year.

Tennyson will send all Affiliated Branches and Associated Clubs the renewal declaration form by email. This will happen in November. **YOU MUST RESPOND TO ACCEPT.** If you don't, cover will be issued "cold" and we will have to chase you up – please don't give us this extra workload.

Each Branch and Club will be issued a separate policy (exactly as it is now). As we did last year the Branches and Clubs will be invoiced for the All Risks Cover.

The AWGB Treasurer will pay the Public Liability Premium for ALL Branches and Clubs. Associated Clubs will have the Public Liability Premium added to their Associated Membership Invoice by the Treasurer.

There is a slight increase in premium of 3% for small and medium clubs and the All Risks premium. The costs also include the upcoming increase in Insurance Premium Tax (IPT). The new rates are:

Public Liability:

Up to 50 members	£85 inc IPT
50 – 100 members	£102.50 inc IPT
100 – 200 members	£125 inc IPT

All Risks Cover:

£65 for £12,000 of cover

If you have any queries about this please give me a call as I will be retaining the responsibility for the insurance this year until Jeff gets to grips with the rest of his financial duties.

Demonstrator Grant

From 2016 the Demonstrator Grant available to Affiliated Branches will increase to £200. We have also agreed that Branches which are in the outer reaches of the UK may carry over their grant for a maximum of 1 year. Any Branch wishing to take advantage of this "roll over" please get in touch with the treasurer.



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Grant Structure effective from September 2015

Now that we have the Roger Stewart Fund, which forms part of our Grant scheme, we have reviewed our processes and the process below will be used from 1st September 2015.

Grant Authorisation

We have established a Grant Committee consisting of Jeff Belcher (Treasurer from September 2015), Paul Hannaby and David Atkinson. All three are signatories on the Charity's Bank Account. The Grant Committee will have varying powers as detailed below within each grant area.

When a Membership Grant is requested it will sanctioned by the Treasurer and the Membership Secretary (Ryan Davenport from September 2015).

Where the amount exceeds the limits below the Grant Committee will refer to the Trustees for a decision. This will streamline the award but still provide the appropriate governance over our funds.

Grant Structure

The current Demonstrator and Charity Grant structure is superseded by three grant structures (each explained below):

- ❖ Demonstrator Grants
- ❖ Event Grants
- ❖ Discretionary Grants
 - ❖ Membership grants
 - ❖ Discretionary Grant up to £500 per award
 - ❖ Discretionary Grant over £500 per award

Demonstrator Grants

From 2016 we have already agreed to increase the Demonstrator Grant to £200 per Branch.

Furthermore, outlying Branches throughout the UK will be able to carry over their grant allocation into a second successive year.

Branches must notify the Treasurer in the first year of the intention and then apply for the double grant the following year. If such an application in year two is not made the carry over lapses. Asking the Branch to make the application puts the onus on them to make the case. The decision will be made at the discretion of the Treasurer.

Event Grants

We will allocate £3000 per annum into the Grant Fund to pay for "events". An Event should be run by an Affiliated Branch or an Associated Club. They can include a wide range of events but we would expect these to be related to an open day, mini Seminar day or weekends such as Turn East or Woodworks at Daventry, or something as simple as a Branch or Club attending a local show to

Grant Structure (continued)

promote their club and woodturning generally to the public.

As not all the members of an Associated Club are AWGB members there will be a two tier award.

- ❖ AWGB Affiliated Branches – maximum grant £300 per branch
- ❖ AWGB Associated Clubs – maximum £150 per club

This provides an extra benefit for Associated Clubs.

Branches/Clubs should complete an application form (see the website).

Branches/Clubs cannot benefit from such a grant in two successive years.

The application will be reviewed and agreed/rejected by the Grant Committee up to a maximum of £3,000 total expenditure in any calendar year.

Discretionary Grants

There will be three levels of Discretionary Grant:

- ❖ Membership Grant
- ❖ Discretionary Grant up to and including £500 per award
- ❖ Discretionary Grant over £500.

The Discretionary Grant shall be funded by the Roger Stewart Fund. The Main AWGB Fund will add £1,000 per annum into the Roger Stewart Fund as circumstances permit.

Membership Grants

A maximum of 10 grants p.a. agreed by the Treasurer and the Membership Secretary (both Trustees). If more expenditure in any calendar year is required on membership grants this must be referred back to all Trustees.

Application form required (see website).

General Grants up to and including £500

For any purpose falling within our objects, supported by a suitable application and focussed on those who are disadvantaged in some way, on benefit, low earnings etc.

Reviewed and agreed/rejected by the Grant Committee up to a maximum of £2,500 total expenditure in any calendar year. Further expenditure above this annual spend to be agreed by all trustees.

Application form required (see website).

General Grants over £500

For any purpose falling within our objects, supported by a suitable application and focussed on those who are disadvantaged in some way, on benefit, low earnings etc. Reviewed and approved/rejected by all Trustees following initial review by Grant Committee.

Application form required (see website).

General Comments

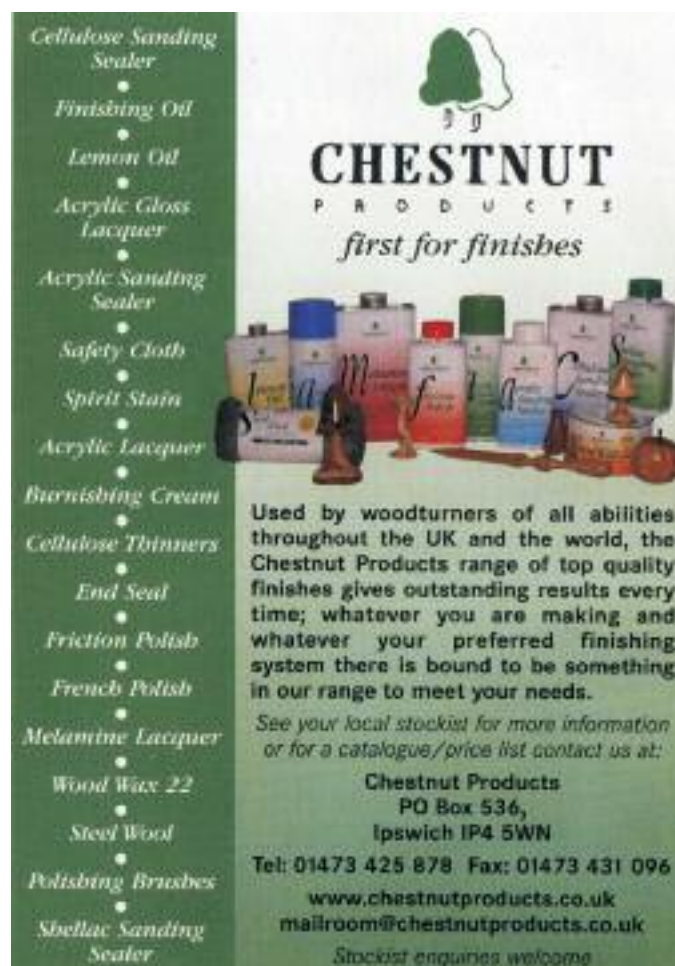
Grants to individuals will generally be made to those who are members of the AWGB or who would like to join it, and financial help may extend to the membership subscription.

Grants to organisations will generally be made to those which are part of, or Affiliated to, or Associated to the AWGB


There are a range of projects for which we could make a grant. Some suitable activities are:

- ❖ Basic starter turning kit - lathe, turning tools, chuck & accessories; safety kit
- ❖ Additional tools/equipment for someone wishing to expand (for example if they want a chuck but have the rest)
- ❖ Travel and reasonable expenses to/from AWGB / WCT training events
- ❖ Target deprived areas with taster sessions / introductory training with a view to setting up a longer term development programme or club/support group in the area (an idea that requires more work)
- ❖ Disadvantaged youngsters. For example working with Social Services to target young people with a poor home life, in foster or local authority care with a view to setting up a longer term development programme or club/support group in the area (again an idea that needs more work)

In the event that the grant is for equipment then the AWGB will buy the equipment and retain the title. It will be loaned (for as long as required). In the event that the recipient ceases turning, for any reason the equipment must be returned to the AWGB. We will mark equipment accordingly and maintain suitable records.



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Woodturner's contribution and skills recognised in Queen's Birthday Honours List

A lifetime's contribution to the craft of woodturning has been recognised in this year's Queen's Birthday Honours Lists.



Ray demonstrating at Glenn Lucas' workshop in Ireland, thanks to Glenn for the photo.

Ray Key has been awarded a British Empire Medal for services to woodturning, a craft he has been involved with for almost 50 years.

He became an apprentice pattern maker in 1958 and woodturning was one element of his training. He bought his first lathe in 1965 and in 1973 he became a full time woodturner.

Ray said: 'I've always loved the beauty of wood – its warmth and tactility. I like to read the wood and bring out the best in it. My quest is to produce objects of beauty and elegant simplicity. I am a great believer in the object as a whole; not a disjointed assemblage of different ones. 'Keep it simple stupid', 'let the wood speak for itself' and 'if in doubt leave it out' are my design bywords. I'm happy this ancient craft is now accepted as an art form.'

His passion for woodturning has led Ray to promote and champion this craft to international audiences. He was involved in setting up the first international seminar for woodturners in 1980, and has been a prime mover in developing knowledge and respect for woodturning in the UK and overseas.

In 1987 Ray became the founding Chairman of the Association of Woodturners of Great Britain (AWGB). In 1997 he was made a life member of the AWGB and in 1988 he was appointed President. When the AWGB was established there were around 300 woodturners in the UK, in 2015 there are around 3,500. He is the only non-American to hold Honorary Life Membership of the Association of American Woodturners and in 2002 he was made a Freeman by Presentation by the Worshipful Company of Turners.

Ray, who lives in Evesham in Worcestershire, said: 'Crafts have been overlooked for so long but it's starting to change. I hope more craftspeople get more recognition for their involvement and input in craft. A lot of people put in a lot of time, not for personal gain, but for the betterment of their craft.'

Ray was nominated for his award by the Heritage Crafts Association (HCA). This was the eighth successive and successful nomination by the HCA.

Robin Wood, chair of the HCA, said: 'This is great recognition for the skills and expertise of traditional craftspeople and a boost for the heritage crafts sector. Interest in heritage crafts is growing and these honours show the important role and value that heritage crafts bring not only to people's lives, but highlight the huge contribution traditional crafts make to the economy, being equivalent to the petrochemical industry.'

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Joseph M. Hermann, Editor, Woodturning Design

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A photograph of the Robert Sorby ProEdge sharpening machine. It is a red and black device with a motor and a grinding wheel. A yellow circular badge with a testimonial is placed next to it. The machine is shown with a wooden handle and a metal base.

THE WORSHIPFUL COMPANY OF TURNERS

Bursary Awards 2015

www.turnersco.com



The Turners Company is pleased to offer one or more Bursaries worth up to a combined value of £10,000 to assist talented turners to achieve or develop their professional aspirations and to enhance their future career opportunities. The awards are open to UK resident turners whose work is well regarded and who put forward a clear plan of how the award will advance their work, the boundaries of the craft of turning and raising the profile of the craft. There is no age limit.

ENTRY REQUIREMENTS

To enter, please complete and sign the attached Entry Form and supporting documents. Send them together with your application details to: The Clerk, The Worshipful Company of Turners, Skinners' Hall, 8 Dowgate Hill, London EC4R 2SP, to arrive no later than 5th October 2015.

RULES

1. All entrants will be expected to have and demonstrate a good working knowledge of:
 - ◇ the range of tools, aids and machinery relevant to the craft of turning
 - ◇ choice, preparation and maintenance of lathe and cutting tools
 - ◇ materials, principally woods, and their suitability for various purposes
 - ◇ the design of pieces for practical and/or decorative purposes, including the geometry and measurement of work pieces
 - ◇ techniques of turning between centres, faceplate and chuck turning
 - ◇ techniques of finishing, with an aspiration to develop a range of work in your own personal style.

It is important that you display high regard for safe practice, both at the lathe and generally in the workshop environment.

2. The award process will consist of:
 - ◇ Submission of your written proposals for scrutiny by the Bursary Committee; and, if shortlisted,
 - ◇ A chance for you to make a short presentation in support of your proposal followed by an interview.
3. Please do not underestimate the importance of the written proposal. You might wish to review it with those giving you your references. In the absence of any proposal being of the appropriate quality, the Bursary Committee reserve the right to restart the competition.
4. The final decision will be announced as soon as practicable after the last interview.

ENTRY DOCUMENTS

5. Your entry form should include the names of two referees and must be accompanied by:

- ◇ your curriculum vitae;
- ◇ one or more photographs of turned items made by you, with descriptions of the production methods and materials you employed;
- ◇ a written proposal outlining your career aspirations and an outline plan of what you want to achieve from a Bursary (techniques; skills; training; equipment; new products)
- ◇ a costed action plan showing how you intend to use the Bursary money; and,
- ◇ a short statement of how you hope your turning and/or the craft of turning might benefit from your Bursary.

6. Whilst the primary objective of the Bursary is the development of the winner's turning, in formulating your proposal some of the Bursary may be used for research, training, equipment, materials, travel for study, to demonstrate or display work, to produce an invention of turning-related equipment or for any other purpose approved by the Bursary Committee that will assist the candidate in achieving their goal to become an exceptional turner.

ADJUDICATION PROCESS

7. A short list of candidates will be invited for interview and adjudication by the Bursary Committee at Turners Company's offices in November 2015. Those short-listed will be expected to bring examples of their work together with any design sketches and photographs of their workshop and work-in-progress. Those invited for interviews will receive reimbursement of their documented travel expenses.
8. The decision of the Bursary Committee will be final. In the event that we find more than one candidate of outstanding ability the Bursary may be divided among them or, if there is no suitable candidate, the award will be held over.
9. A mentor will be appointed to advise each successful candidate on Bursary matters.
10. The Bursary will be paid in respect of documented actions and/or expenditure at the discretion of the Bursary Committee. Payment is dependent on adherence to the action plan and satisfactory reports from the candidate's mentor.

FOLLOW UP

11. Each successful candidate will be required to submit a short illustrated progress report to the Clerk of The Turners Company six months after receiving the Bursary. Each candidate's mentor will also be required to submit an independent report after six months and twelve months. Final payments will be subject to the reports being satisfactory.
12. Within three months of the first anniversary of the Bursary award, the winner will be required to provide the Clerk of The Turners Company with a short illustrated paper explaining what they have achieved during their Bursary year and how the Bursary has benefitted them. They may also be invited to a Turners Company event to talk about their Bursary, and/or provide a display of their work and/or demonstrate their particular style of turning.
13. Each Bursary winner, having successfully completed their Bursary year and if not already a registered professional turner, may apply to be assessed for admission to the Register of Professional Turners.

The Worshipful Company of Turners

Bursary Awards 2015 - Entry Form

Please retain the Rules, complete this form and return it to the Clerk

Full name of Applicant:

Date of Birth:

Address:

Postcode:

Telephone: Home/Office:

Mobile:

E-mail address:

Website (if applicable):

Names and addresses of two people who have agreed to provide references of my skill and character:

Referee 1 – Name

Address:

Postcode:

Referee 2 – Name

Address:

Postcode:

I attach my curriculum vitae, photographs and descriptions of items turned by me, a statement of my career aspirations, and an action plan showing how I would use the Bursary to achieve my stated aims.

I have read and understood the Rules of the Awards and I wish to apply.

Signed

Dated

This form must be completed and returned, with attachments, no later than 5th October 2015 to:

The Clerk,

The Worshipful Company of Turners, Telephone 020 7236 3605

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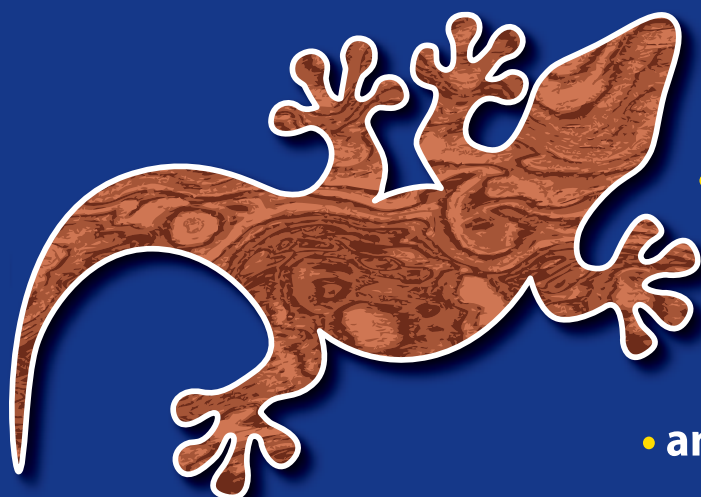
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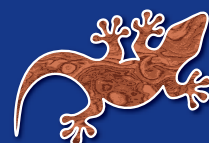


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Following on from last times Cost of Demonstrations reply by Peter Martin to the Dave Atkinson original article in the March edition of Revolutions here are 3 reponses

Cost of Demonstrations

I was somewhat perturbed by the response to Dave Atkinson's article in March (who incidentally donates many hours of his time as our Treasurer of the AWGB) by Peter Martin (Chairman – Kent Woodturners).

Firstly from my experience there are very few Professional Woodturners in the UK who make a 'good living' from woodturning, I am told that there are less than the fingers on two hands! Almost all depend upon teaching and doing demonstrations whether at shows or clubs.

I must admit that within the last 12 months I have seen 2 'professional turners' who in my mind were not worthy of their 'charges' but as I am a member of three clubs you can see that these mediocre people are certainly in the minority.

The suggestion within Peter Martin's letter is that he was salaried so therefore had a regular known income whereas Professional Woodturners are not, they rely entirely upon the skills of their hands and minds. There is also the implication that Demonstrators are 'ripping people off' by their expenses, including travel I do not believe this to be the case.

One of the beautiful aspects of being part of the 'Woodturning Community' is that there are no 'secrets', all Woodturners are willing to give their knowledge whether they be professional or amateur. In my own club which I formed in 1993, (Test Valley Turners) we are privileged to have three 'Professionals' as honorary members who regularly give of their experience and knowledge.

In regards directly to cost of demonstrations the above sentences need to be born in mind, clubs are not being 'ripped off' demonstrators are charging what they need to meet their own costs and to provide for their families. We were very fortunate recently to have with us for the day an excellent demonstrator (him was at the Seminar, an inference of how good he is!). We had 27 people present and each one learnt and enjoyed the day to the extent that one member spent the rest of the weekend practicing what he had learnt, and was able to enter 3 pieces into the monthly club meeting gallery on the Monday evening; where incidentally we had another Professional Turner of a very high standard again from whom the members learnt and who was an encouragement to our novices as well as those more experienced.

Peter Martin seems concerned about the effect demonstrators costs have on subscriptions; with T.V.T. our Treasurer and Secretary along with myself carefully calculate the implication to members and as a result our 'visiting' demonstrators for our evening

meetings are balanced by our own 'in house' experienced turners. Our 'Saturday Workshops' are generally self-financing with those attending paying a 'workshop cost' occasionally there may be a slight 'top-up' required from the club funds.

In conclusion it was unanimous that the costs required for both the Saturday workshops and the evening club nights was certainly money well spent and deserving by the demonstrators. I would like to contradict Peter Martin final sentence; "The answer is in the hands of the professionals" it is NOT, 'the answer is in the hands of the clubs, if YOU don't want to pay the required fee of the demonstrator don't invite them!'

Let everyone of us whether 'Professional' or Amateur do everything we can to keep our craft alive, genuine, respected and inspiring. We learn from each other.

Ron Caddy

Chairman – Test Valley Turners

Secretary – Stuart Mortimer Woodturners Group



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Cost of Demonstrators

I read with interest the letters by Dave Atkinson (March issue – Treasurer's Notes) and Peter Martin (June issue).

As a self-employed furniture maker/restorer as well as the events secretary at Chelmer Valley Woodturners I can view the argument from both directions and I must say that I come down firmly on the side of the professional demonstrators.

As an employed person using your vehicle for your employer's business you are entitled to claim 45p per mile for the first 10,000 miles and 25p thereafter. Peter does not make any mention of overtime payments? Please correct me if I'm wrong but to my knowledge an employed person is entitled to overtime if the journey is not their usual one from their home to their permanent place of work.

Nobody, self-employed or employed can claim travel expenses from home to their permanent place of work and back again. In the case of professional turners this is their workshops/studios, if not based at their homes. Travelling to clubs and shows to demonstrate is not classed as their permanent place of work so they are fully entitled to claim 45p per mile for self-employed under the same restrictions, 45p for the first 10,000 miles 25p thereafter but this 45p is claimed against 'Car, Van and Travel Expenses' and HMRC list these as the following:

Vehicle Insurance, Repairs and Servicing, Fuel, Parking, Hire Charges, Vehicle Licence Fees, Breakdown Cover, Train, bus, air and rail Fares, Hotel rooms and meals on any overnight business trips.

As a self-employed person their vehicle should be insured on a business policy or risk voiding said insurance should an accident occur during working hours (mine this last year was just shy of £500).

The calculation for a demonstrator taking on 10 demonstrations a year, travelling 100 miles to each and covering the whole of their motoring costs for the year I would, politely, suggest needs reviewing as these figures, even allowing for 100 miles there and 100 miles back on each of the 10 occasions would not cover my running cost for the year (around £1,250) and we haven't even got to the matter of fuel costs. And before anybody asks I drive a 14 year old, clapped out, nearing the end of the road, Vectra estate.

In my experience as events secretary I have rarely booked a demonstrator who is actually charging 45p per mile, most charge less. If they really won't give me an answer to mileage charges I will, on behalf of the club, cost the demo at 45p, to find on the night it is less than the budgeted amount.

As for Peter's line that 'Our professional turners should appreciate that they are able to make a living doing what we mortals do as a hobby.....'

All I can say is that it's a very hard way to make a

living, especially when some woodturners come out with the line 'I wouldn't buy another woodturners work however much I like it.' Why not? But I digress and perhaps that's a question for another time.

Like the professional turners I did this job because I loved working with wood and I loved furniture, I have done so all my working life.

There is no room to be ill, you don't get paid. Take a holiday, you don't get paid. Your entire year is based around working 48 weeks to cover your costs for 52 weeks to factor in the hope of a holiday at some point, along with illness, minor or major. Yes, there is private medical insurance and income protection schemes but all are based to some degree on family medical history and as I found to my cost I can get neither, I doubt I'm alone in that situation.

But how does one factor in a recession that lasts for several years. Bottom line is you can't. I can speak from experience when saying a recession and 2 trips into hospital in one year brings your business close to its knees.

The professionals impart, 'freely', all of their knowledge. They could keep it all to themselves and only show us the basics. They 'freely' answer questions and help 'hobby' turners sort out their problems.

Are they overcharging, not at all?

I am given a good budget to work with and Chelmer Valley aim on average to have 4-5 professionals, 3-4 turners from other clubs and 3-4 turners from our own club and a hand's on evening all depending on who I book.

I appreciate that not all club budgets will be the same. I also belong to Suffolk, Essex and Cambridge Borders who always produce a good programme of professionals on a far smaller budget.

Perhaps we should actually look at this from a different point of view.

If you have more than one club within a reasonable travel distance of your own and subject to the venue having the capacity, why not get a car full of members together and go and visit another club when they have the professional turners. They in turn will no doubt reciprocate, or you could invite other clubs to visit, then everybody benefits and we all get the most out of the professional turners.

Try visiting other clubs on their seminar days, they're not expensive for what you get out of them. If all the clubs help each other we all get the greatest benefits, clubs and professionals alike.

Instead of knocking them and begrudging them their travel costs, to which they are fully entitled, make good use of them.

Are they expensive? No.

Not when you have the conversation I recently had that an 'artist' demonstrator (the painting and drawing kind) charged over £200.00 plus expenses

and travel for half a day. It kind of puts things in perspective, doesn't it?

I for one think the professionals are all very reasonably priced especially when taking Dave Atkinson's analysis into account that a 2½ hour demo becomes a 14 hour day, after all, we wouldn't think much of them if they turned up late, would we?

How many of you would work for 14 hours for an average demonstrator charge of £100 to £150.00 for an evening?

In truth not many.

Louise Biggs

Chelmer Valley Woodturners – Events Secretary

Please Note: This is my personal viewpoint and is not intended to reflect the views of any other member of Chelmer Valley Woodturners.

Cost of Demonstrations

I read Peter Martin's reply to Dave Atkinson (Revolutions, June 2015) on demonstrators' fees with interest, but I'm surprised at the 'sour grapes' stance he adopts. His chief argument seems to be that because he had a job where he was poorly treated, no-one else should be treated any better, or have any right to recoup the costs of carrying out their business.

Peter mentions meetings where, as 'part of the job' he left at five in the morning, travelled long distances, and returned late, apparently at his own expense and the cost of his petrol - or could it possibly be that his three-piece-suited and stiff-collared job paid him well enough to cover both his time and his expenses? If not, why on earth did he put up with it?

His calculation that 45 pence a mile would cover the whole year's motoring costs after ten journeys of 200 miles doesn't agree with the AA and HMRC's assessment. According to them, 45 pence covers the real cost of just one mile, so 2000 miles require £900 to pay for them. Of course HMRC may be being ridiculously generous, but they certainly aren't known for such extreme altruism. That amount is far from an arbitrary figure and includes more than just petrol. Presumably unlike Peter's, my car won't last forever and including road tax, insurance, servicing and depreciation, it costs me far more to run than just the petrol I put in it. These costs apply to every mile the car moves and of course include going to demonstrations for which the club should pay.

Although his arguments don't hold water, I do sympathise with Peter's problem. The cost of a demonstration is increasingly expensive, but then so are most things to do with turning. Lathes, tools, abrasives etc. are all more expensive than they were,

say, five years ago. Demonstrations are no exception to this trend but it is unreasonable to expect the demonstrator to subsidise the club, especially when it's quite possible that some members may well be better off than the demonstrator. I don't argue with his final calculation but, equally, I don't regard an annual membership fee of £32.50 to be exceptionally expensive in order to learn from six skilled demonstrators - it's probably less than six visits to the cinema and far more useful. In any case it's unlikely that all six will be charging £180 and travelling 200 miles.

Unfortunately it's a fact of life that we have to pay the going rate for whatever we want to buy, whether it's a loaf of bread or a club demonstration. Just as the demonstrator can decide not to take the job, so the club can decide not to ask him (or her). Some will continue to book demonstrators, others may not. Those that do must expect to pay a fair rate for the job. No demonstrators - no demonstrations.

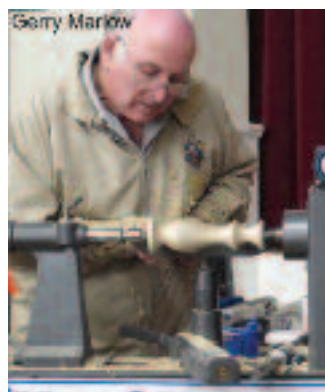
The answer is in the hands of the clubs.

Bob Chapman

Professional woodturner and ex-demonstrator who charged 50p/mile, the extra 5p (3p after tax) being a tiny contribution to the time spent driving to the demonstration and back again - time in which I could have been earning a great deal more.

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Phoenix House Recovery Centre Catterick

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Help for Heroes (H4H) provides direct, practical assistance by funding projects and individual support that make a real difference throughout the life of wounded heroes.

About Phoenix House, Catterick

Phoenix House Recovery Centre, run by Help for Heroes, forms part of the Defence Recovery Capability. It is one of four specialist centres, providing rounded support in the form of education, training, welfare, sport and adventure to residents and day visitors in a relaxed, understanding and caring environment.

The £10.7M, purpose-built Centre came into use in June 2013. It has 46 en-suite bedrooms, four family rooms, a charity support hub, craft room, training, presentation and IT suites. A gymnasium with specialist equipment, a retail café and social areas, including landscaped gardens, also form part of the new Centre. Residents are encouraged to make the most of the opportunities and facilities available to aid their recovery.

Set in the heart of North Yorkshire, the area surrounding Phoenix House is home to many military units, making it an ideal, accessible location for recovering serving personnel, their families and veterans.

Looking to the future

Long after the conflict in Afghanistan draws to a close our wounded heroes will still need support. That's why long-term fundraising for Help for Heroes is vital. More information at <http://www.helpforheroes.org.uk/how-we-help/recovery-centres/catterick-north-yorkshire/>

Good morning Sheila,

I thought I would send you a small email about a trip I had to Phoenix House in Catterick. It is run by Help 4 Heroes and helps veterans who have been injured physically or mentally, recover. I have both physical and mental injuries from serving with the British Army during the 70's and early 80's.

I attended Phoenix House last week because they were opening a new woodwork shop for the use of veterans. It is full of lathes, saws, planners and all the tools you could ever wish for. Everything was donated by individuals and companies. The guy who runs it, Chris, has done an excellent job raising funds and sourcing equipment. On the Thursday this bearded guy came storming in through the door wearing shorts and a short sleeved shirt, sporting a beard telling terrible jokes. He was introduced to me and immediately decided to start calling me Jock (My name is John but I am from Scotland). His name was Brian Hollett.

I had the pleasure of spending the next day and a half getting tips from Brian for my woodturning. As someone who was self taught and has limited tools (I cannot work because of my injuries) it was great watching a skilled woodturner using the same tool for many different applications. He also spent some time teaching me how to use a skew chisel properly (I always struggled with it). Brian was very very helpful and I had an absolutely amazing time with him. I did not get the chance to say goodbye so could you please pass on my thanks if you see or hear from him. I would love to meet up with him again.

Regards
John (Jock) Grant

Staffordshire and South Cheshire Woodturning Association

Based in Newcastle under Lyme. For a number of years now the club has supported our local International Scout Camp in nearby Stone by giving hands on demonstrations to both Scouts and Cubs.

This year we attended a Cubs Activity Day, which was run over two weekends. A number of our members took part and we had over 100 cubs and leaders having a go at turning their own woggle, which they could use as part of their uniform.

Mike Willis

Club Secretary
South Cheshire Woodturning Association



Additional information: 4 members of the club took part in a demonstration at an open garden scheme raising money for Cancer Research.

A trip to Sarnia Woodturners on Guernsey

John Boyne-Aitken

Due to my paranoia of being late I convinced my wife Jenny that we should leave home for the less than 2 hour drive to Poole harbour at midnight. My theory was we could get our heads down in the car on the dockside and it would be less stressful than getting up at 3 o'clock to start the journey.

It turns out that Vauxhall Zafiras were not built for sleeping in and anyway we started the boarding process at twenty to four so I felt completely justified. We also found out that because we booked seats with a table and view they did not recline and so we were reduced to catnapping in chin on chest mode.

We arrived at St. Peter port just before 9 am, and were met by Wendy, the secretary and treasurer of Sarnia Woodturners and her husband Trevor. I am glad they did meet us as in the dilapidated state that we were in we may well have struggled to carry out any meaningful navigation. On arrival at Wendy and Trev's we dumped all of my woodturning equipment in Wendy's front room and had a very welcome cup of coffee during which Wendy announced that she had arranged a radio interview at BBC Guernsey and a photo call and interview with the Guernsey post.

Both went very well and the subsequent 17 minute interview along with Wendy and founder member George was reduced to 7 minutes air time but included the important mentions of the AWGB and the newspaper article was a half-page. By this time it was midday and so Wendy and Trev took us out for lunch, we finally made it to our hotel at 3 in the afternoon where we both promptly tested the comfort of the bed until it was time for dinner. Friday was a rest day and we took advantage of that to explore the beautiful Island of Guernsey and ensure that we knew the route to the RAFA club where the weekend's main events were to take place. That

evening the 4 of us went for dinner where we were joined by Beverly Mason-Barney who is the chair of Sarnia Woodturners.

Saturday morning arrived and I hosted a 3 hour hands on session for AWGB members and showed them some tooling techniques and various work holding methods. This proved to be quite popular but not as popular as the afternoon session which lasted for 4 hours and was in keeping with the aims of the AWGB to introduce members of the public to woodturning, the audience was nearly a 50/50 split of AWGB and others and so was very successful. Too tired to do anything exciting that evening we resorted to a fish and chip supper and an early night.

Sunday saw me setting up at the same venue but this time to conduct a demonstrator training course for AWGB members. Unfortunately one member had to back out and despite Wendy's best efforts a replacement could not be found in time. So we proceeded with the course with just the three candidates which included the talks and demonstrations which were very good. This course was very important to the Sarnia club as being located on Guernsey the cost and logistics of getting an outside demonstrator are prohibitive and so anything that can aid the club in assisting their members to demonstrate is a positive step forward. Judging by the quality of the gallery on Saturday there are some talented turners in the club and I am sure there will be a skill swap with those that attended the course.

Monday was the day of our departure and arrived all too early, we stopped at Wendy's on the way to thank them and Sarnia Woodturners for their hospitality, we had lunch in St. Peter port and boarded the delayed ferry, finally arriving home at about 9.pm. Then I unload my car again only this time into my front room! We were sad to have left new friends and such a beautiful island but glad to be home none the less.

This was the first time since Sarnia Woodturning Group joined the AWGB way back in 2003 that they have seen a representative of the association visit them and I was very pleased that I was the one chosen to go. Once again I have seen the workings of the association at close quarters and witnessed first-hand the effect it has on its members and I am pleased to say that all concerned were happy with the outcome.

I would urge all members who decide to holiday on Guernsey to contact the group there and offer your demonstrational services; I can assure you that you will never forget your welcome.



John Aitkens visit to Sarnia Woodturners

Wendy Hockey

Treasurer / Secretary, Sarnia Woodturning Group

It was with great delight that the Sarnia Woodturning Group, which is made up of approximately 20 members of varying ages, gender and ability, welcomed our retired AWGB area representative John Aitken to Guernsey in the June this year.

Living on a small island like Guernsey we at the Sarnia Woodturning Group do not often get the chance to see top quality turners and can only afford to bring them over every couple of years.

Last year, however, I made a pilgrimage to one of the Yandles shows. It was there that I first met John Aitken, commonly known as "The Bowler Hatted Turner" who, like many professional woodturners I have met, was a very helpful, interesting man. At the time he was our area representative and he and I had a long chat about trying to get him to Guernsey as we had never had a visit from anyone from the AWGB. Nearly one year later and with the kind agreement of the AWGB committee we achieved what turned out to be a fantastic weekend.

John arrived with his wife on the Thursday morning and spent the next few hours talking to our local paper The Guernsey Evening Press and the local BBC radio station Radio Guernsey. The afternoon and the next day we let him and his wife enjoy the Island in peace as the Saturday and Sunday were going to be busy.

Saturday dawned bright and clear and John spent the morning doing a hands-on session for Club members. We learnt how to hone tools using leather, make different jigs for holding small work such as lace bobbins, which John seemed to make in minutes. We

later had a go at making a light pull using the skew chisel. This was to give us all practice at using a tool that seems to make people very wary in our Club.

After some lunch we had a demonstration for the Club members and the general public. The afternoon saw John make several pieces, a pinch pot/bowl (used to put condiments or herbs in, chefs/cooks take a pinch from the bowl) which is beautiful. A weed pot with a textured and coloured panel and a sculptural earring stand which showed texturing and the production of a different coloured wooden finial for the top. The session finished at 5.30pm and all of us enjoyed a very useful and informative day.



Sunday was the main reason for the visit as three of the members of the Club did the demonstrator training course. The first AWGB course ever undertaken on the Island. Dave, Ian and I spent the day learning the tips and techniques for giving a demonstration successfully and with confidence.



John was brilliant at delivering the information and helped and advised on the things that make life easier when demonstrating. All of us learned a great deal and gained from the experience. I hope John found the day as much fun and as useful as we did and that someday he may return to enjoy the hospitality of the Club and Island again.

If anyone out there has ever thought they would like to become a demonstrator, if only in their clubs, I would strongly recommend the course, just talk to your club secretary or area AWGB rep.

On a similar note, if any turners are visiting Guernsey they are more than welcome to visit the Club. We meet on the second Wednesday of the month, excluding August. If you are a demonstrator visiting the Island and would be willing to use your skills whilst you are here we would be delighted to hear from you as well. I can be contacted on 01481 246463 or e-mail wmh@cwgsy.net



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Back-to-Back Turning

with Sue Harker RPT

Three woodturners, Mike Kebbell from the East Yorkshire Club with Brian Wigglesworth and Gordon Malan from the Snainton Club, assembled at Snainton Woodworking Supplies at 0900 hr on Saturday morning for an AWGB-sponsored woodturning course on 'back-to-back' turning run by Sue Harker, RPT.

Attempts were made to persuade up to three other wood turners to join us. However, in retrospect, three was probably a suitable number, as Sue had to cope with us learning a relatively challenging technique, which required her focused attention on our efforts. We were provided by Sue with a list of our own essential tools to be brought to the session.

We started off the morning by selecting from the dozen or so lathes in Snainton Woodworking Supplies' spacious training workshop. Then we settled down with complimentary tea, coffee and biscuits, kindly supplied by Snainton staff, while Sue described what she had planned for us. Snainton's beverages, sweets and biscuits were also kindly made available at lunch and teatime in the afternoon, for which we were very grateful.

Getting started

We were each supplied with pre-prepared blanks. These comprised two ash sticks about 200 mm long by 35 mm wide by 30 mm, which Sue had cut, put through a planer/thicknesser and glued together with a newspaper spacer. She then explained how she aligned, drilled and screwed the two sticks together

Left to right, back row: Gordon Malan, Sue Harker; front row: Mike Kebbell & Brian Wigglesworth, with two of Sue's turned candle-holders in the foreground.



(for safety). Sue provided three sheets of diagrams with dimension measurements for the candle-holder and the drilling jig.

We were given semi-circular cardboard formers. The straight edge was aligned centrally with the outside edge of the wood. A semi-circular line was drawn with a marker pen on both sides towards the centre of the piece. A line was drawn across the top and bottom of the semi-circles to mark the central area that was to be turned away, ensuring that we left the two ends square. Arrowheads were added pointing away from the centre to facilitate re-alignment of the wood, later (below right). Masking tape was added along the lines across the wood to emphasise that the two ends were to be left square.

We paused to admire a finished candle-holder and a part-finished piece that Sue had created at a demonstration, which we were expected to copy. A cheerful photograph seemed appropriate at this stage (below left).

First turnings

Sue explained how we should mount the pieces between Steb centres and start turning away the central portions of the blanks. We rounded the sharp edges in the central region, and worked down towards the centre from left and right. The aim was to achieve a rounded surface with a central thickness of around 22 mm. The semi-circular area was shaped until the curve matched the curve of the cardboard former and the width was a uniform 22 mm, or slightly less.



The three pieces after we had turned out the central regions of the blanks.

The turned surfaces were treated with Sanding Sealer, a few coats of Melamine spray and then buffed using Tripoli, White Diamond and Carnauba waxes.

Getting back-to-back

The piece was removed, and the screws withdrawn. A wood chisel and hammer were used to separate the two halves of the wood along the newspaper join. The orientation of the two pieces was maintained relative to each other, ie top to top.

Using the arrowhead marks, the two sections were rotated so that they were pointing towards each other and the line-ends matched. A fast-curing Cyanoacrylate adhesive was applied to the two newly opposed ends and the two pieces were held together in a right-angle jig until the glue had cured. This is why Sue calls this a 'back-to-back' technique.



The two parts of the piece turned back-to-back (note the arrowheads drawn earlier now point towards each other).

Shaping the bowed regions

The work was re-mounted between centres. Working from the centre towards the tailstock, the wood was carefully removed. We had to ensure that the width of the bowed region was the same along the length from the centre to the point where the arches came together. The thickness of the bowed region will be marginally flatter at the outside ends and slightly thicker in the centre.

The dreaded 'catch'

It was at this point, where a bead was being created at the tailstock end that the first breakage occurred. (A 'catch', tut, tut! See photo.) While it might be possible to re-glue and save the piece, it was deemed too risky to fix quickly.



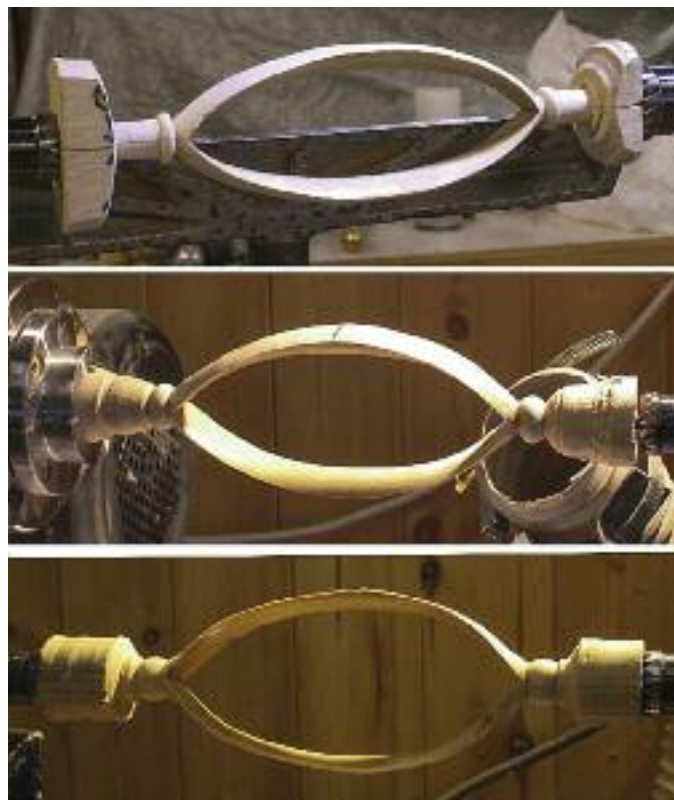
Showing the results of unintentional catches.

Sue kindly provided another pre-prepared blank that was quickly turned to the same point, this time without a disaster. Then the region at the headstock end was turned to yield the two bowed regions,

joined at their ends by a bead. It is noteworthy that all three of us had a breakage, but two were quickly and satisfactorily repaired with glue. (Sue kindly said we are all now inducted as 'proper' woodturners, as novices never make mistakes!)

Beads & spigots

At either end of the piece, a bead was refined and a spigot of 12.5 mm diameter to fit the drilling jig provided by Sue was created. The same finishing polishes used previously were applied.



The beads and spigots turned on the ends of the bowed region.

Drilling

A 3 mm hole was drilled into either end of the piece through the spigots. The jig was needed to ensure that the drill hole emerged in the centre of the inside ends of the bowed regions, into which a finial would be inserted.



Brian drilling through the spigot on the ends of the bowed region using Sue's drilling jig.

Candlestick base

A block 110 x 50 x 50 mm, an off-cut from the original ash wood, was provided to match the turned, bowed region. The replacement sycamore blank required a contrasting beech block, cut to the same dimensions, which was found from the plentiful wood-store supplies at Snainton.

The centre of the blank was found and a recess was cut with a Forstner bit. It was mounted in the expanded jaws and a hole, the same diameter and depth (12.5 mm) as the spigot on the end of the bowed piece, was drilled using a Jacob's chuck.

The base was turned to yield an ogee shape, and a diameter that balanced the overall candle-holder dimensions. A bird's beak and three-quarter bead were turned on the outer rim of the base.

A jam-chuck was mounted in the jaws that had a post that fitted into the 12.5 mm hole drilled in the base. The tailstock was brought up for support and the underside of the base was turned to a slight concave, and two vee-cut circles were turned on the underside of the base. The waste wood was removed using a skew chisel. The base was then sanded and treated with polish as before.

Candle-holder cup

The square end of the second block of wood, 70 x 50 x 50 mm, was mounted in the chuck jaws. A hole (about 22 mm) to accommodate the brass candle-holder cup was drilled to the correct depth (15 mm). Then the wood was drilled through the centre with a 12.5 mm diameter drill bit to accommodate the spigot on the end of the bowed region.

The flat top of the candle-holder was turned to curve down towards the outside, then parting tool cuts were made to create the middle, round, central region. A large bead was formed on the lower end and, when suitably shaped, sanded and polished, the top section was parted off using a skew chisel.

Final assembly

The three sections were glued together. There was insufficient time to complete the candle-holders by turning finials that were to be inserted into the holes at the top and bottom of the bowed central section:



The nearly finished candlesticks, without finials in their centre bowed region.

we were provided with an appropriate pen-blank in contrasting wood to finish the candle-holders at home, later.

Acknowledgements

We should all like to thank Sue Harker for the pre-preparation, time and trouble she took on the day to show us how to do effective back-to-back turning. We all agreed that, without this hands-on experience under her excellent guidance, we would have been unlikely to try this method out on our own.



The near-finished candle-holders and our happy tutor.

We also thank the AWGB for sponsoring and organising this course, and for giving us the opportunity to learn new techniques.

Finally, we are all indebted to Snainton Woodworking Supplies and its staff for their hospitality, and for the use of their excellent facilities for this course.

Thank you all, very much indeed!



Two of the finished candle-holders with finials fitted.

Gordon Malan

Snainton Woodturning Club

A mock interview with Shirley Sinclair, The Daniel Collection

Q. How did you start collecting?

A. I didn't really. The early collection came with Jonathon. He's a collector by nature and he already had a small number of pieces when we got together. I think Jonathon's first piece was by Hayley Smith, but the collection started in earnest when David Woodward had his "10 Years of Turning" exhibition in Hay-on-Wye. By that time, Jonathon had realised he could probably "park" some wood in my house, which had a bit more space than his flat, so the space constraint was eased which was helpful when he came home with a large jarrah platter that David had turned. When we bought our house together we had to make sure there was room for the collection to expand. We keep running out of space though which is a problem.



Nick Agar

Q. Why turned wood?

A. We both love wood. It's so warm, tactile and generally appealing. The range of colours and grains means you'll never really get two identical pieces. As for turning, the amazing diversity of work that both UK and overseas turners produce is mind blowing. I am constantly amazed by the level of skill and imagination that is shown by turners.

Q. Why The Daniel Collection?

A. The Cuff Collection sounded too hard, too many Cs. The Sinclair collection just didn't work but Daniel is my maiden name and that seemed to have a bit of a ring to it so that's what we ended up with.

Q. Where do you buy?

A. This was a really big issue for us in the early days as we simply didn't know where to go to find pieces to buy. As mentioned earlier, David Woodward's gallery in Hay-on-Wye was a great source for us. Nowadays we either buy direct from the turners, from galleries that let us know they are holding a turned wood exhibition and at seminars. Loughborough always tends to result in a few more pieces being added to the collection and the IWG seminar in Ireland has served us well over the last few years. It's always exciting when we see something we really like and find out it's by a turner that we haven't met before (or whose work we've not seen before).

Q. How do you decide what to buy?

A. We both have to like the pieces we buy. We prefer to meet the turner as well but that's not essential. In the early days we had a lot of help from David Woodward, Ray Key, Phil Irons and Stuart Mortimer, particularly with regard to looking at curves, shape etc. Even if a piece is perfectly turned, if it doesn't have the "wow" factor for us we probably won't buy it. Similarly, if something isn't quite technically perfect it might still join the collection if we think it's special enough.



Richard Haselden



David Woodward

Q. Do you only buy from “named” (famous / well known) turners?

A. Not at all. If we see a piece that we both like and it's well made then there's a good chance it will be added to the collection (assuming it's for sale). We seem to have a tendency to want to buy some pieces that turners don't want to part with but that is their prerogative.



Wedding Ring by Stuart Mortimer

Q. Do you have a budget?

A. We have an annual cap that cannot be exceeded. Occasionally we have had to walk away from a piece that would have used up too much of the allowance but that hasn't happened too often. The Loughborough years are the trickiest because there's always so much choice – it's a good problem to have.

Q. What's your favourite piece?

A. I don't have a favourite. The collection has a lot of different types of pieces from platters and bowls through to more funky artistic stuff and even our wedding rings that Stuart made for us. A lot of the pieces come with happy memories and/or their own stories. We move the pieces around the house occasionally so we get to fall in love with them all over again.

Q. Do you ever commission work?

A. Very rarely. We commissioned some Singapore balls (yin and yang) from Richard Haselden a few years ago. I can't think of anything else that we've commissioned. We don't really have the imagination to dream up what could be possible.

Q. Have you ever had a go at turning yourself?

A. No. Quite a few of the turners have offered to give Jonathon a lesson but we are both perfectionists and neither of us has the time or the patience to get to a standard we would be satisfied with nor would we ever be able to master enough of the wide range of different techniques that are evidenced in the collection.



Hayley Smith

Q. Would you say Jonathon is the driving force behind the collection?

A. Definitely. I love living with the wood but if I were on my own I probably wouldn't buy any more pieces. I would just enjoy what we already have. That said, I'm more than happy to choose new pieces with Jonathon when we're buying.

Q. There are some pieces in the collection that don't appear to have much turning in them?

A. Some of our more artistic pieces you mean? Yes, there are some that have a lot of other factors, mixed media, carving etc but they will all have been on a lathe at some point in their creation. I remember we used Pagan by Stuart Mortimer as a focus piece for the cabinet we put together for the Worshipful Company's Wizardry in Wood exhibition in 2004. I gather there was a lot of muttering about the head not being turned. The stand and, more particularly, the horns were most definitely turned. The head was something Stuart and I created together to display the beautifully turned horns. That's the only piece I've ever collaborated on so it's a bit special to me. Similarly, Nick Agar's "Life from Lava" doesn't appear to have a high percentage of turning in it but how could we resist such a beautiful piece?



Ray Key

Q. Do you accept donations to the collection?

A. Very rarely. Ray Key gave us a beautiful quilted maple platter as a wedding present, which we treasure, and we have one or two other pieces that we've been given over the years but it's not something we actively encourage, in fact quite the opposite.

Q. What about a book?

A. We've looked at that but we already have a website (www.thedanielcollection.com) and a Facebook page (<https://www.facebook.com/TheDanielCollection>) so we think that's enough. Facebook is a great way to put snippets of info about what we're doing and we're privileged to have about 1,200 "Likers" so a good audience.

Q. How do you keep everything up to date?

A. Jonathon does all the formal photography and I update the Facebook page. I like to have the photos as soon as possible after we've brought the pieces home but it doesn't always work out like that. Last year we had a problem with the studio roof that had to be sorted out so there was no photography for a few months. It's all up and running now and everything we have at home has had its photo taken. There is one piece we bought in Ireland (Tree of Life by Seamus Cassidy and Robert O'Connor) that hasn't made it across the water yet so we only have a snap of that one at present. Similarly, Phil Irons' "Tree" hasn't quite made it to our house because he's

been having problems with magnets so there's no photo of that one on the Facebook page. Jonathon's responsible for the website and it's probably easier to find a specific turner on there as they're in alphabetical order whereas they are a bit more random on Facebook.

One of the great things about the Facebook page is we can add photos of galleries or exhibitions that we visit rather than just sticking with pieces in the collection so, for example, if we are at Loughborough or the IWG Seminar, we can take a few photos of the open gallery so people can see what's there rather than just what we buy.

Q. How many pieces do you have now?

A. About 360 I think. We have them all catalogued and insured but I try not to count them, especially on dusting days.

Q. Do you have open days for the collection?

A. The collection is all around our home so we wouldn't want strangers coming without prior notice but we are very happy to share it with people who come and visit us. All we ask is that we agree a time beforehand to make sure we'll be at home (and to give me time to dust it). It's easy to contact us either through the website or via the Facebook page.



Stuart Mortimer

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

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

Paul Howard -Brian Partridge

Saturday 10th October 2015

195 Perne Rd, Cambridge CB1 3NT

Beginner/Intermediate
Hollow Form, Off Centre and Twists

Andy Coates

Senior Citizens Club, Norwich
NR7 8EW

Saturday 7th November 2015

Beginner/Intermediate
Decorative Techniques

**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**

The AWGB by Royal Ballpointment at the Cheshire Show 2015

Russell Gibbs

Northern Representative

"Oh by the way, I can't make the Cheshire Show" was the missive from our beloved treasurer Dave Atkinson, well I thought there's a blessing in disguise I won't have as many headaches in the mornings!

"You could always approach Adam Evans, the Treasurer at Cheshire Guild Of Woodturners" he said, now there was a setup, if only I had seen it coming!

So it was that after gaining Adams agreement to help out at the show we met up at the stand on the afternoon before the event, to be fair I already had met Adam a couple of times and thought that he was a guy I could work with.

We got the stand ship shape and set up the lathe that Adam had brought along with him, dumped my caravan behind the stands and got to work on a well deserved cuppa. I was just thinking about what to have for dinner when Adam said "My Mums invited us over for something to eat, do you want to come" Never one to look a gift meal in the mouth we were soon settling down to a hearty meal and friendly welcome.



The morning of the show dawned bright and clear and soon the crowds were building with Adam on the lathe and me beating up punters until they gave in and moved over to the stand. Adam started on some fancy finial work but was soon persuaded to move on to more easily completed eggs. Strange as it may seem eggs soon became our currency for the Cheshire Show with eggs being dispatched in return for food, drinks and ice cream.

The gallery was very much appreciated by the punters with many showing interest and being pointed to clubs near and far.

Perhaps I should mention that Adam, as well as being

an accomplished turner, is an Agricultural Engineer and very well known to many of the visitors to the show. Following a very successful first day we took a tour of the showground and then repaired to the bar for food and a glass of shandy where I was introduced to his Young Farmer friends (a group well known for its sobriety).



A few hours later having partaken in a few more glasses of lemonade and having had the full tour of the animal sheds where I learned a lot about livestock I thought it best to leave the children to their drinking games and retire to the caravan. Unfortunately as I returned to the said abode I was collared by the ladies and one gent of the local dog training team who insisted that I join them for a nightcap. They asked what had happened to Adam and I explained he was still partying but had made his sleeping arrangements earlier by rigging up a garden hammock in the back of his works van. I could have sold tickets for people to watch him try to get into bed that night.

With a head not too badly affected I rose the next morning and prepared breakfast giving Adams van a gentle battering to wake him up, to partake of bacon eggs and paracetamol.

During the second day the currency of wooden eggs flowed again and we were well fed and watered, one of the young ladies known to Adam requested a pen and he duly obliged, with a very smart Oak writing instrument.

The second day progressed well and again we had a very good attendance around the stand, with lots of interest in both the gallery and the turning demonstration.

Later we were informed that HRH Sophie, the Countess of Wessex, guest of honour, had been assisting with the judging of some of the categories in the show ring and having been in need of a pen was provided, by the young lady at our stand earlier, with the Oak pen made by Adam. We are informed that she admired the pen greatly and was informed of its origin after which, when asked, agreed to accept it as a gift.

This leads us to the assumption that we must have been at the show by ROYAL BALLPOINTMENT.

I would like to conclude by voicing my thanks to Adam for his help in making the show a splendid success for the AWGB.

Pablo Nemzoff Auction

As many of you will know Pablo Nemzoff passed away last year. When his daughter, Einat, was clearing his workshop she found a number of part-finished turnings. She made contact with Ray Key and it was agreed that these pieces would be sent to a number of well-known turners to finish and the resulting pieces would be sold at the Seminar.

The turners that took part in the collaboration were: Graham Priddle, Cynthia Gibson, Eli Avisera, Mike Hosaluk, Jean-Francois Escoulen, Christian Delhon, Nilli Rozenberg, Dan and Ruthi Wagner, Nick Agar, Stuart Mortimer, Mick Hanbury, Phil Irons, Mark Hancock, Margaret Garrard, David Springett, Andy Coates, Jay Heryet, Mark Sanger, Ray Key, Les Thorne

Einat and her sister Galit attended the Banquet auction and, after a very moving tribute by Einat, I am

delighted to say that these pieces were sold for a total of £5,337.

In memory of their Father, Einat and Galit have donated this sum to the AWGB Development fund so that we can continue providing training and development opportunities to all of our members, of any age.

The AWGB wishes to thank all those who made the Pablo Nemzoff auction a reality. Not only has it raised a fabulous sum but it brought the two daughters of a much loved and respected turner into our midst and made them very, very happy.

This fabulous auction was followed by an auction of pieces donated by those attending the seminar which took the overall total raised at the Banquet to £10,100.



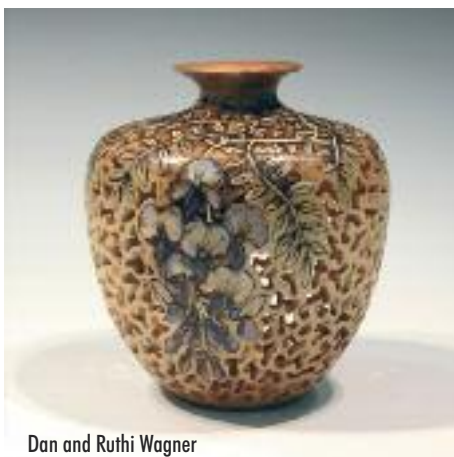
Andy Coates



Christian Delhon



Cynthia Gibson



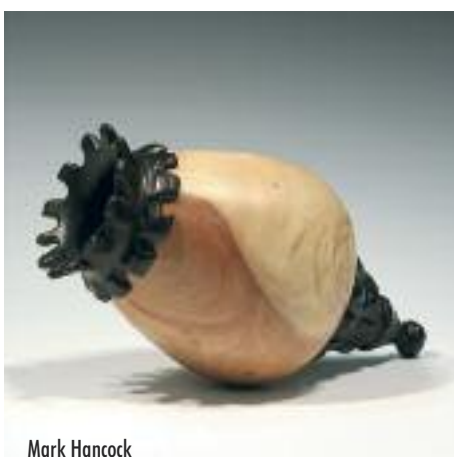
Dan and Ruthi Wagner



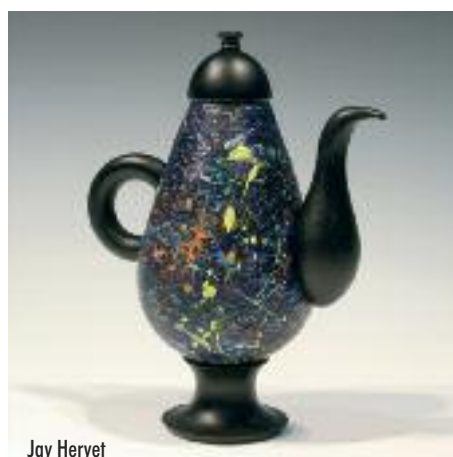
Eli Avisera



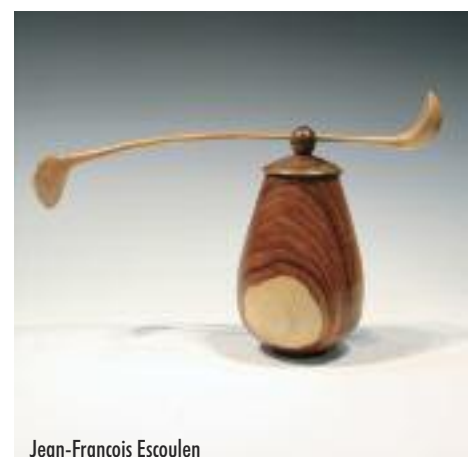
Margaret Garrard



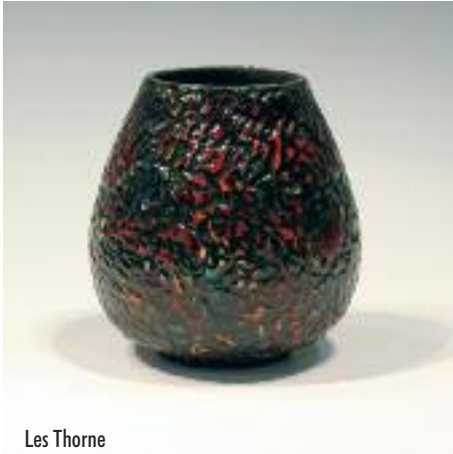
Mark Hancock



Jay Heryet



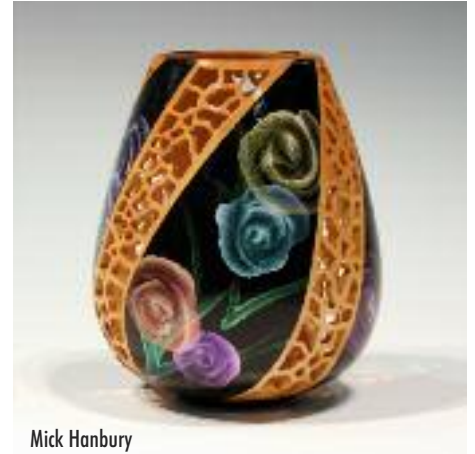
Jean-Francois Escoulen



Les Thorne



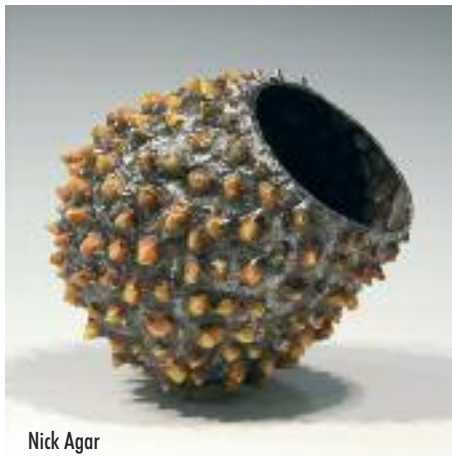
Mike Hosaluk



Mick Hanbury



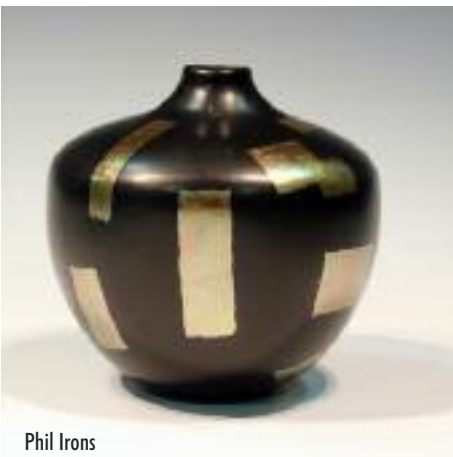
Stuart Mortimer



Nick Agar



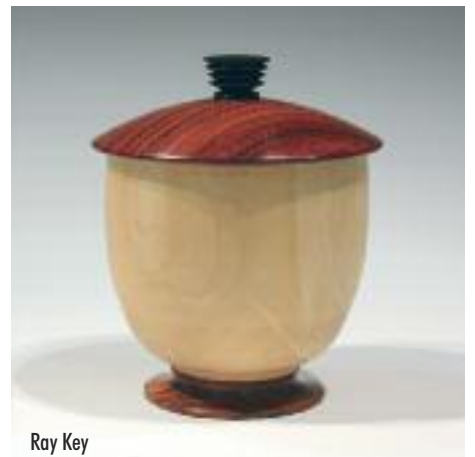
Nilli Rozenberg



Phil Irons



Graham Priddle



Ray Key



Mark Sanger



David Springett



Piece to be signed by the demonstrators

The AWGB would like to thank all the Traders for their support and efforts at the 2015 Seminar.

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The Society of Ornamental Turners

Membership Secretary: Craig Leary
Email: memsec@the-sot.org
www.the-sot.com

The Toolpost

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Turners Retreat

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Email: eshop@turners-retreat.co.uk
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Apologies to John Woods at Woodart Products for his omission from the Seminar Brochure - he supported the raffle, equipment for the theatres, and was a general good egg

The AWGB would like to acknowledge the support of the following firms and individuals at the 2015 Seminar

Loan and Use of Equipment

Lathes: Axminster Power Tool Company - Jet 3520B and Axminster 1628VS; Phil Irons - 2 Vicmarc 300; The Toolpost - Wivamac DB1000 and DB6000

Chucks: Phil Irons; The Toolpost

Dust Extractors: John Davis Woodturning Centre - Camvacs

Abrasives: Mirka

Finishing Products: Fiddes

Wood for presenters: English Hardwood

LED lights for the lathes: Woodarts Products

Professional Services

Photography: Shirley Sinclair and Jonathon Cuff - Gallery website and selected Fifty

Seminar Photography: Paul Hannaby

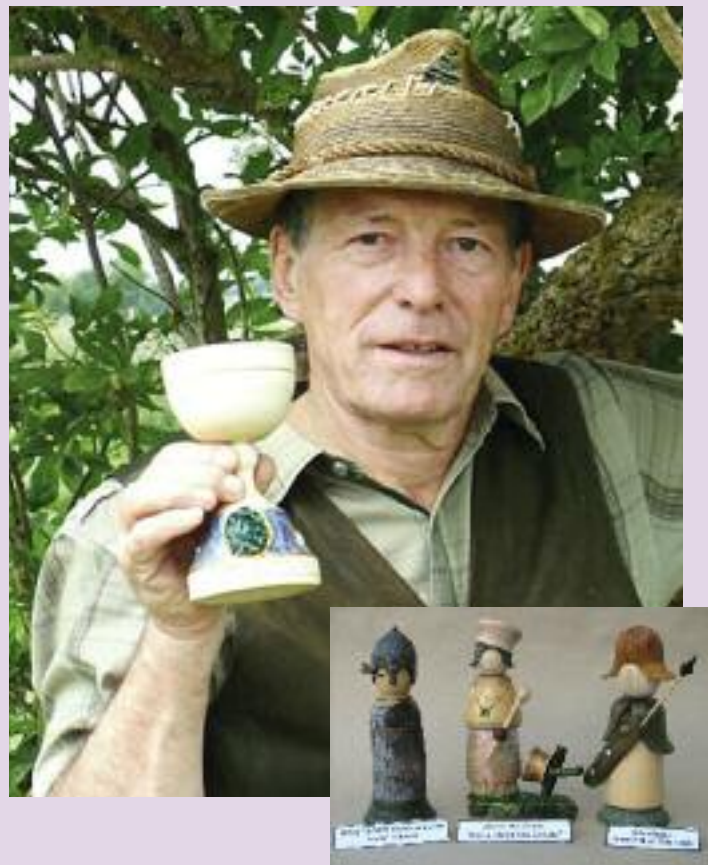
Additional Help and Support

Staff at Loughbrough University. Members of the AWGB executive and presenters who supplied grinders and additional equipment.

The AWGB would like to thank all companies and individuals for their generous donation of raffle prizes.

Hope Woodturning
Mark Hancock
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Andrew Hall
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Seminar mystery guest



Stuart King our honoured guest at this year's Seminar.

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