

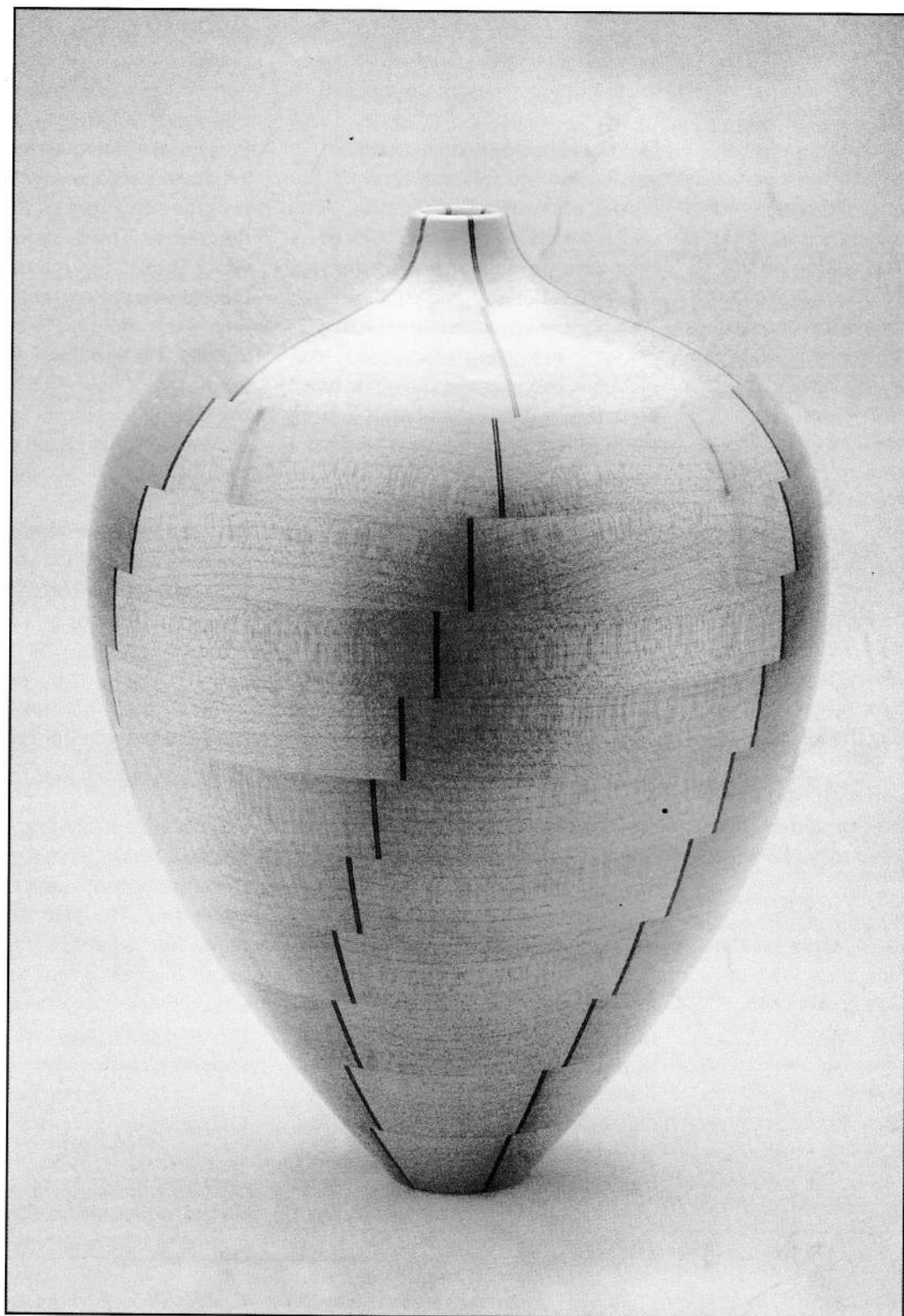
# *Revolutions*

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 58

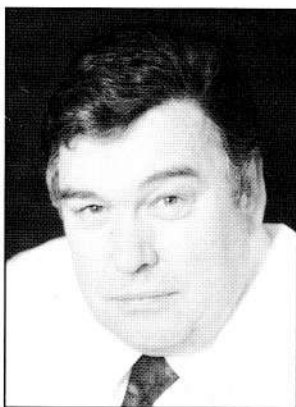
£1.95 Free to members

September 2001



Mike Morley - Amphora Lustrosa Segmentora, Sycamore

Photo by Tony Boase



## Chairmans Notes

After a restless night for me we all met for breakfast at 7.30 after which it was back to work. The main hall was split in two with the traders taking up one half and the instant gallery the other. Delegates were kept out of the gallery until it was officially opened by Bill Jones, our special guest for this seminar. Everything was set up ready for the opening ceremony at 1330.

Delegates had two demonstration sessions on the Friday afternoon instead of the usual one session. After which they had time to go back to their accommodation and freshen up before the buffet in the evening. Traditionally we have always had a dinner in the dining hall on the Friday night but this year we thought it would be different if we had a buffet in the trade/gallery area. There were two reasons for choosing this option. One was for the delegates to be able to mingle and get to know each other, the traders would be open for them to see the latest products, and it gave more impetus to the gallery opening.

A table some 12 metres long was set in the gangway of the trade area and filled with plates of food with a separate table 3 metres long holding the starters. As soon as the covers were taken off the food 200 delegates, committee and presenters pitched in. There was ample food for everyone, with wine and soft drinks to wash it down.

Following the buffet the gallery was officially opened by Bill Jones, a very popular choice as our first guest of honour. Delegates marvelled at the high quality and imagination that had gone into the work that was on display. There were some 250 pieces of work, all expertly laid out to form an impressive display.

Delegates could then finish the evening in the bar, or for some, get an early night.

After a 7.30 breakfast on Saturday delegates dispersed to the demonstrations they wanted to see during the day. That night we held our usual banquet and auction. Before the auction Bill Jones and Dale Nish were awarded life time membership of the AWGB for their contribution to woodturning. Peter Brown, our committee member in charge of the Membership Development Programme, introduced the new initiatives that are now included in the programme. More of this later in this newsletter. The auction raised £2,500 which is used to fund the Members Development Programme.

Sunday was another 7.30 start until the whole event finished at 4.30pm with the closing ceremony and the raffle draw. The raffle raised slightly over £1500.

Ray Key and I will have a debriefing meeting with the University sometime in September to consider those odd things that did not go according to plan.

If you have any comment on the way the seminar went, good and bad please write to me or e-mail.

We are always striving to improve each successive seminar and to alter the content to make it more interesting. This year delegates were asked to complete a questionnaire about this year's seminar. For those who did not complete it please find the time to fill it in, and send to me as soon as possible.

### Other news

Our next task is to start concentrating on the exhibitions that we will be attending in the coming months.

Cheam Woodturners will be

.....Continued on page 4

Well its all over for another two years - the seminar that is, although we shall probably start planning the next one as soon as the dust has settled on this one. How did it go you may well ask - from my point of view it went as planned with a few minor hiccups along the way, bearing in mind it was a new venue.

I want to thank, through this column, all of you who have expressed their appreciation by word of mouth, letter and e-mails for their enjoyment and the quality of the event. It makes all the hard work leading up to, and at the seminar, worthwhile. I also want to thank those members, and Reg Sherwin in particular, who helped in various ways during the event.

Much of this edition of Revolutions is devoted to the seminar and my notes this month will be no exception.

The committee arrived on the Thursday morning to set up for the seminar and the first thing we had to do was find our way around the campus. The presenters turned up at various times throughout the day with a few arriving Friday morning. Once our accommodation was located, we checked in and then went to the building that was to house the seminar and started work.

We worked through until 6.30pm when we stopped for lunch. After lunch we had a briefing meeting with the presenters and committee.

# The Association of Woodturners of Great Britain

www.woodturners.co.uk

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

### 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 Secretary. (Address Opposite)

The following woodturning videos are available for hire to members.

|  |                 |           |
|--|-----------------|-----------|
| Turning Wood                           | Richard Raffan  | 2 Hrs     |
| Turning Projects                       | Richard Raffan  | 1 1/2 Hrs |
| Bowl Turning                           | Del Stubbs      | 1 1/2 Hrs |
| Hollow Turning                         | John Jordan     | 2 Hrs     |
| Bowl Turning                           | John Jordan     | 2 Hrs     |
| Cutting & Sharpening                   | Chris Stott     | 1/2 Hrs   |
| Turning Bowls                          | Chris Stott     | 1 1/4 Hrs |
| Turning Boxes                          | Chris Stott     | 1 1/4 Hrs |
| Decorative Effects & Colouring         | Chris Stott     | 1 1/4 Hrs |
| The Basic Box                          | Ray Key         | 3/4 Hrs   |
| The Capsule Box                        | Ray Key         | 3/4 Hrs   |
| The Finial Box                         | Ray Key         | 3/4 Hrs   |
| A Course on Spindle Turning            | Ray Jones       | 3 Hrs     |
| Elliptical Turning                     | David Springett | 1 Hr      |
| Woodturning Wizardry                   | David Springett | 2 Hrs     |
| Colouring Wood                         | Jan Sanders     | 1 1/4 Hrs |
| The Woodturning Workshop               | Slack & Sutton  | 1 1/2 Hrs |
| Techniques from AAW Symposium 1995     |                 | 2 Hrs     |
| Instant Gallery from AW Symposium 1995 |                 | 1 Hr      |

Slide Packs of the 1989, 1991, 1993 Loughborough International Seminars. - Slide Pack of the Hay-on-Wye exhibition 1996, Warwick International Seminar 1995, 1997 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: David Grainger (Address Opposite)

### AWGB LAPEL BADGES

(Brass & Enamel)

COST £2.50 inclusive of post and packing

### CLOTH BADGES

For sewing on Smocks etc

£4.00 inc Post & Packing

Send Cheque etc, to Reg Hawthorne (Address Opposite)

MAKE ALL PAYMENTS TO AWGB

**Copy deadline for the next edition of  
Revolutions  
15 October 2001**



# Editorial

## Loughborough 2001

I guess that like most others who attended this year's seminar I am still trying to digest the experiences of the weekend. The 1999 seminar was my first and a tremendous experience, which enthused and inspired me. This was the first on the other side of the fence, as it were. The seminar began on the Thursday and ended on the Monday morning for all committee members – the time flew by.

Despite the duty stints I was fortunate to have the opportunity to see a good range of demonstrations. Whilst it will take some time to evaluate what I saw my immediate reaction would be to comment on the sheer variety of the presentations on offer. I saw entertaining and informative presentations of mainstream work by Dale Nish and Laura Ponting, marvelled at the artistry and Gallic flair of Jean Francois Escoulen and Alain Mailland, was impressed by the blend of artistic invention and technical skill displayed by Mike Scott. I was also able to see something of Paul Coker and Robin Wood – providing what Paul described as the alternative entertainment. Both provided fascinating insights into their respective spheres – though I must admit to finding myself wincing as Robin began to carve the rim of his bowl with an axe. Not for the inexperienced or faint-hearted – I found myself counting his fingers, trying to recall my first aid skills and worrying where the nearest bags of frozen peas

might be found.

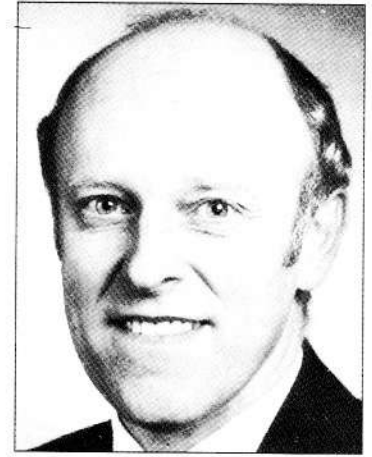
Dear reader – do I notice your eyes glazing? Apologies, I am still on the high 'er indoors describes as post-seminar syndrome (there is a lot of it about). I could go on, but..... If you can make a note to try it in 2003.

## Shows and Events

The show season is almost upon us and no doubt you are looking forward to visiting the sweetshop and deciding on the purchase of items that you cannot do without. Don't forget to visit the AWGB stand at the major shows and see the instant gallery selection. Mention must also be made of two events in particular - the Irish Guild's seminar and the event being promoted by Grampian Woodturners, both in October. The Irish demonstrated their ability to enjoy life at Loughborough whilst making a bid for world domination on the pool table. Their seminar has excellent presenters and is bound to be fun. The Grampian event offers two days of instruction and entertainment from Stuart Mortimer at a bargain price – a must if it is convenient for you.

## AWGB Merchandise

Two new items are now available to AWGB members. Car stickers, very tasteful incorporating the association logo and smart new binders which will neatly store your copies of *Revolutions*. The binders are produced in a smart



green leathercloth with gold blocking and each will hold 16 issues, 4 years worth, of the newsletter. Prices are £1 and £6 respectively – more details of how to order appear elsewhere in this issue.

## Charity Turn - Can You Help?

The association will have its customary stand at the Axminster show and this year we plan to add a new feature to raise money for charity. All monies raised will be split equally between the Devon Air Ambulance and the British Heart Foundation.

The funds are to be raised by the sale of small craft show style items – light pulls and the like. We need your help – if you feel able to assist either as a branch effort or as an individual in the supply of such items Reg Hawthorne would be delighted to hear from you. Reg's contact details are on page 3.

**John Wilson**

## Chairmans Notes

*Continued from page 2.....*

representing the AWGB at the Sandown Exhibition 14-16 September. Reg Hawthorne will be organising the NEC Exhibition stand (October 24 – 26) with the help of the West Midlands branch. I will be in Ireland for the Irish Woodturners Guild seminar to held in Gort. Reg, with help from myself,

Lionel and the Avon & Bristol branch will be setting up and in attendance at Axminster Tool & Machinery Exhibition 25 – 28 October. At this exhibition we will be selling donated work from members for the Devon Air Ambulance and the British Heart Foundation. You will find full details elsewhere in this newsletter.

The Suffolk and Mid Coastal branch are holding a two day seminar on 10-

11 November with the aim of encouraging younger people into the craft. Further details are available in this newsletter.

I apologise if I have prattled on about the seminar but it was so good and I enjoyed it so much I cannot wait for the next one.

**Mike Dennis**

# Chippings and Shavings AWGB News Briefings

## Ray Key

The contribution made by Ray, our President, to woodturning was recognised by the American Association of Woodturners at their recent seminar. Ray was the 2001 recipient of their Lifetime Award, the highest honour the AAW can bestow.

A fuller report appears elsewhere in this edition of Revolutions

## Binders & Stickers

Two new items of AWGB merchandise are now available to members - Binders for Revolutions and Car Stickers of the AWGB logo.

The smart green leathercloth binders with gold blocking will hold 16 copies of Revolutions and are available from John Wilson for £6. See the advert in this edition and order now.

The Car Stickers are a neat and tasteful representation of the AWGB logo - fly the flag! The stickers are available from Reg Hawthorne at a cost of £1 each inc p&p.

## Branch Updates

Notification has been received of the following new branch Secretaries -

### Avon & Bristol Woodturners

Bruce Wembridge, 177 Wheatfield Drive, Bradley Stoke, Bristol, BS32 9DB Tel: 01457 617332  
Email: bruce-wembridge@hotmail.com

### Cambridge Woodturners

Graham Laverock, Lucerne, High Street, Debden, Saffron Walden, Essex, CB11 3LE  
Tel: 01799 540872  
Email: graham.laverock@lineone.net

## Educational Development

Two educational development programmes were recently announced.

The AWGB launched its Members Development Programme at the recent Loughborough Seminar - a fuller account of this initiative is published elsewhere in this issue of Revolutions.

The Worshipful Company of Turners has announced a Bursary programme for aspiring young professionals. The programme is intended to enable them to kickstart their careers by applying the bursary funding to the development of appropriate skills. Applications are currently being invited for bursaries up to a maximum value of £8000.

## Insurance Scheme

Please note the following amendments to the details in the Branch Handbook

### Page 16, Branch Insurance Cover

#### Public/Products Liability

There is no change to the basic package as supplied by the AWGB to all affiliated branches.

Additional Cover (costs shown are in addition to the basic cost for the cover provided free)

Increase Public/Products Liability to £5,000,000 = £10.50 per annum.

All risks stock, minimum sum insured £2,250 = £84 per annum, sums over £2,250 are costed at £36.75 per £1,000. Value of stock is based upon the trade price, i.e. cost of manufacture, and not the retail value.

Machinery, tools and equipment, minimum sum insured £1,000 = £26.25 per annum, sums over £1,000 are costed at £26.25 per annum based upon replacement value

Loss of exhibition expenses £36.75 per annum. Replace the information at the foot of this page with the following:-

The above is a brief synopsis of the scheme negotiated by the AWGB which came into force from 1st May 2001.

The details of our broker are as follows:

Ian Wallace

Ian W Wallace Insurance Services

4d Ringwood Road

Verwood

Dorset

BH31 7AH

0800 919359

e-mail: [iww@btinternet.com](mailto:iww@btinternet.com)

[www.craftinsurance.co.uk](http://www.craftinsurance.co.uk)

In order for the executive committee to be able to administer the insurance scheme more effectively we would ask that requests for additional cover be made through the Honorary Secretary in the first instance, in writing please, in order that we know exactly what is being insured and what is not. He will advise Ian Wallace of your requirements, who will put the cover in place and invoice the AWGB, who will in turn invoice the branch concerned.

### P17-18, Individuals Ins. Scheme

As the insurance requirements of all individuals tend to be different we no longer have in place a specific scheme tailored to the requirements of those members, what we would like to do is recommend that they contact our broker

Ian Wallace

Ian W Wallace Insurance Services

4d Ringwood Road

Verwood

Dorset

BH31 7AH

0800 919359

e-mail: [iww@btinternet.com](mailto:iww@btinternet.com)

[www.craftinsurance.co.uk](http://www.craftinsurance.co.uk)

who will be only too happy to assess their particular requirements and provide a quotation which will adequately cover them for the areas in which he considers that they require cover.

Individual members with questions about insurance should contact Ian Wallace, (he has a freephone number so it will cost you nothing other than your time), who they will find has the ability to explain complicated insurance matters in a way that even woodturners can comprehend.

# *The Members Development Programme*

## **Introduction**

The development of woodturning in general and of its membership in particular is enshrined in the constitution of the association. Since its formation the AWGB has sought in a variety of ways to promote the craft to the wider public and support the development of its membership in particular.

This has been through a variety of initiatives ranging from support to the formation of new branches, demonstrator grants to branches and the loan lathe scheme.

At each seminar there has been an auction of donated work at the banquet, which has become a regular part of the event. The funds raised from these functions, this year approximately £2500, is placed in the Education Fund and devoted to the promotion of developmental activities. These monies have supported a variety of activities such as the Loan Lathe Scheme and have been instrumental in helping many members in their woodturning careers. It must, however, be acknowledged that much of this activity, though valuable, has been of an ad hoc nature and lacking in a clearly worked out structure and strategy.

During the past year the Executive Committee have spent much time and effort discussing and formulating a policy for education and development. Peter Brown agreed to spearhead this initiative and has been instrumental in guiding the process with successive drafts of proposals that would clarify the association's aims and set out a coherent programme for the future.

The final draft of the programme was accepted earlier this year and what is now known as the Members Development Programme was launched at the Seminar Banquet on

August 11<sup>th</sup>. All delegates received a copy of the booklet setting out the details of the programme and any member wishing to know more should apply to the Development Officer, Peter Brown, whose contact details can be found on page 3.

## **The Programme**

The objective of the programme is to provide support for the development of members' woodturning skills. To this end there are three main strands to the programme:

1. The Loan a Lathe Scheme
2. Seminar Scholarships
3. Course Scholarships

Allied to these three main areas of support it is also possible that successful, and particularly younger, applicants may be awarded an AWGB subscription grant, initially for a period of one year.

### *Loan a Lathe*

This is a formalisation and updating of the scheme which has for many years given beginners and particularly younger people an opportunity to experience woodturning and to take the initial steps on the ladder without incurring the expense which might well prove an insuperable barrier to their participation. Often these loans have been sponsored by a branch, which has the added advantage of ensuring that guidance and support is available. It has also ensured that the best use has been made of the available resources. Loans are not, however, restricted to such circumstances. Loans are normally made for a period of one year and reviewed at that time.

### *Seminar Scholarships*

There are precedents for the award of such grants giving both partial and full support for attendance at one of the

biennial seminars. Readers of *Revolutions* will be aware that applications for such awards were invited earlier this year for attendance at the recent Loughborough Seminar. Several applications were received and considered by a sub-committee before four awards were made. Clear criteria are laid down for the award, but generally these scholarships are intended for turners of some experience who will benefit from exposure to a wider range of experience. Successful applicants are required to submit a report on their experience, which may be published in *Revolutions* (see one such later in this issue).

### *Course Scholarships*

These are intended to provide a facility for the support of members who have developed their basic skills but now wish to attend a specific course enabling them to develop more specific skills. Such awards are approved by the Executive Committee subsequent to consideration of a submission by the applicant giving details of (i) the background and experience of the applicant (ii) the specific course of interest and (iii) what the applicant expects to gain from the course. Once again each successful applicant will be expected to submit an article on their experiences for possible inclusion in *Revolutions*.

## **Want to know more?**

Peter Brown has accepted the role of AWGB Development Officer and with it responsibility for the conduct and administration of the programme.

If you want to know more about any aspect of the programme please do not hesitate to contact him.

Peter's contact details may be found on page 3 of this edition of *Revs*.



# *American Association of Woodturners Honour Ray Key*



Ray Key, our President and a driving force behind the AWGB since its inception has been honoured by the American Association of Woodturners who selected him as their Lifetime Award Recipient Award for 2001. This is the highest honour that the AAW can bestow and only one such award is made each year. It speaks much of the esteem in which Ray is held that this is the only time that the award has been bestowed on a non-American. Ray received his award on July 7th at a Banquet during the AAW Annual Woodturning Symposium held in Minneapolis & St Paul.

In a feature article for the AAW Journal Gary C Dickey writes 'It has been almost two decades since British turner Ray Key adopted American woodturning and American woodturning adopted him. And

throughout that period both have been all the better for it. Through his seminar demonstrations and woodturning classes, those who have benefited from his teaching are legion. His quick wit, keen sense of humour, and unique insights and approaches to turning problems have earned him international respect.'

Later in the same journal David Ellsworth remarks 'Without a doubt, Ray Key has become the most important emissary to the growth and education of contemporary woodturning in Britain. He has helped bring British woodturning into the mainstream of the Modern Movement of woodturning, all the while maintaining his own rigorous work schedule as a full-time studio woodturner. To know Ray Key is to understand the true

meaning of dedication and compassion.'

This dedication and compassion is present in all that he does. Despite his success Ray remains a modest man who gives his all. Those of us privileged to work with him will know how much of himself he gives to the success of every project in which he is involved.

His contribution has been immense – he himself has said

'I'm always involved totally or not at all. I'm in the heart of it or not at all.'

We are fortunate that Ray has chosen to be at the heart of it for so long. He has enriched all our lives and is a most worthy recipient of this latest honour.

# *Simpson's Scholarship*

**Colin Simpson**, a scholarship recipient, reflects on the benefits gained from the 2001 Seminar.

For many years now I have flirted with the idea of attending the biennial AWGB seminar, but to be perfectly frank, I have been put off by the cost, or more importantly my wife has put me off because of the cost. This year, however, having just given up my full time career in IT to concentrate on woodturning, I thought that I may qualify for one of the four scholarship places being offered. I contacted Lionel Pringle, completed my application form and I am sure you can imagine my delight when, in early June, I received a letter from Lionel saying that my application had been successful.

I had nine long weeks of anticipation, looking forward to what I had already convinced myself would be a brilliant weekend. On the morning of the seminar, whilst being driven to it by Frank Clarke it suddenly occurred to me that perhaps I was expecting too much from this event and that I could be very disappointed. Fortunately, I can report that I was not. The seminar met or exceeded all my expectations and I had a truly fantastic time.

Space will not permit me to go into details of everything I did and saw and, besides, this article is supposed to be about what I got out of the seminar. So, apart from the great time I had, what else has made a lasting impression on me?

Lets start with the demonstrations. I sat through two of Dale Nish's demonstrations, both of which were highly entertaining and informative. The first one on natural edge bowls from logs struck me because he uses the same techniques as I do. (Or should that be the other way round?) I thought I must be doing something right if Dale Nish is copying me! The second demonstration I saw of Dale's revolved around him hollowing a yew vase from the base. Unfortunately disaster struck and the vase split completely. Many in the audience believe that there was a fault in the wood and this may have

been the case, but Dale admitted to having a dig in. It is not so much this mishap that sticks in my mind but Dale's professionalism as a demonstrator in his recovery from it. If I can remain that calm and relaxed from problems that arise from the demonstrations I give, then I think I will be doing well. The other memory I take from both these demonstrations is Dale's constant dry delivery of humorous comments, such as "high speeds and stupidity are the most common causes of accidents. America doesn't have a corner on that market."

When roughly shaping a bowl Dale spoke of cutting with and against the grain. "It doesn't matter at this stage," he said, "the only cut that really matters is the last one!" All the delegates agree and shortly afterwards Dale said, "It's funny but its always the last cut you make that screws up a piece. The way to avoid this is not to make that last cut."

Yes, I shall remember these demonstrations for a long time. And not just these ones. Mike Scott's demo on turning the faces of a cube was an eye opener for me and has planted seeds of ideas in my mind. At some point I hope they germinate. I was also impressed with Jules Tattersall's and Laura Ponting's demonstrations. Again both were entertaining. Both demonstrators admitted to the fact that they were not 'technical turners' but both produce superb work with few tools. This only goes to prove that we do not need to buy the latest gizmo on the market which promises to improve our turning. Far better to get to know the versatility of the bowl or spindle gouge we have already bought.

Bill Jones opened the Instant Gallery on the Friday evening. This was fabulous. There were many, many stunning pieces and I think the standard of work was exceptionally high. I lost count of the number of times I went round the

gallery in awe of some of the craftsmanship. I spoke to some of the 'old hands' at these seminars and they thought that the Instant Gallery was the best yet and I can well believe it.

The most important thing I came away from the seminar with is this. I have been worrying for some time now (and more since turning professional) how to become better known. (believing, perhaps wrongly, that the better known you are the more you can command for your work). What is it that puts the most well known turners above the rest of us? Is it that they are better turners? No. I do not think so, although clearly you do not get to the top without knowing which end of a bowl gouge is which. I have seen many amateurs and lesser known professionals produce stunning work but they are not well known. Is it that they are the best demonstrators? Again, no. I have seen excellent demonstrations from unknowns. What makes them so well known is the fact that their work is instantly recognisable. They each have a 'signature' piece. I suppose I have known this subconsciously for a long time but it was Dale Nish that brought it home to me during the critique of work. So what is my 'signature' piece? The truth is I haven't got one. Right, so what is it going to be? I haven't got a clue. Should I go searching for it and should I worry about it? I think not. I think it will evolve (if it happens at all) and the more I try to force it the less likely it is to happen. Why it took this seminar for this thought to come into focus I do not know. But now I can stop worrying about it and concentrate on turning.

My thanks to both the AWGB committee and to the Seminar sub committee, not only for inviting me to attend, but also for their tireless work throughout the weekend and for the enormous amount of planning they had done to make this event so successful.



# The Instant Gallery - Loughborough 2001

The tradition of the Instant Gallery has been part of the AWGB Seminar from the outset. This year was no different. Each participant, demonstrators and delegates alike are asked to bring work for display in the gallery. Delegates receive this request with their booking confirmation, which is accompanied by a form to be returned to Lionel Pringle, responsible for the organisation of the gallery. This form is returned prior to the event and gives details of the piece(s), up to three this time, which the delegate intends to bring. Lionel was thus able to produce labels prior to the event, which add much to the professionalism of the display. It also enabled Lionel to forewarn the Executive Committee of what to expect sometime before the event – his words were ‘the words hollow form and bowl seem to recur’. And so it proved – there was a predominance of faceplate work with spindle work very much in the background – though much excellent work was to be seen across the full spectrum.

As one who spent some time assisting in the preparation of the gallery area on the Thursday it was remarkable how quickly the display grew as delegates arrived, checked in their work and saw it whisked away to be displayed by Lionel's band of stewards and other assorted helpers. By the time of the official opening by Bill Jones, immediately after the Friday night buffet, an impressive array of the current work of woodturners, amateur and professional had been assembled.

Everyone who visited the gallery will have their own favourites but it fell to Ray Key, Dale Nish and Jean Francois Escoulen to make a selection from the display to form the basis of the work that will be featured on the AWGB stand at all of the forthcoming major shows. Their brief was to select 50 pieces of work and to include no more than one piece from any one exhibitor. A strong and interesting selection has been made and will I am sure be

enjoyed by all who see these pieces at the shows. A list of the selected pieces appears below.

The delegates had an opportunity to hear constructive and valuable

comment from the selectors when they gave a roving critique in the gallery. Ray will be giving his own comments on the Gallery in a future edition of *Revolutions*.

## The 50 Selected Items

|                   |                              |                              |
|-------------------|------------------------------|------------------------------|
| Charles Aldridge  | Tazza                        | Yew                          |
| Nick Arnall       | Coloured Vessel              | Sycamore                     |
| Tony Boase        | Vessel & O ring              | Sycamore                     |
| Rod Bonner        | Bowl with Brass Inlay        | Brown Oak Burr               |
| Bob Carter        | Discus Hollow Form           | Olive Ash/Walnut             |
| Ian Clarkson      | Bowl/Vase                    | Sycamore                     |
| Paul Coker        | Tazza                        | Lignum                       |
| Mike Dennis       | Square Dish                  | Purpleheart                  |
| Desmond Dezelsky  | Pair of Muffineers           | Lignum Vitae                 |
| Jean-F Escoulen   | Eccentric Box                | Tulip Wood/Kingwood          |
| Richard Forgan    | Bead Rimmed Bowl             | Maple                        |
| Gordon Fradley    | Pair of Candleholders        | Sonokeling Rosewood/Sycamore |
| Colin Fullbrook   | Lily                         | Sycamore/Cherry              |
| Margaret Garrard  | Segmented Vessel             | Rippled Sycamore/Mahogany    |
| Pat Gleadell      | Dish and Poppy Pod           | Ash/Sycamore                 |
| Len Grantham      | Bagpipes                     | Ebony                        |
| John Hanchet      | Alto Shawm                   | Fig Maple                    |
| Mark Hancock      | Leaf                         | Ebonised Sycamore            |
| Richard Haselden  | Tray and Goblets             | Lime, Ebony & Pequia         |
| Reg Hawthorne     | Vase                         | Cherry/Purpleheart/Ebony     |
| Anne Hayes        | Chair with Rush Seat         | Elm                          |
| Julie Heryet      | Containers with Threaded Lid |                              |
| Paul Howard       | Pair of Casters              | Apple                        |
| Phil Irons        | Bowl                         | Walnut                       |
| Jim Johnston      | Square Hollow Form           | Sycamore/Pink Ivory          |
| Bill Jones        | Pulpit Chess Set             | Ivory                        |
| Simon Keen        | Segmented Form               | Maple                        |
| Ray Key           | Enclosed Vessel              | Masur Birch                  |
| Alain Mailland    | So Many Mouths to Feed       | French Juniper               |
| Lofty Marshall    | Greek Vase                   | Mahogany/Aluminium           |
| John McKay        | Pair of Elevated Bowls       | Sycamore                     |
| Gregory Moreton   | Burr on Branches             | Elder Burr                   |
| Mike Morley       | Amphora Lustrata Segmentora  | Sycamore                     |
| Stuart Mortimer   | Hollow Form Sculpture        | Yew                          |
| Ray Patterson     | Hollow Vessel                | Birch, dyed & textured       |
| Laura Ponting     | Platter                      | Sycamore                     |
| Lionel Pringle    | "Which Way Now"              | Ash & Walnut                 |
| Guy Ravine        | Gavel & Block                | Blackwood                    |
| Peter Robins      | Lidded Pot                   | Spalted Beech/Ebony          |
| Darrell Rushworth | Bowl                         | Yew                          |
| Basil Saunders    | Thunderbolt                  | Laburnum/Maple/Af. Blackwood |
| Mike Scott        | Fluted Form                  | Ash/Lignum Vitae/Aluminium   |
| Colin Simpson     | Bowl                         | Ash Burr                     |
| Jules Tattersall  | Natural Edge Bowl            | Grass Tree                   |
| Martin Vaughan    | Natural Edge Bowl            | Holly Burr                   |
| David Wardingley  | Thin Walled Bowl             | Rippled Sycamore             |
| Martin Whitby     | CD Rack                      | Ash/Jarrah                   |
| Tony Witham       | "Erosion"                    | York Gum                     |
| Robin Wood        | "15th C." flask              | Beech                        |
| Brian Wooldridge  | Natural Edge Vase            | Yew                          |

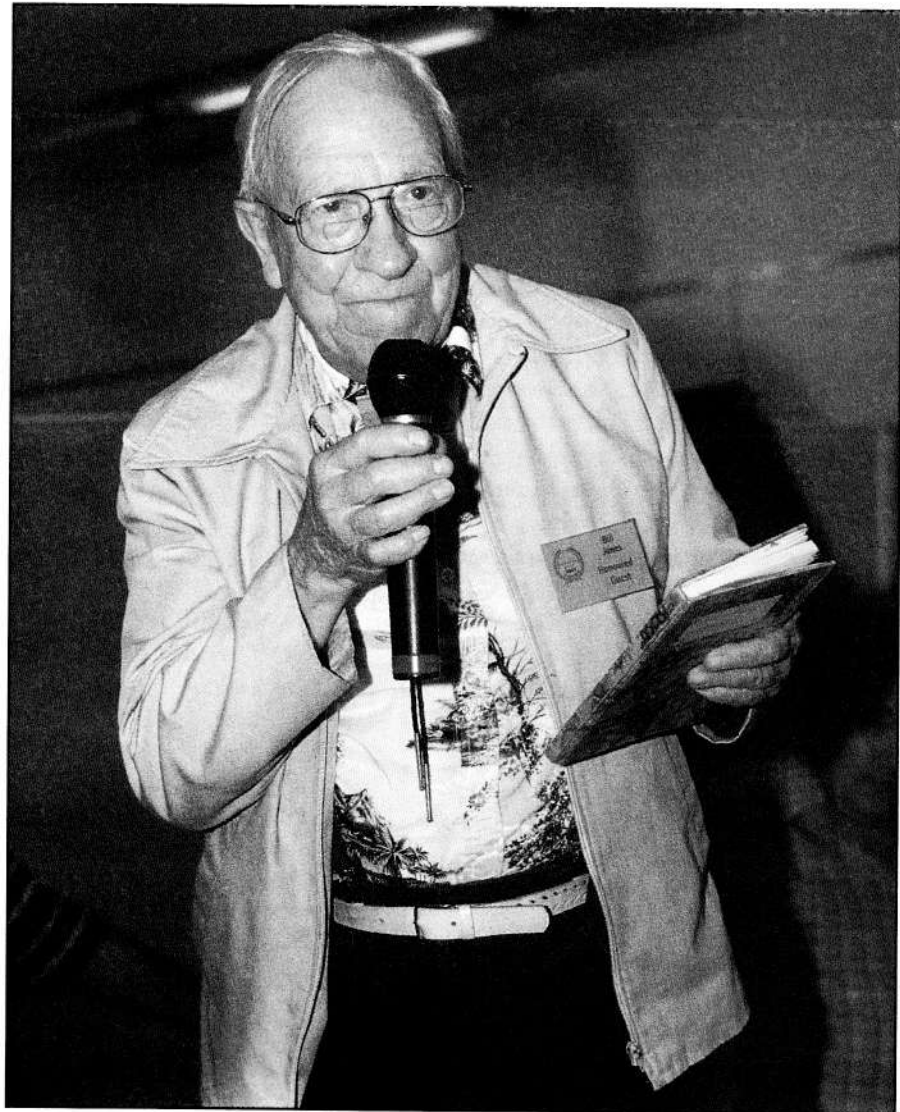
# Bill Jones

This year the Executive took the decision to invite a distinguished member of the woodturning fraternity to be the honoured guest of the Association at the 2001 Loughborough seminar.

It was fitting that Bill Jones, a true gentleman and acknowledged mastercraftsman, should accept the invitation to be the first person to be honoured in such a fashion. Bill brought his own inimitable style to the event and performed the duties required of him with alacrity and aplomb.

It fell to Bill to open the Instant Gallery - a task he performed with great wit and humour and a speech which all present will recall long after the event for its warmth, wit and sound commonsense.

He was somewhat non-plussed and unusually, but briefly, lost for words at the Saturday night banquet when he was called forward to receive a certificate that proclaimed him an honorary life member of the AWGB. This honour has no more deserving recipient - his influence on woodturning and members of this association is immeasurable.



# *Our Honoured Guest*

13 Aug '01

*Dear Ray,*

*It is one thing to be made a guest of honour by a committee but quite another to be accepted as same by the tout ensemble at the seminar. To me it was the most moving experience of my life, when everyone during the three days came up and expressed their personal appreciation. All of it was so sincere that I realised I had, by merely being that "old ham" of a performer and writer, somehow endeared myself to so many. Whatever depths of adversity befall me in future days I'll never forget that in the AWGB I've made my biggest success. This endearment is entirely reciprocated by myself as I've never known a crowd of colleagues so great to be with - and that's saying something because I've been with many 'great crowds' in my time, but NONE has ever given me such a lift - and so completely and spontaneously.*

*Here's to us and all the good friends who so often turn what can often be a disgusting bore into such joyous occasions. Let us always retain these happy thoughts against less happy times and always look for the best in our friends, 'orrible though they may sometimes be! We can't always be perfect ALL the time!*

*All the very best,  
(and I shan't miss a chance to be among turners,  
ever, if I can help it.)*

*Your friend,*

*Bill.*



## *The French Connection*

Jean-Francois Escoulen and Alain Mailland added greatly to the enjoyment of this years seminar - giving excellent presentations and winning many friends with their gallic charm.

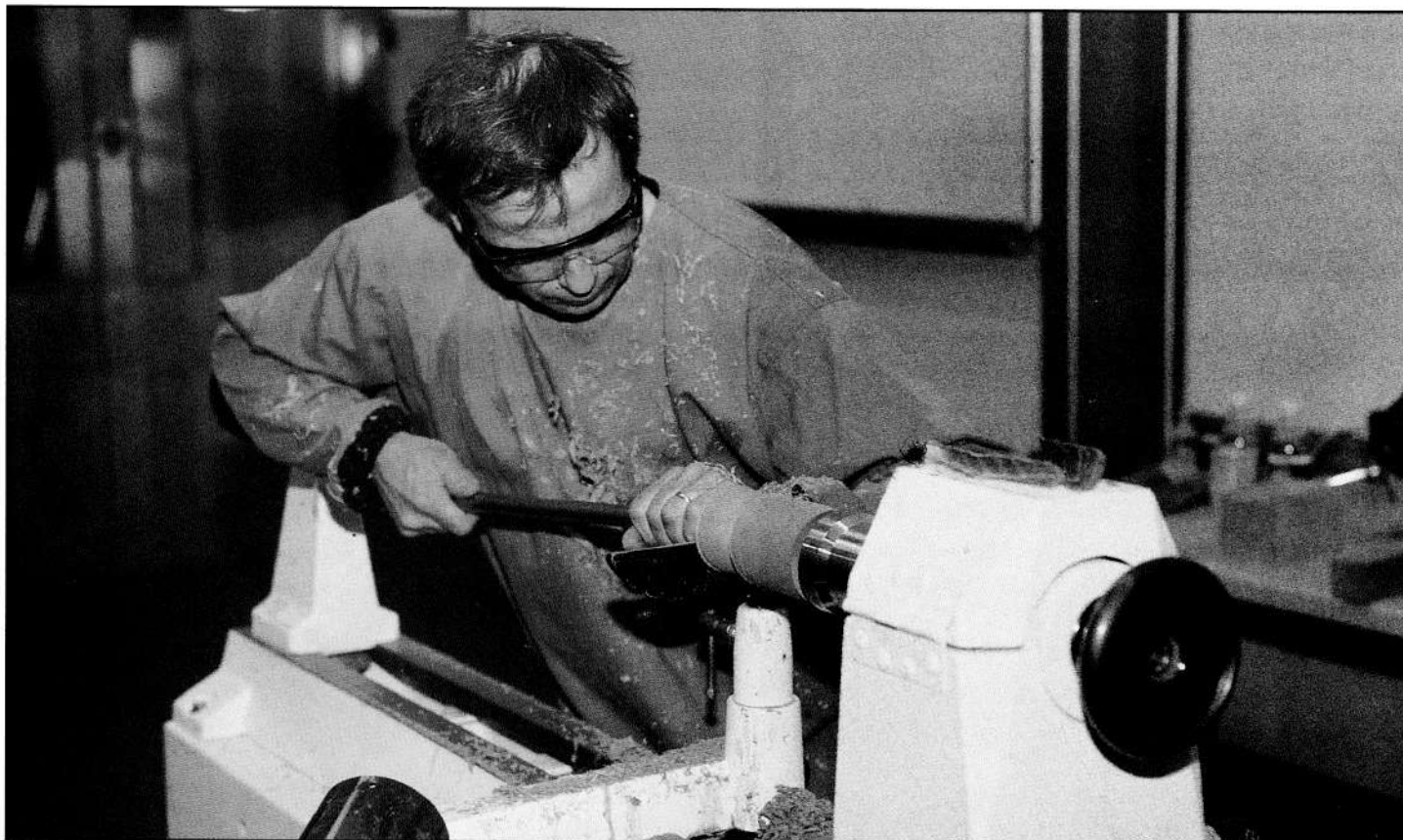
*Left:* Jean-Francois holds a Sycamore & O-ring vessel by Tony Boase during the Instant Gallery critique

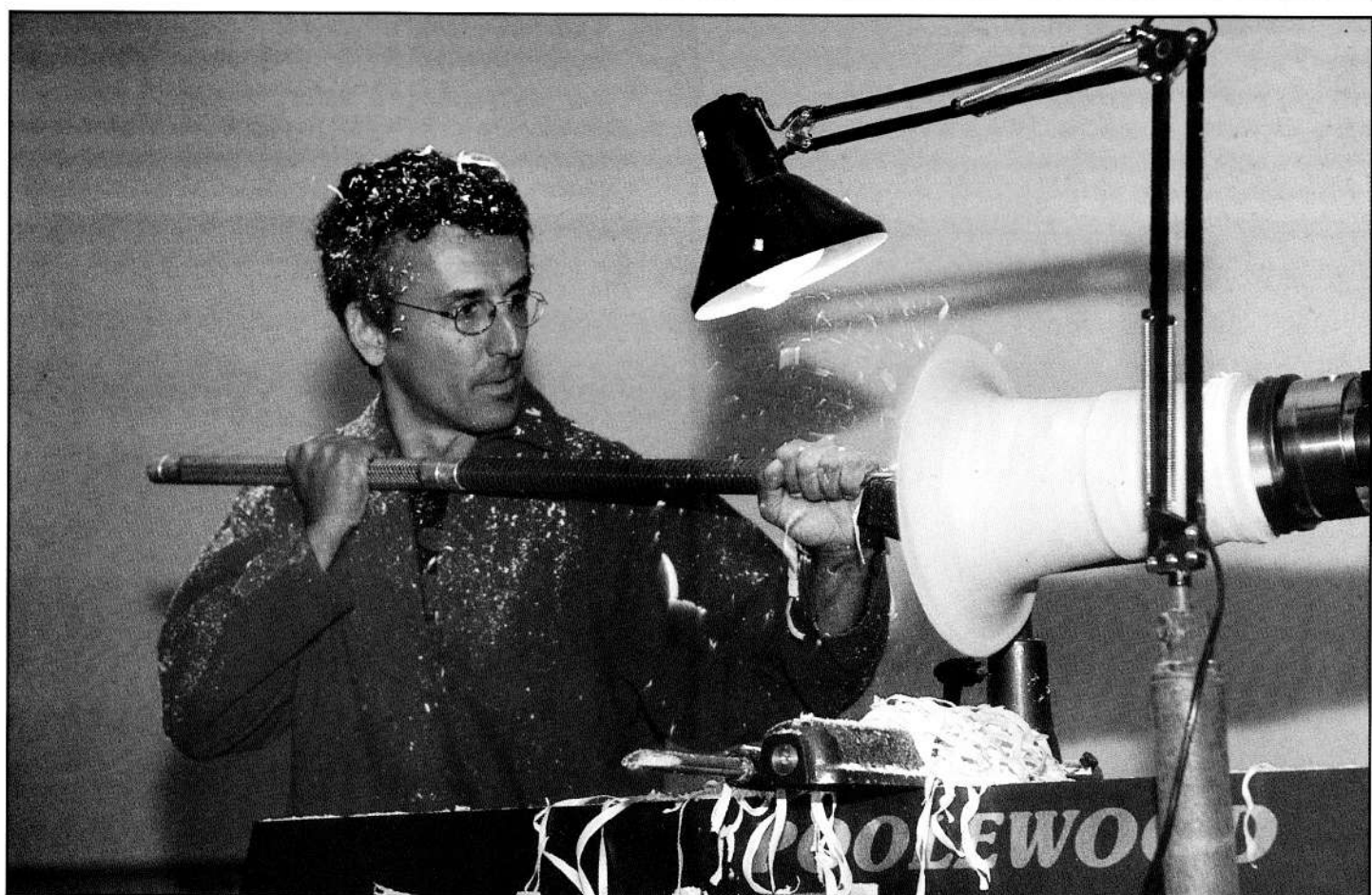
*Below:* Jean-Francois at work during his presentation on the production of an off-centre box

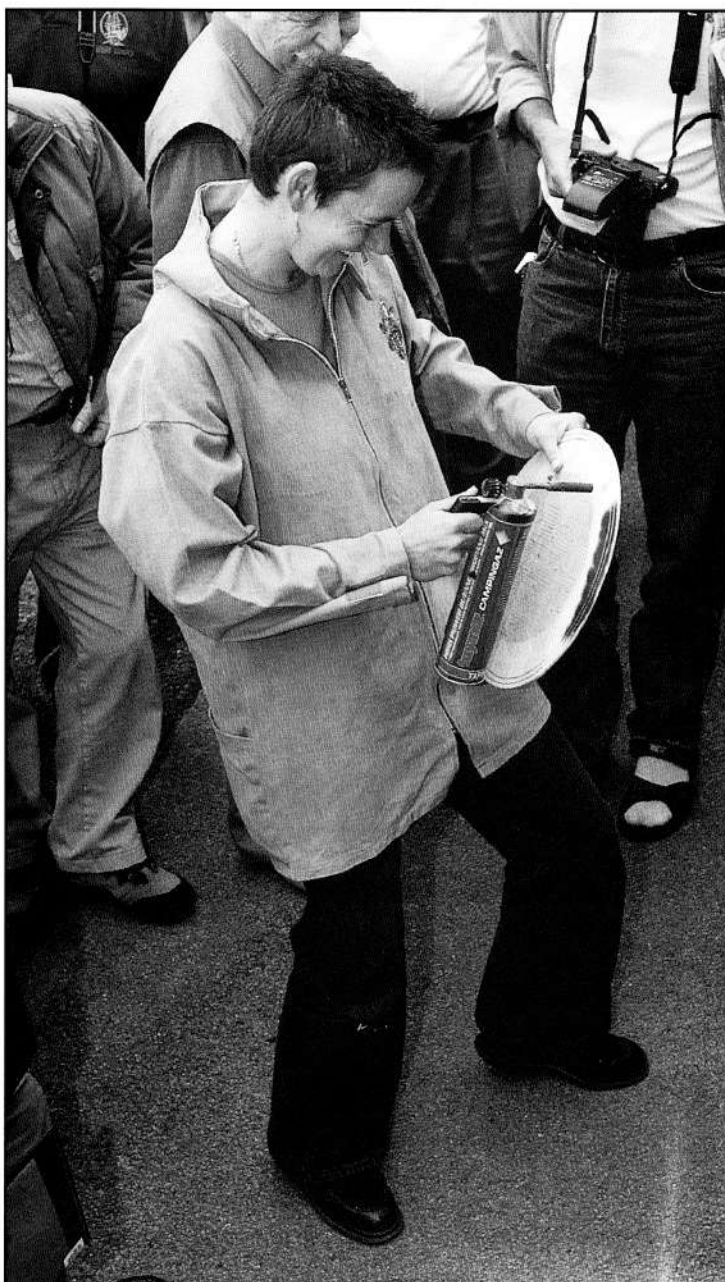
*Top Right:* Alain carves a turned piece during a demonstration of turning wooden flowers

*Top Far Right & Bottom Right:* At work on the production of wooden lampshade

*Photographs by Tony Boase*







## *Seminar Scenes*

*Left:* Laura Ponting scorches in the rain

*Below:* Mike Scott's Cube Forms with their off-centre work and texturing fascinated many

*Bottom Right:* Robin Wood had an impressive arsenal of implements for his pole lathe turned bowl presentation

*Far Right:* Bill Jones and Robin Wood find a moment to swop experiences

*Near Right, Top:* Paul Coker, Ornamental Turner was part of what he described as the alternative entertainment which provided a fascinating insight to the history of ornamental turning as well as current practice

*Near Right:* Rod Bonner at work during his presentation on bowl turning

*Photographs by Tony Boase*

## **AWGB Charity Turn**

A new feature is planned for the AWGB stand at the Axminster show, October 25-28 2001

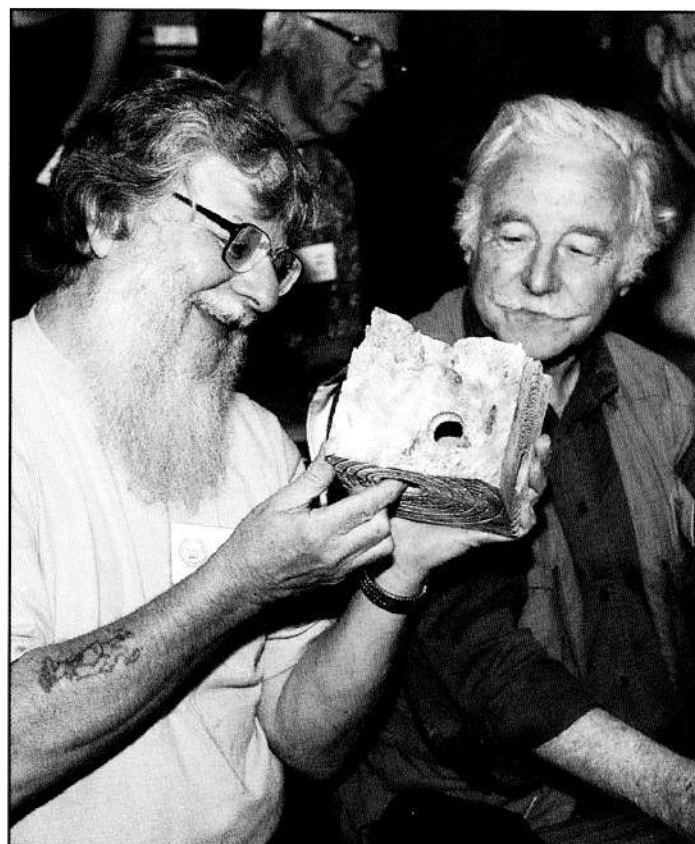
Please help if you can - funds are to be raised by the sale of craft show style items - light pulls and the like.

All monies raised are to be split equally between the British Heart Foundation and the Devon Air Ambulance

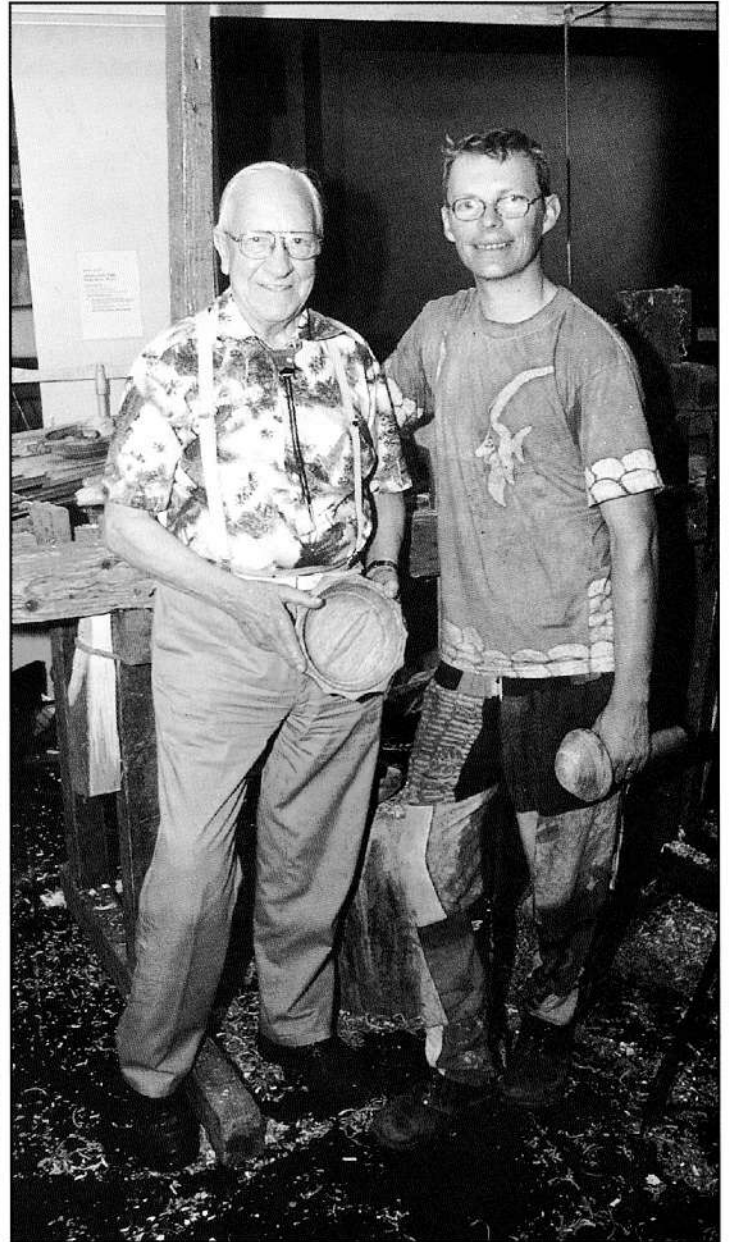
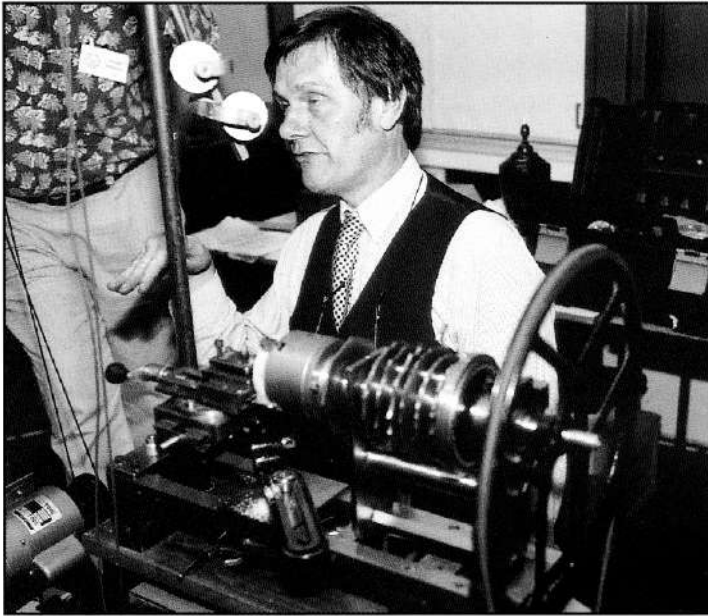
Reg Hawthorne would be delighted to hear from you, either as a branch or individual effort if you feel able to produce and donate such items.

Reg's contact details are on page 3.

## **Please Help**







# *So you want to be a Woodturner*

## *Part 10 - Security*

By Chuck Turner

### **Security**

Having bought your lathe and set it up, in either a shed, garage, or other out building, it is advisable to have a good look at the security aspects of your chosen site. If you have set up in your garage, one might assume that a certain amount of security is already in place. Small tools however, that are easy to carry away, are at most risk. Turning tools are not cheap, neither are chucks and their accessories. Small carpentry tools, planes and a host of other items are the first target of night time prowlers, who find it easy to dispose of their ill gotten gains at Boot Fairs, far away from the seat of the crime. One of the drawbacks of our car driven society!

If you give your tools some careful thought, there is quite a lot of money locked up, in even the most lightly used and equipped workshop.

When I set up my workshop I decided to put 1-inch angle iron bars, length ways over the windows at 10 inches apart. The angle iron can be bought at quite reasonable prices from any local iron supplier. This angle iron was cut to length and drilled to take 2 screws at each point of contact with the internal

battening or window frames, then painted with Hammerite to exclude rust, before installation.

It was not long before I realised that the internal angle could be used to attach wooden battens drilled to accept small turning tools. This seemed a good idea but placed the tools near to the windows. This was overcome by double glazing the windows on the inside with transparent plastic sheeting about

4mm thick, which takes a lot of force to break through, and of course to do so would make a lot of noise. It had the additional advantage of improving heat retention.

Many shed and outhouse doors are hung on long leaf hinges screwed to the outside and it only needs a screwdriver to quietly take the hinges off within minutes. Each leaf of the hinges on my workshop door was drilled for one 3/8<sup>th</sup> engineering bolt secured by a nut on the inside of the strengthened door and door frames. Following a visit by a burglar one night armed with bolt cutters, who was snipping off padlocks, there seemed a need for more than one type of locking system.

I had already bolted through the door and door framing a ver large galvanized heavy draw bolt secured by a Yale lock with a 1/2 inch hardened hasp. This had resisted the burglar's best efforts – probably because the bolt cutters were too small!

Those sheds and workshops which had internal locks, where the key had to pass through the door, on this occasion were not entered. Presumably because any levering action would have made too much noise.

Our local locksmith on request advised a pair of heavy steel, right angled brackets, each bored on one leaf with 2 holes to bolt to the door or door frame (both of which had been strengthened on the inside) and one hole on the other leaf for the lock hasp to pass through.

The 'expensive' lock he advised, was of a kind where, when closed, high

shoulders on the lock case nearly completely cover the lock hasp, thus preventing bolt cutters any hope of getting a grip.

The next acquisition was a very good, nearly new, lockable four drawer steel filing cabinet for all the small tools, so that anyone gaining access would still have problems.

My electric supply is plugged into a switched ring main socket, adjacent to the rear of the house, supplied from a circuit breaker mains box. It runs through an 18mm underground armoured cable to my garden shed and workshop and is controllable from the switched socket.

To improve security I installed bulkhead lights over the doors of my garden shed and workshop. The shed and workshop lights are left on when I finish for the day, and are switched off from the house. This enables them to be switched on immediately there is any suspicion of unwanted activity occurring at the bottom of the garden.

One failing which is very common with householders is planting screening shrubs in front of their house porch, which enables criminals to work at breaking in unobserved. The same thing of course applies to workshops and it is best to have a clear view from the house of the garden shed or workshop. (I have just dug out my large Mallow right in front of the workshop door!) Yes we all do it! OR maybe my plants just grow better!

There are available shed/garage security systems which work by radio, and will sound an alarm in the house if intruders get into your workshop or

garage, these are very good for a workshop or garage which is out of view from the house.

One I can't recommend is a device which hangs on the door handle and when activated gives off the sound of a large barking dog behind the door. At first it seems highly desirable, until the neighbours report you to the RSPCA for having a large dog locked up in your workshop, which you never let out, and are never feeding!

Another thing well worth installing is a security light facing your workshop, the PIR often has only a 45 feet detection range at the normal recommended height on the house wall, this can be extended by mounting it a bit higher in some cases. (After a while you give up leaping out of bed every time it goes on). It is really a deterrent that should work on its own! It also has the advantage of illuminating the garden if you go outside at night. I have found it an advantage to put my

initials onto my turning tools since I lost a mini gouge at an outside event, probably not stolen but picked up in error by another turner.

On one occasion, incensed by the nighttime prowlers, I installed a trip wire by my workshop, but after tripping over it three times myself in as many hours I removed it.

Actually it is quite illegal to set traps for prowlers, even if they are on your land or premises without permission, although I must say at times one feels extreme temptation!!

One can of course grow thorny or prickly plants in vulnerable places, but they will take some time to grow sufficiently to be a deterrent.

I was once advised by a crime prevention officer that having done everything you can, if the burglars really want to get in, they will – but always do your best to make it hard

for them!

Membership of a Woodturning club or association sometimes allows you to obtain cheaper insurance for your tools and equipment and insurance cover at the official meetings. Some insurance, household contents policies, cover the loss of tools held in outhouses, but it is advisable to make enquiries with your insurance agent and preferably get his reply in writing.

Anyway don't be complacent about security, which will have to be planned according to everyone's particular situation – hopefully this Chapter has passed on some idea's that will be of use.

#### Kwik Tips

Have you any tips to share with your fellow turners? Ideas that have made your life easier? Contributions requested and gratefully received!



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# *TURNING WORLD*

## *- Around the Shows and Branches*



### **Turn Essex 2001**

April saw a major new initiative in Essex when Chelmer Valley Woodturners organised a woodcraft event aimed at showing the general public just what can be done with a piece of wood. Six AWGB branches from the area were invited to display

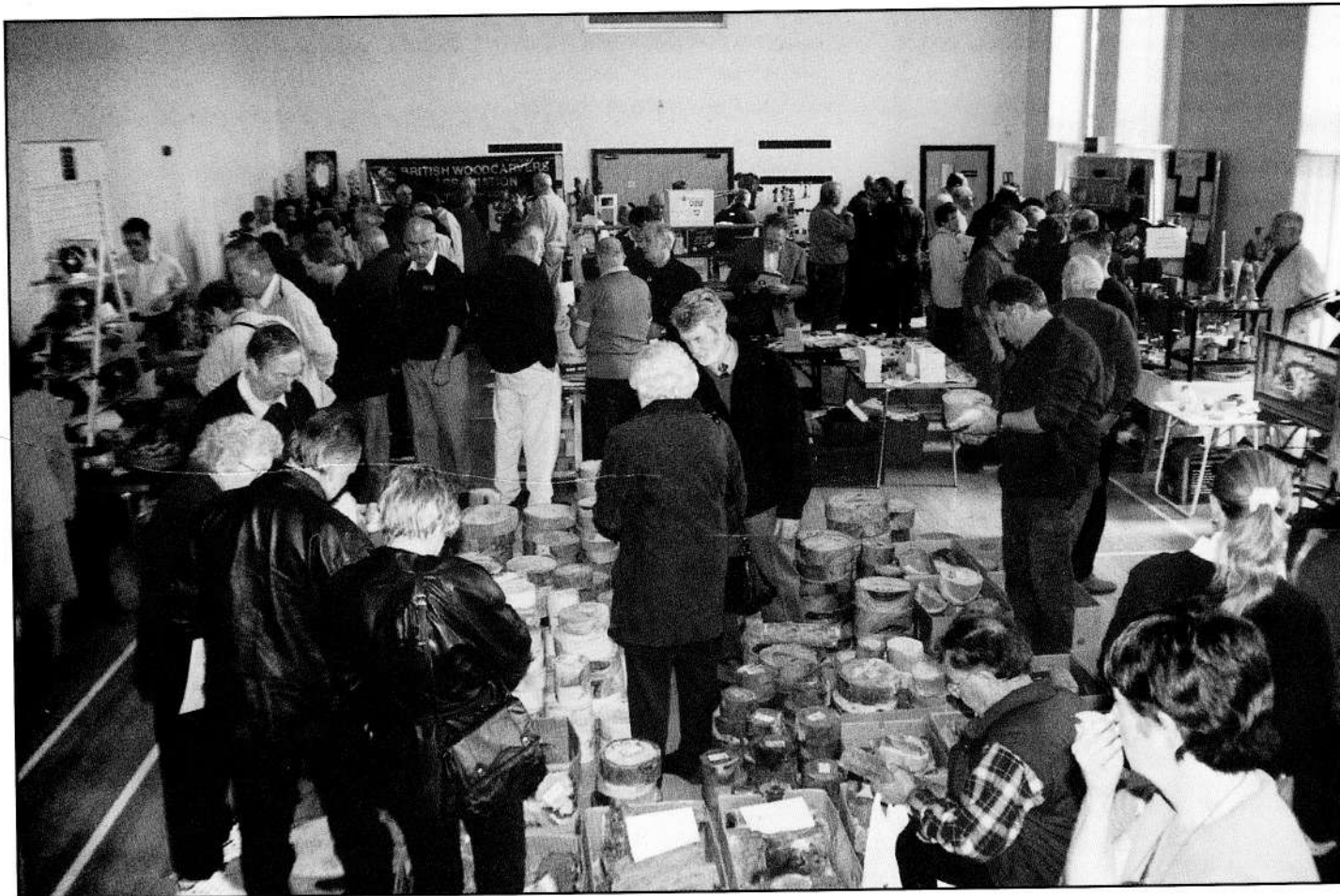
their work and each gave active demonstrations of turning. The Chelmsford Woodcarvers who brought some of their beautiful work and Christine Witham who very ably demonstrated pyrography on turned items also joined them. A good turnout of the general public together with a good response to the raffle, which consisted of superbly turned items donated by the branches, helped to raise £1000 for the Essex Air Ambulance. Roy Coe, Peter Child, BHP Woodcrafts and PD turners represented the woodturning trade. As well as attracting the general public the branch members found a lot of interest in talking to each other and looking at each other's work. The six

branches attending were Colchester, Suffolk Essex Cambs Borders, Suffolk Mid Coastal, North Herts, Thameside and Chelmer Valley.

Dave Reeks was invited to be the professional demonstrator for the day and he excelled himself in the relative peace and quiet of a separate demonstration room. What a joy it was to see someone of his calibre giving so much down to earth advice. All who attended much appreciated his skill.

**Report by Brian Partridge**

*Below: Main Hall, Turn Essex 2001*



## Cheam

I wonder what A. Hancock esq. would have made of it all, down in the nether regions of Railway Cuttings, East Cheam. The Internet has reached Cheam.....what an half hour that would have made!

Cheam Woodturners now has its own website. They can be visited at

[www.cheamturners.co.uk](http://www.cheamturners.co.uk)

Frank Clarke writes 'While it is up and running we still have a little way to go with the content, so bookmark it so that you can keep a check on the progress.'

## Scotswood

On Friday 6 July the intrepid few made their annual pilgrimage from Elgin,Forres, Inverness and Wick to my workshop in the far north of Scotland. The project selected this year was a plain green turned conical bowl having a small diameter straight cylindrical foot. This was an apt choice of project as I had invited Mick O'Donnell to spend a few hours with us.

On the evening before the meeting I had selected a piece of wood to be cut from a trunk of sycamore, this was felled recently by Mick O'Donnell, Sandy Henderson and myself about a hundred yards from my workshop. A piece was carefully marked out in chalk before the chainsaw was used to cut off a 15 inch diameter by 9 1/2 inch long section.

After everyone had arrived and sufficient coffee and biscuits had been consumed the sycamore section was screwed to an 8 inch faceplate and mounted on the lathe. Rough turning was commenced at 300 RPM with different woodturners taking turns at turning and of course guidance from others looking on. After rough out was complete the speed was increased as the work progressed.

Mick O'Donnell then arrived and gave

us a demonstration of his skill at sharpening a bowl gauge followed by a demonstration of his skill at green woodturning. Shavings were now really flying with a true angular cut which appeared to be effortless. To see a master craftsman at work makes it look so simple, but of course this is due to a skill learned and honed over the years.

Lunch was then taken and of course the usual discussions took place. There always seems to be some good tales to tell when a few woodturners get together, these make the day so much more interesting.

Shortly after lunch Mick left and we then carried on and finished the bowl using a four jaw chuck with 2 inch O'Donnell jaws whilst working on the inside and wooden jaws to finish the base. The finished bowl is to be given to the farmers wife from whose land the tree was obtained.

The day was scheduled to end at 5 pm but such is the enthusiasm that it was turned 6 pm before the last woodturners left with a 3 1/2 hour drive to do before arriving home again. I was then left alone to savour the days good company and comradeship and to look forwards to next years meeting.

C.F. Haughton.[4679]

## Grampian Woodturners Seminar

Grampian Woodturners are hosting a National Woodturning Seminar at the Craibstone Campus of the Scottish Agricultural College in Aberdeen on the weekend of 13/14 October 2001, sessions will run from 9.00am until 5.00pm daily.

Stuart Mortimer, now living in Hampshire, but a native of Aberdeen, will conduct the seminar. Stuart's lively sense of fun will ensure that all who

attend will be entertained whilst learning much from one of woodturnings grandmasters.

### Programme

On day one the following topics are scheduled – Basic spindle work, Natural edge bowl, Hollow turning, Goblet with spiral twist, Open double-twist spiral and a lunch break video show.

Day two will offer Wet/green turning – vase, Friction drying, 'Lace-edge' design, Box with twisted finial and a Twisted goblet.

The event is also one of the bargains of the year with prices for the two days ranging between £8-£10, alternatively participants may attend on just one day at half the cost.

Further details may be obtained from: Alastair McKenzie (Woodturning Seminar), 18 Earlsells Road, Cults, Aberdeen, AB15 9NY.

Tel: 01224 861420 or email either [alastair.mckenzie1@ukonline.co.uk](mailto:alastair.mckenzie1@ukonline.co.uk) or [dellison@freenet.co.uk](mailto:dellison@freenet.co.uk).

The Grampian Woodturners website can be found at [www.freenetpages.co.uk/hp/dellison/default.htm](http://www.freenetpages.co.uk/hp/dellison/default.htm).

## One Man's Seminar

The following is extracted from a recent email to Lionel Pringle - make a note in your diary to attend the 2003 seminar!

Thanks for your letter and slide. I was thrilled to have one of my pieces selected, but even more thrilled that Mrs Dale Nish liked one of the others enough to buy it. That's praise indeed. May I, through you, congratulate the team for a very well organised event which gave me a wonderful week-end, and I can hardly wait for the next one. Catch you perhaps at one of the shows, thanks again, George Robins.

# Brian Partridge - A Profile of the AWGB Webmaster

Firstly just who is this chap and what makes him think he is capable of being a Webmaster? Well I worked for Marconi all my life until retirement and during that time I have been responsible for the design of 6 different types of Computer. Just in case you should be flying over the North Atlantic you might like to know that some of those computers are looking after the British side of the Atlantic airspace (I try not to fly on that route if possible!!!!!!)

I have been woodturning for about 9 years and now that I am retired I seem to have less time for turning than when I was at work. I am not into craft fairs and the like and will only sell my work if pressed hard enough with petty cash. I do however enjoy demonstrating, not exotic stuff but basics that beginners like to see. I still remember when I was a novice and so I try to explain all those little things that are so obvious to the experts. The one thing that I have found about demonstrating is that most clubs are looking for different things for their club programmes so I have tried to oblige with such things as colouring, English woods and Shaker furniture. I am also developing a set of slides on the history of turning which could also make a good evening with a difference.

I digress, as I was asked to say a few words about the Webmaster. How did I get the job? Well it was like this, I had been using the Internet for a number of years and have established one or two Web sites for local branches as well as my own. I can be visited at ([www.brianpart.co.uk](http://www.brianpart.co.uk))

Just before the 1999 seminar I made the mistake of saying that I thought that our website was not kept up to date. Peter (our previous webmaster) is a busy man and I am sure he tried

hard to help us. Anyway Tony Witham was talking one day and he said why don't you consider taking on the job of Webmaster. I said that I was not sure that I really wanted more work but I might think about it. It was then that Lionel, our secretary, Emailed me with a strong request to consider the job. After a lot of arm twisting I agreed much to the concern of 'er indoors.

So what is it like to be a Webmaster? Well at times very rewarding and at times very frustrating. Rewarding when I get comments from members about how useful it is and frustrating when I am asked why I didn't advertise a branch event (my crystal ball does not work all the time) am I really expected to be psychic?

One of the unexpected tasks, which takes quite a bit of time, is reading and answering the resulting Email. I get about four or five Emails per day from all over the world, some of which are giving me information, some telling me I have got something wrong and quite a lot just asking questions about some aspect of woodturning. You see as Webmaster I am seen as an expert on woodturning and I am easily got at.

The technical details for the nerds are as follows: -

Our site is hosted by Magic Moments one of the leading Internet services in the UK. The site has been developed from scratch using Microsoft Front Page. Having made any changes (about once per fortnight) the new data is uploaded to the host using Cute FTP, which enables me to drag and drop files from my hard disc straight onto the host. I get statistics from Magic Moments, which enables me to tell your executive committee how the site is doing. At present there are about 65 visits per day many of which

are from America. The artwork is done and optimised using Paint shop Pro. My PC is a 400 mhz Pentium with 128 M Ram and 26 Mb hard disk. I have a C writer which is used to back up the site, a Umax scanner and an Epson ink jet printer. One of my other interests is editing videos taken with my digital camera and for this I have an editing suite using Pinnacle DC10 plus which is also connected to a TV monitor and a VHS recorder.

In my spare moments I also fly gliders and have recently moved house and done a Ground force job on the garden. Oh, and I also fly all types of model aircraft. Does this explain the comment about 'er indoors.

Please keep sending me information, **Events, For sale, News, Websites** or anything else which would make our site more useful for our members. If you are not yet online don't worry you are bound to catch the disease sooner or later it is highly infectious especially if you have children or even grandchildren!!!!

## BUDDING AUTHORS

Please do not hesitate put pen to paper now - we want to hang on your every word.

Mail your proposed article for *Revolutions* now or contact John Wilson to discuss ideas you may have.



## *A Plea for Assistance.*

The AWGB committee are seeking to put together a database of people or organisations that are prepared to give help to people who are not presently well catered for in the tuition/advice field. This would include people who are visually impaired, have problems with their hearing or are not up to scratch on the requisite number of limbs and any number of other conditions that will invariably result in standard tuition not quite being tailored to their particular needs. On a number of occasions this type of query has been asked of a

committee member and whilst the questioner is usually pointed off down a particular road, there is very seldom any feedback as to whether the information was helpful in any way at all and whether that person was able to progress further.

So if you know of anybody that could help or have any information that would be useful please write to the secretary of the AWGB, Lionel Pringle, The Downs View, Hailsham Road, Pevensey, East Sussex, BN24 5AS, or send him an e-mail on [lepringle@clara.co.uk](mailto:lepringle@clara.co.uk)

## *Pepper Mills*

*Sole Distributor*

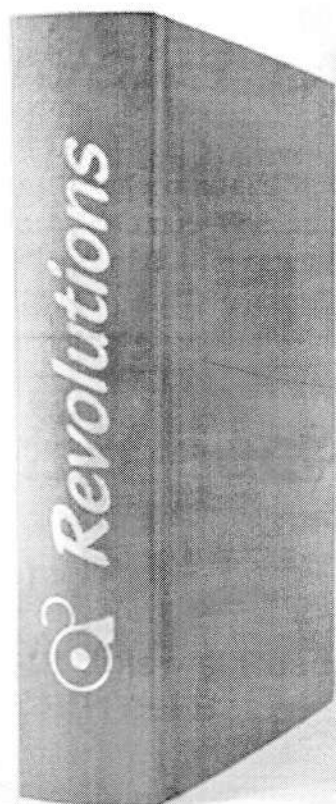
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## *Revolutions Binders*

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# *Utah Woodturning Symposium 2001*

## *Brigham Young University - June 7-9*

*A Report from Bob Neill*

*Bob is well known for his pyrography and coloured pieces of work. He was this year one of the band of British presenters invited to the Utah Symposium. He gives us this report and pictures of the event.*

I was privileged to be part of a group some 20 of the top woodturners from all over the world invited to contribute demonstrations to the Utah Seminar. My visit began with a day spent demonstrating at the annual open day at Craft Supplies USA which seems to be the 'warm up' for the symposium. There was a good crowd, many after the bargains.

The symposium began with a slide show, which gave an insight into the work of each demonstrator. Delegates

had the opportunity to select from 10 demonstrations during each session. There were over 100 demonstrations given during the three days.

I gave four demonstrations – this giving me time to visit some of the other demonstrators such as Hayley Smith (Arizona – originally from Wales) with her very geometric shapes with textures and 'dremelled' surfaces. Her slide show was excellent, showing how her work had progressed over the years and where her ideas had come from.

Jason Marlow (Canada) gave an interesting demonstration based on his 'Helmet' series. Others I managed a brief visit to see were Allan Batty and Bill Jones, Ciaran Forbes, Richard

Raffan, Vic Wood, Todd Hoyer, Johannes Michelson and Gail Montgomery.

There was an excellent display of delegates and demonstrators work in the 'Instant Gallery'. There was also a special exhibition of work by the late Ray Allen, well known for his segmented pieces.

In the evening delegates were entertained or could participate in a number of varied activities such as the 'Great Egg Cup Race' – there must be an alternative to this!

There was no doubting the symposiums success – I am sure most of the 480 delegates will be back for more next year. I look forward to my next invitation.



Left: Helmet Series  
Jason Marlow (Canada)

Opposite page :

Top left: Hat  
Johannes Michelson

Top right: Ciaran Forbes

Bottom: Bill Jones

