



Woodturners

Revolutions

Issue No 34

September 1995

Newsletter of The Association of Woodturners of Great Britain



The Scream

Made by Patrick Blake



The Chairmans Page

My notes this time give a brief overview of a great deal of activity by the AWGB Committee and that of many of our members have been involved in since the last issue of 'Revolutions' in June.

I will start with what I consider to be very good news, it was agreed at our May meeting that we should invite Bert Marsh, Tony Waddilove, and Don White to become Advisors to the AWGB. This was not reported in the last issue of 'Revolutions' as we didn't want to pre-empt their replies. I am delighted to now tell you all three have accepted our invitation, some of the reasons for why the AWGB values these three people so highly is set out in my letter of invitation, printed on page 21 of this Newsletter.

On June 29th I went along to Apothecaries' Hall in London to Judge the entries in the Plain Turning Competition by our members, I was also requested to judge, with Officers from the Worshipful Company, the Open Competition for Gavel and Block, and the Craft Supplies award. It was a full and interesting day, it was such a pity that there were so few entries from our members, having said that all the competitions were short on entries apart from the Gavel & Block one. If it had not been for the fact that a display of work was mounted by some of the notable members from the Worshipful Company, plus some wonderful works from their permanent collection, exhibits would have been a little thin on the ground. A fuller report on this event by Eric Ditchfield and myself appears elsewhere in this issue of 'Revolutions'.

I my last communique I made

mention that I was going to let our Vice Chairman Chris Lindup chair our Committee meeting of July 9th. Chris is relatively new to the committee and comes with many fresh ideas and tremendous enthusiasm and is very, very able (as those who saw him on the Harvey Jones TV programme will know, he is a Head Master who has managed to turn round a problem school with his commitment and ideas in a very short time, he say's when he had a proper job he taught wood and metal work). As the meeting was, in the main, to focus on new initiatives, Chris seemed to me the ideal person to Chair the meeting and so it proved, a normal AWGB business meeting followed. What happened, well it was the sort of brain storming session that big business engages in these day's (so I am told, its a different world for a simple woodturner like me) Chris say's, what we did that day industry would pay a small fortune for. We were split into small groups and each group came up with a series of ideas starting with drawings, no words, then it was time to say what the drawings meant, break them in to categories and so on and so on, all were ideas that the AWGB might initiate or involve themselves in. The list that follows gives you some idea of what came forward, under each heading there were a great number ideas. The list here is in random order Seminars, Exhibitions, Teaching & Education, Competitions, Communication & Promotion, Philosophy, Membership, Marketing, Leaflets, Posters, Slogan, Adverts, a number of these issues are always ongoing and being worked on. Under these few heading there were over seventy (70) separate ideas listed to explore, you can see from this that you have a committee dedicated to

the development of the AWGB. It was identified from the list above that A Major Touring Exhibition and Promoting The AWGB, would have highest priority. At our next meeting (Oct 1st) we shall start and put some meat on the bones for those issues for immediate implementation and prioritise the rest. With regards to the Touring exhibition we shall be looking to involve our Branches round the country. We hope they will be able find suitable venues in their area to host this exhibition, and maybe mount a display of their own members work, {I am sure most groups will have some of their members work selected for the Touring Exhibition} We also hope to see a number of AWGB backed regional mini seminars arranged to coincide with the Exhibition in the area. What all this means is there is a hell of a lot of planning to be undertaken, but we are focused and we will make it happen.

On August 11th 12th 13th the AWGB staged the largest International Woodturning Seminar ever held in this country at The University of Warwick. Judging from the letters I have received it was also considered the best by the delegates, I know it is not for me to say as the Seminar Chairman but it was my feeling also. There are reports elsewhere on this event in the Newsletter, but I should like say this, the support we had from the University was unfailing, the seven students designated to help us at this Seminar were marvellous and should have restored all our faiths in the young of this country. To the presenters for their sharing, and their wonderful donations to the Auction, (this raised £1267). To the traders for complimenting and being part of the event, their generous donations to the Raffle (this raised £1000). The committee who worked unselfishly to make things run smoothly, but most of all, to all of you who came, thank you. I never like singling any one person for special praise, but Len Grantham needs to be, he was our Administrator, Treasurer, Auctioneer, Raffle coordinator, and Colour

Continued on Page 4

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To be elected at next Branch Delegate Meeting

DATA PROTECTION ACT

If you object to your name, address and
telephone number being held on a
computer belonging to the AWGB, then
please write to the Membership Secretary.
(Address Above)

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Articles, letters, tips etc featured in this Newsletter do not
necessarily carry the endorsement of the Association of
Woodturners of Great Britain.

It is a policy of the AWGB that reviews on tools, books or
products are not reported on in the Newsletter

The following woodturning videos are available for hire to members.

Turning Wood	Richard Raffan
Turning Projects	Richard Raffan
Bowl Turning	Del Stubbs
Hollow Turning	John Jordan
Bowl Turning	John Jordan
Cutting & Sharpening	Chris Stott
Turning Bowls	Chris Stott
Turning Boxes	Chris Stott
The Basic Box	Ray Key
The Capsule Box	Ray Key
The Finial Box	Ray Key

Slide Packs of the 1989, 1991, 1993 Loughborough International
Seminars. - Slide Pack of the Hay-on-Wye exhibition

To hire any one video or one slide pack, Please send 2 cheques one
for £5 for one week's hire and one for £30 as a deposit which will be
returned on the safe return of the video or slide pack.

Please make both cheques payable to AWGB.

Application for hire should be made to: Ken Allen (Address Opposite)

AWGB LAPEL BADGES

(Brass & Enamel)

Send Cheque etc, to:

Frank Clarke (Address Opposite)

COST £2.50 inclusive of post and packing

MAKE ALL PAYMENTS TO AWGB

**Copy deadline for the next
edition of Revolutions
21st October 1995**

Editorial

As you can see from this edition further changes have been made in the style of *Revolutions*. Some of these changes have been brought about by the committee deciding to include in every edition a standard page that gives information about the Association (page 3) and to include in every issue the list of affiliated Branches (page 16). This initiative is to enable members to always have 'at hand' the latest up to date information. It is particularly useful for new members. These changes are another example of the AWGB's commitment to improve its communications. I hope you approve of the changes.

As you know I am always looking for articles for the newsletter and these have not been forthcoming in recent months. I have always said that although I am willing to put in the hours to produce the newsletter and give guidance on its content I have not got the time to go out and chase stories. It was decided that an appeal would be made at the International Seminar for volunteers to take on the role of news reporters, members who were willing to go out and get the stories. Unfortunately this was overlooked at the Seminar. So on behalf of the AWGB I am making the appeal through this editorial. You do not have to use your real name if you prefer not to, you can use a penname as has 'Tiro' in this edition of *Revolutions*. If you are interested in helping please contact me and I will give you an idea of what is needed. For instance I would like to have a page on Tips for the Woodturner, A diary page of woodturning events, more on timber and timber conversion, photographs of members work and 'How I Made it', techniques that you have developed that may help other woodturners, etc.

Several members asked at the Seminar where they could obtain a compressor similar to the one I loaned to John Jordan. The one I have was made by Jun Air. They have been taken over by Peak Scientific (UK) Turner Road, Abbotsinch Trading Estate, Paisley PA3 4EN. Scotland. Be warned! the 15 litre size similar to mine will cost in the region of £500-£600. I understand from Axminster Power Tools that they can supply these type of compressors but, they are about to market a cheaper, quiet compressor for the hobbyist. Whilst talking with Axminster I asked if they knew where I could obtain one of the Ryobi powercarvers (this is the tool that Michael Hosaluk was using to carve bowls with at the Seminar). They told me that due to EEC regulations Ryobi could not market these tools in this country. If anyone knows differently please let me know.

Mike Dennis

Slogan required

As you will have already read the AWGB is to make a concerted effort to improve its membership by actively increasing its publicity. To give the publicity a bit of punch it was decided that we ought to have a slogan. The sort of thing that is used in publicity campaigns today.

- ☞ Canon - If anyone can Canon can.
- ☞ Ashley Iles - Woodcarving and turning tools made in the old tradition
- ☞ Craft Supplies - The Home of Woodturning

If any member has any ideas on a suitable slogan for the AWGB please send it to the Editor of *Revolutions* Mike Dennis.

The Committee will then decide on the most appropriate slogan.

The Chairmans Page (continued)

presenter, he worked for weeks in his administrative capacity on this one, Len we couldn't have done it without you THANK YOU. That said, it was a team effort, to those who have doubts about the value of the AWGB and its contribution to the woodturning movement I would ask you to think again.

The next public outings of the AWGB will be at the Woodworker and Practical Woodworking Shows, where many of our members will be stewarding and will be pleased to talk with you.

On a sad note our past Chairman Tony Waddilove has been ill for much of this year, only in the past few weeks have we been made aware of how ill he has been, we had expected him to be part of the Seminar team. He had a operation on Monday August 7th, I can report I have spoken to him three times since and he says he feels better than he has for more than 6 months. A get well card has been sent to him signed by most who attended the Seminar, also a programme signed by the Presenters. It had been our intention to present a small gift to Tony on the Saturday night of the Seminar, we went through the procedure despite his absence. I made a few well chosen comments leading up to what would have been the presentation of a Birds Eye Maple platter made by yours truly and wonderfully pyrography engraved by Christine Witham. The inscription read 'Presented to Tony Waddilove in recognition of his past and ongoing contribution to the AWGB' he phoned me on August 23rd to say how delighted he was, but couldn't find the words to express his true feelings.

I am sure I speak for you all when I say 'Get well soon Tony'

Ray Key



The International Seminar A Huge Success

by Peter Einig

Our editor is always pushing the Committee for copy and he asked me to write a bit about the International Seminar, you know the one that has taken up pages of *Revolutions* for months. I suppose he did not expect to get any reports from delegates until after the deadline for the August issue. So here are my thoughts about the International Seminar 1995.

Would it be a success? Was the location and facilities suitable? Did we have the right blend of demonstrators? Why do we go through the same routine every two years. I am sure that the Seminar Sub Committee asked themselves these and many other questions over the last few months.

Warwick'95 was my first Seminar and I thoroughly enjoyed it. But that is not to say I saw a lot of turning. Those of you who did attend must have got fed up of me trying to get that last pound out of your pocket for the raffle. And for those who did manage to keep hold of those coins and fivers as long as possible it paid off (the number of people who won a prize with a high numbered ticket was unbelievable). Trust me for buying my favourite number thirteen, note I did not say lucky.

After checking out the programme I promised myself that I would see Johannes Reiber and John Jordan, and what a good choice that turned out to be. I had pencilled in some others but never quite made it.

The whole thing got off to an impressive start with a slide show of turned work by North American turners and narrated by John Jordan (I wish the slides were for sale). Impressive, outrageous, clever, stimulating.... well I could go on. For me it was an excellent overview of North American turning and although I have not reached that stage yet it was certainly very interesting to see and hear the description of the work. We see work of this type in 'Woodturning' regularly but to see fifty slides one after the other was good. I assumed everyone else enjoyed as there was not a sound from the auditorium.

The demonstrators from then on showed us exactly what it was all about - from miniatures to lace bobbins, from little bowls to large bowls, from boxes to water flasks. Even the kids got a rattle and several spinning tops and for the ladies a couple of jewellery stands.

We saw the same cuts and finishes we all use in our own workshop but executed by people who have spent many hours honing their techniques and knowledge of wood to a fine art.



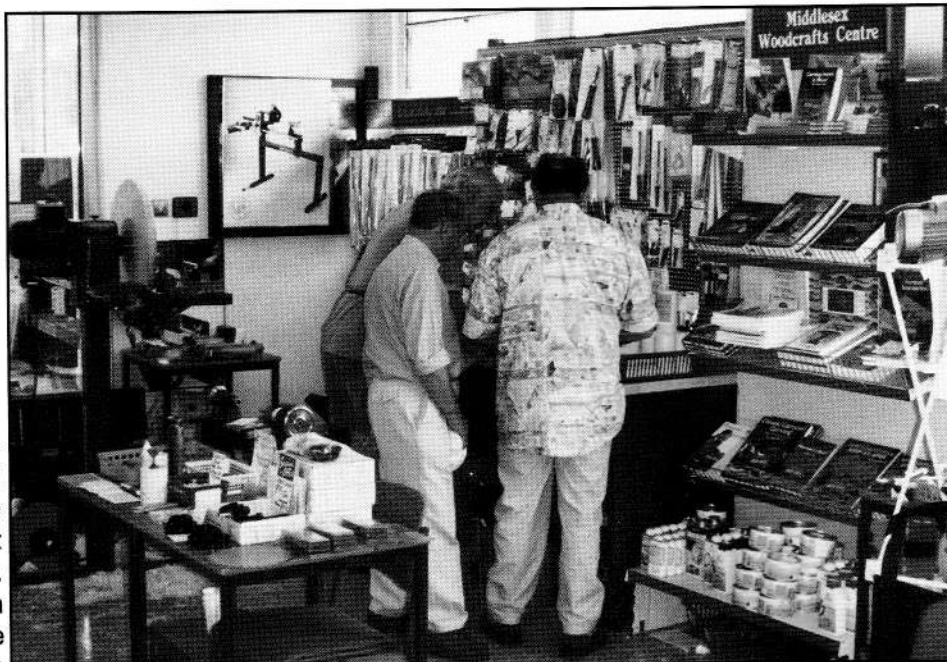
The Gallery which had 300+ pieces of work from delegates and presenters

It is impossible to describe in words the manner in which the demonstrators executed the cuts and the fine detail or the way they explained what they were doing. But what I can say is that they were easy to understand and with the same basic appreciation of turning as me.

The most interesting feature for me was the different types of tools they used.

with uninhibited, even wild, shaping techniques. I think that few of us would go on to emulate it directly, but there was very good reason why such work was represented; for a seminar to be effective, it must stretch the perceptions and stimulate the ideas of those taking part.

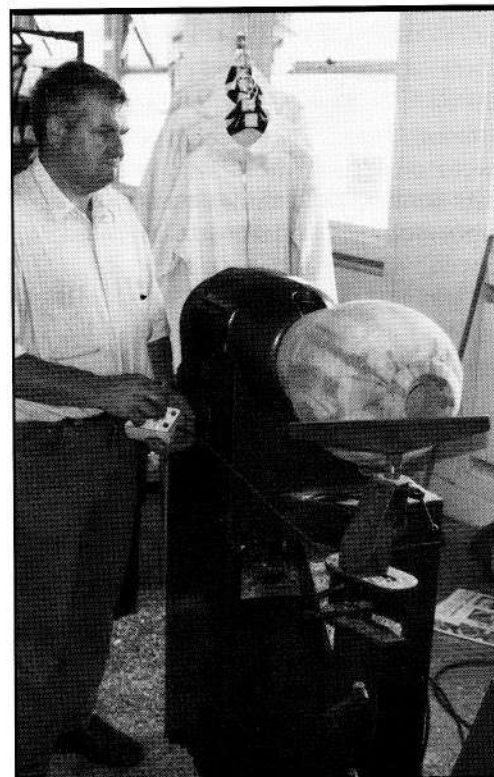
The following morning Johannes Rieber demonstrated with the fervour for which he is well known. Again it started with some quite elementary tool control techniques, and he ended with the first stage of turning a ball about three and a half inches diameter. It was astonishing to watch him taking the curve down to the spigot with just three strokes of the gouge on each side. Later in the day he turned a pilgrim bottle, like a soldier's water bottle. The first process was hollowing it flat on a face plate, having first turned a spigot on the back face, he then set it edge on between centres to shape the outside before holding it by one spigot to turn the neck and opening. Lastly, he chuck mounted the open face to remove the spigot from the back. To complete the bottle he had to make a disk to fill the open side of the bottle, fitting it tightly into the groove that he had prepared earlier. In use, the wine or water keeps the disk a tight fit. It was a remarkable piece of work, and he told us that it is a centuries old design. Of all the items that I watched being made, this shape had most impact on me.



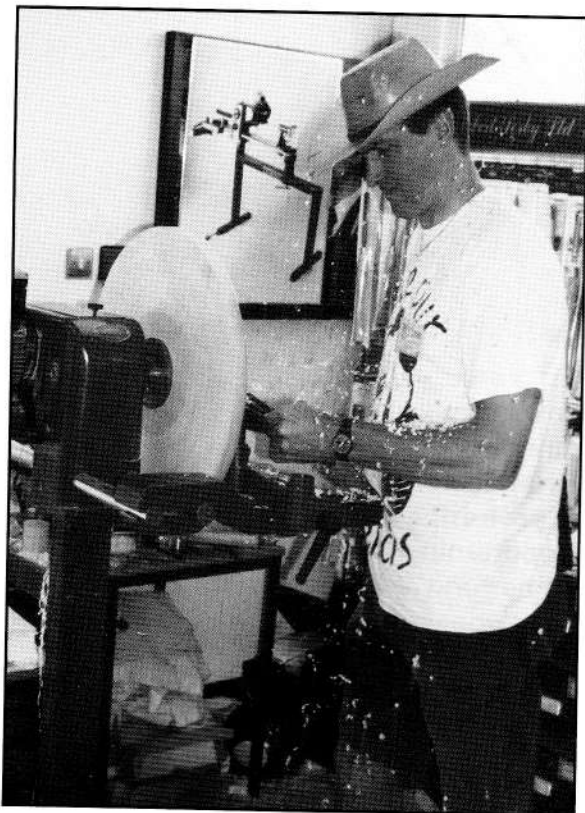
Delegates investigating the products on one of the Trade Stands

I understand that those sessions at previous seminars which have been peripheral to turning have been poorly attended because of the attraction of the turning demonstrations. The management had therefore decided to make the second session on the Saturday a "no turning" session, offering options on colouring, marketing, chain sawing, photography or working tool steels. I went to Chris Lindup's session on Hardening and Tempering Steel with a feeling of "Well, if I must...", but how wrong I was! Chris is a teacher who once again showed how effective a carefully planned session can be, and in a packed eighty minutes he took us through the types of steel and what to look for in materials for reworking, demonstrated how to soften, harden and temper carbon steel, advised us how to create a small forge at minimum cost, and ran through the safety implications. He generated a great deal of interest, and I for one will be trying out some of the ideas he discussed.

Bill Jones was too good to miss and I attended a couple of his sessions, the first making a box with threaded lid, the second making a four piece Staunton chess king. His turning is different and he is quite open about this, describing his tools and techniques as he goes along. The arm rest and his amazingly casual use of the thread chasers are only two of the many differences that make one think, and Bill's endearing personality comes through clearly. He showed how he had been making beads for over fifty years with a point tool, and said "I didn't realise until recently that you couldn't do it." After the first session he was asked how long his "very dry" piece of box wood had been down. He paused for effect, looking into the distance, and said "Well, I've had it in my workshop for about forty years." He had heard Richard Raffan explain that a slight blemish would make a fifty dollar box into a fifteen dollar box, and he joked "You won't find the insides of my boxes as good as Richard's. I'm not paid as much as he is." In the charity auction at the banquet on the Saturday evening, the box from Bill's demonstration went for £95, clearly showing how highly he and his work are regarded.



Stuart Mortimer with the Master Bowlturner lathe



*Ian Iles with the new sorby lathe ...
The hat is turned wood!!*

John Jordan is an affable giant of a man and, in his laid-back style, he demonstrated turning a hollow vessel. As he prepared the lathe at the start of his demonstration he told us that cleaning up the sliding surfaces before each session would improve our turning. "I guarantee it. Now, that tip alone was worth the price of admission." As he formed the shape of the outside of the vessel, in sycamore and about ten inches high, he showed once again what I always find amazing: how removing only the merest whisker of a shaving can make a substantial difference to the quality of the shape of the piece. There will be many bags of shavings removed from my workshop before I can do it with the facility that John showed. He only turns green timber ("If I had to turn dry wood I'd do something else instead."), and he turns it with either hand - "its not very different" he said.

Between the formal sessions, we had access to the trade stands and the Instant Gallery of work brought by the delegates. I was impressed by the electronic ornamental turning device from Robert Sorby and the huge Master Bowlturner demonstrated by Stewart Mortimer. In the Instant Gallery it was easy to admire the large pieces like Ray Key's colossal burr (where do they get their wood from?) and the exquisite finish on George White's work. But there were delightful, small items too including an abstract form turned from a cube set cornerwise on the lathe and a small chess set that fitted into a layered box which was itself the shape of a pawn. I have shamelessly poached ideas from the items on show for work that I shall tackle.

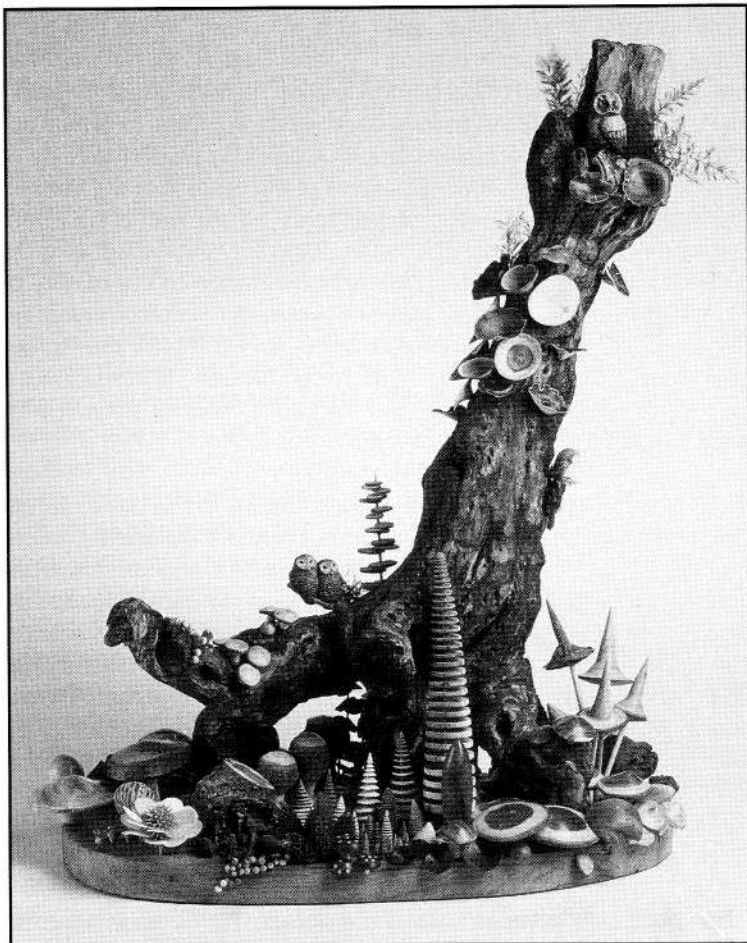
The social side was particularly memorable for its good humour, whether it was Bert Marsh testing a suspiciously large number of bottles of other people's of wine before making his own purchase at the banquet, or Mike Cripps, glass of cider in hand, acting as a belt-fed joke telling machine. But above all it was the warmth of everyone's approach as we exchanged experiences and ideas in the dining room, the bar or the queue for coffee.

All this may sound excessively enthusiastic, but I really cannot find a significant criticism to level at the whole event. The University looked after us very well indeed, the activities stimulated ideas and enthusiasm, and the demonstrators were completely willing to pass on their perceptions and techniques to us all. If there was a down side anywhere, it was that only I attended the seminar and not my tools; they were disappointingly dull and unco-operative when I picked them up after my return home, but even so I am already doing things that I couldn't have done, or wouldn't have thought of doing, before Warwick. I cleaned up the lathe, and my turning improved immediately; thank you John. I certainly hope to be there again in August 1997, and that by then I shall be able to describe myself as an "improver".

*Photographs for both Seminar
reports kindly taken by
Peter Garrison*



Chris Stott with the Poolewood lathes. Other lathe suppliers at the seminar include Craft Supplies and L.R.E.



Does this have a place in woodturning?

By John Lowe

Its creator, woodturning hobbyist John Lowe considers the question. Immediately other questions come to mind, such as - what is it? What if anything does it represent? Is it art or craft? Is it woodturning or simply turning wood into something? And if you're still reading, what goes into making such a creation?

Someone once kindly said that it is wood artistry. I rather liked the sound of that, so I'm happy! There is probably more art than craft in the totality but woodturning is by far the most time-consuming input. Nobody has ever asked what 'it' is; most seem to like what they see, so I presume they see what they want to see. In a mini world, where

mushrooms are bigger than trees and owls and mice inhabit the same bit of log, scale is irrelevant and one is free to indulge in wild imagination. Essentially it is enjoyment; fun to make and fun to look at. If there is an aim it is to highlight the aesthetic qualities of wood. A stylisation of nature, perhaps? Ideally, there should be something different to see each time one looks at the end product, if it's only in the mind.

I suppose what started it all off was the ignorance of a new recruit to woodturning in thinking that all wood is good wood and nothing need be thrown away. Add to that a desire to discover something new and eventually, to sell something different. (I hasten to say there's a very small market!)

My early efforts were in the way of being a medium for displaying dried flowers, a simple branch with a sticking-up bit hollowed out, suitably dressed up with turned mushrooms. But as Topsy and branches will, they grew in size which meant more turnings, at which point I started to look round for different pieces of material to add variety to the creation. This is where all those "flawed" bits came into their own. It really is surprising and gratifying what variety of visual effect comes from turning wood which is spalted, gnarled, knotted, twisted, shaken and stirred. And don't stop at "tree" wood. Virtually anything woody out of the garden will turn. Try rhododendron, hawthorn prunings, forsythia, sumac, heather (for





stems), rose-bush roots (watch for stones, of course!). If there's a substantial pithy core such as in elder, fill it with dowelling before turning. With its coarse bark, partly-turned elder branch wood gives a most natural effect. Don't forget to try horn, cork, nuts, etc, preferably natural products.

One distinct advantage of turning lots of odd bits of wood on a small scale is that it teaches familiarity with the lathe and the use of the variety of tools. I hesitate to say by "living dangerously" (have you tried turning bark?) but, and I repeat by turning on a small scale one soon learns what is likely to be a viable turning proposition if scaled up. One can be encouraged to try something larger and equally rewarding with unusual pieces of material if one has encountered and learned to recognise potential problems on the small scale. But I digress.....

One day early on, a lady asked if I could make a flower arrangement base large enough to stand on a c/h stove during the summer months. Even now I cringe at the thought of the weight of the piece of wet plum tree I used for that base! (Nowadays I tend towards lightweight, spalted, hollowed-out trunk or heavy branch wood for the bigger creations; vineroot and old willow are ideal.) Anyway, I managed the job, the customer was pleased and I was encouraged to press on.

Creations can be in any shape or size, depending on the basic piece which usually dictates the form of the end product. However, there are really only two difficult parts to making a large "creation" - finding the centre piece, and knowing when to stop adding to it. The first is partially solved by more country walks. The answer to the second problem

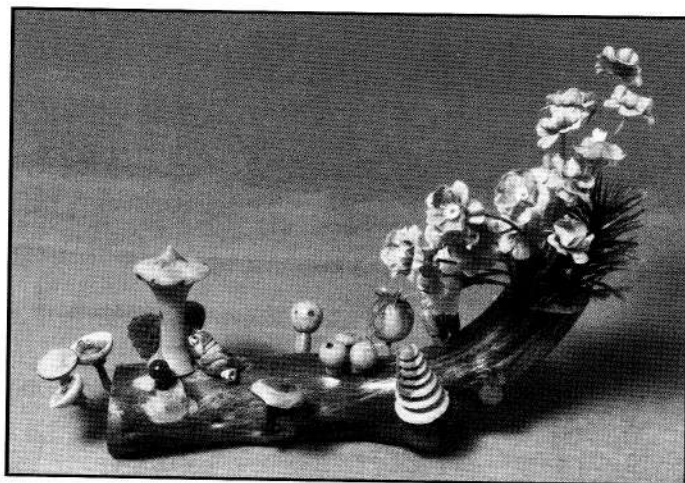
probably lies in a second opinion! Nothing need be wasted - the grandson's labrador brought home an indescribable piece of wood, partially burnt, hollow, broken, split, soggy,..... a ready-made natural environment for a hedgehog and mushrooms! Which reminds me, I owe him.

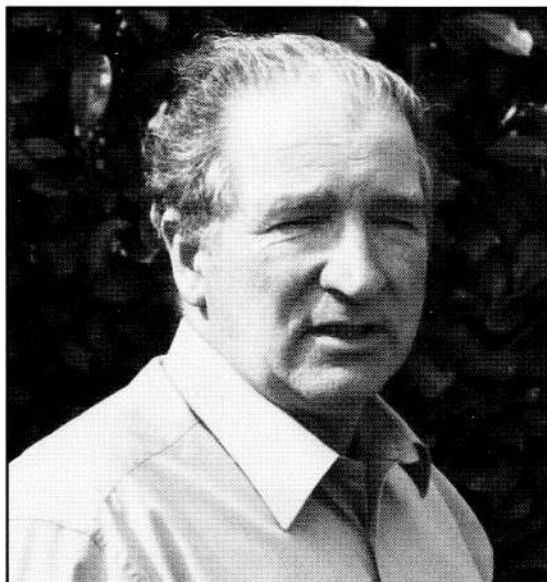
As things evolve I introduced some wildlife in the form of owls, mice and hedgehogs which can be basic woodturned pieces. Depending on the character of a creation I sometimes substitute sculptured wildlife for added effect. A word of caution here: I incorporated plastic leaves, ivy etc in one or two creations and met with severe disapproval from nature lovers for degrading the wood! If you're into mysticism, a sculptured castle on a lump of burr really fires the imagination. (I've not got round to turning a miniature castle yet, but it's on the inevitable list in the garage). I find that adding an element of dried plants etc can enhance features in a creation but, notwithstanding a short course on flower arranging and a very brief so-called introduction to "fine art", I'm still at a learning stage. Objectively the aim is to display the aesthetic qualities of the wide variety of woods. To this end, if you want to add colour there is a range of exotic woods readily available in small quantities. One can also mix and match materials e.g. for mushrooms, small branch wood with banksia, holly and padauk; it just takes more time.

A brief word about tools. I turn everything on a Coronet 2 lathe. A Jacobs chuck provides easy and quick means of holding small workpieces. For greater rigidity I tend to use a collet chuck. I have the usual array of turning tools and a couple of home-grown ones, a favourite of which is an excellent 0.7mm parting tool, originally the strengthener from a nether garment! I have no "miniature" tools, finding the standard tools quite adequate for small work provided the workpiece is firmly held and spectacles clean.

There is really nothing more to it than the fun in experimenting with materials and techniques. You can happily use what others throw away and the only limitation is your own imagination. The cost can be negligible, the worth priceless!

I once read that there is no such thing as Art; there is only the artist. Somehow that seems appropriate to woodturning - My kind at least.





Profile On

KEN ALLEN

BRANCH CO-ORDINATOR

Hello Everybody,

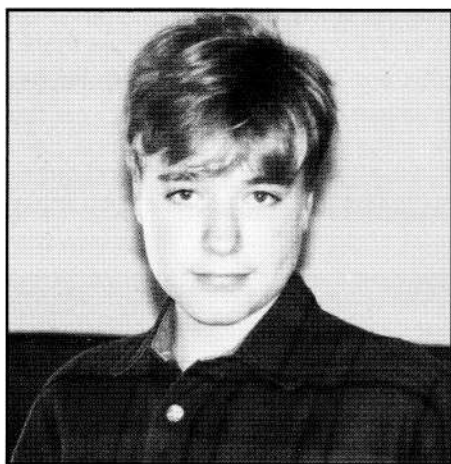
Having been asked by the Association to do a profile I started thinking back to my formative years in woodwork. I remember as a boy of ten filling in the cracks in an oak post with discarded match sticks and sanding them smooth (My first bit of inlaid work), this I guess was a start in the woodwork industry which has been a constant joy with new products and experiences cropping up daily. At the age of fifteen I left school and started an apprenticeship in cabinet making which included woodturning. My first job with the firm was turning gimlet handles in boxwood on a Myford ML8, this was to use up off cuts which came from the mill, I turned thousands of them!, using a half inch round skew chisel from start to finish.

After getting married to my wife Valerie and with three children I started getting itchy feet and we left England to settle in Australia, this started a love affair with Australia which constantly takes us back.

Over the years I have entered many competitions for woodturning and won many awards but I think the biggest award is the many new friends I have met at the various woodturning venues.

I started the Mid-Staffs Woodturners club five years ago and I have been Branch Co-ordinator of the AWGB for the last three years.

I am currently a course instructor at Craft Supplies and enjoying meeting people from all walks of life. I also demonstrate at various venues around the country. Look forward to meeting some of you out there, keep doing a good turn,



In the last edition of Revolutions it was reported in the AGM minutes that the Loan Lathe had been presented to 12 year old Neil Howard from Chapel House, Sandon, Staffs. Here is a photograph of Neil and one of him receiving a set of tools to go with the lathe.

LOAN A LATHE SCHEME





Electrical Regulations

*This article is reprinted from the Norfolk Branch Newsletter and
was written
by Colin Huish*

Those of you who were at the meeting on 15th. February at Beetley will have heard me mention the new regulations concerning domestic electrical appliances which came into force on 1st. February 1995. in view of the interest shown I have summarised below these regulations, plus some earlier ones which apply to anyone making and or selling lamps (these concern us most to the general public or through craft or other outlets.

- 1) Plugs. - All domestic appliances must now be fitted with the correct plug. In the U.K this means the familiar 3 square pin plug with shielded pins.
- 2) Fuses - In addition to the correct plug, the correct fuse must be fitted. For table and standard lamps this means 3 amp maximum.
- 3) Cable - Two core cable must only be used in conjunction with plastic lamp holders. Metal lamp holders must use 3 core cable and the earth wire must be connected properly.
- 4) Cable restraints. - These must be fitted to avoid the danger of bared wires being pulled out of the terminals, if the cable is pulled. Whether the restraint built into the lamp holder is sufficient, I do not know but I was advised by a trading standards officer to fit a second restraint at the base.
- 5) Wiring Diagrams - The wiring diagram (in the form of a thin card over the pins) of the plug must be put back when the wiring is completed and sold with this in place. In addition to this a separate wiring diagram must be supplied with the cable. This can be either a sellotape style or a card threaded onto the wire near the plug

All of these regulations were relayed to me by the trading Standards Officer, mentioned above, when he visited us, after seeing our display a Banham Zoo Craft Barn. He also suggested that I purchase a test meter to carry out safety tests on each and every lamp after wiring, something I have not yet done, but am now seriously considering.

New safety devices are being developed continuously and the latest one which we were shown at the Trade Lighting Show at Earls Court recently was an improved metal lamp holder. Outwardly it looks the same as the normal one, but it has a mechanism, whereby it automatically switches off when the bulb is removed and cannot be turned on again until the bulb is replaced. This new lamp holder is only about 10p more expensive than the usual one so as soon as I have used up my present stock I will purchase and fit only the new safety lamp holder to all my lamps.

To the best of my knowledge all the above regulations are in force at the present time, but if you have a specialist knowledge of this subject and disagree please write to the editor of dig-ins and put me right.

STOP PRESS

Axminster power tools are holding an open day to celebrate the opening
of their brand new premises.

The AWGB have been invited to have a stand at this event.

We will be there!!

Dates - December 8th, 9th & 10th December 1995

More information in the next edition of Revolutions

MINUTES OF THE COMMITTEE MEETING

Sunday July 9th at Bretforton

APOLOGIES FOR ABSENCE

George Hunter. Ken Allen.

1.0 MINUTES OF THE LAST MEETING and 2.0 MATTERS ARISING

As the updated list of Branch Secretaries was not yet done Peter Einig agreed to collect information and pass to Mike Dennis. A quote for laser engraving the platter for Tony Waddilove was not possible therefore it was agreed to ask Mrs Witham to pyrograph the message. The platter is to be presented at the Warwick banquet.

3.0 SEMINAR UPDATE

The only work left to do was to, arrange a teams to operate the videos, Hugh O'Neill and Chris Lindup on trade stand liason from Friday onwards, Len Grantham to provide plan of trade stand allocations, Tony Witham and Tony Waddilove on workshop co-ordination, Eric Ditchfield and Hugh O'Neill on press liason throughout. Len Grantham on raffle sales and as auctioneer on the Saturday evening. Mike Dennis is i/c audio visual and the provision of 3 carousels (University of Warwick will provide technicians for the projectors), Graham Lovatt is the photographers leg man. The assisted place was discussed and agreed. Ray Key to contact individuals re any equipment they are to bring. Mike Dennis is to provide a compressor. Ray Key and Paul Clare are to bring 240 to 110 converts for the American tools. Hugh O'Neill is to invite Gordon Sloane to visit the seminar on the Saturday and to stay for the banquet. We are unable to offer accommodation. Ray Key is to invite Jack Clarke to the Friday evening. We now have 183 paying delegates. This makes the event marginal so we will need a good raffle etc. The programme goes to the printers this week. A general acknowledgement to the sponsors is to be added to the text. The chairman thanked all those who had already put in so much effort on the seminar organisation.

4.0 ACCOUNTS UPDATE

The balances show approximately £39k in hand but of this £31k is seminar money which will have to be paid out.

5.0 INSURANCE POSITION

The treasurer stated that a branch had still not paid the premium for this year. Hugh O'Neill is to contact them. The brokers Colin Ryan had invited branches to contact them direct about insurance. This is unnecessary as Branches are automatically covered.

6.0 BRANCH INFORMATION

Two videos appear to have gone astray in the post. It was agreed to send recorded delivery in future. Branches ignoring established procedures for booking overseas visitors. All such requests must go through the Branch co-ordinator. Other non compliance problems were identified (particularly in respect of collection of subscriptions). Branches to be reminded of the procedures. Concerns were expressed about communications with Branches. This item must be discussed at a future meeting when the Co-ordinator is present.

7.0 MEMBERSHIP UPDATE AND IDEAS

Peter Einig tabled a detailed analysis together with recommendations. It was agreed that a number of ideas be implemented immediately including an annual membership card and a 15 month membership for new members (only) who join late in the season. In future we will have a hard cut off on non renewal of subs. The subject of Branch and Member address lists is to be discussed at next meeting. We will look again at Corporate Membership at a future meeting. Redrafted membership application form was approved, but it was agreed that Peter Einig, Len Grantham and Hugh O'Neill should consider a shared information system. Peter Einig is to send art work for the new form to Mike Dennis for printing.

8.0 EXHIBITIONS AND SHOWS

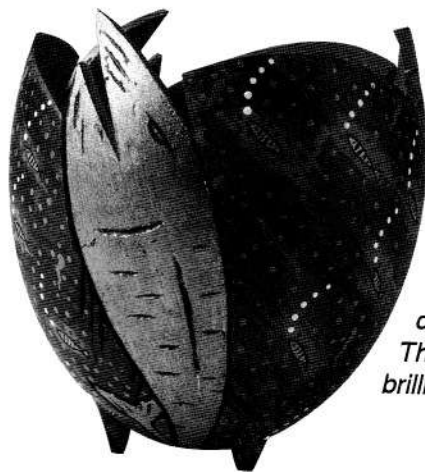
We have Sandown and the NEC planned. At Sandown we will have a 6 x 3 meter space and there will be no clinic. At the NEC the stand will be 9 x 3 with a clinic space. Discounts on admission for AWGB members are being negotiated for both events and we will publish a coupon. At the NEC we will again sponsor the best piece of turning in the show competition and local branches will be organising stand coverage and clinic. Good Woodworking are organising an event at Alexandra Palace Nov 21 to 26. We will publish a cut price member admission voucher. The organisers are placing an advert in Revolutions. The magazine is organising a turning competition with a Graduate short bed as the prize. We will promote this event. The magazine is to send art work to Mike Dennis. The exhibition from Country Living in 1996 is to be put on the next agenda. This might be considered as a joint marketing venture. We need to think about new display stands & materials for exhibitions. Axminster Power Tools are to have a "last" show to mark the opening of their new premises in December (dates to be advised). They have asked us to be involved and we have a free hand in what we do. We welcome the invitation and will discuss at next meeting. The extremely poor response to the Worshipful Company competition was discussed. A full report will be in Revolutions but we must consider what can be done to stimulate interest in this event.

9.0 FORMS

GL is producing a non selective list of demonstrators. He has drawn up the form which will be sent to those interested. Len Grantham has produced a list of the questions that a potential student should be asking short course providers. Hugh O'Neill to check list.

Continued on page 17

From the International Seminar gallery



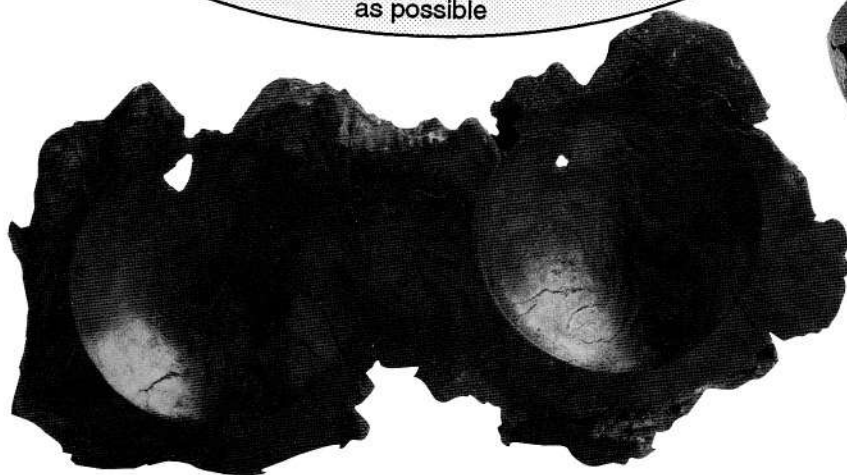
*Coloured & Carved Vessel by Michael Hosaluk
Unfortunately Black and White reproduction does not do justice to the piece, The dark area is a brilliant blue*



*Group of very colourful figures by John Tuck.
Again black and white does not do them justice
12" tall*

The slide pack from the Seminar contains 51 slides and can be purchased from Len Grantham (address on Page 2) for £32.50.

The slides were chosen by Bert Marsh from the 300+ pieces on display in the Gallery. They were chosen on the basis of showing the rich diversity of work on display at the Seminar. The collection includes as many aspects and techniques of woodturning as possible

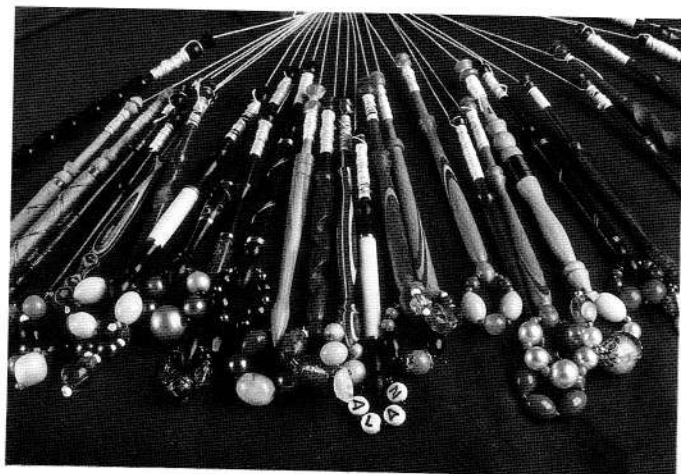


Twin Bowl by Neil Howard -8" x4"

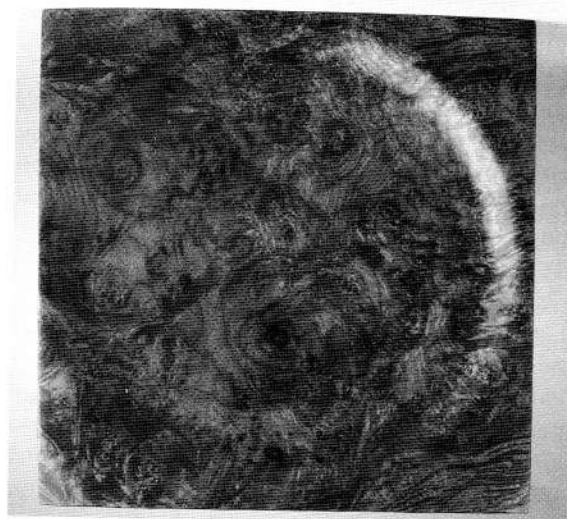


Burr Sycamore Vessel by Ray Hopper 7" dia 4" tall

Photographs taken by Tony Boase



Lace Bobbins by Alan Hewitt



Burr Elm Plate by Ken Allen 12" Square



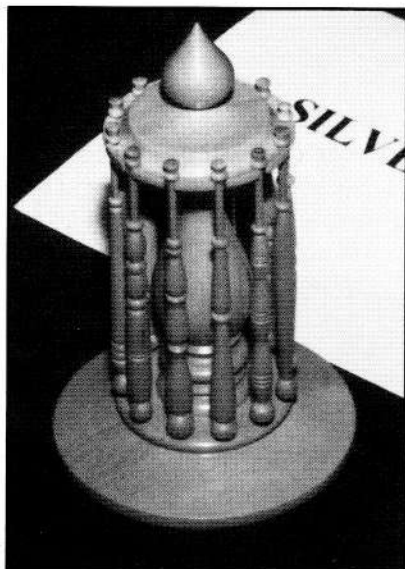
The Worshipful Company of Turners
&



The Association of Woodturners of Great Britain

Plain Turning Competition

A report from Eric Ditchfield



*Bobbin Stand and Bobbins in
Boxwood*

*Silver medal won by
Dave Malcolmson*

Amidst the historical splendour of the Apothecaries Hall in the City of London on Thursday 29th June 1995 the Worshipful Company of Turners staged their biannual competition of ornamental and plain turning.

Prizes for the winners of the various sections within the competition were specially struck gold, silver and bronze medals and illuminated certificate.



Every member of the AWGB was invited to participate in the competition in order to produce a piece which included both spindle and faceplate operations. The choice of subject and its interpretation being left entirely to the imagination of the turner. The idea of an "open choice" is to stimulate all those "imaginative" turners who feel restricted by the conventional competitions with their set pieces and restrictive specifications. This was a mandate for those experimental and controversial turners to express their views amongst the classical and engineering styles of the ornamental turners. But was this to be the case?

With all competitions, the thought of pitting your skills, ideas and turning techniques against another, is one of the major reasons for entering; but is it!

Unfortunately however, the number of entries was disappointingly low. Only NINE entries out of a membership of 1400. Surely we can do better than this?

Whenever the word "competition" arises, everyone seems to "go hide in the bushes". Perhaps in the case of AWGB members its their workshops, and only surface when the event is over. There are a few individuals who thrive on the competitive spirit, but it seems that the vast majority simply cannot be bothered to enter.

- * Maybe the prize is not sufficient?
- * Maybe the theme is too complicated or uninteresting?
- * Maybe the competition does not hold enough prestige?
- * Or could it be simply that "members do not like competitions"?

Perhaps some members would like to express your comments as to the reasons why?



*The Grand Master of the Worshipful Company of Turners
Gordon Sloane presenting the winning medal to Ray Key
who collected it on behalf of Patrick Blake*

A Report from Ray Key

I said in my Chairmans Notes it was a pity there were so few entries from our members (12) in the Plain Turning Class, what the reasons are I am not sure but it does seem there is a reluctance to compete. We shall work with the Worshipful Company to make sure you have longer lead in time for 1997 and are kept better informed, we were provided with information much later than we would have liked. If the Seminar is anything to go by, most people are willing to display their work some 300 - 400 exhibits were on show there, but few wish to compete.

Patrick Blake won the Gold Medal with his 'The Scream'. (*Featured on the Front Cover*)
Dave Malcolmson won the Silver with his Boxwood Lace Bobbins and stand
Barrie Marshall Brooker won the Bronze with his Compote.

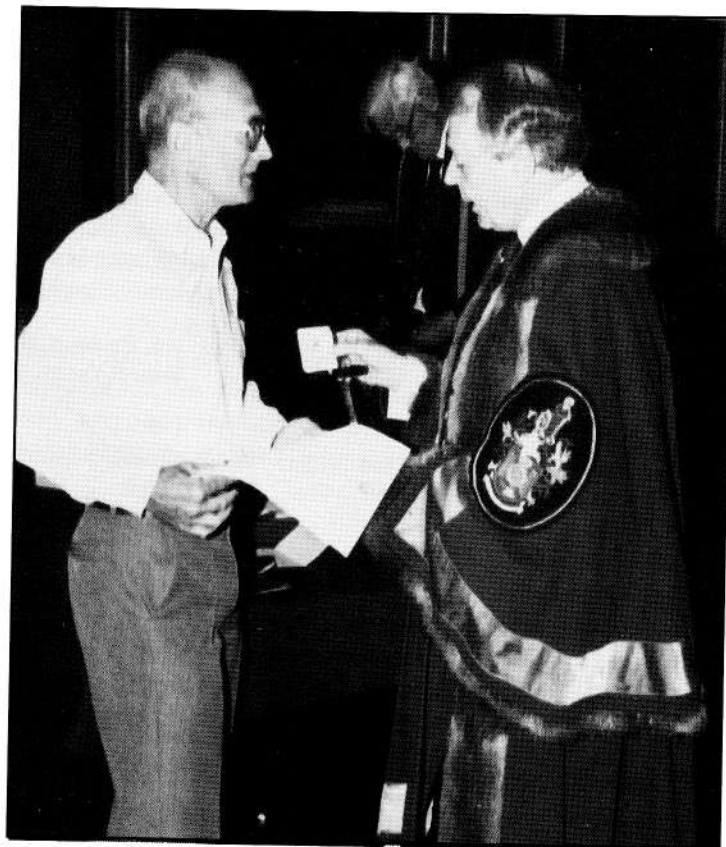
There were two other exhibits that took my eye, a bowl with painted elements, this didn't comply with competition rules as there was no spindle work involved. Also, what I will call a question mark lamp, it was a nice idea and has potential, but its construction let it down. Patrick seems to be sweeping all before him at the moment, he has won a number of competitions over the past year or two, for me this was not the best piece of his I have judged, but was a worthy winner of this competition. Patrick was double winner as he also won the GMC Publications award of a 1 year Subscription to 'Woodturning'

Dave Malcolmson was also a double winner, urged on to enter by Mike Dennis, in addition to his silver medal he was awarded a 1 year Subscription to Practical Woodworking. The main winner of the day was Geoff Brandon one of our members I am pleased to say, he won The Worshipful Company of Turners Top award plus the Craft Supplies Award (value £100) and the Woodworker prize (value £50) A double winner in the Gavel a Block section was Paul Coker 1st & 2nd with Malcolm Cobb 3rd.

Another double winner was Paul Fletcher Sorby Tools Innovation award and the Liberon Wax award for Finish.

It was an interesting day, it's a pity the work is not seen by more people over a prolonged period and more turners don't take part, this is something we and the Worshipful Company need to work on.

Photographs by Dave Malcolmson



Dave Malcolmson receiving his Silver Medal

MINUTES OF THE COMMITTEE MEETING *(Continued)*

10.0 REVOLUTIONS

The deadline for the next issue is August 29th. Advert provision to sponsor members is to be agendad for the next meeting as part of a discussion on "Corporate Membership".

11.0 WOODTURNING

Ray Key will write an item for the December issue. The future of the column is to be agendad for the next meeting.

12.0 ADVISORS

All three of the advisers have been contacted and agreed to nomination. A precis of Ray Keys letter inviting them is to be included in the next Revolutions.

13.0 COMMITTEE MEMBERS

The possibility of getting all Branches to nominate and then hold a Postal ballot is excluded by the Constitution. Election has to be at a "Meeting". The Branch Co-ordinator will have to resolve this issue. It was agreed that a change in the constitution to allow a postal ballot be tabled at the next AGM.

15.0 DATE OF THE NEXT MEETING

The next meeting is to be held at Northwood, Middlesex on October 1st. It will start at 11 am. The following meeting will be January 21 when the AGM will be discussed.

Affiliated Branches

AVON & BRISTOL

Secretary: Chris Lindup, 38 Barry Road, Oldham Common, Bristol BS15 6QY **Telephone:** 01272 325477
Meetings: Third Thursday of each month **Time:** 8.00pm **Venue:** The Green Dragon, Downend, Bristol

CUMBRIA WOODTURNERS ASSOCIATION

Secretary: Geoffery Cambell, Halewood, Glebe Road, Bowness-on-Windermere, Cumbria. LA23 3HB
Telephone: 01539 442641 **Meetings:** 3rd Saturday of each month **Venue:** Varies - please write for details

EAST SURREY WOODTURNERS

Secretary: David G Granger, 290 Addington Road, Selsdon, Surrey, CR2 8LF **Telephone:** 0181 657 1895
Meetings: Last Thursday of each month **Venue:** Varies - please write for details

HEART OF ENGLAND

Secretary: Mike Donovan, 114 Bridgton Road, Stratford-on-Avon, Warwickshire. CU37 7JA **Telephone:** 01789 204513
Meetings: Every sixth Friday **Time:** 7.30pm **Venue:** The Scout Hall, Tiddington, Stratford-on-Avon

HERTS & BEDS

Secretary: Mike Sheaf, 51 Hart Hill Road, Luton, Bedfordshire. LU2 0BA **Telephone:** 01582 36382
Meetings: Second Tuesday of each month **Time:** 7.30pm **Venue:** The Cork Room, Adey Fields Centre, Hemel Hempstead.

KENT BRANCH

Secretary: Chris Wilson, Longacres, Chart Road, Chart Sutton, Maidstone, Kent. ME17 3RB **Telephone:** 01622 842097
Meetings: Please write for details as date and location vary.

MIDDLESEX WOODTURNERS ASSOCIATION

Secretary: David Harrop, 68 Burgess Road South, Beaconfield, Buckinghamshire. HP9 1EJ **Telephone:** 01494 678201
Meetings: 2nd Thursday of each month **Time:** 7.30pm **Venue:** Hayes Manor Sch, Wood End Green Road, Hayes, Middlesex

MID - STAFFS WOODTURNERS ASSOCIATION

Secretary: Mark Pickering, 18 Smallwood Street, Cottonfields, Stafford. ST16 3PF **Telephone:** 01785 49869
Meetings: First Friday of each month **Venue:** The Village Hall, Etching Hill, Rugeley, Staffordshire

NORFOLK WOODTURNERS SOCIETY

Secretary: Bernard Rose, 63 Belmore Road, Thorpe-St-Andrew, Norwich, Norfolk. NR7 0PR. **Telephone:** 01603 36990
Meetings: 3rd Wednesday of each month **Venue:** Fakenham High School or Beetley Village Hall, Nr Dereham, Norfolk

NORTH LONDON WOODTURNERS GROUP

Secretary: Robert Craig, 55 Woodside Park Rd, Finchley, London. N12 8RX **Telephone:** 0181-446 0679
Meetings: Third Thursday of each month **Venue:** Varies - please write for details

SCOTSWOOD

Secretary: George W Hunter, 3 Dundas Avenue, North Berwick, East Lothian, EH38 4PS

Telephone: 01620 892293 **Meetings:** Varies - Please telephone for details

SOUTH CHESHIRE & STAFFS

Secretary: Mr & Mrs Fishburn, 12 St Leonard's Avenue, Ipstones, Stoke-on-Trent, Staffs. ST10 2 QD
Meetings: Second Thursday of each month **Venue:** Varies - Please write for details

SUFFOLK ESSEX CAMBRIDGE BORDERS

Secretary: M J Marsh, 21 Stour Gardens, Great Cornard, Sudbury, Suffolk. CO10 0JN **Telephone:** 01787 371842
Meetings: Second Tuesday of each month **Venue:** Peter Childs, The Old Hyde, Little Yeldham, Halstead Essex

SUFFOLK MID-COASTAL

Secretary: Campbell Thompson, 3 Long Row, Main Road, Stratford St Andrew, Saxmundham, Suffolk. IP17 1LF
Telephone: 01728 603224 **Meetings:** First Thursday of each month **Venue:** Village Hall, Marlesford, Suffolk.

THAMESIDE WOODTURNERS ASSOCIATION

Secretary: Alec Owen, 27 Leigh Road, Leigh-on-Sea, Essex. SS9 1JP **Telephone:** 01702 73137 (Day) 01702 74757 (Eve's)
Meetings: Second Wednesday of each month **Venue:** Ridley Studios, 27 Leigh Road, Leigh-on-Sea, Essex

WEST MIDLANDS

Secretary: Graham Lovett, 66 Beachcroft Road, Wall Heath, Kings Winford, West Midlands. DY6 OHX
Telephone: 01384 277398 **Meetings:** Every 6 weeks. **Venue:** Church Hall, New Road, Waterorton, West Midlands

WORCESTER WOODTURNERS

Secretary: Walt Jarvis, 8 The Furrows, Stoke Heath, Bromsgrove, Worcestershire. B06 3QX **Telephone:** 0527 876632
Meetings: First Monday of every month **Venue:** Droitwich High School, Ombersley Road, Droitwich, Worcestershire

News from the Branches

Possible New Branch

Anybody out there in Renfrewshire, if there are any members in the locality and are interested in getting together to form a club would they please contact:

G S Greenlees
"Wood turning"
St. Bryde's Cottage
Lochwinnoch
Renfrewshire
PA12 AHN



East Surrey Woodturners

By the time this edition of *Revolutions* appears the seminar at Warwick will have taken place and no doubt will remain as vivid memories in the minds of those who were able to attend. So will our second appearance at the Selsdon Woods Country and Forestry Fayre. This Year we hope to make a bigger impact than we did previously, keeping two demonstration lathes going throughout the weekend. We will also have a display of work for sale, and will be wearing our new tee shirts displaying our logo. The object being to promote woodturning, the A.W.G.B. and this local branch.

Our present membership is now 21. Not a great number to boast about but a step forward than our initial five members. Sadly we have lost Arthur Pettit who can no longer meet with us due to domestic difficulties. We will miss his displays of post blocked work on our monthly display. We still meet regularly once a month in our regular location and we have had visits from George White (this was reported earlier) and Greg Moreton

who demonstrated to us the wonders that can be achieved using banksia nuts. We have had two chainsaw dems each showing different aspects of the work of woodmen but both emphasising the importance of correct safety measures. We also had an evening on peppermill making. During our early meetings we had a small problem with determining visitors from members it seemed that uninvited guests were enjoying the events at our cost. This has been overcome by the introduction of the Visitors book, and we expect those who come frequently to make up their minds and join. This is beginning to work well.

We are in contact with a woodturning friend who is blind. He has visited the branch (on invitation) and is anxious to advance his skills. Although it has been an interesting exercise talking to him, we cannot always appreciate the problems he has to overcome. If any member is or knows of a blind woodturner, Barry would like to communicate with him /her. We might ultimately be able to develop a AWGB section to accommodate people with this disability.

If anyone can correspond, Barry can be reached through our branch secretary Dave Grainger.

Summer Bar-B-Que at Middlesex

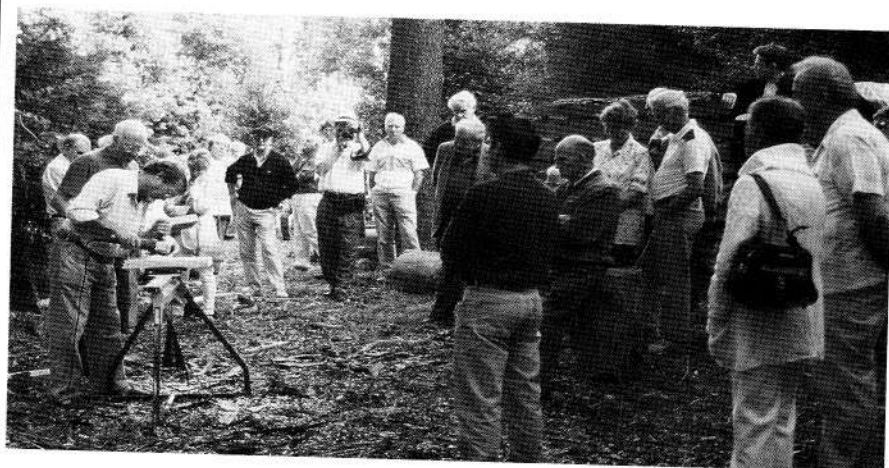
Middlesex Branch once again held a Bar-B-Que at the home of Dave Reeks. As well as the sunshine, good food and booze there was also wealth of wood related activities for members to participate in.

The Trekker Saw was there planing some Yew and Sycamore, There was power carving with an Abortek, chainsaw sculpturing, wet wood turning, and power sanding.

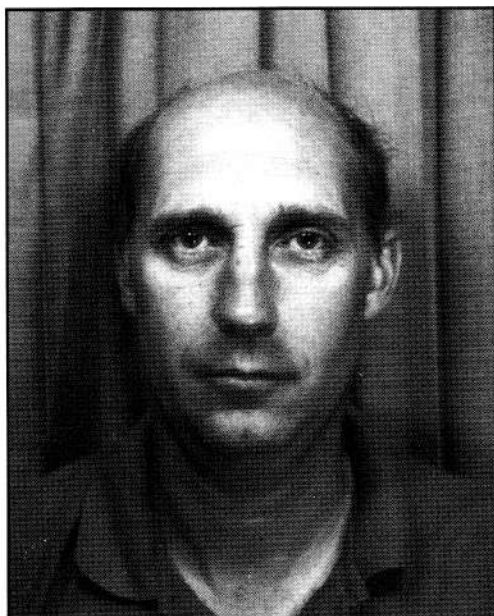
Sixty members turned up for the event and from all accounts they thoroughly enjoyed themselves.



Grub Up!!!



A member has a go with the Abortek



Profile On

PETER EINIG

MEMBERSHIP SECRETARY

'As a result of Ray Key's request for administrators to assist the Association I attended this years AGM and volunteered. My offer was accepted and I was invited to take over the 'job' of Membership Secretary as soon as possible for starters. But what of my background?

I am forty five years young and after leaving school I joined the Police Service in Liverpool. Most of my service was in the Traffic Division and I ended up in Juvenile and Community Liaison in Bootle. Both of these jobs needed a high level of administration and discipline to cope with the large volume of paperwork which was usually generated by others.

Up to ten years ago basketball was my life outside of school and work. I played at all levels and ended up refereeing and coaching before a back injury at work put an end to all my input into a sport I had been dedicated too. I was subsequently retired from the Police Service on health grounds.

I trained to be a driving instructor and after a short time running my own driving school my back gave me further problems and I was advised to give up my business. I was told that I was unemployable - too ill, too old and far too experienced, so Sue and I decided to move to Shropshire.

I took up woodturning two years ago and it has been a real saviour as I had no real hobby to occupy my time. I do not specialise in any one particular aspect of turning as yet but I do enjoy being able to create something that others enjoy and sometimes buy. We owe a lot to our friends in Shropshire who have made our move all that much easier and as they are mainly members of the Shropshire Association of Woodturners, my interest in turning has grown very quickly. As a result I am Secretary of a very active non affiliated County Association.

So there it is. The AWGB need administrators and I would like to think I have the ability and time. But what of experience outside of my nine to five job.

I have been involved in Committees at a local level for the Police Service in Community Liaison which involved Education and Social Services, and at local and national level through basketball. I am sure that this will stand me in good stead hence my appointment as Membership Secretary.

So that is the why's and wherefore's. But please do not think that is all I do. So far as 'work' is concerned that is it except for a few craft fairs and demonstrations locally and try to learn more about turning at every opportunity. Sue and I visit friends in Belguim annually and have promised ourselves that we will improve our conversational French this coming winter. We make regular trips into the local countryside in our Morris Minor Traveller looking for real ale pubs that sell tea for me and the brown horrible stuff for Sue. My main hobby in the past has been British bikes. Due to my back problem I have recently sold my Norton Commando 850 and I have just acquired a 1953 Norton ES2 500 that has been in a barn for thirty years waiting to be rebuilt. It will be a while before I get it sorted but it is a bike I have always regarded as the classic British bike and I hope that it will stay awhile and thereby enjoy the rolling countryside of Shropshire and the Welsh Borders. '

FOUND PROPERTY AT THE SEMINAR.

I have a Pentax camera case which was found at Warwick, any offers?

Peter Einig

A Word about Membership Details

Since April I have taken a clinical look at my newly created post and hopefully some new ideas will improve matters.

Many of you may not be aware that we keep your data on computer or why, so I will attempt to explain the ins and outs.

It is impossible to administer a national association of fourteen hundred members on paper. We must use the technology of the day to make the administration easier. The major advantage is being able to print labels for REVOLUTIONS to be posted at source. If you are worried about your data going astray, rest easy. When it was decided to computerise the records it was agreed that that the information would not be sold to a junk mail company. The data is only to be used for the benefit of the members.

In the future we hope to utilise this data to help branches to get in touch with new members directly, but for the moment we are including a list of Branch Secretary's in each edition of REVOLUTIONS. There will also be a list of Committee members and details about our video library. These issues used to be sent to new members so by putting the information in REVOLUTIONS everyone is reminded of the appropriate details - it also saves money.

The Branch Secretary's will notice some changes in this area, especially the need for a signed membership application form from new members. I am afraid that these requests must be adhered to. If Branches wish to contact new members in their area/county, then please send me a 'welcome' letter - not on white paper - for those members from your branch and I will include it with their membership card. More work for me but at least it is legal. The Data Protection Act is not to be taken lightly.

Any member who joins the Association between 1st. October and 31st. December each year will automatically have his/ her membership renewal date as 31st. December the following year. This falls in line with the Woodturning Show at the NEC and hopefully it will encourage turners to join the Association before the new year. Talking of the new year, new annual membership cards have been ordered. This has only been possible because of the introduction of a more efficient joining package.

For those members who are not attached to a Branch of the Association because there is no Branch near you, if you want to find turners in your area, drop me a line and I will see what I can do. There may be none, but on the other hand there are three members in Luxembourg, hello Brian, bonjour Edgar.

I hope REVOLUTIONS is not full of my drivel but the Committee thought it important that you got the full picture.

Peter Einig

Text of the letter sent to Bert Marsh, Tony Waddilove and Don White inviting them to become advisors to the AWGB

"I now write on behalf of the Committee to formally ask if you would consider letting the AWGB recognise each of your contributions to this organisation. In the case of Bert and Don your contributions pre date the official formation of the AWGB in 1987. Tony came on board later but has been in the thick of much of what has happened since.

All three of you have done a great deal for the AWGB's cause and that of woodturning as a whole, you all continue to contribute to the common good of this movement. I personally feel far too few of the AWGB members realize the contributions you three have made.

By asking you to become formally recognised Advisors, I know will not change what you have been contributing for so long. What I hope it will do is to make it easier for each of you to let your thoughts be known to us on all sorts of matters, and that we can ask you for your input on a more formal basis. It will also serve to demonstrate to the AWGB membership at large, that there are people to whom they owe a great deal who are not elected to the committee, but who have been continually contributing to the AWGB from its conception.

I hope each of you will accept the the role of AWGB Advisors in the spirit of recognition of your past and on going contributions."

FIRST EUROPEAN TURNERY CONFERENCE IN THE FRENCH JURA

13-14-15 OCTOBER 1995

The Jura will host the first European Turnery Conference
on the 13, 14 and 15 October next.

This event, organised in three towns: Lons-le-Saunier, Moirans-en-Montagne and Lavans-les-Saint-Claude will bring together French turners and all their partners in this rapidly evolving sector. The turning industry, which has very ancient roots in our region, will discuss new practices and exchange experience with professionals from different, complementary disciplines, from all over the world.

In the Southern Jura, the Mountain has produced generations of wood-turners who have mastered the skill of transforming a piece of raw material into an object combining art with practicality.

It is therefore not surprising that today, 70% of the French wood-turning and fancy-goods trade is concentrated in the Jura. Nearly 300 companies are engaged in production and marketing every day. This profession, characterised by a broad capacity for adaptation and innovation is also a living memory, a reservoir of skill. An astonishing development has taken place between the bow lathe, used 2,000 years ago and modern automatic machinery.

The objectives of this event, organised by local professionals, institutions involved with preserving and enhancing our heritage, and professionals involved in further education, are to learn more about this original craft and to try to follow its development and determine its prospects. For this reason the three days will be open to archaeologists and ethnologists, artistic craftsmen, creative artists, specialising journalists, amateur artistic wood-turners, retired craftsmen who have held onto these skills and young trainees. This is also why the symposium has ensured that wood-turners from other French regions take part and above all, in order to guarantee freedom of ideas have invited professionals from Germany, Switzerland and even beyond Europe: Australia, Canada and the U.S.A., will also participate.

The different partners can therefore embrace their cultural identity, give it meaning, reputation and self-confidence by confronting its specific character through the diversity of wood-turning throughout the world.

Alongside the resolutely modern images of industrial sectors associated with turning, such as Button-making (80% of French production concentrated in the Jura) and Toys (45% / O), these eternal craft skills give evidence of a profession continually searching to improve its way of working.

How can turning include more artistic and industrial professions in future common achievements? That is the objective of this event. And in any case, is creation possible without recollection?

Co-ordination:

Centre Jurassien du Patrimoine
Musée d'Archeologie - 25 rue Richebourg
39000 LONS-LE-SAUNIER
TEL: 84-47-12-13
FAX: 84-24-30-34

Press contacts:

ARTHIS Agency - Marion CIREFICE
Cinquetral - 39200 SAINT-CLAUDE
TEL: 84-45-18-47
FAX: 84-45-31-46

Information on this event is very sketchy. If you are interested I suggest you contact the organiser direct.
Editor

SURELY YOU DESERVE A BREAK FROM YOUR WORKBENCH ONE DAY A YEAR.

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NEC Birmingham Hall No. 8

13th to 15th October 1995
10am to 6pm (5pm on Sunday)

The special interest features which we believe add so much value to your visit are outlined here. These range from the small workshops which have audience seating and TV monitor links for clear visibility of work in progress, to demonstrations, displays of competition entries, and hands-on opportunities to try woodturning, carving and routing. The workshop sessions, like the lectures, normally run for about 45 minutes and starting times of each can be found on the stands.

From the world of Woodturning

Bert Marsh

BERT is one of the best known turners in England, and his work is always fine and delicate, often likened to that of modern ceramists. He learned his skills as an apprentice but is now regarded as one of the grand masters of the craft. For the skills and techniques of handling delicate work, there are few to equal him and he is always ready to pass on advice based on his own experience.

Melvyn Firmanger

MELVYN is a sculptural woodturner who has specialised in hollow form work, and his style is as distinctive as the long reach tools which he

carries in a golf bag. At the Show he will be concentrating on teaching hollowing techniques with an emphasis on side grain and end grain cutting.

David Comerford

FROM Ireland, David's work is characterized by a dramatic and often sculptural quality. Decorative effects applied to turned forms play an important part, and this he achieves by such techniques as burning, staining, texturing, chainsawing and the addition of other materials such as copper, rope, studs and leather. His work is mainly in native Irish timbers such as ash, elm, sycamore, oak and yew. He also has a preference for working with burrs.

Stuart Mortimer

NEVER one to stand still, Stuart will be looking at new techniques that he has developed for spiral twist working. Whilst still explaining the basic principles of hand work, he will also feature power methods which bridge the gap between hand and automatic methods working with the lathe under power at very slow speeds and a tool that he describes simply as a power rasp. So for plain to advanced spiral work and lattice twists on large hollow forms that even go beyond the scope of his new book, see him in action.

Stuart Batty

WITH a well known British woodturner as his father, Stuart Batty started work on the lathe at a very young age. Now combining his turning interests with timber, Stuart continues to demonstrate at national and international events. At the Show he will be featuring techniques for working 'square' bowls as well as long thin stem work using only gouges for roughing and finishing.

THERE are of course many demonstrations organised by the commercial stands with demonstrators showing their craft in relation to particular products.

These include **Jan and John Saunders** demonstrating use of colour with Liberon Waxes **Gary Rance** with Racal, **Kieth Rowley** with Myford, **Tony Walker** with Robert Sorby and **Chris Stott** with Poolewood.

Hugh Roberts will be featuring the art of Pole Lathe Turning.

Paul Coker will be demonstrating ways with a Holtzappfel and **Phil Reardon** will be showing how to have fun with the lathe.

From the world of Carving

Peter Berry, Michael Painter, Colin Hickman and Ray Gonzalez will be demonstrating their craft.

Advance ticket application form £1.00 off the normal price of a ticket for an AWGB member and £1.00 off the price of a ticket for a guest

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