



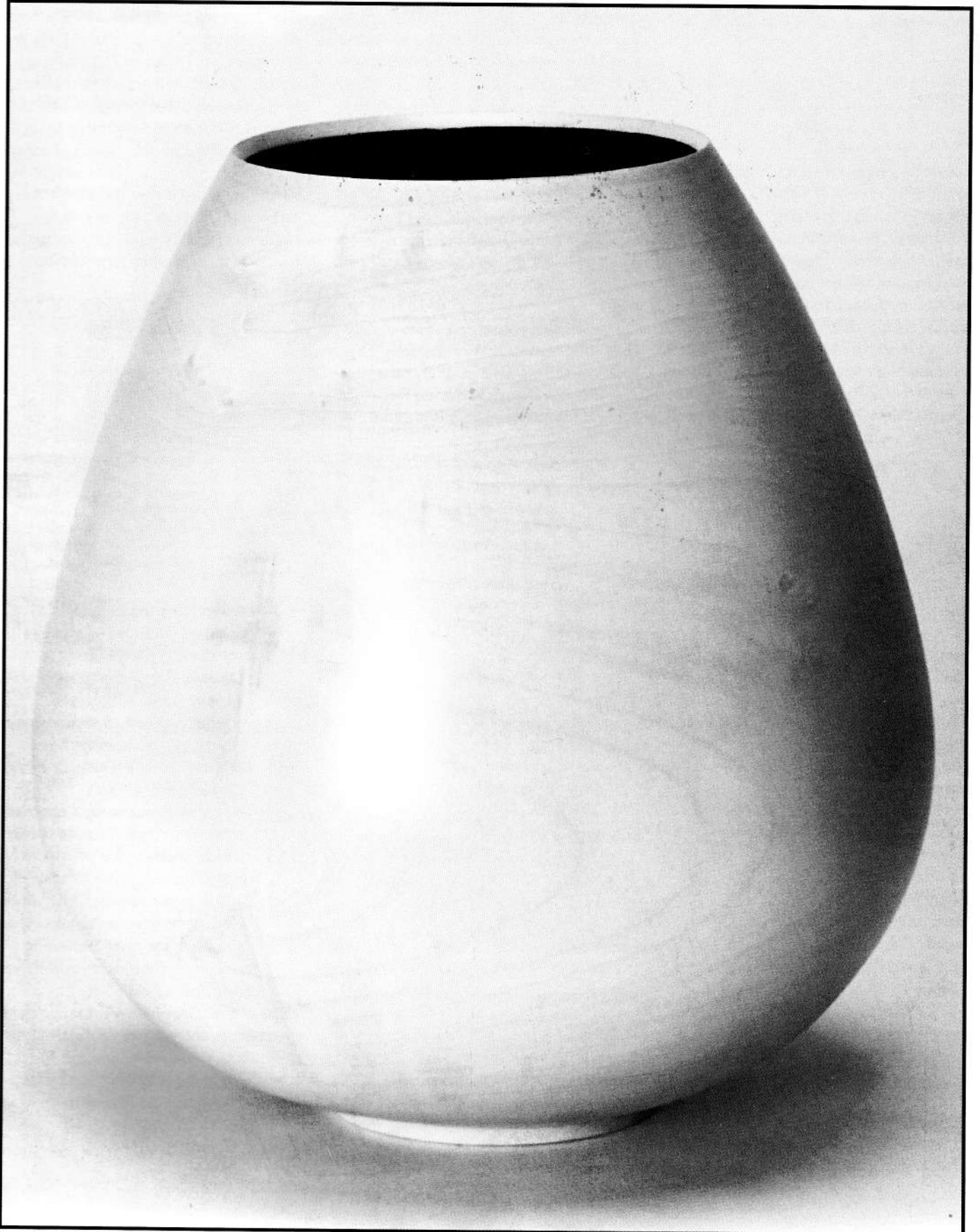
# ***Revolutions***

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 67

£1.95 Free to members

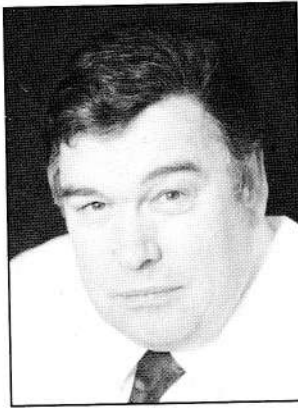
December 2003



Vessel by Keith Fenton

Photo by Charles Sharpe

# Chairmans Notes



It won't be long before it is Christmas and yet another year has flown by. It seems only a short while ago that I took over as Chairman of the Association and here we are with only a few months to go before my 4 year term of office is up. The weather this year has been good though but not, if like me, you are a gardener – it has been so dry and the crops in my allotment have suffered as a result. We have a few spuds and onions to see us through the winter but the beans and peas did not produce enough to freeze

any. Enough about that, I am here writing these notes to bring you up to date with the happenings in the AWGB.

## Exhibitions

By the time you read this, most of the exhibitions will be over but we have been busy making arrangements and attending the major exhibitions up and down the country. This is now in the hands of Tony Walton who is doing a good job to ensure that we have a good display at these shows. At the time of writing this, the International Woodworking and Turning Exhibition at Stoneleigh Park has already taken place.

## AGM

Our AGM next year is on Sunday March 28th 2004 commencing at 2.00pm. The Tudor Rose Branch have kindly offered to host this event for us and it will be held at the Braunston Village Hall, Braunston,

Northampton. This is a fairly central location and should enable many members to attend.

The AGM will be preceded by the Branch Representatives Annual Meeting which will commence at 11.00am. This meeting is open to all affiliated branches to send up to two representatives to discuss with the officers of the AWGB and other branch representatives anything that is of concern.

These notes are rather short this time. I know that things are a bit quiet at the moment or am I running out of steam in the run up to the end of my term of office.

I hope all of you have a very good Christmas and a Happy New Year

*Mike Dennis*

## Action for youth in the North

*By Dave Grainger*

Earlier this year, I was approached by Clare Francis from the Cumbria Business Education Consortium (CBEC). She asked whether I would be prepared to help with a scheme to demonstrate woodturning along with other crafts in local schools. This resulted in me giving talks and demonstrating simple examples of woodturning in Primary Schools in Cumbria during May and June. Each demonstration was to groups of about fifteen children and lasted for approximately forty five minutes. This was sufficient time to stimulate and fascinate some of the youngsters in the classes as they watched the wood rapidly changing shape. The classes moved between demonstrations of all of the crafts during the chosen days and, young as these children are, we must be aware that they are the adults of tomorrow. It is hoped that the interest that has been



Dave Grainger demonstrating to his young audience

shown will have stimulated these young minds and an interest in practical skills will develop as they grow older. We have endeavored to show that there are other

things in life than watching television, videos and playing computer games.

On June 23rd, the craft workers were required to be at the concluding event of the programme which took place in the Lake District Discovery Centre at Rheged. (near Penrith)

The youngsters were taken there as school parties and visited all the crafts, watching the craft workers in action and asking sensible questions. The woodturning demonstrations were conducted by John Markham, Rick Felix and myself, working simultaneously on three machines.

The AWGB signs attracted the attention of some of the adults who were accompanying the children and we were able to talk to them about the Association.

Clare Francis is working to expand this initiative during the autumn term.

# 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) £2.50 p&p inclusive  
**CLOTH BADGES** For sewing on Smocks etc £4.00 p&p inclusive  
**CAR STICKERS** £1 and sae (9"x6") or postage free with badge orders

Send Cheque etc, to Tony Walton (Address Opposite)

MAKE ALL PAYMENTS TO AWGB

**Copy deadline for the next edition of  
Revolutions  
15 January 2004**



# Editorial

I recently received the following observation of life in the latter part of the twentieth century and felt that it might raise the odd wry grin from many of you, especially in the light of the current climate regarding what is considered safe or unsafe for our kids to do.

According to today's regulators and bureaucrats, those of us who were kids in the 50's, 60's and 70's probably shouldn't have survived.

Our baby cots were covered with brightly coloured lead based paint which was promptly licked and chewed, we had no childproof lids on medicine bottles or latches on doors and cabinets and it was fine to play with pans. When we rode our bikes, we wore no helmets, just "flip flops" and fluorescent clackers on our wheels. As children, we would ride in cars with no seat belts or air bags and riding in the front seat was regarded as a treat. We drank water from the garden hose and not from a bottle – it still tasted the same.

We ate dripping sandwiches, bread and butter pudding and drank fizzy pop with sugar in it but we were never overweight because we were always outside playing. We shared one drink with four friends from one bottle or can and no-one actually died as a result. We would spend hours building go-carts out of scraps and then go at top speed down hill, only to find out halfway down that we forgot the brakes. After running into stinging nettles a few times, we learned to solve the problem. We would leave home in the morning and play all day and as long as we were back before dark, no-one was able to reach us all day and no one minded.

We had no Playstations or X-boxes, no video

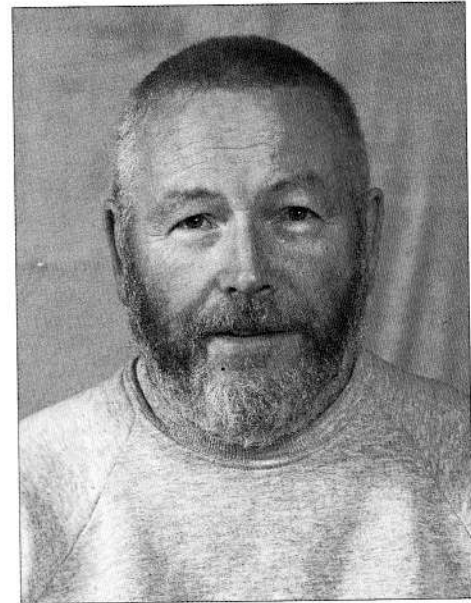
games, no 99 channels on television, no videotape films, no surround sound, no mobile phones, no personal computers and no Internet chat rooms. We had friends – we went outside and just found them. We played "elastics" and street rounders and cricket and sometimes that ball really hurt.

We fell out of trees, got cut and sometimes broke bones and teeth and there were no lawsuits to follow. They were accidents and we learnt not to do the same thing again. We had fights, punched each other hard and got black and blue but we learned to get over it without resorting to weapons. We walked to friend's houses and made up games with sticks and tennis balls and occasionally ate live things and although we were told that it would happen, we did not have many eyes out, nor did the live stuff live inside us for ever. We rode bikes in packs of seven and wore our duffle coats only by the hood. Our actions were our own and consequences were expected. The idea of a parent baling us out if we broke the law or got into trouble at school was unheard of. They actually sided with the law or the teachers. Imagine that!

This generation has produced some of the best risk takers, problem solvers and inventors ever.

The last 50 years have been an explosion of innovation and new ideas. We had freedom, failure and success and responsibility and we learned to deal with it all and if you're one of them, congratulations!

Please pass this on to others who have



had the luck to grow up as real kids before the government and the lawyers regulated our lives, apparently for our own good.

Well, I've survived the first year as editor of *Revolutions* and this will be my fifth issue of the newsletter. We will be featuring a colour section in the near future so that the pieces featured can be fully appreciated and I would like to continue to urge people to submit pieces for publication. This is your newsletter and if you are interested in what others are up to around the country, it's reasonable to assume that they may well be interested in what you're doing as well so go on - put pen to paper.

And finally, it only remains for me to wish every one a very merry Christmas and a happy and prosperous New Year from everyone on the AWGB committee.

*Bill Care*

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## *The Daniel Collection*

Woodturning collector, Jonathan Cuff, has photographs of most of the instant gallery on his website.

To view this magnificent collection of work, log on to  
[thedanielcollection.com](http://thedanielcollection.com)

For a CD showing these images and for images of the previous Instant Gallery,  
contact Brian Partridge

# "Shaking" copy turning

by Brian Partridge

Two years ago my wife and I went to see New England in the fall. The scenery was magnificent with the Maples in full autumn colour. On of the other discoveries we made on that trip was a Shaker village.

The Shakers were a religious sect who broke away from the Quakers in England and emigrated to America and set up their own way of doing things.

Their approach to the design of furniture and household goods was one of the notable things about their way of life. Their design concept was one of simple elegance and some furniture today still owes its design to the Shaker influence.

One of the things that we brought back was a Shaker peg produced in this village. I have used the peg in this project to encourage beginners to try the disciplined approach of copy turning. When I first started turning, I quickly made good shavings and produced some sort of turned object, however it wasn't until I tried to make a pair of items that I began to realize that woodturning wasn't as easy as all that. This peg is a very simple item but just try making 3 or 4 and see whether you have really got to grips with tool control and technique. Right! On with the project. The wood I have chosen is maple, which would have been readily available in New England. I have only shown it up to the sanding stage because there are many ways to finish it depending on the use.

## Tools used:

20mm roughing gouge.

10mm spindle gouge with fingernail grind.

4mm diamond parting tool.

4 vernier calipers. Cheap ones can be got for about a34

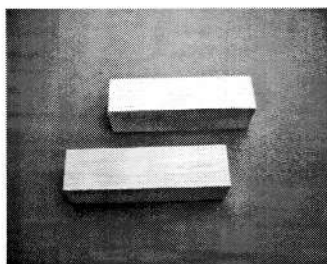
A marking out jig.

4 jaw self centering chuck.

The lathe is a Woodfast.

Have fun and when you have made 20 such items, you will begin to see what woodturning is all about. Even if you are not copying something, you should be able to make what is in your mind.

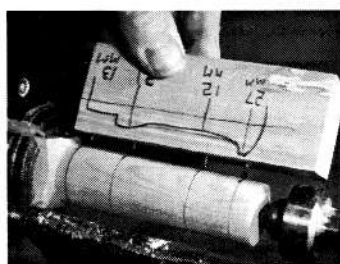
Master the wood - don't let it master you.



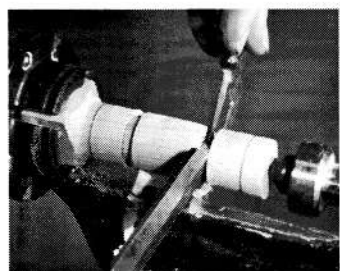
Maple squares cut just bigger than the largest diameter required



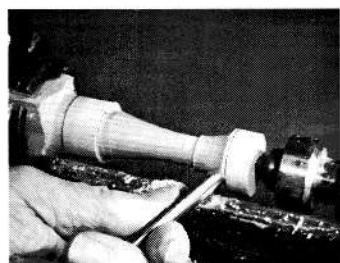
Blank gripped in chuck jaws and roughed down to the right diameter



The position of the larger diameters is marked using a template



The diameters of the major points are reduced using the parting tool



The shape of the two curves are carefully blended in to one another



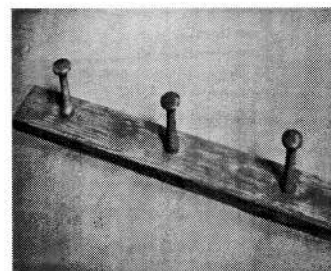
Cut the domed top with the spindle gouge before thinning down the base



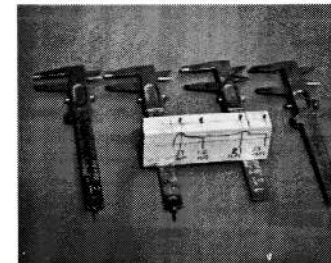
The base of the peg can now be reduced to the correct size



The new peg on the left next to the original from New England



A group of pegs mounted on a board suitable for the back of any door



The cheap calipers set to the four major diameters along with the template

# *My story of how I caught the woodturning bug*

*By Alec Eyre*

It is now almost two years ago since I first started to pester my mum to buy me a lathe for my 14<sup>th</sup> birthday. She knew nothing about woodturning and nor did I! I had watched a woodturner a few years before when on holiday and was sure I wanted a go!

Mum contacted the AWGB who put us in touch with our local branch, Norfolk Woodturners. She rang and spoke to their secretary and we went to our first meeting. At that first meeting and every meeting since we have found enthusiasm, friendship, help and support. The branch arranged for me to have a loan lathe, I shall never forget the day mum told me that I could have a lathe. A member of the club, Sid Bear, offered to teach me. It was brilliant turning that first

light pull!

I can't say my progress is rapid or I'm a great turner but when I saw the competition for Young Woodturners in 'The Woodturner' magazine I thought why not enter. I sent off my entry, heard nothing, so thought oh well. Then a letter arrives, yes I'd made it to the next round. I was going to get some tools and a grinder. I wouldn't have to fight with my mum about who used what (yes, she has caught the woodturning bug too!) unfortunately I didn't make it to the last round to win the lathe and be able to show my work at Stoneleigh in October, but I don't mind, as I was so pleased to get anywhere. I am also very grateful to the AWGB who gave me the opportunity to purchase my loan lathe. I am now well on

the way to having all my own essentials tools. Entering the competition has also given me the courage to think about entering another competition, this time the Worshipful Company of Turners competition in June next year. Mine may be the one that gets hidden at the back, but there again it might not! I'm off to practice when I've finished writing this.

Thank you Norfolk Woodturners and AWGB for giving me (and my mum) the chance to discover woodturning. I hope perhaps one day to earn at least part of my income from it, and maybe perhaps all my income.

Back to making shavings.

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## *AWGB Grant report*

*By John Bleasdale*

### **Chasing a Thread**

I am very much an amateur turner and during my 20 years of owning a lathe I have mastered most of the commoner techniques. One difficulty with these commoner techniques, such as bowl turning, is the dust and shavings created. As my workshop is the end of my garage this mess is not welcome but can be accepted as the price we must pay. However John Berkeley opened new horizons when he came to demonstrate to our club (Heart of England Woodturners). He showed us the elegant puzzles he makes and demonstrated thread chasing which is the essence of their construction

Whilst not aspiring to the complexity of his puzzles, I could see that turning threaded boxes would be challenging, and far less messy than bowls. I therefore applied to AWGB for a grant for a day's tuition with John, partially on the basis that I ought then to be able to help others in our Club chase a thread at our hands-on evenings. My application was generously approved.

I rang John to fix a date and found that he was already booked for the three dates I offered, but we soon found a convenient Monday and all was set.

I was greeted at the door by John and ushered into his studio which was a lean-to on the house. His workshop (sorry! I must call it a studio) held two of the smallest Vicmarc lathes which are superb for the type of work he does. Variable speed is a joy and we worked at approximately 480 r.p.m. as that is the slowest speed on my Apollo Woodpecker.

Box is the preferred wood for chasing a thread and closer threads (say, 20 t.p.i.) are easier to cut than coarse ones (say, 10 t.p.i.). I was first instructed on how to chase a male thread as that is the easier of the two. John was a patient and encouraging teacher and a disciple of Bill Jones' technique. I was amazed at the gentleness of the touch needed and how the tool took over once a good start was established.

After lunch I graduated to making a screw

top box albeit with a lot of guidance and some direct help. Still the end result was very satisfying and gave me something to take home.

As I mentioned earlier, John was booked for the three dates I originally offered. During my lesson he told me that a Member had won a day's tuition with him in the Loughborough raffle. He had decided to add two days to ensure he acquired the desired skills. He stayed in a hotel in Lutterworth so had three full days in the studio and went home with a lot more goodies and greater skills than I did.

I think he was right to decide that one day would not be enough. It looks easy when you watch anybody skilled perform a craft task but I am sure all turners realise that takes a lot of practise to be confident. Since returning home I have cut threads an hour or so each day and I am getting better. I hit a bad patch when I couldn't cut a female thread at all. John had suggested

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# AWGB Scholarship grant scheme

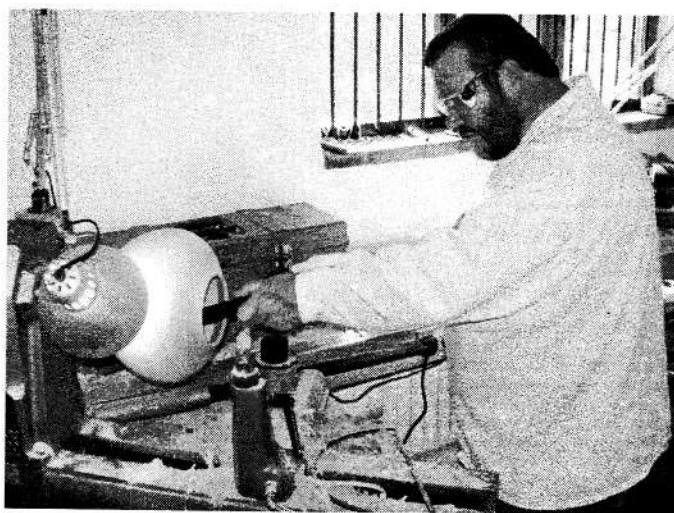
A view by Keith Fenton

I started woodturning in 1967, at Secondary School, aged fourteen, under the guidance of an excellent woodwork teacher called Tom Chadwick. His enthusiasm inspired and captivated my attention immediately. I can still recall the satisfaction of seeing a large yew log transformed into a table lamp. At the same time, my Dad set up an old Bidex lathe, bought new around 1947 for me to use at home, which incidentally he still has. Together with a new set of four tools, I set about making shavings at home. I still have somewhere my first platter complete with a very small hole in the base, which told me it was getting a bit too thin. I turned intermittently from then until 1987.

In December 1987, I attended a two-day woodturning course at Christchurch Power Tools in Dorset, from that moment on woodturning took on a new satisfaction. Other than in the very first months, I had been self-taught, how things had changed in the intervening years! I took my lessons on a Coronet No1 and a Tyme Cub; I used a Craft Supplies Precision Combination chuck, used prepared bowl blanks and spindles. Those two days started a hobby that according to my family is an obsession that has lasted fifteen years. Rarely a weekend goes by without me spending some time on the lathe. Most of my timber is chain-sawn wet, band sawn into blanks, the end grain sealed with wax and allowed to dry slowly. I am pleased and proud to say that my thirteen-year-old son Ian started turning last year and my large stock of wood may now last only half as long as I planned.

I joined the AWGB early in 1988 soon after it was founded and have seen the evolution of both the AWGB and the current Branch network. I've read with interest the various editions of *Revolutions* over the years. I've seen the articles written by members and in particular those who have benefited in recent years from the training and support made available direct from the AWGB, most recently Brendon Worsley in issue no 62.

In October 2002, Reg Hawthorn, the AWGB Trade & Business Liaison Committee member and also a member of the Heart of England Wood turning Club, suggested that I might like to help Ian to apply for a Scholarship grant from the AWGB to allow him to have some professional training. As an afterthought he felt I might like to apply as well. With hindsight he may have been trying to tell



Keith working on the hollow form he made with Phil Irons

me something?

We completed both our applications, along with a couple of telephone conversations to Tony Witham the AWGB Vice Chairman responsible for managing the applications to clarify the information required. We were pleased to be told in January this year that both Ian and myself had been successful. The AWGB would support both our applications for Scholarship Grants, providing us both with professional tuition.

Ian will write about his adventures in his own right, but I am very pleased to be spending two days with Phil Irons towards the end of June this year. One of the aspects of woodturning that I have been trying to explore in recent months has been that of thin walled large hollow vessels. That makes Phil a natural choice as tutor, he is second to no one in this field and is currently finalising a new purpose built training centre.

You may be asking, if you are still reading this, why I've gone back so far and given a history of my turning experiences. There is a very good reason, in summary, I'm forty-nine years of age, have woodturned for more than thirty years of which some fifteen have been to the point of obsession (OK I admit it) and am an experienced turner. I was told that experience means you've done most things wrong more than once.

I thought that the AWGB Scholarship scheme wasn't for me, it was intended for budding professionals at the start of a promising career, for students of wood working who may be the David Lindleys, Dave Registers and Ray Keys of the future.

I now know that this isn't the case. If you're reading this then YOU are interested in turning, YOU are probably a member of the AWGB, and YOU may have scope to improve your skills or broaden the scope of your turning. Have you difficulty with an aspect of your turning that you want to overcome or an avenue you want to explore? Is there some skill you want to acquire but need some professional help to come to terms

with with? The AWGB course is for YOU. Don't sit back and wait to read in *Revolutions* about someone else who successfully applied for a Scholarship Grant, apply yourself. Unbelievably, but good news for me personally, the AWGB has far too few applications from members who believe that they don't fit whatever profile they imagine to be required in order to apply. They would welcome more applications. Do yourself a favour apply, you may like me, be successful.

*The vessel Keith made on the Scholarship with Phil Irons is featured on the front page of this issue. Ed*

If you want to be considered for a Scholarship Grant, then you should contact your Branch Secretary or Tony Witham direct.

Tony's details can be found on page 3.

# Tools 2003 Show

*A report by Plymouth Woodturners*

We had been invited as a club to help run the A.W.G.B. stand at the Axminster PTC show, which was being held at Westpoint, Exeter for the first time, having previously been held at Shepton Mallet.

The Bristol and Avon Woodturners Club had manned the stall at Shepton Mallet, and had been asked to share the honours with us at Westpoint. The nominated stewards turned up at Westpoint on Wednesday to set the stand up. After a few teething troubles this was done, and they duly departed, having made certain that everything was ready for the following day. On Thursday morning we turned up not knowing what to expect in the way of what questions we would be asked, however Tony Walton soon organised us and showed us where everything was and which forms to fill in etc.. Julie Heryet and Simon Keene from Bristol and Avon had turned up to demonstrate, along with Mike Hemens from our club. Julie started off by making thin-walled vases, followed by Mike Hemens and then Simon. Manning the stand was interesting as we met many people from all over Britain who were interested in the display of turning. We found out later that the stand had won Best in Show, and that Tony had been presented with a plaque. In the afternoon, some Bristol and Avon members relieved us on the stand and we were able to see some of the show. Lionel Pringle and Derek Phillips were also on the stand, and it was really nice to meet some of our officers who had only been names before. The show was extremely busy, but we were able to recruit some new members. I wasn't there on the Friday, but I understand that it was roughly the same as the previous day, apart from there being different demonstrators. Tony Walton demonstrated how to make boxes and the ones he made were



Tony Walton receiving the award from Ian Stiles

**TOOLS  
2003**

## Frank Clarke Memorial Award for Best Feature Stand 2003

THE ASSOCIATION OF WOODTURNERS  
OF GREAT BRITAIN

Signed: *K. Stiles*

Date: 06-11-03

**AXMINSTER**  
POWER TOOL CENTRE  
... Tools to your door

The Tools 2003 award

gorgeous.

Saturday was extremely busy, and the show was packed.

John Montgomery and myself from the club were demonstrating along with Bob Postlethwaite, who turned up from the Bristol and Avon club.

Once again great interest was shown in the display and many questions were answered and many friends made. Around 4 pm, our lathe vanished as it had been sold, so we started packing up. How so much was carried in one car is amazing, but Tony has obviously done it before! All in all it was a great experience, and one which we would like to do again.

Richard Smith

On the Friday, Mike Hemens and myself did the demonstrating, with Tony Walton who turned some very delicate and finely detailed boxes.

I would like to thank Roger Jones, John Shadbolt, Malcolm Maxwell, John Henderson and Les Rainsford for helping on the stand, and Mike Hemens and Richard for Demonstrating as well as helping on the stand.

A big thank to Tony Walton, who must put in a terrific amount of work, and hope that we get invited back next year.

John Montgomery

There is not much for me to add to the above letters they have said it all apart from the fact that it was a great honour for me to accept the award on behalf of the AWGB from Ian Styles for the Frank Clarke Memorial Award for the best feature stand

Tony Walton



# A gift of time

by David Fishwick

My name is David Fishwick and I started wood turning eighteen months ago as part of my Duke of Edinburgh Award, new skills section. A family friend, Bob, who was a wood turning hobbyist, kindly offered to teach me the basics.

My enthusiasm grew and for my fifteenth birthday I was treated to a weekend wood turning course at Craft Supplies, in Millers Dale, which I really enjoyed. I eventually saved up enough

money from a part time job to buy a second hand lathe, my parents and grandmother invested some money for tools and wood, in payment for a bowl or two! This got me started and I worked hard at developing my skills and technique to produce high quality bowls and platters.

Whilst on the course, my tutor Mick Hanbury, suggested I apply for sponsorship. In the summer I applied to the Association of Wood Turners of Great Britain for some

specialist training. News of my success came as a wonderful Christmas present when Tony Witham telephoned me at the beginning of December.

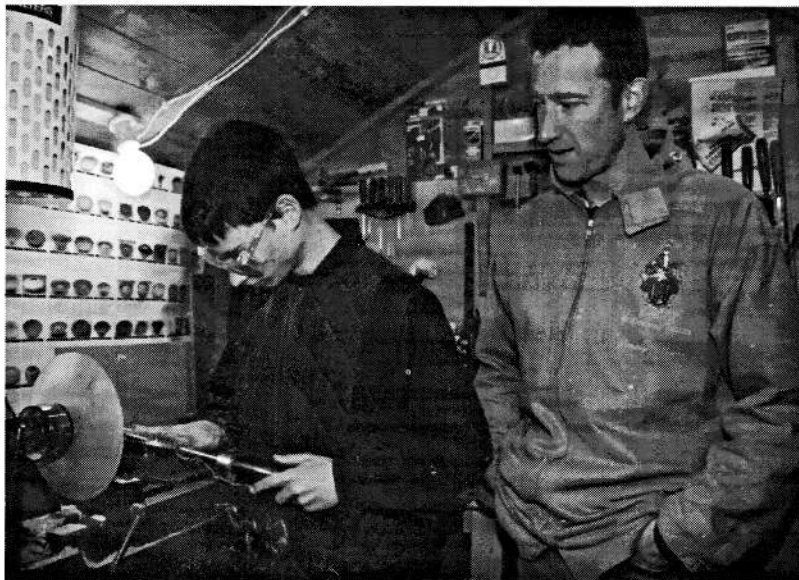
He said that the members had recommended Jimmy Clewes and that I had to contact him to arrange the training days and what I wanted to do.

I was very enthusiastic so arrangements were made quite quickly via e-mail and a few telephone calls and Jimmy arrived on Saturday 1st of February to spend the weekend with all of my family.

Over the weekend I made four items; a platter, a natural edged wet wood goblet, a pen and a sunshine art piece, with a gold leaf centre hollow and carving around the edge, as Jimmy put it "some arty farty" stuff! Throughout the weekend, I learned a variety of new skills and techniques for example, 'drawing,' which is pulling a bowl gouge from the centre outwards with a closed

flute. I also learnt how to use a hollowing out tool.

Making a pen was totally new for me and although I found the turning skills very easy, I had the benefit of learning how to assemble each section. Learning to take my time and ensure attention to detail was encouraged by Jimmy, which provided excellent finished items and a great deal of satisfaction for me.



David under Jimmy's watchful eye

I learned how to set up, sharpen and use the hollowing out tool and various types of bowl gouges. It was really good having the opportunity to try out a range of different tools without having to waste money buying them before realising I didn't really need them after all. However I have invested in a new hollowing out tool, which I know will be right for me.

The best part of the weekend was turning a



David's platter

goblet from a piece of wet wood. The pile of wet wood in the garden had been steadily growing, my mum has an enthusiasm for cutting down any tree that friends don't want! I picked a piece of Japanese Sycamore, and Jimmy, chain saw in hand, cut the size required and showed me how to fix it in place. I'd never felt before, that I had the skill or confidence to take a log and make something useful from

it. Jimmy inspired me and gave me the confidence to accomplish a work of art that would have taken me years to accomplish by myself. Jimmy explained how to see the grain of the wood and visualise the finished piece with the grain of the wood complementing the overall shape and design. He made it sound so easy! Overall it was a fantastic weekend because I learned so much, I built up my confidence and now know that I can

succeed in areas I previously thought impossible. Jimmy's sense of humour made the time whizz by, he was willing to share all his skills and knowledge and answer any questions that I asked. I learned far more than I had expected and I enjoyed every minute.

I want to say a huge thank you to the team at the A.W.G.B for firstly offering me the opportunity to have one-to-one tuition and for being intuitive enough to know that Jimmy would be the ideal person to expand my knowledge and understanding and develop the skills which I had already acquired. Thank you to Mick for encouraging me to apply in the first place and a huge thank you to Jimmy for the inspiration, patience and encouragement he gave to me through out the whole weekend.

I'm now saving for some more of the same - look out Jimmy!

# AWGB Scholarship for Ian Fenton

A report by Ian Fenton

On the 31st of May this year, Ian Fenton earned a two day scholarship with Chris Eagles to improve his woodturning. The following is a report sent to the AWGB by Ian on completion of his course.

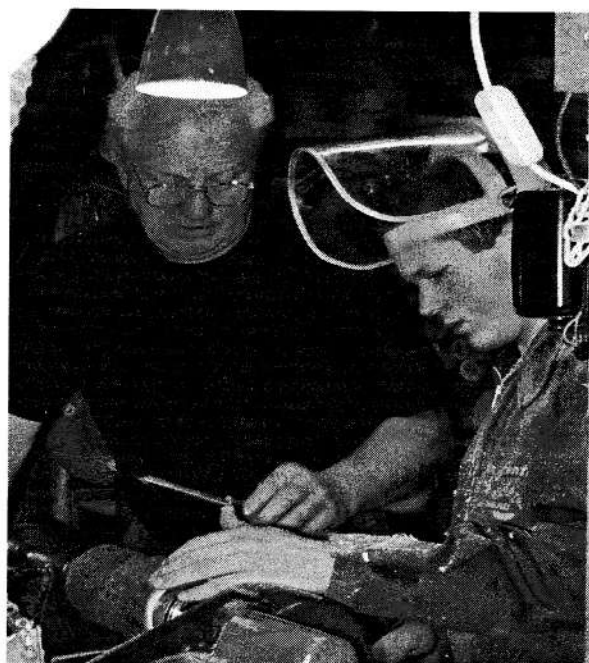
I am thirteen years old and have been turning for about eighteen months. I am a member of the Heart of England Woodturning club and more recently The Gloucestershire Association of Woodturners. My dad has been a woodturner since before I was born and I had wanted to use the lathe for as long as I can remember. I always imagined that I would be able to turn the things I saw my dad turning and that there wouldn't be that much to it. I very quickly learnt that this was far from the truth. Watching someone else using the lathe and handling the tools looks so simple, but when you try to do it, everything is much more difficult.

Whilst I was at a Heart of England Club meeting towards the end of last year Reg Hawthorne, a member of the AWGB executive committee suggested that I apply for a Scholarship to allow me to get some professional training. The reason I applied for the turning grant is; I have been taught to turn by my dad and will have been picking up his bad habits, although I am sure he wouldn't admit to having any. I can't imagine not wanting to turn and would like to learn the correct methods now before bad habits stick. I feel I would learn better methods of working from a professional turner and I suppose listen better than I do with my dad. I would like to expand my knowledge on wet turning. I have done some bowls and goblets at home, which I thoroughly enjoyed and I have turned a wet goblet at the N.E.C. with Chris Eagles. I used a ring tool to turn this.

I have chosen Chris Eagles to teach me because I have met him several times. He is the Chairman of the Gloucestershire Woodturners association. I found over the many times I have met him, I have grown to like him. I find him very interesting and easy to talk to. I feel that I will learn a lot from Chris because of this.

Before the course, I had spoken to Chris to arrange the dates of the course.. He had asked me to put together a list of the things

that I wanted to cover on my two days with him. I had lots of things to ask him, such as how to spindle turn an item that has two round ends and couldn't wait to get



Ian and Chris

started with a proper teacher. I was really looking forward to my two days with Chris. Chris came to our workshop at home because my tools will be different to his. The grinds will be different and there will be a different selection of tools. My lathe will be a lot lower than his will; as he is considerably amount taller than I am. Having seen the tools and equipment I had available to me, he was able to think about techniques he will be able to show me. The main thing I didn't want to happen is when Chris left I was unable to do the things that Chris had shown me due to not having the same equipment as he has. This meant that I was able to do everything that Chris had shown me because it was all done on my dad's and my own equipment. Chris came prepared with a folder listing a sequence of the course. It had in it the overview of the two days which was the safety, parts and components of the lathe, tools and their names, chucks and centers, measuring instruments (calipers etc), and the last thing was finishing. On the next page were the six main projects we wanted to touch on. There were test pieces to see what skills and techniques I already had.

The first project was a mortar and pestle, then a wet goblet and the last thing on the list was a half hemisphere bowl. There were also a few pages on the health and

safety aspects. There were pictures and writing on how woodturning has developed over the many years. There was a page with the most common tools and what their purpose was. There were notes about what angle they should be sharpened at. There was a page about different types of grinders. There was a page with pictures of the different tools we would be using. There was a bit about grinding jigs, and it covered bowl turning and different types of finishes.

We had decided to start from basics and cover everything as if I had no knowledge at all of woodturning. This would mean he had left me with a complete set of skills with as few bad habits as possible if any. We covered both theory and practical turning. Chris and I had decided that we wanted to do as much practical work as possible, and that is the reason Chris came prepared with

the folder to save time.

To start off, with we covered tool sharpening. I tried up a piece of ash and tried out the tool and then I sharpened the tool with Chris's help. Then I turned the piece of wood again to see if I could see the difference, and yes, I could. The tool sharpening Chris showed me was done on the grinders and jigs I had access to. We spent most of the first morning on tool sharpening. The reason for this is that up to now I have done very little sharpening. My dad has done nearly all my tool sharpening. Chris said the key to good turning finishes is a good sharp tool.

The next thing we did was turn an imitation of the spindle work drawn on a sheet of paper that Chris brought with him. This practiced beads, coves, V cuts and fillets. I haven't done very much spindle work. So this practice piece improved my skills greatly.

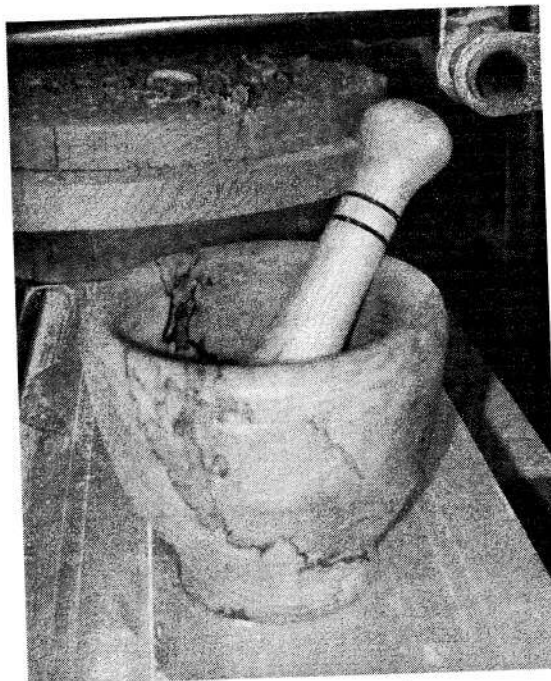
I spoke to Chris about using the band saw and what he thought about me using it at my age. He told me that it wasn't age that mattered, it was how mature and responsible you were. He then gave me a short lesson on cutting wood on the band



saw. We covered flat and cylinder shaped pieces of wood and to finish the day we started a mortar and pestle. To do this, I was going to use a piece of spalted apple. I started by turning the mortar (bowl). I did this by turning the bowl between centres, roughing it down and turning a spigot to put in the chuck. Then I turned this around into a chuck and took the bulk of the middle out. This was when the spalted apple split out of the chuck. Chris assured me that it wasn't my fault but was due to a soft spot in the wood. I turned another bowl up to this point and that was the end of day one. I was going to finish this project tomorrow. At the end of the first day, I had learnt a lot and was greatly looking forward to the next day with Chris.

To start the second day, we re-sharpened all my tools. The reason we did this is because I had used them all the day before and they had lost their edge. This would be a good time to test out my newly learnt skills. Once all my tools were sharpened, I continued turning my bowl. I finished turning the inside and left the bottom of the mortar approximately twice as thick as the sides. The reason I did this is that it is a treen item and needs to be stable and practical. I finished the mortar with liquid paraffin. By doing this it gave a good finish and kept the dust down when I was sanding. The next thing we did was turning the pestal. We did this by putting a piece of two by two oak between centres and roughing it down. We marked onto the cylinder where the high points were going to be and I turned the bulbous end first then turned the bead in the handle end of the pestle. We

turned the pestle so that you would be able to use both ends to grind. Again we finished it with liquid paraffin. I applied two lines for decoration and burnt this with copper wire.



Ian's mortar and pestle

The next thing we turned was a wet piece of apple, which was going to be a goblet. I put the piece of wood on the lathe and the first thing we did was to turn a spigot to put in the chuck. I took some of the weight out of the middle by truing up the central section and then put the piece of apple in the chuck and turned the top. I started by getting the rough outside shape, then I turned an inch off the inside and then turned an inch off the outside. When the top was finished, I sanded it because had I turned the stem thin, I wouldn't have been able to sand it

because it would have been top heavy. I then started on the stem. I started at the bowl end and worked my way down slowly. I had turned about an inch and a half of the stem when it snapped. Chris said it wasn't my fault - it was just one of those things. I sanded the bottom of it and it is now a bowl.

The next thing I made was a candlestick. I put a piece of ash between centres and turned it true. I then turned a spigot to go in the chuck. I put it into the chuck and turned the end flat. I used a Jacob chuck and a forstner bit to drill a hole to put the brass insert into. I turned and finished the top of the candlestick and then put the tailstock centre into the hole. We drew a line where the low point was going to be and I turned a smooth concave curve. The narrowest point was at two thirds of the way up the candlestick. I finished it with linseed oil. I had never tried this finishing technique before but I am going to use it again.

I intend to have another two days with Chris later in the year to cover things that we never had time to do on these two days; such as a half hemisphere bowl, box and hollow vessel, even though I imagined that two days would be plenty of time to do most things that I wanted to. However the time flew by and we only did half of what we wanted to. Since the two days with Chris, I have turned a matching candlestick to the one we did together and a smaller pair. I am also turning another mortar and pestal set.

I thoroughly enjoyed the two days of tuition and would like to thank both Chris Eagles and the AWGB for making it possible.

## A new AWGB Branch?

I have received this plea from Richard Webb who has relocated to another part of the country and wants to either join a local club, which looks as though it may be difficult, or even be willing to start a new Branch if there is enough interest.

*I recently moved from Essex to a house at Lea, Herefordshire.*

*Actually, we are four miles from Ross-on-Wye and twelve miles from Gloucester on the road between, just over the Gloucester/Herefordshire border, right on the edge of the Forest of Dean and close to the end of the M50.*

*I had firm ideas of joining a suitable branch of*

*the AWGB, but now find that the nearest two are some forty miles away, mainly by motorway, in Avon and Bristol or Worcester. Taking the latter as the better journey, I find that they are running a waiting list with no hope of membership before next year. Talking to the present Secretary, he felt that the journey was too much for the attractions offered by Worcester Woodturners*

*There appears to be an alternative by starting up a local branch if there is sufficient demand from local woodturners.*

*I can probably advertise in the two or three local tool suppliers but that will only put me in*

*contact with the odd person willing to contact me*

*Would any interested parties please contact me.*

*My details are as follows:*

*Richard Webb*

*Mima*

*Lea*

*Nr. Ross-on-Wye HR8 7LH*

*Tel: 01989 750703*

*email: richardwebb@bigfoot.com*



# *Selected 50 pieces 2003*

|    | Name                  | Description                         | Timber                        |
|----|-----------------------|-------------------------------------|-------------------------------|
| 1  | Charles Aldridge      | Tazza                               | Laburnum                      |
| 2  | Dave Appleby          | Closed Form                         | Maple                         |
| 3  | Nick Arnall           | "Simple"                            | Eucalyptus Burr               |
| 4  | John Berkeley         | "Apple" Box                         | African Blackwood             |
| 5  | Rod Bonner            | Spinning wheel                      | Iroko & Ivory                 |
| 6  | Michael Brookes       | "Double" Screw Top Box              | African Blackwood             |
| 7  | Ian Clarkson          | Vase                                | Cypressus                     |
| 8  | Christian Delhon      | Spike Star                          | Box                           |
| 9  | Desmond Dezelsky      | Off Centre Lattice Bowl             | Laburnum & Sycamore           |
| 10 | John Edwards          | Screw-top Box                       | Cocus Wood                    |
| 11 | Keith Fenton          | Vessel                              | Sycamore                      |
| 12 | Melvyn Firmager       | Embryo Multiple Rim Vessel          | Eucalyptus Gunnii and bog oak |
| 13 | Richard Forgan        | Bowl                                | Ash                           |
| 14 | Margaret Garrard      | Pedestal Bowl                       | Oak Burr & Cherry             |
| 15 | Dennis & Pat Gleadell | "Swirls"                            | Ash & Sycamore                |
| 16 | Reg Hawthorne         | Form with Spiral Cut Out            | Sycamore & Ebony              |
| 17 | Anne Hayes            | Ladderback Chair                    | Olive Ash                     |
| 18 | Julie Heryet          | Hollow form                         | Sycamore                      |
| 19 | Arthur Hickson        | Lattice Vase                        | Cherry                        |
| 20 | Derek Holdaway        | Hollow Form                         | Masur Birch & Ebony           |
| 21 | Simon Hope            | Platter                             | String Bark Burr & Jarrah     |
| 22 | Paul Howard           | Pair of Candlesticks & Snuffer      | Yew, Sycamore & Bubinga       |
| 23 | Phil Irons            | Ceremonial Bowl                     | Birch Ply                     |
| 24 | Tobias Kaye           | The Kiss                            | Ash                           |
| 25 | Simon Keen            | Pierced Bowl                        | Ash                           |
| 26 | Ray Key               | Flavours of the Orient              | Assorted                      |
| 27 | Adrian King           | Executive Toy                       | Bocote                        |
| 28 | Stuart King           | Landscape Goblet, "Wildwood Dreams" | Sycamore                      |
| 29 | Carlyn Lindsay        | Box                                 | Sycamore & Veneer             |
| 30 | Mike Mahoney          | 6 Piece Set                         | Box Elder                     |
| 31 | Lofty Marshall        | Goblet Box with Off Centre Stem     | Birch Ply                     |
| 32 | John McKay            | Tall Object                         | Pine, Sycamore & London Plane |
| 33 | John Mills            | Bowl                                | Wild Olive                    |
| 34 | Gregory Moreton       | Natural Top Bowl                    | Monkey Puzzle                 |
| 35 | Eddie Morgan          | Bowl                                | Pink Ivory                    |
| 36 | Mike Morley           | "Waves"                             | Sycamore & Mahogany           |
| 37 | Brian Partridge       | Plate                               | Poplar Burr                   |
| 38 | Laura Ponting         | Rusty Tripod Bowl                   | Ash                           |
| 39 | Keith Rowley          | Bowl                                | Macassar Ebony                |
| 40 | Mike Scott            | Caverns                             | Brown Oak                     |
| 41 | Bryan Scott           | Vase                                | Yew                           |
| 42 | Charles Sharpe        | Shallow, Wide Rimmed Bowl           | Rippled Myrtle                |
| 43 | Dennis Spurgin        | Segmented Plate                     | Walnut                        |
| 44 | Leslie Thorne         | Bowl                                | Ash                           |
| 45 | Jacques Vesery        | The Endless Wait                    | Swiss Pear & Amboyna Burr     |
| 46 | David Wardingley      | Shallow Dish                        | Sycamore                      |
| 47 | Hans Weissflog        | Lens Shape Box                      | African Blackwood & Boxwood   |
| 48 | Martin Whitby         | Footstool                           | Walnut                        |
| 49 | Tony Witham           | Wall Plaque                         | Gum Burr                      |
| 50 | Maggie Wright         | Lidded Vase                         | Spalted Beech                 |

## Book review

*A review by Martin Whitby*

**Tanya Harrod (1998) *The Crafts in Britain in the nineteenth century***  
Yale University Press, 500 pages.

Most wood turners will (I guess) see themselves as craftsmen, rather than artists and might therefore expect to learn something from this 500 page, £45 blockbuster by Tanya Harrod. For me this was a fascinating and very worthwhile read, although it did not leave me much better informed about wood turning in Britain over the last century. Despite its title the book is both less and more than a history. Avoiding the year by year or decade by decade treatment, Harrod explores a number of themes which are of broad interest to many different craftspeople. But, perhaps wisely, she explicitly avoids defining the crafts; although, by implication, she sees it as handwork, individually made, on a small scale. The modes of craft she covers range from pottery to quilting, from knitting through weaving to tapestry and furniture making, metalwork and jewelry.

Those who have watched the recent TV series by Llewelyn-Bowen will have gathered the broad shape of aesthetic development during the last century, as it applied to interior decoration. Starting with the Arts and Crafts movement (led by William Morris) at the end of the nineteenth century, the pendulum of taste then swung towards German and Scandinavian designs which were produced in factories rather than the small

craft workshops. This nudged the individual maker towards the role of designing one-off items to be mass produced in the factories. The significance of architects in commissioning craftwork for their buildings is also noted particularly as a source of design ideas and influence. This connection was particularly evident in the work on rebuilding Coventry Cathedral after World War II and in the Festival of Britain.

Another theme Harrod documents usefully covers the various efforts of governments to organise the crafts for their own purposes. These range from the, mainly unsuccessful, attempts to train the unemployed as craftspeople during the 1930s through to more organisational efforts after World War II. Thus we have had a Craft Centre for Great Britain (in 1948), a Crafts Council for GB (1964), a Crafts Advisory Committee (1969) with a grant equivalent to one per cent of that of the Arts Council, and from 1979 and a Crafts Council, responsible for the significant exhibition the Makers Eye, in 1981. This long list testifies to the problems for a Government trying to grasp the impressive complexity of a craft scene in which so many different activities are included. The advent of the Thatcher government, in 1979, initiated a new era of craft for the market and reduced dependence on public financial support.

An important issue is the creative role of the craftsman in his/her business. Here Harrod cites the problems Bernard Leach, Britain's best known potter, had in throwing the large pots he wanted to decorate. When

possible he used technicians to make the pots and he then added the decoration: so who was then the creator? Interestingly Richard Raffan (Wood Turning 108) mentions Bernard Leach as one of his sources of bowl designs: perhaps he really meant one of the technicians who made many of the pots he Leach decorated.

A theme which is not directly approached is the relative importance of different crafts. The reader cannot miss the view that ceramics have the most practitioners of any craft during the period. Of these Leach probably gets most attention and has 129 entries in the index. But what about wood turners? Well may you ask! Only four are mentioned by name, including David Pye (who gets 16 index entries), Richard Raffan (with 2), Jim Partridge, whose bowls are illustrated and James Davies of Pembrokeshire. Harrod does also mention a Craft Advisory Committee survey, published in 1974, which found 6 potters, 26 jewellers, 20 gold and silversmiths, 19 weavers, 6 furniture makers. Turners are not mentioned!

So what do we take away from this as wood turners? Many of us will not care but those who do may wonder whether the expansion of wood turning as an activity the last two decades has changed its current relative status. More important should ask where it is going to be in another decade or two? Perhaps, too, whether any action can or should be taken to raise our collective profile.

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***Don't forget to send off your 2004  
subscription renewal form.  
Do it now before you forget!***

# AWGB Seminar 2004

## *Impressions of an overseas turner*

by John Mills (South African Association of woodturners)

I visited the UK in January 2004 with my wife Barbara to see our son in London, other family and friends, including Reg and Anne Sherwin. We had a wonderful time and, through Reg, we had the pleasure of meeting some English and Welsh turners, like Ray Key, Anne Hayes, John Buckland, and Mark Hancock. We visited the "From the Wood" gallery owned by Dave Woodward. He was not there but we met his daughter Abi. On this trip I learnt about the AWGB Seminar to be held at Loughborough in August

On returning home I joined AWGB and when I received the Association papers I decided to apply for one of the 4 Scholarships granted each seminar. I had worked out that I had just sufficient Voyager Miles to get me a return fare to London and back, and a generous wife who was prepared to give me a 'pink ticket' to the seminar. I do not travel that well on my own and managed to persuade my good friend and "turning mate" Perrie Bullock to join me. At one stage, I thought we had as many as three South Africans coming but they had to pull out. In addition to attending the seminar I pre-arranged a trip through England and Wales so that we could meet and spend some time with other turners.

Two months before the seminar I was delighted to hear from Tony Witham that my application for a scholarship had been successful. At 65 years of age it made me feel good to get my first ever scholarship!!

With the flights booked and a post seminar tour sort of organised we were nearly ready to hit Loughborough. **BUT** what was I going to make for the Instant Gallery?? I went through my fairly extensive woodpile and picked out a few special looking SA indigenous blanks. Very carefully I turned a smallish Red Ivory and a Wild Olive bowl in my typical style. The shapes seemed OK to me and they both had wonderful markings, which I hoped would go down well in the UK. A Yellowwood Salt and Peppermill set made up my three pieces. I threw in a couple of other small bowls, just in case the ones

above were not up to scratch. Then I sent off my registration form and details of the pieces for the Gallery.

I flew over a couple of days earlier than Perrie so that I could see my son. I arrived in Britain to an exceptionally warm welcome—the temperature in London was 37 degrees C! On the early morning that Perrie arrived, I picked up a hired EasyCar from Kingston-on-Thames and with handwritten instructions from my son on my lap, drove in rush hour traffic to Heathrow. Amazingly I somehow I managed to get there, and thanks to the wonders of a mobile, found Perrie



John and Perrie back home

straight away.

We drove to Bromsgrove where once again our good friend Reg came to the fore, put us up in his home and drove us through to Loughborough so that we saved mileage on our hired EasyCar. On arrival at the Seminar we were very impressed by the efficient Registration process, but even more so by the really well organised system for receiving all the pieces for the Instant Gallery. Lionel Pringle and his team did a fantastic job. Having organised our South African congress less than a year before, I could well remember the struggle we had had with this aspect. We learnt a lot from this and Lionel has Emailed me the software, which is much appreciated.

Our accommodation at Loughborough was very comfortable, but with the incredibly hot weather throughout the weekend,

Perrie and I could not cope with the lack of air and through-draft in our rooms, and I am sure broke all the rules by jamming fire doors open so as to get some fresh air. We had to drink at least one large whisky before bed just to slake our thirst, and because it seemed like such a good idea!!

I well remember the first night studying the seminar programme trying to decide who we were going to watch so as to get the greatest benefit. This was difficult as there were 14 presenters and only 9 sessions. We decided to split up most times so as to see as many different demonstrations as possible. Inevitably there were demonstrations that we would have liked to have watched but just could not see them.

For us the variety of presenters was impressive. We had only ever seen one of the UK turners demonstrate before, and that was Tobias. In the end the presentations we watched were influenced by what was being shown rather than by who was demonstrating. The two Americans, Mike Mahoney and Jacques Vesery, were particularly impressive, not only for what they showed, but also

for the very relaxed style of their presentations. Laura Ponting I particularly wanted to see as I have always admired her work and have previously tried to persuade her to visit and demonstrate in South Africa but without success. I am sorry she is curtailing her exposure. After seeing Hans Weisflog's work in the Gallery for the first time we both had to watch his performance. He really is brilliant, not only at turning but also for having such a wonderful 'English' sense of humour.

I don't think Melvyn Firmager would have talked to me again if I had missed his demonstration, and when I did watch he tried to take the 'mick' out of me but he got a lot straight back!! Almost by accident we came across the crazy Irishman, Emmet Kane, and we loved his performance, chainsaw and all!! One of these days we must get him to SA. Phil Irons said I had



see Christian Delhon. I found his work fascinating but not something that I would do myself. I am really sorry that I did not get a chance to watch Stuart King or Jimmy Clewes as I particularly liked their work, and in fact successfully bid for Stuart's little coloured and textured hollow form at the auction. Maybe he will share with me just how he made it??

Perrie and I always find the Instant Gallery to be a definite highlight at woodturning congresses, and we both really enjoy and learn a lot from the critique. The greater majority of work on display was most impressive, especially in its variety. It was interesting that there were not very many highly artistic pieces, the majority being more traditional well turned and finished shapes. As far as the critique itself is concerned, we found it interesting and instructive, but we felt that too few of the members' items were brought forward for comments and instead too many of the top professional turners pieces were commented upon at some length. This is a pity as I am sure most of your members would really have appreciated a critique on their work, which they have probably stressed over for weeks before submitting it in an effort to make something special for the occasion. An hour of comments allowed for 285 pieces on display is perhaps too short a time.

I cannot leave the Gallery without making special reference to the Tony Boase Tribute Collection so beautifully curated by Mike Scott. The whole concept was a wonderful tribute to a man I never met in person, but

whom I felt I knew quite well through his woodturning and magnificent photography. I looked over the display at least three times as I enjoyed it so much, and bought the catalogue as a permanent reminder.

The quality of food provided by the University caterers was outstanding and when one considers the cost of the whole weekend, one could easily spend this amount on food alone, let alone the accommodation, the seminar itself and everything else that was included.

The Banquet was a great event, with good food, a lot of fun and entertainment with the well run Auction by Len Grantham. There were really worthwhile pieces up for auction and the members deserve praise for their generosity, including those who spent their hard-earned cash bidding for their favourite piece. An impressive amount was collected for the Members Development Fund.

I think the special feature of the Seminar for us was the wonderful fellowship amongst the turners present. From the moment we arrived we were made to feel most welcome and special because we had travelled so far. We made many new friends, and met a number of people whom we had previously known only through Emails and phone calls. The whole administration was very well organised in a relaxed manner that was set from the top by Ray Key and Mike Dennis, and fully supported by the whole Executive. We must congratulate them on an extremely well run and enjoyable Seminar. To all those many

AWGB members who did not attend, I am afraid you were the losers, and I cannot encourage you enough to attend next time and see for yourselves just what you have been missing.

Both Perrie and I felt that the Seminar had been well worth the time and money spent travelling from South Africa. With our Association of Woodturners of South Africa annual congress taking place in March 2004, there was much that we learnt that would be of benefit to us in organising this congress. As individual turners we felt that we had learnt a lot that would inspire us and improve our woodturning.

After farewells on the last afternoon Reg drove us back to Bromsgrove. Having enjoyed our visit with Reg and Anne, we left the next day on a tour where we spent some wonderful time with Anne Hayes admiring her turning and her wonderful chairs. Then we went on to Anglesey to visit Jules Tattersall and Mike Scott. It was great to see their work. They also introduced us to Albert Harrison. Besides the woodturning we spent a memorable evening in a famous Holyhead pub enjoying some really entertaining local music, songs and large quantities of fine Ale. After this we drove to meet Dave Woodward and see his superb gallery. Everyone was very kind to us and we had a great time with incredible hospitality, but this is another story in itself.

Cheers and thanks to you all, we hope to see some of you at our March congress in Durban. Details will be published in a later issue of *Revolutions*

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## *AWGB grant report cont*

that if I had difficulties I should give him a ring and I surely had difficulties. He invited me to pop over and matters were soon resolved.

Failures with the female thread had made me try to sharpen the chaser and I had finished up with a convex top. John rapidly chanced it to the essential hollow grind and a couple of goes did much to restore my confidence. I took with me some Elder, which looks very like Box, in the hope that it might act as a substitute for Box whilst learning. John tried it and it didn't work but some apple I took was much more promising. He showed me how to

strengthen wood like the Elder by using superglue but I won't attempt to describe it as it really can mess up the chasers if you are not sure what you are doing. Even now some three weeks after the lesson I still haven't tried making a male to fit a female, but I am hoping that won't prove too difficult. On a good day all the male threads are good and 70 percent of the females, but there are still bad days.

John is a big man and I am far from small so we got quite close moving round his small studio. I greatly enjoyed his friendly and open approach and his skill as a tutor. At the end of the day he gave me a form to

fill in, to be returned to the Register of Professional Turners, giving me the chance to comment privately on the experience. I thought this a good scheme and John need have no fears on my behalf.

You can learn more about John Berkeley by going to his web site at [www.johnberkeley.co.uk](http://www.johnberkeley.co.uk) and his e-mail address is [John@johnberkeley.co.uk](mailto:John@johnberkeley.co.uk) and his telephone is 01455 557398.

I still think I may have to go back for half a day but I am most grateful to the AWGB for setting me on this new road.