

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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www.awgb.co.uk

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Front Cover

Nature in Art Exhibition
near Gloucester

full story - see page 13

Revolutions

**Copy deadline for the next
edition of Revolutions
4th November 2019**

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

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Chairman's Notes

Paul Hannaby

As I write this, the holiday season is in full flow and no doubt ice cream sales are up due to the recent heatwave but perhaps the biggest noticeable difference in the workshop is how the shavings stick to sweaty arms! I picked the hottest day of the year to enlist the help of our president (thanks Phil!) to move a gargantuan lathe into my workshop (after what might have been the biggest workshop tidy up in years!). I still need to make some changes to the dust extraction plumbing now things have moved around but I'm working on that bit.

Since the last issue, we have had the "Art from the Tree" exhibition at Nature in Art. it was great to see so many turners there. Nature in Art proved a superb venue to host the exhibition and we received a large number of positive comments and even a few admiring gasps for some of the exhibits! It was a huge undertaking which wouldn't have been possible without the help of so many helpers. Thanks to everyone who made the event possible.

The Ray Key Collaborations book was launched at the exhibition as was the online auction. Thanks Sheila for pulling out all the stops to get the book finished in time. More details on the book and the auction elsewhere in this issue.

Volunteers

I'm glad to report a number of volunteers have stepped forward to fill the vacant posts (See the new list of contacts). We now have additional vacancies for a webmaster and for assistant regional reps in all areas except the South West. The assistant reps are planned to extend our coverage in each region to improve communications with clubs and to assist the reps with attendance at shows. Please contact me for further information if you are able to assist.

Membership Secretary

Continuing the volunteers theme - Les Robinson has taken over as membership secretary. Please direct all membership correspondence to him. Perhaps this is a good opportunity for a timely reminder that membership runs from January to December and ideally, renewals should be sent in at the end of the year or early January to assist us with keeping your membership active. Affiliated club membership secretaries should also aim to process their members' renewals in the same time frame.

PR

We have recruited Roger Phebey as PR officer. He will coordinate our PR activities including social media (Facebook, Instagram and possibly more...) and will act as a point of contact for your news items, event information etc. so please contact Roger at pr@awgb.co.uk with your news for the website, bulletins and social media. We will be implementing a few new PR initiatives in the coming months so stay tuned!

Mini Seminars and Masterclasses

In a previous issue I asked for clubs to contact me with suitable venues for mini-seminars. We are now looking to

change the format to make the event more adaptable and have set up a trial "masterclass" taking place next April. This is an extension to our training programme and does involve a financial contribution from the members but in return, they will get a two day workshop with two first class turners to advance their skills and perhaps spark a few new ideas. If the trial is successful, we will be looking for other venues around the country so if your club would like to host a masterclass, let me know.

Seminar 2020

We are working on the programme for the 2020 Seminar. It will appear on the website in September and bookings will be taken from the end of October. There are a few improvements on the last seminar bringing more to see, a new award and the favourites including the instant gallery, trade area, masterclasses and more one-slot presentations.

9-11 OCTOBER
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Club contacts

The website has been refreshed with the latest information we have on all clubs on our books. The clubs have also been contacted and asked to check what we have. If there are changes needed, can I ask club officers to inform us of changes to officers using the form available on the website.

Please note:

As from 1st September 2019 Les Robinson is the AWGB membership secretary.

**Please send any membership queries or changes to Les at:
membership@awgb.co.uk**



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Tribute to John Brotherton



John Brotherton passed away earlier this year. He was the chairman of Fairlop Woodturners and a man committed to the sharing of his passion with as many people as possible. I first met John in September 2011 and watched him with admiration as he taught Year 7 pupils at the junior club. He was patient and encouraging with them all, forming a rapport with these young people and giving extra time to anyone who showed commitment to developing their skills. Senior club members blossomed under his support, many speak of how he taught them to make pens - Steampunk pens were one of his specialisms. He instilled confidence, enabling others to try things beyond their comfort zone. John liked nothing better than to be working on a project or sharing his knowledge and expertise.

John was a maker, he spent hours in his workshop and was a highly skilled turner. His work being on a par with professionals but he was content to challenge himself. His pieces showed how he enjoyed trying new skills - piercing, pyrography, decoration. John would make tools to suit whatever he wanted to do, we would often hear him saying 'I have the perfect tool for that!' and it would be one made by himself. He was particularly fond of Joey Richardson's work and thoroughly enjoyed talking to her at the Worshipful Company of Turners event in 2018.

When our club was forced to move venues John was the driving force in developing the new venue. He worked at the site almost daily, preparing the container to make it the comfortable working space it is today. Walk into the area and so many touches remind us of him - small shelves to display items, holders for tools, hooks for masks, sometime all 5 lathes are being used during our daytime meetings.

We miss John's passion for turning, his generous spirit and open welcome to all he met. Thanks John, it was a pleasure knowing you.

Lynne Harley

Teaching woodturning, a new beginning.

Ron Davis

It is now ten years since we formed the Bury St Edmunds Woodturning Club, and in that time we have had many requests from beginners, to be taught to turn. We lacked suitable premises to do this and we were not able to help them. About a year ago we decided to try to do something about this and three of us undertook the AWGB 'Let's Teach Turning' course, free to download from the AWGB website.

This was a learning experience in itself; it made me think, not about what I was doing but about why I do it that way and how to explain it. The course covered Health and Safety, tool control and teaching techniques. For an experienced turner it might seem to cover familiar ground, but there were many insights and gems of information in the course.

We worked through this course and at the end of 2018 we applied to the AWGB for assessment. Three of us went to Paul Howard's workshop for the assessment and we all passed. On return and having mentioned this in the club newsletter, we found we had another member who had completed the course earlier.

I have a few qualifications in my folder, gain over the years, but passing this somehow gave me the greatest pleasure. My wife offered to sew it on my Woodturners smock, but I did this for myself!

We now had a list of beginners the club lathe along with two we could borrow; it was just a case of finding a venue. We considered some village halls, to the point of having a committee meeting in one to see just how it would work. Having planned it in some detail, the following club night our number four qualified tutor, Mike Favager said we could use the turning room where he works. Mike works at Street Forge Workshops near Eye, helping people with disabilities back to work or simply a place to meet and create something

from wood. Street Forge is a charity and has been running for several years, and is a lovely welcoming place to go.

This was great news and we agreed a price and went there. It was twenty miles further away from our base and the halls we looked at but no one had a problem going that far in order to make a few shavings.

We offered two basic lessons to see how it progressed and soon had six members signed up for these. We had the first one on May 3rd. We had two sessions of two hours each with one to one tuition, all of which flew by. We made very little that was of any use, but as one member said, 'I came to learn basic tool control and use. Every-one seems keen to repeat the exercise and maybe graduate to a garden dibber!



Southwest Regional Report

John Montgomery

Southwest Regional Representative

So far this year the southwest area has been fairly quiet with no shows attended as yet. I have visited some clubs in the area and have been well looked after at all the clubs I have attended. I hope to continue and visit more clubs before the end of the year.

I will be attending the Yandles Show at Martock in Somerset, setting up on Thursday 5th September with the show open to the public on Friday 6th and Saturday 7th September. The AWGB traveling exhibition will be on show and the Ray Key Collaboration books will be available for purchase from the stand along with AWGB merchandising. Hope to see a number of familiar faces along with some new faces.

The AWGB will also be attending the RHS Rosemoor Show in Torrington, North Devon with the show open to the public on Friday 11th, Saturday 12th and Sunday 13th October. The AWGB travelling exhibition will be on show along with the Ray Key book for sale as well as merchandising. We will also be demonstrating on the stand with Colin Simpson

having volunteered to demonstrate on the Friday with further demonstrators on Saturday and Sunday. I hope to see a lot of you at the various shows and clubs.

I am still looking for a show in the South Wales area and one in the New Forest, south coast area to attend in future years but to date have had little success. If any member knows of suitable shows please let me know, so that I can make some enquiries into the financial viability for the AWGB.

Happy Turning

Notice

If anyone who has passed the AWGB tutor assessment wants an extra "Approved Tutor" badge for a spare smock, we can supply them at £3.50 each plus £1 postage (same cost as the AWGB cloth badge). These will only be supplied to current members who have passed the assessment. Contact John Montgomery to order extra tutor badges. The green AWGB cloth badges can be purchased from our website.

Finding The Centre

Rob Postlethwaite

If you want to find the centre of a piece of square wood just cross the diagonals and centre punch the centre but what if you are using branch wood with an odd shape for say a mushroom.



Many years ago when I was at school I made a bell centre punch and this makes the task of finding the centre quick and easy, the pictures show what is inside it, I have found that metal work tool dealers sell them but I could not find a woodturning site selling them.



With the bell centre pinch just place the bell part over the end of the wood and hit the punch with a hammer, if the wood is bigger than the bell, it is easy to centre the bell on the end and again centre punch the end.

I find this a quick and quite accurate and easy way of finding the centre of wood and saves lots of time when making lots of mushrooms.

Note from the editor

To all our fantastic Corporate members I am sorry that the announcement about your events was not published in the last issue of *Revolutions*. What events I have are on p21.



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Plymouth Woodturners

Pilgrim Church, St. Levan Road, Milehouse, Plymouth, PL2 3AE

Glenn Lucas All-Day Demo – Saturday November 16th 2019

Plymouth Woodturners are pleased to host internationally renowned woodturner Glenn Lucas for an all-day demonstration in Plymouth. Glenn is well known for his production of classic bowls turned from native Irish wood and runs an extensive teaching programme from his Co. Carlow Woodturning Study Centre (since 2005).

Glenn will be demonstrating how to make a Dublin Viking thin-walled bowl; a Beaded bowl; a Traditional Irish platter and a Utility bowl.

The all-day demo is from 10am to 4pm with a break for a light lunch (tea, coffee and Cornish pasty). Tickets are available in advance and cost £10 including lunch. Ticket numbers are limited and will be in great demand. **To make a booking and reserve your ticket, please contact Phil Bull (Secretary) email: secretary@plymouthwoodturners.org.uk**

For more details about Plymouth Woodturners visit us at plymouthwoodturners.org.uk



Volunteers Required

To run the AWGB we need some new Volunteers:

A webmaster / data manager and assistant regional reps in the South East, Midlands, North and Scotland regions.

The assistants would help with club liaison and shows.

We also need volunteers for the general running of the AWGB so if you think you can help please contact Paul.

**For more details about these positions contact Paul Hannaby
chairman@awgb.co.uk or 01594 544417**



Are you with me?

September 5th - 15th 2019

Sam Scorer Gallery, 5, Drury Lane, Lincoln, LN1 3BN
01522 589899

This is the first ever solo show for the UK's most renowned female wood sculptor, wood turner and artist working with wood. An exclusive for Lincoln!

Richardson's techniques and repertoire for cutting, carving, turning, decorating, embellishing and presenting her pieces are outstanding and highly coveted, her work is collected internationally, privately and publicly.



A recent commission came via Sarah Fabergé the Great Granddaughter of Peter Karl Fabergé

'Joey takes wood art to another level. Her passion and intuitive imagination take you on a journey of discovery'

Sarah is Fabergé's Director of Special Projects

'When asked by Robert Walton MBE, President of the Restaurant Association of Great Britain if I would present a special award to the Roux Family earlier this year, I had no hesitation in commissioning Joey to create a bespoke 'egg' object. In turned wood with pierced elements, Joey's decoration documents the careers and interests of the illustrious Roux family.'

'My Great grandfather described himself as an "artist jeweller". For me, Joey is an 'artist turner'.'



2012 she gained a scholarship from the Queen Elizabeth's Scholarship Trust and Carpenter's Company, funding further study in the US.



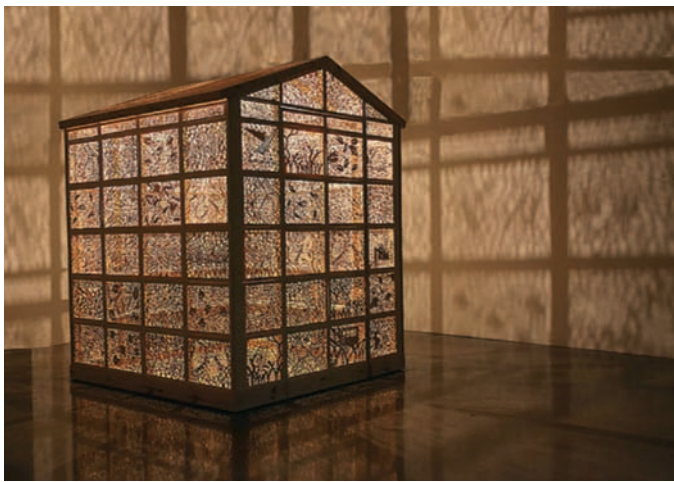
This is a retrospective of her work spanning nearly 20 years, including her first ever piece of turned furniture, right up to her works from summer and her astounding MA Show at the University of Lincoln, in 2018, where she gained a distinction for her final pieces.



Curated by Darren Neave, a former 'Little Artist' notorious for his Lego sculptures, he too has had major international success. They met when studying at Lincoln and they have worked together to create this presentation. They also launched the Lincoln Print Fair in January 2019 to huge acclaim, which will occur again in 2020.




Richardson was awarded a bursary from the Worshipful Company of Turners in 2005 and has never looked back! In




'Joey's work is rich in poetry, delicacy and humour too - she is passionate and hard working and I am excited by this show - a chance to see her full list of talents - including printing, furniture and wonderful new work utilising IKEA pieces!'

Richardson acknowledges the strong craft legacy in this show, her skills have embraced the contemporary, both in art and design. Her work crosses the boundaries and many pieces from this show will have visitors enchanted by what these pieces are and how they were constructed and displayed.

Richardson and Neave both have strong Lincolnshire connections. They often refer to their practices as having rural inspirations and how their international shows have retained a 'sense of place'.



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Member Training Workshop Spindle/Faceplate Techniques - Candle Stick

Mark Douglas

I'd like to share my experience of the Spindle/Faceplate techniques day held at are our local club Crow Valley Woodturners.

The Tutor for the day was Gary Rance assisted by our club chairman Peter Bradwick. The day started with a quick chat to get to know each other. Five of us where on the course, three members of our club and two that had travelled, one from Wiltshire and the other all the way from Yorkshire.



Gary started the day demonstrating spindle work using the roughing gouge on some square stock, then showing us cove and bead techniques using the spindle gouge and the skew. All the time sharing with us the methods and nuances he's perfected through his entire working life as a professional turner. Like watching any craftsman at the top of their game Gary managed to make the work look effortless and with his easy-going teaching style eased us into trying his methods. With each one of us on a separate lathe Gary worked around us individually helping with our technique and showing us how to get the best from the tools. I definitely benefitted from this, just by small adjustments to the way I held the chisels and my stance at the lathe, I was finding cuts took a lot less effort and the finish I achieved was far better than my usual attempts.

After a short tea break Gary was back at the lathe demonstrating his face plate techniques. The standout part of this demonstration for me was watching Gary turn a series of beads using a spindle gouge, each bead perfectly spaced and identical to all the others, achieved with what appeared to be a simple technique. There was obviously a lot more to this than met the eye because what appeared to be simple I can't even begin to describe, let alone copy!

After lunch we were each given a dimensioned drawing of a candle holder, and with the mornings practice under our belts it was then on with applying all we had learned. With the added concentration required of using newly acquired techniques and reproducing the parts from a dimensioned drawing this was probably the most challenging part of the day. Continually on hand with help and guidance Gary and Peter ensured we all had a very rewarding day.

If you've never been on one of these training courses before I can thoroughly recommend it, I think what makes turning so interesting is there always more to be learned. I would like to thank Gary and Peter and the AWGB for an excellent day.

Monkey Tree Bowl

Roger Phebey

Some notes on turning a piece of Monkey Puzzle Tree (Scientific name: *Araucaria araucana*)

This is the story of a man who for as long as he and I have been going to woodturning club meetings has had the desire to turn a piece of Monkey Puzzle tree. He always, well nearly always, thinks through the processes involved before starting to turn the blank. In addition his work is artistic whilst his tooling is of the highest quality.



When visiting woodturning exhibitions with his wife they have always been drawn to turned items made from Monkey Puzzle wood. So when he was offered a piece in January this year (2019) he grabbed the opportunity with both hands. The blank measured approximately 12" dia. across the area of the radial branch stubs and 12" in length. The timber was heavy, being very moist, so he stood it in his workshop for about 8 weeks before he rough turned it to shape.

When turning Monkey Puzzle wood you should maximise the beauty of the branch stubs; any spalting is an added bonus!

In his research prior to turning his blank he came across a picture of a Monkey Puzzle bowl turned by Robert Bishop. Now Robert is noted for his turnings of Monkey Puzzle wood, www.kraftinwood.com/ and so my friend and his wife decided that a visit to Robert's gallery was required and so he was able to get even a better idea of the general shape he wanted for his bowl.

Between centres, he turned the log into a cylinder just sufficient to clear the base of the branch stubs. This gave him a good reference to determine the diameter of the bowl. Also, from the mean centre of the seven branch stubs, using the 1/3 to 2/3 proportion rule, he was able to determine the maximum height of the planned bowl i.e. 1/3 to the bowl rim and 2/3 to the bowl base. At this stage he thought he could aim for a bowl of 10" dia. x 8" high.

He turned a 4" tenon on the end that would be the base of his bowl and mounted it in a Super NOVA 2 Chuck and then using a 5/8" bowl gouge hollowed the bowl leaving a good 1" wall thickness all round to allow for further shaping, inside and outside, once dry.

By mid-April it had dried out to about 12% moisture so he decided to continue with the turning. His wife's birthday was

on the 8th May and it had to be ready by then as a gift for her.

To hollow it out he used a Simon Hope Hollowing Rig complete with a Laser Beam attachment. By using this equipment it takes all the physical effort out of the task and allows for a much more sensitive feel at the cutter edge.

One feature that bothered him was the thickness of the vessel wall and in the end he settled on 3/8". Also, in ensuring he achieved the desired bowl shape and wishing to cut a suitable foot to the base, he found that he had very little space left for parting off. A small error because when he came to part off his cutter was rubbing on the chuck jaws. Not very smart!

For shaped items such as bowls and vases he usually produces detailed drawings so that he can assess the visual form. In this case he relied on eye-balling it on his NOVA DVR-XP Lathe as he was turning it.

To finish his bowl he sanded through the grits from 180 to 400, then sealed it with Chestnut Acrylic Sanding Sealer. Then it was cut back with Chestnut Cut n' Polish followed by Chestnut Microcrystalline Wax, all were applied whilst the bowl was on the lathe.

This was his first experience of turning Monkey Puzzle wood and he found it easy and quick to turn whilst wet. However, when dry it needed far more care due to the varying grain textures of the base wood and the branch stubs; clean light cuts to get that final good tool finish.

Down the centre of the log there was a hard rod like pith about a 1/4" dia. If he had known this at the start he would have made it his central axis. In his bowl it is about 1/2" off centre and he thinks it detracts slightly from the internal finish of the bowl, but he is a perfectionist. Subsequent to turning this he has recently learnt that this pith can be quite large in diameter and be very soft. It is a feature of the wood that needs to be taken into account when planning a turning. If you want more information then take a look at William Hunt's video "Woodturning a Monkey Puzzle/Norfolk Pine Bowl" www.youtube.com/watch?v=oNL_g1jcyqE&t=41s

Suffice to say this bowl was finished on time for his wife's birthday and she was delighted with this beautiful Monkey Puzzle Bowl.

Since then my friend has obtained an additional blank and I have also, having been inspired by his bowl to try my luck.



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Sharpening refined

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Features and benefits:

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- Wide range of grits and abrasives
- Belt sharpening lowers risk of overheating
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"I really liked the system and recommend it. It was quick and simple to set up and very easy to use. I really believe that my tools were sharper than when sharpened on a wheel."

Joseph M. Herrmann, Editor,
Woodturning Design

Woodturning Design



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Razertip, Scorpion and Dragon



Pyrography Accessories –

Tips, Fume Extractors, etc..



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**Association of
Woodturners**
of Great Britain



Member Training

Demonstrator Training

2 members required for course in
Cambridge area

3 members required for course in
Leicestershire area

Tutor Assessment

3 members required for
assessment day in Presteigne,
Powys area

3 members required for
assessment day in Axbridge,
Somerset area

3 members required for
assessment day in Cheltenham,
Gloucester area

Please submit applications for the
courses using the forms in training
sections of AWGB website. Or contact
johnmontgomery@awgb.co.uk or
01752 894083 for application forms

Allan Calder's Ltd Sandpaper Supplies

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**Association of
Woodturners**
of Great Britain



Want a workshop in your area?

**Let us know what you want and
we shall arrange it.**

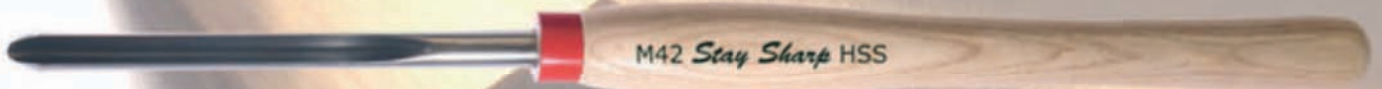
There is scope for more workshops for 2019, therefore if you have a preference for any particular technique with a professional woodturner, or you know of a venue in your area that could host a Member Training Workshop contact Brian Hensby and he will arrange a workshop to suit your requirements.

Workshops are a '**free member benefit**', however candidates have a no obligation option to make a donation to the Development Fund.

**Please contact Brian Hensby
e-mail development@awgb.co.uk
Tel: 07767 771026**

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with red-ferruled ash handles, or unhandled, at prices you can afford

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Nature in Art

Paul Hannaby

The exhibition was a great success. It was visited by turners from far afield and there were also many non-turners who were amazed by the work on display. For the first week, we were also given use of the studio and had a different turner demonstrating there each day. The Nature in Art venue is an 18th century country house which provided a great backdrop for our displays.

It was probably the biggest exhibition the AWGB has ever staged with around 350 exhibits across four rooms. The "Masters in Turning" exhibition with work from the late Ray Key, Reg Hawthorne and Stuart Mortimer occupied two rooms with some stunning exhibits from each maker. The Ray Key collaboration exhibition occupied another room with the 118 exhibits from the collaborators displayed together for the first and last time. The final room housed the travelling exhibition, augmented by a few extra exhibits from local turners.

The exhibition was also host to the launch of the Ray Key Collaborations book - produced by the AWGB to catalogue the exhibits and record the words of the collaborators in a unique hardback book, available from our website.

A big thank you to all the volunteers who helped with setting up, demonstrating and stewarding who made the exhibition such a resounding success.

The online auction of the collaboration pieces is live (finishing on October 13th). More details on our website at www.awgb.co.uk/ray-key-collaboration/





International Auction of Ray Key *Collaborations*

118 pieces are to be auctioned – each part turned by the late Ray Key and finished by turners from 5 continents

This International online timed auction opened on July 2nd 2019 and closes on

Sunday October 13th 2019.

The timed auction takes place on the website www.thesaleroom.com where you can view the fully illustrated catalogue, register for the auction and place bids.

the saleroom
The home of art & antiques auctions

(go to www.thesaleroom.com and search for the auctioneer AWGB or the Ray Key Collaboration Auction)

The proceeds of the auction will go to his widow, who has requested that the AWGB receive 50% of the funds. The AWGB will use some of their share to commemorate Ray's life in the form of a bursary for talented turners and the award of a Ray Key prize at future seminars.



Pens for Veterans

Keith Greenfield

Over the 'Home Front Weekend' at Amberley museum 7 members of the West Sussex Woodturners club set themselves the task of turning in wood, 100 pens (92 were completed) to be donated to Pens for Veterans, a bunch of pen turning guys spear headed by T V Stone (Aka Woody Turner).

Pens for Veterans sole aim is to produce pens that can either be sold or auctioned to raise funds for many of the veteran's charities. Woody relies heavily on good will from many of the pen kit suppliers and also many of the smaller resin blank casters to let him have items at very favourable rates.



Picture shows from L to R Keith Greenfield, Steve Savage, Pete Corcoran, Doug Wase & Scot Grant, missing is Colin Willetts, Mark Smith.



Woody is so passionate and protective of this group he has nurtured from day 1, there is barely a day that passes that he does not venture into his workshop and make a few pens. To help him cope with the ever increasing funds required, this is where friends like us at West Sussex Woodturners send him surplus pens to help ease his work load.

Woody is quoted as saying "This has been one of the most rewarding things I have ever done in my life and I would like to thank you all for your continued support and loyalty over the years, without all of you this would never have gone this far, we have not only managed to donate thousands of pens to veteran charities and small groups but we have raised and donated thousands of pounds into the bargain."

Keith Greenfield speaking for West Sussex Woodturners said "this weekend has brought 7 turners together to help many veterans suffering from PTSD and other war related injuries to have a slightly better life, it is only a mere drop in the ocean, but something we are all pleased to be part of".

**Association of
Woodturners**
of Great Britain



Notice is given

That the Secretary of the Association of Woodturners of Great Britain invites nominations from Affiliated Clubs in the following areas, for the position of their Regional Representative:

**South East
South West
Scotland**

Nominations must be with the AWGB Secretary by close of business on Friday 8th November 2019.

In the event of more than one nomination being received in a region, the AWGB Secretary will invite members of the relevant Affiliated Clubs to participate in a ballot to choose their Regional Representative. Where there is only one nomination in a region, that person will be duly appointed as the Regional Representative.

Please ensure that any nominee gives their full approval to being willing to accept the post.

Anyone accepting the role of Regional Representative will become a Trustee and Director of the Association of Woodturners of Great Britain and will carry the responsibilities and liabilities of such a position.



TURNING FOR THE RED CROSS

Do you have any turned items that you can donate to The Worshipful Company of Turners? They've taken a stand at the **Red Cross Christmas Market at Guildhall in the City of London** on **26 November** and want to raise as much as possible for this worthy cause.



At the last Red Cross Christmas Market in 2017 the Turners' stall raised £4,300.

Any donations will be gratefully received - there'll be buyers of high end pieces to give as presents, as well as novelty turned items for stocking fillers or Christmas tree decorations.

Could you organise a collection at your club?

The Turners Company may be able to collect from you direct, or pick up your pieces at Harrogate Woodwork Show on 16 November. If you want to courier them to London, the Company will reimburse your club.



Please contact Christopher Scott of the Turners Company to let him know if you can gather together some pieces and he'll organise the delivery with you.

cascottuk@gmail.com 07809 438737.

Thank you!



AWGB International Woodturning Seminar

9th to 11th October 2020

Yarnfield Park Training and Conference Centre

Stone Staffordshire ST15 0NL

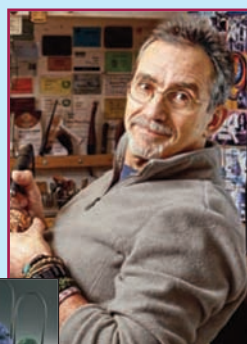
9-11 OCTOBER
2020
AWGB
INTERNATIONAL
WOODTURNING
SEMINAR
Your turn to be inspired



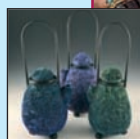
Colwin Way
UK



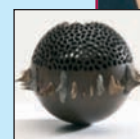
Emmet Kane
Ireland



Jacques Vesery
USA



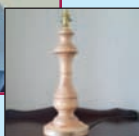
Jocelyn Naigeon
France



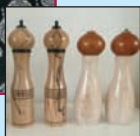
10 of the best International Turners from around the world showing their skills and passing on their experiences and knowledge, freely and with passion.



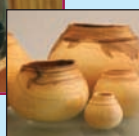
Willie Creighton
Ireland



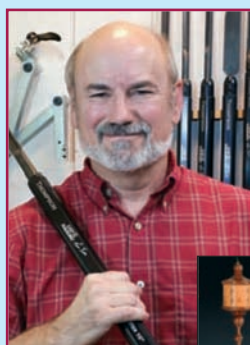
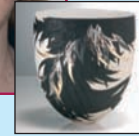
Mary Ashton
UK



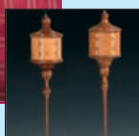
Richard Raffan
Australia



Sally Burnett
UK



Tim Yoder
USA



Lots of demonstrations in individual rooms with full audio/visual equipment so you don't miss a "cut".

We will have more one-slot presenters in addition to the ten headliners.

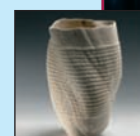
Lots more masterclasses.

Refreshment breaks and lunch provided each day. Throughout the event we have trade stands to visit, a raffle and of

course the instant gallery where we encourage everyone to bring up to 3 pieces of their best work to display.



Yan Marot
France



Keep an eye on the website and facebook for up to date information.

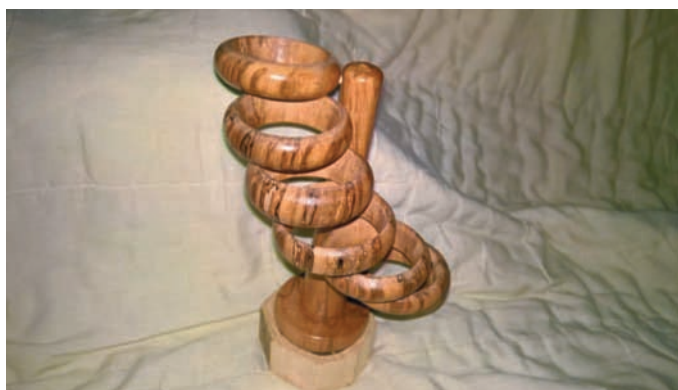
A request from a member

Caitlan the Cat

I first made a captive ring on a goblet and really enjoyed making them so for another project I made 'The Project With No Name' as I had come up with the idea but did not know what to call it - www.youtube.com/watch?v=A8ClpivLlul



The next project using rings I made was 'Project Snakes or Ladders' which was a set of rings arranged in a spiral but they could be moved in the spiral so that they were like a stair case going round or like a snake - www.youtube.com/watch?v=6WgNZtzW5ZE



I then enjoyed using the different Chestnut stain colours to make colourful wooden bangles for wearing - www.youtube.com/watch?v=x3f7WleecIg



I had wanted to make another ring project and had thought that maybe I could make a chain, but I had an idea that I thought would be really cool if other turners were interested that I could ask other people to make a single ring and that I would make joining rings to make a 'Turners Chain'.

I put a message on Instagram and Facebook to see if anyone would be interested and about 20-30 people said that they

would make one if I provided the details so I planned out the instructions and posted them on Youtube - www.youtube.com/watch?v=gPJHSEBC6Tw - Instagram and Facebook.

In my first 2 deliveries of rings and have had 22 different rings sent to me, some are segmented, 1 is made of silver from a trophy that was melted down, some are made of wood, some are made of resin, 2 people have used resin and they are all different.



The countries I have had them from so far are the UK, America, Canada, France and I think Hungary.

I know from what people have told me that I have about another 20 on their way to me at the moment 1 is coming from Australia.

Also I asked people to film their makes so that I could make a big video of all of them and many people have posted their own videos on YouTube and the ones that I have found so far make 20 videos - www.youtube.com/playlist?list=PL0Z2kREmvUR6oU5Gn-sXXbCnde7EHaDuh

The instructions that I sent out were these:



I have an idea that I think would be amazing, I am hoping that lots of different people will want to make a ring each using the dimensions below and send it to me so. I will then make smaller rings and join them all together to make a massive chain of rings from all over the world.

I think this would be a really cool ring project and the finished piece be really unique. Thank you if you would like to help me read on for more details or check out the video link at the bottom of me making the first link ring.

Design

- a) internal diameter - 90mm
- b) external diameter - 100mm
- c) width - 20mm
- d) material - whatever you want
- e) finish - however you would like

If you would like to film it please do so and share with me so I can make a massive collab video - I think that will be really cool.



I don't have a PO Box so Chestnut Products have kindly offered to have the rings sent to them for me to collect.

Please clearly address them with the first line.

CAITLAN THE CATS RING COLLAB

Care of Chestnut Products

PO Box 260

Stowmarket

IP14 9BX

United Kingdom

Thankyou@chestnutproducts

Thank you so much for joining in with this project and please share with anyone you know who might want to join in.

Please check out the announcement video over on my YouTube Channel. <https://youtu.be/gPJHSEBC6Tw>

At the moment I was aiming to get the first part of the chain created by the end of the summer but I think the amazing thing about a chain is that it can keep on growing...

thank you so much

Caitlan

Youtube - Caitlan the Cat

Instagram - @my_woodturning_creations

Facebook - @caitlanthecat



CHESTNUT

P R O D U C T S

FINISHING SCHOOL

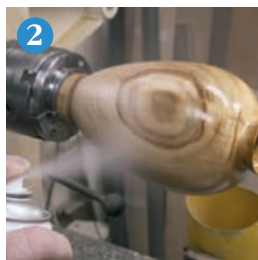
Applying an Aerosol Lacquer.

1



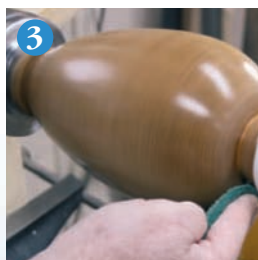
1 Aerosol lacquers such as Acrylic Gloss Lacquer, Acrylic Satin Lacquer and Melamine Gloss Lacquer are designed to be easy to use and to give a tough, hardwearing finish.

2



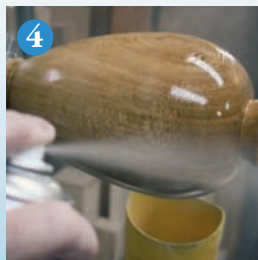
2 Always shake the can well before use, and spray from a distance of 6-12 inches, 15-30cm. Vary the distance depending on the size of the item and the ambient temperature; this will avoid the lacquer drying before it hits the surface and leaving a pebbledash effect. Apply with the lathe running or stopped depending on your preference.

3



3 If you want to apply more than one coat, which is usually recommended, allow the lacquer to dry and gently cut back using a fine abrasive.

4



4 Apply a second coat as before, which will result in a brighter finish (unless using satin lacquer of course!).

5



5 Lacquer finishes are ideal for items that could be subject to a lot of handling or occasional water contact. Perfect on carving, texture or a natural edge. Gloss lacquers can be enhanced further by using Burnishing Cream without losing any of the hardwearing properties.

More information available from your local stockists or contact us at:

PO Box 260, Stowmarket, IP14 9BX

Tel: 01473 890118

mailroom@chestnutproducts.co.uk

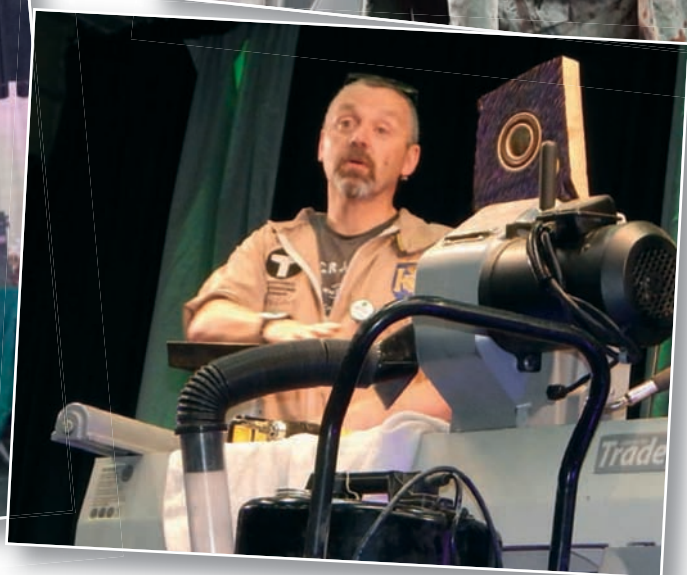
www.chestnutproducts.co.uk





CHESTNUT
P R O D U C T S

Chestnut Products -



After a break of over five years, woodturning returned to the Springfield Event Centre in Spalding, Lincolnshire early this August. This was the venue for the Woodturning Weekender, an event organised by Chestnut Products to mark over 25 years of supplying to woodturners and to celebrate woodturning in general.

Everything started early, when many of the visitors and staff met up on the Friday evening for a very informal get-together at the local pub/restaurant. Originally suggested by solo travellers so that no-one had to be on their own it was open to anyone attending the Weekender. Chestnut Products made the arrangements and publicised the meet-up in their regular Weekender Bulletins and were in attendance to meet and greet visitors. The evening was a huge success and a testament to the friendliness and camaraderie of the woodturning fraternity. Visitors came and went throughout the evening, with up to sixty people attending and filling the reserved area of the restaurant.

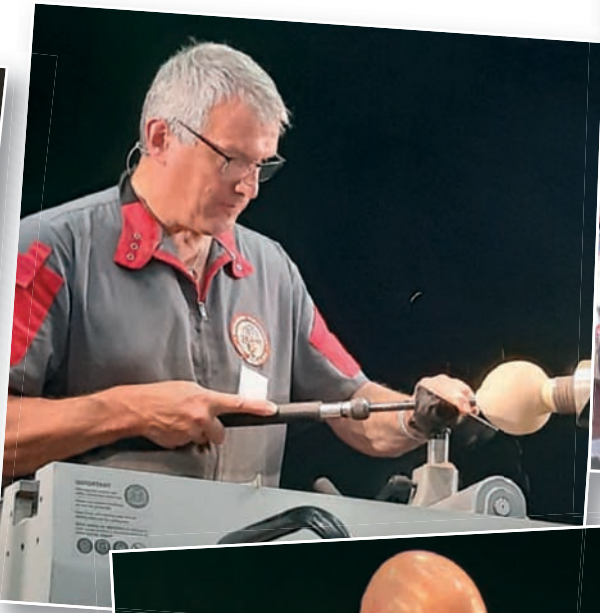
This set the tone very well for the next day when the crowds arrived to register at nine o'clock. Several small 'Clinics' had been set up to demonstrate different elements of turning; some were staffed by local clubs, showing displays of work produced by members and also giving demonstrations,

chatting to visitors and assisting with questions and problems. Other Clinics including Dan Smith of Taylors Mirfield demonstrating pen-turning and Bee and Andy Matthews showing different colouring and turning effects. The AWGB were there in force with Pat Murphy and Colin Smith on hand to talk about the Association, show off the travelling gallery and demonstrate on the lathe when time allowed.

At 9.45 Stewart Furini took to the main stage. Stewart is known for his imaginative use of colour and innovative techniques and he was able to show several of these during his demonstration. He put the lathe (kindly supplied by Axminster Tool Centre) through its paces as he textured and air brushed and sometimes just splattered colour onto the surface of the wood. When he wasn't explaining what he was doing he kept the audience entertained with stories of his 'other life' as a secondary school English teacher.

All of the action was captured by HD cameras and relayed to large TV screens at the front of the audience to make sure that everything could be seen. Many visitors commented that this was a new high in audio/visual at a woodturning event; the console used by the AV crew wouldn't have looked out of place at Glastonbury!

Woodturning Weekender



After a lunch break, during which time the Clinics were open again, it was time for Phil Irons to demonstrate. After raising the lathe a

few inches to accommodate him he set to work hollowing and colouring several different vessels. The speed and effortless quality of his work was a joy to behold and Phil was happy to share his skills and knowledge. At the end of his demo there was a 30 minute Q&A session, a feature of all of the demonstrations.

To bring Saturday to a close Chestnut Products held a barbecue on the site, with entertainment provided by a string quartet playing contemporary music (the theme from Hawaii 5-0 had to be heard to be believed). Also in attendance Russ Appleby wowed everyone with his upclose magic and then musical comedy act John and Ash brought proceedings to a close - although the party continued in the bar with Andrew Hall and the Woodentopz providing some impromptu entertainment.

There weren't too many sore heads on Sunday when Gary Lowe gave a wonderful demonstration of turning and colouring in the morning. In an unavoidable change to the programme the last demonstrator was Pat Carroll who kept the audience on the edge of their seats with his display of turning and texturing.

The event was hailed by all who attended as a great success and following many requests Chestnut Products will be holding another Weekender in August 2020 in Kent. More details will follow!

A full picture gallery can be found at www.woodturningweekender.co.uk where you can also sign up for bulletins and get further information about next year's event.



Sunday, 27th October 2019

10:00 to 16:00

at Cranford Village Hall

Grafton Road, Cranford, Nr. Kettering,
Northamptonshire, NN14 4JE



LES THORNE DEMONSTRATION DAY

Tickets – strictly limited in number due to the size of the venue – **£20.00**

(for guests – special rates for Club members)

which INCLUDES a buffet lunch, as well as tea/coffee and biscuits/cakes during breaks!

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Corporate Member Information

AXMINSTER

We do have the following demos coming up in our stores which might be of interest to your members...

Chris Fisher (the Blind Woodturner) demos

14 Sept - Sittingbourne

28 Sept - Cardiff

12 Oct - Nuneaton

TOOLPOST

Launch of the new website recently after 22 years – www.toolpost.co.uk.

The second is the bi-annual Open House Nov 2nd & 3rd.

DISCOUNTS

TOOLPOST

We're not currently offering AWGB discounts (or any discounts really) as prices have been fixed since 2014. That being said, we are looking at ways to allow AWGB members to receive a discount in-store, but this is yet to be confirmed.

SIMON HOPE

I am happy to offer 5% off AWGB members for any HOPE woodturning tools.

Sorry but not lathes.

Ise and Nene Valley Turners – Audio-video system

Mark Hogan, Club Treasurer

When a group of us got together – amazingly, only four years ago now! – to see if there would be sufficient interest in a new club for woodturners in the Kettering, Northamptonshire, area, one of our early wishes was to have an up-to-date audio-visual system to ensure that members could get the most from our demonstrators. After having received what I considered were ridiculously costly quotes for what was essentially out of date equipment, I was left to research the market by myself. (More than one commercial firm simply failed to turn up after having arranged to visit.)

I will attempt to list the thought processes which led to our eventual solution, in the hope that it will assist some of you reading this.

Whilst most clubs use some form of video camera or camcorder, which are available comparatively cheaply, they pretty much all switch themselves into standby mode after a few minutes. If on 'record' this doesn't apply, but typically the demonstrators don't like it (being recorded, that is). Also - camera switches off when it gets to the end of the film / disc or whatever it is recording on. The solution was to use high definition cctv cameras, exactly as if setting up a security camera system at a home or business. For ease of set up (so that anyone could just plug it all in and get it going) I opted for a 'POE' or 'power over ethernet' system rather than Wi-Fi - whilst lack of cable was attractive, the problems of getting the various items to 'talk to' each other and a Wi-Fi router added another layer of complexity.

I managed to locate a suitable 'kit' of 4 HD (1080p) cameras together with a Network Video Controller at a very reasonable price, with the added advantage that the NVC had a HDMI output. This meant that all of the cameras plugged into the NVC, and the latter plugged directly into a projector. A computer mouse enabled selection of any of the cameras AND by means of 'clicking and dragging', an

outlined area automatically zoomed to fill the screen; incidentally, the zoomed image is STILL of higher quality than the old, standard definition, cameras unless the zoom is taken to an extreme. This means that any area in view of one of the cameras can be selected without having to operate a pan/tilt/zoom on the camera itself!

The cameras are metal bodied, and suitable for outdoor use – hence intermittent use by woodturners doesn't seem to bother them. The camera mounts can be screwed to any suitable item then attached to a tripod, overhead pole, and so on, and although we bought a 'disco lighting' type rig, this is actually over-built for our requirements (as heavy spotlights etc could be mounted) and a much more lightweight rig would suffice – even something like a broomstick, to be honest!

We did opt for a (more expensive) short-throw projector, as this enabled us to have an effective 2-metre diagonal screen size with the projector less than a metre away from the screen. Accordingly, all of the cables for this, the cameras, lights, NVC etc. could all be kept at the front and minimising potential trip hazards.

The screen was another area where potential rip-offs were avoided with a little judicious searching – we were advised that we absolutely had to have a £700 screen or else the short-throw projector image would be badly distorted. It is true that the screen does need to be flat (the ordinary 'roll-up' screens will not suffice) but I located a fold-up screen which has proved satisfactory for (at the time) a tenth of that price.

Links

Camera system – note that you can add a hard disk if required, but system should work without as a monitoring system (this is the nearest equivalent, the exact one I bought is no longer on sale. Worth noting that the individual cameras are on sale for £62 each, and by themselves look good value until you see this package!):

Camera:



www.amazon.co.uk/SANNCE-Camera-Outdoor-Weatherproof-Ethernet/dp/B00KIBIM4C/ref=sr_1_3?ie=UTF8&qid=1531846837&sr=8-3&keywords=sannce+poe+cctv+camera+systems

Screen:



www.amazon.co.uk/gp/product/B01AK5DSN0/ref=oh_aui_search_detailpage?ie=UTF8&psc=1

Projector:



www.amazon.co.uk/gp/product/B01D4EE9B4/ref=oh_aui_detailpage_o02_s00?ie=UTF8&psc=1

Sound

The system below is no longer sold by Amazon, so a suitable link to show the kind of thing is listed

www.thompsonsltd.co.uk/technology-pa-dj-pa-loud-speakers/pwma170-pyle-pwma170-dual-microphone-400w-wireless-pa-system-busking-battery-powered.html



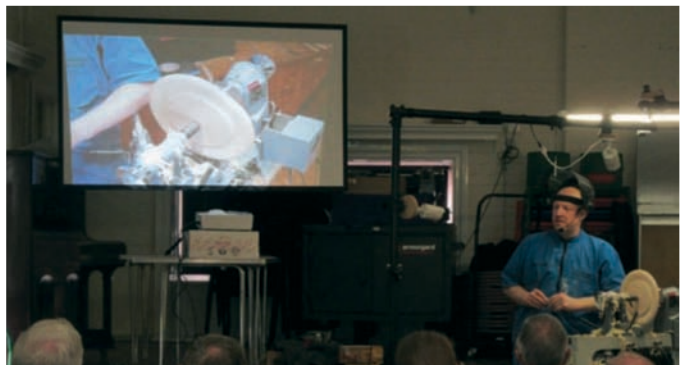
(This works ok, but a good upgrade would be a better quality microphone!)

Lighting – we have found that the normal room lighting is generally good enough for the CCTV cameras. I did buy some cheap Ikea 'angle poise' type lamps installed with 10w LED bulbs, but while good as work lights they tend to wash out the video. A better solution was the 5ft / 1.5 metre LED tube type light which, suspended over the lathe, provides a more even light that the cameras seem to prefer.

www.screwfix.com/p/lap-twin-led-batten-60w-5600lm-5ft/7223v

(although you will need to wire it to a flexible cable and plug yourself. Ideally, a small baffle to prevent light spill to your audience will also help.)

Pictures showing examples of the setup at both our old and new venues.



You Can Be The Judge - Critiques-Towards Perfection

Gordon Cookson

I ran a session with Cheam Woodturners Association in May 2019, which attempted to broach the contentious subject of woodturning critique in an interactive way. I brought in a wide variety of turned items from my own collection by well-known turners and others including myself, and a few decorated and ornamental turned items and guided the members through some of the many viewpoints and ways to critique the items.

Members were divided into small groups so they could meet members they didn't know, which seemed to work well. Each group was provided with a piece of turning and asked to discuss the good points and those that might be 'improved' and then present their findings to everyone. It was interesting to listen to everyone's varied opinions on each item.

I shared some experiences where items thought to be inferior by fellow woodturners often sold better than others. Sometimes woodturners can be too critical of their work and forget that the beauty is in the eye of the beholder. There was great interaction and involvement from the members at all levels.

Members were also invited to present their own turned items for critique, which was well received and quite constructive. There were so many aspects and ways to look at the examples that could have quite easily have carried on right through the night discussing it.

So could this idea be used for other woodturning clubs? Whose pieces do we examine? It would probably be best to use a variety of pieces ranging from old to modern with some pieces perhaps in a shape or style that are not to today's taste, some decorated all over, some with varying degrees of skill and finishing. This should ensure a lively discussion and depending on skill levels in the club, and if partners are invited, the points will be related mainly to comments on the turning aspects or more on a matter of taste from the visitors.

Here is my list on the subject of critique that I believe shows that most of the considerations apply to all types of turning including ornamental turned pieces. It has drawn on the ideas / thoughts / comments from various sources including the Critiques at the 2015 and 2018 AWGB Seminars, Jim Christiansen and David Buskell from their article in Woodturning Magazine 297 October 2016, Cheam Woodturners Association members, Society of Ornamental Turners members John Edwards and Ian Lane and others.

I do appreciate that more experienced turners will consider many of the questions on a kind of auto pilot but hopefully it will act as a reminder to everyone.

CRITIQUE

- I believe they work better when you have examined the piece rather than a quick glance, and, if possible, discussed it with the turner and found out whether they want a general critique or help with particular aspects.



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- Express your likes first and then make your 2 or 3 positive constructive comments in a friendly way and do remember how you would like to hear comments on your own work.
- Remember that many things are a matter of taste.
- Recognise your own preferences, experience and disclose as appropriate.
- Say what the problem is and how it might be helped. (e.g. There is a small flat there rather than the shape is not very good).

BACKGROUND TO MAKING

- How experienced is the turner?
- What were you trying to achieve? How successful is the piece?
- How were you influenced by another turner or other source?
- What is any story behind the piece or incorporated successfully in it? (e.g. collaboration between turners or other craftspeople, competition interest, material source)
- Why you chose the wood/material, style, decoration and colour?
- How does the piece reflect who you are?
- What did you learn from making it and do differently in future?
- How proud are you of the piece?
- How much did you enjoy making it?
- What difference would there be if it was for someone you really loved?

SHAPE AND MATERIALS

- Is your eye immediately attracted to the piece and do you go back to it?
- Does the rim frame the piece and draw you into looking more? Is a rim needed, how wide, thick or what shape should it be?
- Does any stand, foot or finial add or detract? Is it of the same standard or style as the turning?
- Is there crisp definition and appropriate amount of details?
- Is the inside and outside shape pleasing throughout? Consider using the Golden Ratio?
- Has the type of wood/material and the piece's orientation in the tree/grain direction been used to its best advantage? (e.g. growth rings concentric or interesting figure in the middle of a decorative piece)
- How innovative is the piece?
- How imaginative is the use of available equipment?
- How difficult was the piece to make?
- Do any additional materials/mechanisms help or hinder?

DECORATION AND FINISH

- How good is the finish off the tool or cutter?
- Are there any sanding marks or rough end grain?
- How difficult is the decoration and did the maker succeed? Any mistakes?

- Does the piece show any banned dangerous practices? (e.g. fractal burning)
- Does the decoration suit the piece? Is there enough or too much? Is it consistent around the piece? Should it continue underneath?
- Is finish appropriate for the use it will be put and buyers' tastes? (e.g. Food safe - no nut oils, child safe, liquid impervious, regular handling, where it will be kept).
- Is depth of finish consistent throughout?
- Has finish dried or cured properly before being wrapped for travel? (e.g. oil finishes can come to the surface if wrapped too soon in plastic/bubble wrap).
- Is matt black or other colour appropriate for the inside of highly decorated pieces?
- Should wood be visible somewhere on decorated pieces to show that it is not some other material?
- Beware of marks left from previous displays (e.g. museum gel to stop piece moving).
- Has glue discoloured the material used?
- Is it signed appropriately?

USE AND DISPLAY

- How appropriate for the purpose it will be put - Use, Display or both?
- Is the wood appropriate for the purpose it will be put? (e.g. not yew, laburnum or ivy for food or children).
- Are box lids fitting appropriately for the use it will be put?
- Does the weight feel right?
- Are pairs/sets the same?
- How appropriate are chucking or decoration marks on the base? (e.g. ease of re-polishing damaged bowls).
- What height will it be displayed, how might it be changed to look good at any height, option to hang on a wall? (e.g. dovetail included in foot/back design).
- Would a group of similar items be more effective than one on its own?

SELLING

- Can it be legally sold? (e.g. allowed by Cites or electrical regulations, non- inflammable candle/T light holders)
- Is Advice Notice needed and clearly understandable? (e.g. cleaning, revival of finish, restrictions - not in dishwasher, bright sunlight, near heat source, damp conditions, woods that change colour quickly with time, any after sales service).
- Does selling description include relevant information? (e.g. type & source of wood & other materials, finish, intended use, influences).
- How appropriate for selling place?
- How appropriate is the selling price?

COMPETITION ENTRIES

- Does the piece comply with the rules?
- Is it in the correct section or appropriate experience division?
- How well does the piece reflect the theme?
- How well does the piece reflect any emphasis of the competition? (e.g. turning type, innovation, emotion, colouring).
- Is any required or given description clearly understandable?
- Consider all the above critique questions.
- What are the likely preferences of who is judging? (e.g. professional turners, club members, gallery owners, public).
- Judging or critique in bigger settings is ideally done by people who have:
 - (1) Experience of doing a lot of turning that has won prizes and/or sold well.
 - (2) Knowledge of materials and understand how they can/should be used and the difficulty of making the piece.
 - (3) An artistic eye for form, beauty, proportion, colour, finish, utility, etc.
 - (4) Considered whether, or not, the winning piece would look good in their own home.

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Membership Secretary**

(details on page 3)

Make all payments to AWGB

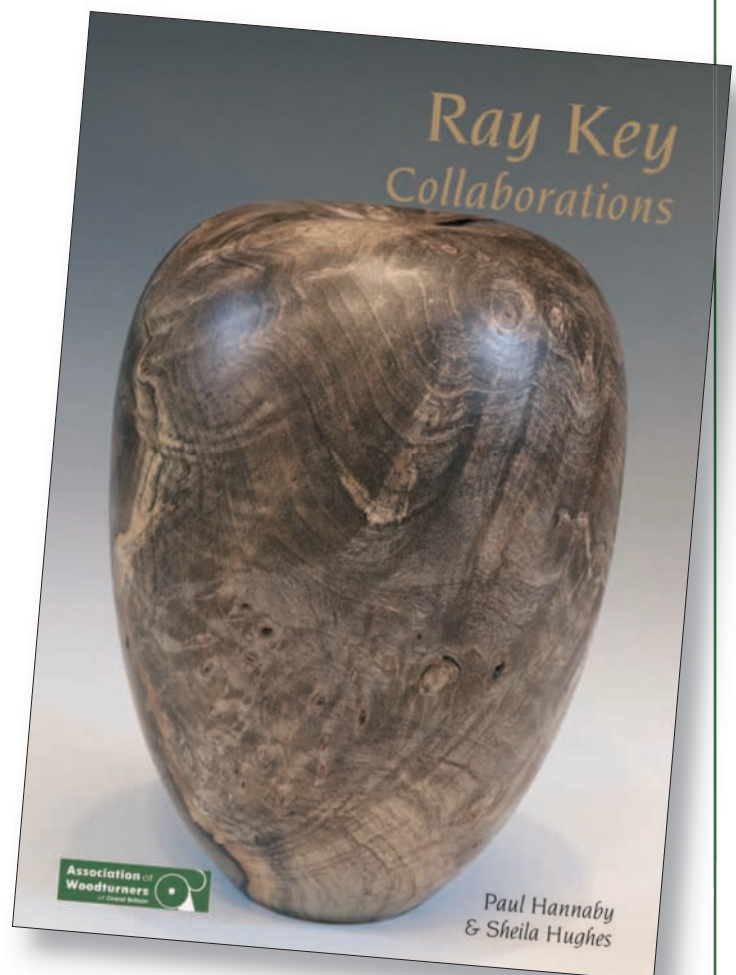
**Association of
Woodturners**
of Great Britain



**The AWGB have produced
a commemorative
handback book of all the
finished pieces in Ray Key
Collaborations which can
be purchased online at
www.awgbseminar.co.uk**

Background info and photos of the
Ray Key Collaborations are on the
AWGB website

www.awgb.co.uk/ray-key-collaboration





2 Day Hands-on Master Class Weekend At the Max Carey Woodturning Trust

***A Creative Experience in
Turned – Textured - Coloured Platters***

Mick Hanbury & Tracy Owen

When: Saturday 11th and Sunday 12th April 2020

**Where: Max Carey Woodturning Trust,
The Mill, Portishead, Nr. Bristol**

The goal of this course is for members to take their woodturning imaginations to a new level whilst enhancing their skills of turning, texturing and coloring.

This master class will explore techniques for creating textural elements and colour on a turned platter. Members will turn platters with a focus on designs that highlight these elements. Participants will gain an understanding of the processes required to be creative in the use of colouring techniques to show the effects created with layering textures and painted elements.

Previous experience of turning platters is required.

There is an opportunity for all to enjoy a relaxed evening meal with the Tutors and there is a 'Travelodge' close by for members who wish to stay overnight.

The AWGB is part funding this master class so it will only cost you £75.

**Application forms are available from
<https://www.awgb.co.uk/masterclasses/>**



Introduction

The Certificate in Woodturning is designed to provide a training programme that covers all the basic skills to be competent at woodturning.

The Certificate is aimed at candidates with some woodturning experience, and the more experienced with no formal training of woodturning. Therefore the Certificate is primarily a training programme of the basic skills with assessment criteria.

The Qualification comprises:

- Training units
- Multiple choice question unit end tests
- Practical assessment

Training Units

Unit C 101	Workshop Safe Working Practices
Unit C 102	Tools and Equipment - Maintenance
Unit C 103	Wood Technology
Unit C 104	Spindle Work
Unit C 105	Faceplate Work
Unit C 106	Finishing

The **'Training and Assessment Logbook'** is issued to the candidate on commencement of the award to record the training and assessment. When complete the training and assessment is verified by the AWGB.

On successful completion the Association of Woodturners of Great Britain and the Worshipful Company of Woodturners will award the **'Certificate in Woodturning'**

Sponsored Certificate in Woodturning Courses...
Open to AWGB members only.

Certificate in Woodturning

Certificate in Woodturning

Training and Assessment Logbook



The Worshipful Company of Turners

Candidate Name.....

AWGB Registration

01/14



Venue	5 Well Bank, Billy Row, Crook, COUNTY DURHAM , DL15 9SP			
Tutor	Andrew Hall			
Dates	February 20th – 21st – 22nd – 23rd 2020		March 13th – 14th - 15th 2020	
Venue	The Max Carey Woodturning Trust, The Mill, Portishead, Portishead , Bristol BS20 6AA			
Tutor	Jay Heryet			
Dates	March 7th - 8th 2020	March 28th - 29th 2020	April 25th - 26th 2020	May 16th - 17th 2020

Candidates would need to have some woodturning experience before commencing the sponsored course.

The course is part-funded and sponsored by the AWGB and the Worshipful Company of Turners. We expect four to six candidates to attend the sponsored course each paying £250.

For further information and application forms...

Contact **Alan Buckle** Tel **07866 682247**
e-mail **workshops@awgb.co.uk**

"Our Day Out"

Graham Legg

Some months ago our Club Secretary received an email, enquiring if it would be at all possible for the DDWC (Derbyshire Dales Woodcraft Club) to provide some tuition and demonstrations of any traditional woodcraft activities. Brian Walker and Graham Legg followed this message up with a visit to the Wirksworth Heritage Centre, where they met Heather Green, to plan a day of woodturning activities. Heather agreed with us that a donation would be made to our Club charity focus for 2019, namely Derby Hospital Prostate Cancer Support Group. The cost of materials to be used would also be covered.

The Centre is an ideal location, both historically and physically. The building looks fabulous, and simply oozes history. There is a great coffee shop with an excellent array of food and lovely staff, and the proposed working space was an air conditioned mezzanine floor with really good natural lighting and plenty of power points.

Our planning meeting culminated in a decision to teach pen making. This was because everyone would be able to take home an item that they had personally made, and the preparation required was reasonably minimal.

There was a critical 'phone call to postpone or to go ahead with the day, since only six people had signed up for the activity. Having decided that the event would take place, Saturday 27th July soon arrived. There was an early start for David Reynolds and Graham Legg, who met Derek Puplett outside The Centre with some DDWC equipment. Set up was complete within an hour, so it would have been rude not to have had a second breakfast!

Six very enthusiastic "Novices" turned up on time for a 10.00am start. The level of lathe experience ranged from no experience at all, to very little experience, so any habits taught or acquired are entirely the fault of David Reynolds (and possibly Graham Legg?!).



From left to right: Ian, Vikki, David Reynolds (Tutor), George, Anna, Ruth, Dianne



We carried out an important H&S over view for everyone, including eye protection, no loose clothing, and the basics of how a mini-lathe works. Since we only had six participants, we decided to demonstrate (via David) how a 7mm slim line pen is made. The look on the faces of some folks was a real picture! At all times the A,B,C of woodturning was applied, namely **Anchor** the tool to the tool rest, **Bevel** contact on the wood, **Cut** by raising the handle of the tool.

One by one our participants came up to the lathe to have a go. We forget sometimes just what an important moment it is when you first hold a very sharp tool and apply it to a fast turning piece of wood. Feelings ranged from fear, to anticipation, to sheer delight and joy at creating a personal piece of work. *(I remember very well my first ever woodturning experience with Dick Potter at DDWC in January 2016!).*

In order to speed the process up a little, we decided to push the pen parts together with each student, using David's home-made jig, whilst another student began turning their pen blank, always under direct supervision. *(Note: all pen blanks had been pre-prepared to length, drilled and glued up, ready for the day).*

The Centre Manager (Roger Shelley) appeared on several occasions, but was unfortunately too busy to have a go himself! He did capture some nice 'photo's of the day instead!

Feedback is always important if we are to improve, so I am waiting to have a conversation with Roger Shelley, to discuss what our students had to say on their feed back forms. Hopefully there are some positive comments!

Even better if..... My personal view is that we should have used two lathes. This would have helped to prevent waiting time for our course participants.

For the future It is quite possible that the DDWC woodturning group may well be invited to return, to deliver another project, perhaps bowl making, but this is yet to be discussed. The Heritage Centre remain very keen to provide any number of locally- based traditional activities. Our Club is very well placed to support such a programme with our wide and varied skill-set. Should you be interested in the possibility of working with The Wirksworth Heritage Centre, in the first instance, please contact Roger Shelley or Heather Green at The Centre. (Tel: 01629 707000) Email: Info@wirksworthheritagecentre.org



Borders Woodturners Open Day

On the weekend of the 26th and 27th October 2019, Border Woodturners' will be hosting their 25th Anniversary.

This will be followed on the Sunday with our traditional Open Day from 11.00 till 3.30 pm.

This will include the Annual Inter-Club Competition with entries for 8 Clubs from the surrounding areas of the North of England and Southern Scotland, will be judged in the morning and entries will be on display throughout the day.

Martin and Pat Pigden will be there with a large and varied selection of timber for sale.

Chris and Dave Biven of Biven Machinery Sales will be displaying a wide range of wood turning and general wood working tools, machinery and accessories.

There will also be the usual raffle and tombola with a large selection of prizes. This is an excellent day to view woodturning and to meet fellow

enthusiasts and friends. The popularity of this event has continued to increase over the years.

The Anniversary will be held at the **Brampton Community Centre, Union Lane, Brampton, Cumbria, CA8 1BX**

For further information please complete the contact page on the Club's website

www.borderwoodturners.org.uk



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