

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 138

September 2021

AWGB VIRTUAL SEMINAR 13 & 14 NOVEMBER 2021



www.awgbvirtual.co.uk

www.awgb.co.uk

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Front Cover

AWGB Virtual Seminar
- see page 14

Revolutions

Copy deadline for the next
edition of Revolutions
5th November 2021

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

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DATA PROTECTION

Your personal details are held on computer for the use of the AWGB. We only use this information to run the organisation. If you would like to know what information we hold and how we use it, please contact the Secretary.

Chairman's Notes

Paul Hannaby

Hopefully we are approaching a return to some level of normality with most clubs resuming meetings and some events and gatherings appearing back on the calendar. The last 18 months have been a challenge not just to us woodturners but to society on many levels and looking forward, I'm sure many lessons have been learnt.

Our plans for workshops and shows are in place, albeit with a few adjustments and we hope to resume "normal" service.

Seminar(s)

Sadly, the trustees felt it necessary to cancel the 2021 seminar. Back in June when we had to commit one way or the other, the feeling was that due to the continuing uncertainty with Covid, it was not possible to guarantee that either a later change in plan wouldn't be necessary or that the event could take place safely.

However, for this year, the "AWGB Live" virtual seminar will be taking place in November. Many of the presenters who were due to demonstrate at the Yarnfield seminar will be making an appearance along with a few others. More elsewhere on that in this issue. We're hoping the seminar will deliver excellent value for money and will be widely supported.

13 & 14 NOVEMBER
2021
AWGB
VIRTUAL SEMINAR
www.awgbvirtual.co.uk

The next "on the ground" seminar at Yarnfield Park will be taking place from the 7th-9th October 2022. We are working on the line up and hope to have that finalised and tickets on sale by the end of October this year.

Open Forum

One suggestion which came out of the branch meeting before the AGM was that we could hold more frequent branch meetings via Zoom. The first meeting was held on Sunday 11th July. The turnout for the meeting was so low we can only assume that the membership are happy with the status quo so no further open forum meetings will be held. All our usual channels of communication will obviously remain open so if you do have something to say, please contact your regional representative.

Talking Turning

Don't forget our "Talking Turning" Zoom sessions are still happening every Friday evening and are planned to continue as long as there is sufficient support. The meetings are free to attend and are a great way to communicate with other turners, some of whom you would otherwise never meet! These sessions have proven to be a great source of ideas for all those who attend. Details are on our website. These sessions are another way to communicate with us - there is always at least a couple of our officers on hand in each meeting.

Resignations

Phil Irons has chosen not to stand for re-election (the president post is elected every 3 years) and has chosen to resign with immediate effect. Scot Grant, the regional

representative for the South East has also resigned with immediate effect. I would like to thank Phil and Scot on behalf of the membership for their contributions.

The president is elected by the trustees but we would like to take into account the views of the members so if anyone would like to suggest a suitable candidate for the role of president, please contact me (email chairman@awgb.co.uk) with your suggestions.

See elsewhere in this issue for details about the vacant South East rep's post.

Volunteers

I'm glad to say we have had some new volunteers come forward to assist us but that doesn't mean you are off the hook! Fulfilling all the tasks needed to keep the AWGB running takes a considerable amount of effort and we could still use more help. If you can spare us a little time, please get in touch. We will also be looking for more volunteers and trustees in the not too distant future so if you would like to help with the running of the AWGB, please get in touch.

There will be at least one of the trustees who will be standing down at the next AGM – me! My four year term as chairman will come to an end at that point. The articles stipulate the chairman must step down at the end of the term so I will be taking the opportunity to depart from the executive after 10 years in a variety of roles. I'm looking forward to having some extra time to spend in my workshop and pursuing my other hobbies! The trustees will elect the next chairman from within their ranks as per the articles and the handover will take place at the next AGM.



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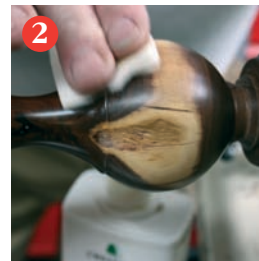
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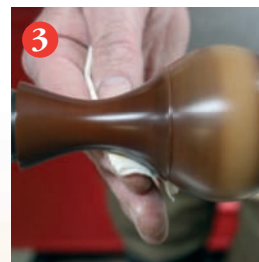
Using Friction Polish.



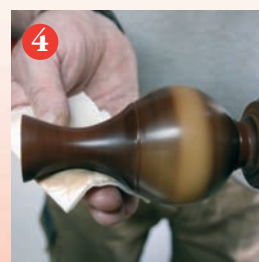
1 Friction Polish is a modified french polish containing a high percentage of shellac to give a very bright finish after application. Always shake the bottle well before use.



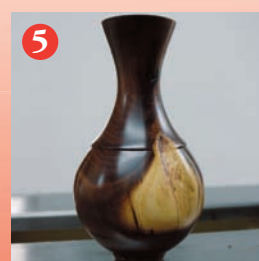
2 Friction Polish can be used straight on to bare wood, but for best results it should be applied over a sanding sealer. Any of the sanding sealers in the Chestnut Products range is suitable. With the lathe stopped, wipe a small amount of Friction Polish over the whole surface using Safety Cloth.



3 Start the lathe and buff to a shine before the polish has time to dry. Use the same piece of cloth which should still be slightly wet with polish.



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5 Friction Polish is great for smaller items (up to about 6 inch diameter); it's harder - but not impossible - to get a good finish on bigger items. Friction Polish is a good decorative finish but not suitable for items that regularly come into contact with water or are subject to a lot of handling.

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Notice is given

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

Scotland*
South East

Nominations must be with the AWGB Secretary by close of business on Friday 5th November 2021.

*Darren Crisp is the incumbent Regional Representative for the Scotland Region and has indicated his willingness to continue in the role for a further term of office.

In the event of more than one nomination being received in a region, the AWGB Secretary will invite members of the relevant Affiliated Clubs to participate in a ballot to choose their Regional Representative.

Where there is only one nomination in a region, that person will be duly appointed as the Regional Representative.

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

Anyone accepting the role of Regional Representative must be eligible and willing to become a Trustee and Director of the Association of Woodturners of Great Britain and will carry the responsibilities of such a position.

In line with the articles of Association of the AWGB, the current Chairman, Paul Hannaby must retire from office at the 2021 AGM. A new Chairman will be voted for and appointed by the Trustees.

His appointment will commence from the 2021 AGM for a period of four years.

The position of Secretary of the AWGB is also due for re-election, but this position is voted for by the Trustees.

There may be additional posts for general trustees, if you wish to be considered, please contact the secretary.

Regional Representative required

The Association of Woodturners of Great Britain

Has an immediate vacancy for the position of

Regional Representative for the South East Region.

Anyone interested in the position should contact the Secretary for further details.

Contact Derek Puplett (Secretary) at secretary@awgb.co.uk
or telephone 01335 360388/ 07720 292047

Wizardry in Wood

ART | BEAUTY | SKILL | MYSTERY

**Call for entries to
Turners' Company Competitions 2021**

Wednesday | 3th October
to Saturday | 6th October 2021

Carpenters' Hall
1 Throgmorton Ave
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Timings:
Exhibition open to the public
10am–4pm each day

Tickets:
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2021

Competitions Call for entries

2021

Competitions Call for entries

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Organised and supported by the Turners' Company with the:

- Association of Woodturners of Great Britain
- Society of Ornamental Turners
- Association of Pole Lathe Turners and Greenwood Workers

Closing date for entry forms:
Monday 4th October 2021



#wizardryinwood



The Turners' Company | Skinners Hall | 8 Dowgate Hill | London EC4R 2SP
020 7736 3605 | clerk@turnersco.com | www.turnersco.com

As part of our Wizardry in Wood exhibition, in October 2021 we are holding Turners' Company Competitions 2021

In addition to the information already provided, please note that we have moved offices, and all pieces not being delivered in person need to be sent by courier or post to our new address:

**The Worshipful Company of Turners
Saddlers' House
44 Gutter Lane
London EC2V 6BR**

Please ensure your parcel is addressed to me, Rebecca Baker, and that you clearly state who the parcel is from and that it is for the competition entries. A photo of your work attached to the parcel (on the inside if you prefer), is also really handy to help with the administration.

All pieces must arrive at **Saddlers' House by Thursday 7th October 2021.**
Or if you are coming in person, to **Carpenters' Hall on Monday 11th October**
between 9.30 am and 12 noon.

Further details are on the General Conditions of Entry form, at
<https://turnersco.com/turning/turning-competitions-2021/>

As a thank you for entering, we would like to offer you a free double entry ticket to the exhibition for the Saturday, and a further 10 tickets for family and friends at the half price rate of £5 each. A discount code for your tickets will be emailed to you before the event, so that you can book through Eventbrite. If your piece isn't for sale, or hasn't sold, then we would encourage you to be at the Hall on the Saturday to collect. We will of course return your work to you if you are unable to attend, at your cost.

Finally, please don't delay in sending your entry forms in (available online via the link above). As I am sure you can appreciate, it really helps to know well in advance what to expect! Entries on the day will be unlikely to be accepted.

Any questions, please don't hesitate to contact me. It is going to be a wonderful exhibition, and we really hope you are planning to be a part of it.



Three generations of woodturners in one family?

Kyle McGill

After entering our Show and Tell, Andy Mathews and I got chatting. He tells me of his father, and his son who are also turners. I couldn't help myself wanting to find out more, so we arranged an informal interview via zoom.

There is something lovely hearing about skills being passed from generation to generation, being built upon and adapted. In the case of the Matthews family, Stuart (grandad) was particularly interested in the problem solving aspect, showing me the wonderful 'world's smallest hip flask' made of Yew; Ben (grandson) mainly does spindle work and shows 'egg-cellent' execution with his variety of turned eggs, ornamented with colour and resin. Andy, an outstanding turner in his own right, also works with his wife Bee and has formed the dynamic duo of 'Turn and Burn' where Bee pyrographs Andy's turnings. Evidently, turning is in the genes.

Stuart, a retired microbiologist has a particular interest in spalted wood. He started his turning experience in school some 50 years ago. Stuart describes a time when they didn't have such luxuries as chucks and only had tools such as scrapers. The only chucks available were jam chucks and were used for all turned items including bowls. I wonder to myself how the devil I'd go about turning my usual things with a jam chuck, perhaps a challenge for one day? Not owning a lathe himself at the time, Stuart, took some night school lessons and used a lathe there. When Stuart's career took precedent, he found himself no longer turning. After speaking with a colleague, she said her late husband was a



woodturner, and Stuart, now in his 40s, would be welcome to her husband's lathe. After getting the lathe back home, he found that it was unidentifiable, and had to use a car fan belt to get the lathe running - a Heath Robinson affair Stuart jokes. After retiring, Stuart then purchased a Nova DRV XP lathe. This is all too common a story of those who enjoyed turning at school, and have picked up the skill again later down the road. Unfortunately, most young people are missing out on the opportunity to learn to turn at school.



Andy tells a similar story of learning at school, turning a small bowl and a mug tree as part of his GCSEs. He also picked the craft back up in his 40s when Stuart gave him a 40 year old 'Nutool' lathe with a long single tube bed as a Christmas present, along with some Sorby tools. One heck of a Christmas present! However, did Santa Stuart fit it all in his sack?! Saying that, he soon realised he needed dust extraction, PPE and a sharpening system, so his Christmas list was soon building once more. Ben's first run on a lathe was in September 2016, after being inspired by the turners at the Yandles show, he had a go on Andy's lathe and hasn't looked back. Rather conveniently, just before Christmas, the Nutool lathe gave up the ghost. Poor Santa... Needless to say, there is now an Axminster Trade lathe in the workshop for Andy, and an Axminster hobby lathe in there for Ben as well.

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Since then, Ben has been working on a number of things such as the afore mentioned eggs, as well as pens. We joke that you can always tell a turner by the pen they hold. Not too many people have swanky pens right? Ben has also been on a number of Youth Training Days and highly recommends them to new young turners. Andy is a jack of all trades; with perhaps the most surprising thing he has turned being a sink! 16 inches across and 8 inches deep - A braver man than I. Similarly, Stuart can turn his hand to most things, but the detailed things really appeal. Speaking of his tiny yew hip flask, he tells me that it was part of his local clubs chairman's challenge to make something out of a pen blank that's not a pen. Andy being the club chairman of course.

It's great to see that turning skills and creativity is being passed across generations.

I asked them all about how we can encourage more young people, and more intergenerational work. Ben and Andy credit both the Youth Training Programme and the Certificate in Woodturning with progressing their skills, as well as experiencing the teaching of a number of professionals. Being members of the AWGB they have all benefitted from the excellent training days arranged by the association; Andy, obviously a very supportive father has played a large part in facilitating that. Stuart thinks that having more young people in AWGB clubs to have a go would increase uptake. He describes it as something you can always do, and after long periods of not turning you can quite easily pick it back up again. Andy shares a similar thought; there must be hundreds of years of experience in the Dorset club which members are willing to share, especially to young people showing an interest. Ben says it quite concisely 'if you see something you like, have a go!' I'm sure this is an experience echoed across a large majority of our membership.

The AWGB education and training committee are currently working on a programme for clubs to work with young people, which will be released later this year, so perhaps now is the right time to be bringing a younger member of the family to a woodturning club?

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Surrey Association of Woodturners - The lockdown story

Jennie Starbuck, Mike Spaven and John Creasey share how their club has adapted things during the last 18 months.

As with all woodturning clubs the last 14 months has been a challenge for the Surrey Association of Woodturners. Immediately after the first lockdown in March 2020, we knew that we were in for a long ride with no access to our club premises at the Mytchett Centre. After a trial run with Zoom, we slowly and steadily brought on our club members into the Zoom world and we also brought some of our older members into the digital world. After a slow start and testing the system with pre-recorded club demonstrations and joining West Berkshire demonstrations, we developed our own programme with professional woodturners from around the world.

This new opportunity allowed us to have interactive demonstrations from Emeliano Achaval in Hawaii, Pat Carroll in Ireland, Jason Clarke in America as well as from UK based turners such as Gary Rance, Les Thorne, Martin Saban Smith, Phil Irons, Colwin Way, Sue Harker and Paul Hannaby. Several club members have given demonstrations from their workshops usually as pre-recorded and edited videos.

Our normal programme of three competitions a year continued with judging from photographs. We have also continued our Chairman's Challenge based on the main monthly demonstration. Along with show and tells, mini 'how

to' demonstrations, Tuesday coffee morning chats, and Sunday afternoon tea meetings we have accumulated over 180 zoom meetings. Thanks to club members and wood donations from the public, wood sales for club and charity funds have also continued at a safe distance. We also managed to hold public demonstrations at Rural Life Centre Farnham, Princess Mead shopping centre in Farnborough and at Guildford Model Engineering Show following government guidelines.



Many of our new members (yes we have managed to entice some new members in spite of the lockdowns), and members who have avoided taking part in the Chairman's challenge in the big hall at Mytchett with 100+ members watching find the zoom sessions a more friendly way of participating. "How to" questions have been asked by members and many interesting answers have been given.




Our 'on-line' AGM in January proved to be the most useful meeting that any of the committee can actually remember! Members seemed to be much more confident to speak up on the Zoom forum than they ever have done in the large hall at the Mytchett Centre. In fact we will continue with this format in the future. There are a few members who have chosen not to use Zoom for various reasons and they were included in the AGM by post and more than half of this group responded recording their votes and comments.

The most interesting part of the AGM was the discussion with members of how SAW could improve the membership experience for individuals. As a large club (nearly 120 members) it can be difficult to get to know fellow members when you only meet once a month. Most of these suggestions have been put in place and we do know a lot more about each other. Many members have put together short videos and Powerpoint presentations about other hobbies and interests that they are involved in. These have

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included local conservation projects, fly fishing, shaker boxes, Tolling and showing dogs and possibly the highlight was the building of a 3 masted sailing boat and sailing in it 'Round the Horn'.

We are currently planning our end of October Open Day with Emma Cook(The Tiny Turner) demonstrating at the Mytchett Centre and hope that the current planned relaxation of Covid rules will allow this annual event and our normal club activities to continue to take place. Many of the big shows no longer happen – nothing to do with Covid, just economics and the internet. Our little show allows half a dozen or so other clubs to take part in some friendly competition whilst showing off the wonderful creations of their members. Some visitors come from up to 100 miles away. We are also grateful to the traders Axminster Power Tools, Ed Oliver, Simon Hope, Paul Howard, Phil Woollenscroft and Jo Sonja who come along to support us. AWGB will also have a representative there.

When we first went into lockdown, the committee thought we might easily lose some members and when the second lockdown clearly showed that club meetings would not start for at least 4 months and possibly more, we thought it likely that we could lose up to 50% of our members. Thankfully this has not proven to be the case. We have lost a few members – and this happens every year, but we were delighted to find that most members re-joined. Of course we look forward to proper meetings at the Mytchett Centre near Farnborough but, when they start, we know that more of us will know a lot more about each other. Will Zoom meetings still happen? At the moment, the answer would definitely be a firm 'yes'. Just having committee meetings on Zoom pays for the cost of the service and there are members who enjoy the opportunity to meet up to chat and show off their latest creations every week. We also plan to send out Mytchett club demonstrations via Zoom to members who cannot make the journey into Farnborough on a Friday evening as soon as we can get back into the centre.

To summarise, Covid has been awful for everyone, but somehow it has forced us to look at ways of meeting and communicating that have enhanced the social and the woodturning experience of our members. Now we have ways to reach out to woodturners around the world as well as developing much better communication between members. Members who move away and still want to be a part of SAW are able to – in fact we now have a member in Scotland and one in Dorset and one in Gloucester. So it is possible to see positives in this time of a global pandemic that we never thought were there!



Association of Woodturners of Great Britain



Important Notice

The bank account designation for the charity account has changed as below.

Apologies to those who have tried a bank transfer and it failed on the Account name, its been confirmation from the Treasurer as to the correct details.

The account details are:

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"How to" - turn a Lady's Head.

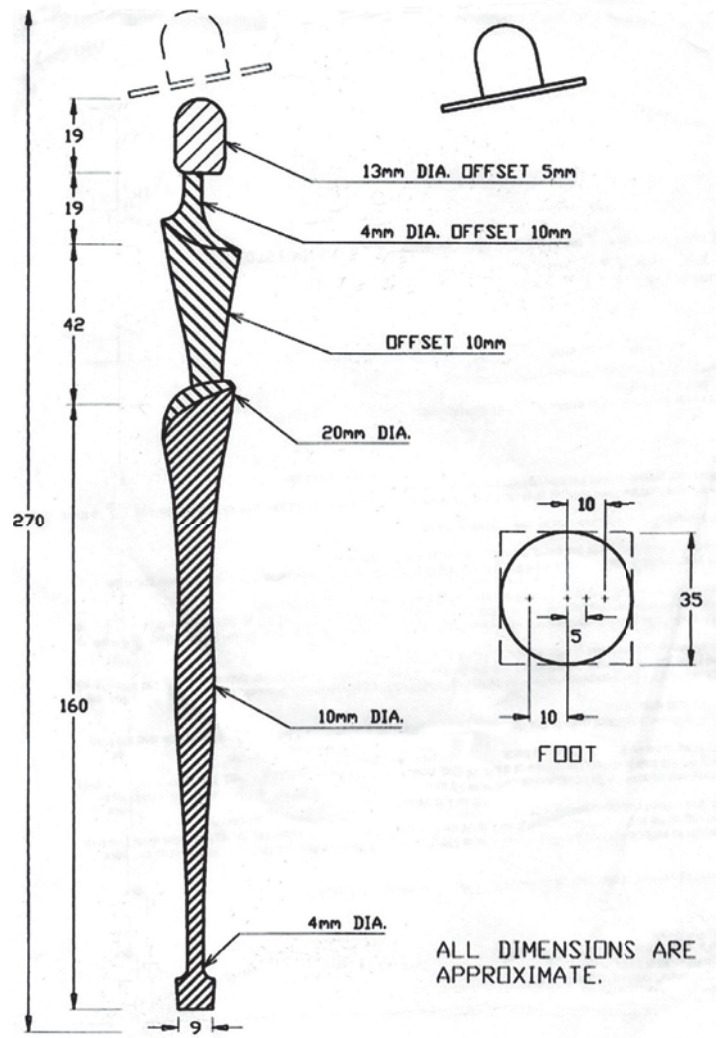
David Ritchie

If you can turn a ladies head at your age you are doing very well, I have to resort to chocolates and wood!

I first saw Brian Partridge turn this figurine about 10 years ago at a demo we held in the hall, and thought it an excellent off centre exercise. Since then I have simplified the 'how to' part and developed my own way, once again it may not be your way or the best way, but it works for me. It should be turned in conjunction with the drawing and can be scaled up or down as required. I have turned one 450mm high.

Proceed as follows - good luck

1. Cut the blank to length to include a ball shape just above the finished head profile of a diameter to suit your chuck, about 20mm suits mine. Whilst its in the square mark the exact centre on the head end. The foot end should be marked as per drawing.
2. Mount between true centres and turn the ball shape above the head. Remount in the chuck gripping on the ball and the true centre of the foot end, and now turn up to the 20mm diameter hip area. You must sand and apply your finish as you progress there is no going back.
3. Slacken the chuck and move the work piece to the opposite (left hand) 10mm offset on the tailstock, tighten the chuck and turn the body section, again sand and polish.
4. Slacken the chuck and move the work piece to the opposite (right hand) 10mm offset on the tailstock. Tighten the chuck and turn the shoulders and neck portion. Take care to leave the smallest possible radius at the section between the neck and the head as you only have 5mm off set to get the head profile right. Sand and polish.



5. Slacken the chuck and move to the 5mm tailstock off set position. Tighten the chuck and carefully turn the head profile maintaining some shape between the back of the head and neck. Sand and finish.

Always be aware of selecting the best grain or feature in the wood to form the front of the figure

The first time I turned one I got the boobs and bum on the same side.

Good Luck



Clearly not yet introduced



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AWGB VIRTUAL SEMINAR

2021

13 & 14 NOVEMBER

When is the Seminar?

13th and 14th November 2021. There is an international group of turners lined up from a number of countries who will be demonstrating from their workshops. This is a must-see event for woodturners of all skill levels. Even if you are just curious about woodturning this could be your best opportunity to see artistry and creativity from some of the best exponents of the craft.

Why attend our Virtual Seminar?

It's an event where turners can come together to learn, share their skills, and just enjoy the company of fellow enthusiasts. This seminar will be virtual but, far from being a disadvantage, it means that you will be in the front row to enjoy the skills of some of the World's best turners from the comfort of your own sofa. No need to travel many miles so, even better for our environment than ever before. This is an opportunity not to be missed.

Demonstrations

Each 90-minute demo will be pre-recorded and during the demo the demonstrators will be available to receive live chat questions. After the broadcast, demonstrators will be available for a live Q&A session. Sessions will run from 10.00 am until 8.00 pm both days. Each demonstration will only be broadcast once but, all will be available online for 30 days after the seminar for paid subscribers.

Breakout Sessions

There will also be breakout sessions covering various topics, where subscribers can ask questions on the topic or share their experience with others. These sessions will run in parallel with the demonstrations and will be an opportunity to share knowledge and experience, and to learn new and different methods from an international faculty. Often new products and new ways of approaching problems are highlighted from overseas subscribers and vice versa.

Website link

www.awgbvirtual.co.uk

Ticket Prices

For both days and the ability to view all twelve of the presentations for up to 30 days after transmission as well as participation in the breakout rooms and the other online activities during the seminar weekend.

AWGB Members - £50.00

Non Members - £65.00

Who are the Demonstrators at this event?

We have 12 international, top-class demonstrators from the UK, France, and the USA. From the UK we have; Margaret Garrard, Mary Ashton, Jay Heryet, and Chris Fisher (The Blind Woodturner); from Ireland; Emmet Kane and Pat Carroll, from France; Joss Naigeon and Yann Marot; and finally, from the USA we have; Jacques Vessery, Tim Yoder, Michael Kehs and Keith Gotschall.

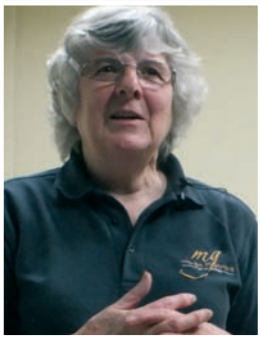


How to buy your ticket.

Go to our website, www.awgbvirtual.co.uk and click on buy a ticket. To obtain a discounted price for AWGB members, you will need to enter the promo code **virtual2021**. You will also need to enter your AWGB membership number in the appropriate box on the payment form. You can pay by direct bank transfer or by PayPal. Direct bank transfers should go to AWGB Trading Ltd, Sort Code 09-01-28 (Santander), Account Number 41132390

We are unable to take card payments by telephone.

UK Demonstrators



Margaret Garrard

Margaret lives in Swaledale in the heart of the Yorkshire Dales. She started her woodturning journey in the shed of a friend. She joined the Jorvik Woodturning Club and has never looked back. Influenced in her early days by the club challenges which stretched her abilities and after many club successes she started to enter and win national then international woodturning competitions. Over the years she has won many awards and bursaries, which have helped refine and perfect her many talents. www.margaretgarrard.co.uk



Mary Ashton

My woodturning journey started in the 1980's after taking part in the Bristol Women's Workshop. I discovered a real affinity for working with wood and was encouraged to pursue teaching woodwork. In 2004 I started teaching woodturning and have had the pleasure of working with people from many walks of life including vulnerable adults with learning difficulties. I was accepted onto the Register of Professional Turners in 2009. www.maryashton-woodturner.co.uk



Jay Heryat

The first time I placed a gouge on timber, a visceral response was conjured – a feeling of being home. This was a mere 25 years ago, whilst living in New Zealand 11,500 miles away from home! The immediacy and spontaneity of turning and shaping timber became a captivating joy; the process and relationship with the timber created an inner peace. My early work was driven by a desire to perfect technique which resulted in a diverse range of work being created. Latterly my work has become more considered but I never want to lose the sense of humour that I impart to my work. Woodturning and designing on the lathe continue to enthral and my fascination with the medium keeps me driven to find the perfect curve. Turning is only part of the whole creation process. For me, the search of the perfect form and sensuous curve give the greatest pleasure.



Chris Fisher

Chris is known as the Blind Woodturner and is currently the UK's only completely blind professional and accredited woodturner. Born in 1969 in Eccles, Manchester, Chris lost his sight over a period of four weeks due to Toxoplasmosis in 2008. Following a year of rehab to relearn basic life skills he took up woodturning so that he could make a vampire stake! He's a huge horror film fan! Chris is a self-taught woodturner, acquiring his initial knowledge by listening to YouTube video tutorials for over 600 hours. He turned his first commission in 2014 and became a full time self-employed woodturner in 2018. Chris uses both traditional and modern carbide tools. Chris specialises in creating textured sensory and tactile pieces of art and enjoys the challenge of applying colour, both freehand and using stencils. He has a YouTube channel to share his experiences in woodturning, and to challenge the perceptions of what people with disabilities can achieve.

Chris' goal is to inspire others by demonstrating that anything is possible, and a disability isn't the end, it's just a new beginning. www.theblindwoodturner.co.uk

www.awgbvirtual.co.uk

Irish Demonstrators



Emmet Kane

Emmet is a self-taught woodturner and comes from 5 generations of Master Craftsmen. He joined the family building business in 1989. In 1996/7 he won a place on the Crafts Council of Ireland Business and Design Development and after years of honing his skills as a woodturner he set up his own business in Castledermot Co. Kildare. Each piece is a one-off although there may be similar themes running through these unique sculptures. He enhances his work with metal leaf and many other materials. Emmet lectures and demonstrates all over the World as well as throughout Ireland. www.emmetkane.com



Pat Carroll

Working as a builder/carpenter, woodturning was a craft I knew very little about before 2001. I had done some research and found a woodturner in my nearest town. Lucky for me, this woodturner was one of the finest turners in Ireland. Willie Stedmond, one of the founding members of the Irish Woodturners Guild, was giving night classes which I attended. I always advise to anyone interested in woodturning, get some lessons and join a club.

I had many years and long periods of no woodturning whatsoever due to work and other commitments, but the draw was always there. The need to make shavings! I am very proud of the recognition I have received from my peers and other artists for my work and demonstrating.

When the late Mark Baker, from Woodturning magazine approached me to write for him, I was completely taken aback. I straight away said no to Mark, but Mark persevered and said he would help me. So, with huge thanks to Mark I have had many articles printed.

French Demonstrators



Joss Naigeon

Joss is a member of many artistic associations and is the president of a local association of arts and crafts. She began turning in 1998 and became professional after spending 2 years with Jean-Francois Escoulen where she now also teaches. Joss lives and works in the south of France. Her speciality is turning small items such as boxes, spoons and pierces spheres. www.jossnaigeon.fr



Yann Marot

Yann enjoyed the experience and atmosphere of his father's workshop on the family farm from an early age. His passion is being a woodturning artisan which was nearly lost as a profession. He sees and appreciates the symbiosis between artistic turning and traditional woodturning for furniture. When asked if it's necessary to learn both techniques, Yann, who is also a devoted teacher, says, "it's better to have more than one arrow in your quiver". Yann divides his time between teaching and creating. He finds that teaching helps him deepen his own craft. His creative work is inspired by the curves of the human body. www.yannmarot.com

American Demonstrators



Jacques Vesery

Jacques Vesery is an Artist/ Sculptor in Maine USA. He strives to create the illusion of reality, using the repetitive patterns derived from the 'golden mean' or 'divine proportions'. The marriage of pattern, form and proportion conveys a sense of growth from within each of his pieces. His work is in numerous public and private collections. He is a Maine Arts Commission Fellow and winner of the Sculptural Pursuit Third Annual Sculpture Competition in 2006. Jacques has lectured on design and concepts within his work internationally. Jacques played full-time "stay at home" Dad, part-time artist, woodturner, furniture-maker, gallery owner, etc. In 1998 his textured work was recognized nationally and he has been creating beautiful pieces of art ever since. He says that it has been honoured to travel the world to sharing his work and insights.



Tim Yoder

Tim Yoder is probably best known for his YouTube woodturning videos where he combines humour with a unique approach to teaching. He has over 20 years' experience on the lathe and has a knack of breaking down techniques in such a way that both beginners and experienced turners can learn something new. Whilst making his videos he doesn't try to hide his mistakes but embraces and uses them as design modifications and a teaching opportunity.



Michael Kehs

Michael, from Bucks County, Pennsylvania is an accomplished woodturner and custom furniture maker. He has won many awards and has been commissioned to produce work for individuals and special events. He teaches both woodturning and wood carving in his studio in Pennsylvania. He uses his passion as a master woodworker to teach very specific methods to both beginner and advanced students. www.michaelkehswoodworks.com



Keith Gotschall

Keith worked with wood from a very early age, even before leaving high school. Over the years he has worked as a cabinet maker, furniture designer/maker, carpenter, graphic artist, stone sculptor and woodturner. He has demonstrated at woodturning seminars internationally, and at scores of clubs around the US. He is noted for clear descriptions of his traditional turning technique. With a background in fine art, and a love of the truly utilitarian, Keith's work is noted for its clean lines, smooth curves, and tight detail. Sometimes whimsical, often classical, Keith enjoys turning a broad range of styles using different techniques and designs, making his work hard to pigeonhole.

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In the last three months we have had another fantastic display of talent from our members who have entered into our friendly competition with the winners as follows;

April - Technique – Pyrography Winner Steve Fearnley

May - Theme - Turned Furniture - Winner Katie Abbott

June - Theme - Toys with Moveable Parts - Winner Ewan Dorward

We'd encourage you to view the entries for some inspiration; the level of creativity on display is outstanding.
<https://www.awgb.co.uk/show-tell/>

Show and tell is a way for you to share your material to our members of the AWGB and be part of a bit of friendly competition. We will set a project, style, or theme for you to produce each month. The winner will receive a £50 voucher (not redeemable for cash) for one of our corporate suppliers which will vary month by month. There are a number of elements that will be judged to find the winner by a panel of AWGB volunteers and the corporate supplier.

In the next edition, we'll announce the winners for July, August and September.

The themes for the next set of competitions are;

October - Theme - Halloween - Double, Double turn and trouble, lathes burn and oils bubble. Are you scared yet? How will you turn all Hallow's eve in a piece of wood? A new way to carve a pumpkin? Perhaps a candelabra? Or even a ghost?!

November - Theme - Showstopper - Coming towards the end of the year, and Great British Bake Off steals the nations attention. This month, instead of an edible showstopper, we want to see what you would create as a woodturning showstopper - Show us your best 'wow' piece.

December - Theme - Christmas - The most wonderful time of the year? Or perhaps your busiest time in the workshop?! Well, show off the fruits of your labour and show what you've been making at Christmas, the more festive the better!



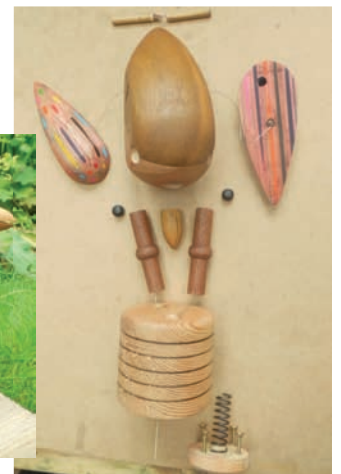
Steve Fearnley - April winner



Katie Abbott - May winner



Ewan Dorward - June winner



The AWGB will be giving a £50 voucher with one of our corporate members in each of the competition months, keep an eye on the website to find out the latest entries, and update on sponsors.

Fatal Woodburning Experiment

Chris Platts

Membership Secretary
Doncaster Woodturning Club

A few weeks ago a Club member was fatally electrocuted in his own workshop whilst experimenting with Fractal Woodburning. He left a grieving widow, two young children and grieving parents.

Fractal Woodburning involves coating wood with an electro-conductive liquid, often water based, and then passing a high voltage across the surface to promote burning of the wood. Voltages used are 2000 volts or higher.

None of the equipment purchased overseas meets UK Electrical Safety Standards and experimenters often repurpose components from other sources. The nature of these devices means that Residual Current Devices incorporated into the domestic electrical supply to protect consumers are completely unable to offer any protection.

This combined with the use of an electro-conducting liquid and that high voltage electricity can 'jump' an air gap to find a way to earth means electrocution is only a slip of the hand away!

Stan Bryan, the father of the deceased, also a Club member and a semi-professional woodturner of some note told Club members "Decorate your pieces by all means but please, please, please never ever try Fractal Woodburning. It is a highly dangerous and potentially lethal technique."

Following a fatality in 2017 of another wood-worker experimenting with this method and other reported fatalities, the AWGB adopted a Policy strongly recommending that Associated and Affiliated Clubs and individual members have nothing to do with Fractal Woodburning. (The policy detail can be found at: - <https://www.awgb.co.uk/woodturning-safety/fractal-lichtenberg-pyrography-policy/>)

Going further, AWGB will not allow the technique to be demonstrated at any AWGB sponsored event and will not accept work decorated in this way in its shows and competitions, or be illustrated in its publications.

Finally, however pretty you think fractals are, and they can be; don't ever, ever be tempted to try this out. Death is certain enough without us hurrying things along by reckless behaviour.



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Turning Teapots

Robin Goodman

Teapots seem to have originated in China over 500 years ago. They were usually designed for an individual drinker, so were very small and the Chinese used to drink direct from the spout. They started to export tea to Europe and included porcelain teapots.

It was not until the middle of the 18th century that English craftsmen mastered how to make porcelain teapots. A whole new industry sprouted, and Stoke-on-Trent became the source of much of the English fine bone teapots. Silver also became a popular material for teapots.

Wood has been used for drinking vessels and plates for thousands of years. Nowadays some turners apply a waterproof food safe finish to goblets so they can be used, but wood is not great for teapots with boiling water, so they are generally turned for decorative use only.

I turned my first teapot a few years ago and during the coronavirus lockdown decided to make several more in a variety of shapes using different techniques and decoration:-

- A Traditional teapot with no colour or decoration.
- B All in one teapot, 2 axes, decorated.
- C Multi-axis curved rectangular teapot, 2 versions with different shape, texturing and colouring.
- D Victorian shaped teapot with blue decoration.

Teapots A and D were relatively straightforward to make, so I will only go into significant details of turning and decoration of the other more involved pieces :-

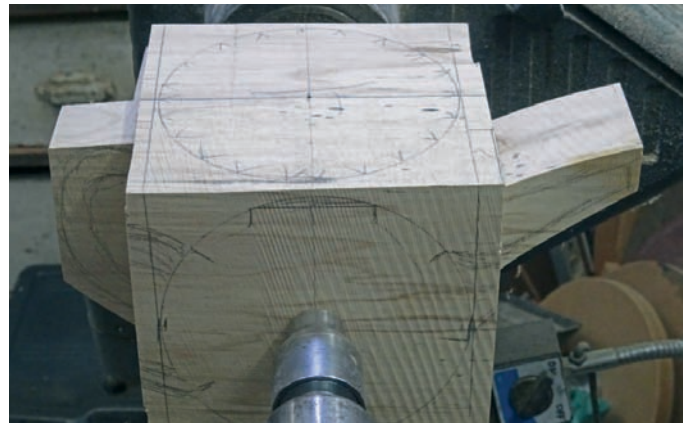


1. Traditional

A. Traditional teapot – photo 1. Turning the body is straight forward, as for a hollow form. Forming the handle and spout are time consuming and is mainly by carving and sanding. Obtaining a close fit against the body surface, curved in both directions, is not easy. A cardboard cut-out template of the body curvature can help to provide an approximate fit, but for a final fit, you need to mark the main high points of local contact on the handle and spout ends, then sand them out. I used carbon paper then rubbed the 2 contact surfaces together to show the contact areas; just like the dentist does to finalise the profile of a filling!

A mechanical key between body and handle/spout is desirable and also helps positioning while gluing, for which I used 5 minute pva wood glue. The spalting on the wood provides plenty of interest, so there was no need for any decoration in this case.

B. All in one, 2 axes – The alternative to the more obvious gluing on of separate handle and spout as used previously, is to turn them integral with the body. This is a little more challenging and needs more planning. It is easiest to use the band saw to remove as much from the blank as possible before turning. Photo 2 shows the blank mounted between centres ready to start turning on the first horizontal axis to form 2 sides of the body. After shaping as much of the sides as possible, the piece was remounted on a vertical axis to



2. Prepared blank

turn some of the top and bottom; a spigot was turned on the base to enable hollowing to take place. A large crack formed in the piece, photo 3, and I decided it was not worth trying to fill it in and carry on. I thought the blank was reasonably dry before I started, but some drying out together with stress relief must have caused the crack to open up.



3. Large crack

A while later I started again with a new ash blank. Once most of the outside had been turned, the teapot was mounted on the base spigot and hollowing carried out. Great care was needed to keep clear of the spinning protruding spout and handle. Photo 4 shows this stage after some initial shaping of the handle and spout had been done



4. Intermediate stage

with several tools including Sabre tooth burrs in a Foredom drill with flexible shaft. Further carving and sanding was then done to finalise the spout and handle, photo 5. Mounting the pot with a jam chuck through the opening enabled the foot spigot to be removed. A simple lid was then turned.



5. Turning almost complete

For decoration, I used a special wire brush to open up the ash grain, then an airbrush to colour the pot blue, photo 6. Gold gilt cream was then applied over the whole piece, photo 7, before using Danish Oil to remove all the surplus cream from the surface. After leaving it to dry, I sprayed it with several coats of clear satin acrylic to produce the end result, photo 8.



6. Airbrushed



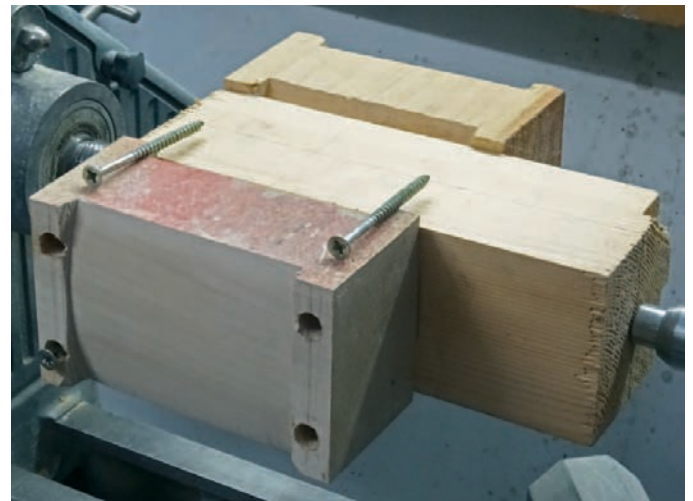
7. Gilt cream applied



8. Finished teapot A

C. Multi- axis – This was inspired by an image I had seen of a teapot in Maple Burr by the American turner Art Liestman that was roughly square in section and had curved sides. I sketched out my own version and chose 3 sides convex in both directions and one side concave in both directions. It was then a question of deciding how to turn it on the 5 different axes and how to achieve the taper. For the convex sides, the centre for turning would need to be well outside the section, requiring a sacrificial piece on the centreline. The process has several names such as split turning, lost wood process or therming. My Sycamore blank was 100mm square, so I used a sacrificial blank of the same size to turn on its own axis. A second similar blank was fixed to the opposite side to avoid a massive out of balance. I therefore started shaping 2 blanks at a time and ended up with 2 teapots from this process.

The arrangement is shown in photo 9 with the 2 outer blanks fixed to the core piece with long 100mm screws – the visible screws in the photo illustrate the position of the fixing screws



9. Blanks mounted on lathe

underneath. A strong fixing is essential to avoid the blanks spinning off. The cut is only twice per revolution with the tool tip spending more time 'cutting' air, so one needs to turn at a reasonable speed to try for a clean cut and minimise tear out. Once one side of the blanks has been shaped, the blanks are rotated 180 degrees and screwed back in place to shape the opposite side.

The double concave side could not be shaped using the same method. I used a strong plywood disc to hold the blank and because I wanted the sides tapered, I had to offset the piece, securing it with plenty of hot melt glue to battens screwed to the plywood. The 4th face was shaped in a similar manner, but offset in the opposite direction, photo 10.



10. Offset for 4th side

The top and bottom then had to be dealt with. The piece was fixed in a screw chuck with a spigot, so that the top could be finished and hollowing carried out.

Because of the square section and tapered skewed shape, the scope for hollowing inside was very limited. After drilling a hole with a Forstner bit, I was only able to enlarge the hole by hollowing a little on the piece with a wider top, because the wall thickness was critical at only one point. It was just as well these pots were only decorative, because the volume of the inside hole was nowhere enough even for a small cup of tea. Realistically a rectangular teapot could only be used if it were to be constructed of sheet material. The surplus square section of the base was cut off on the bandsaw and the base sanded to a concave profile. Being then supported only at the 4 corners of the base, they were carefully levelled up to ensure no rocking.

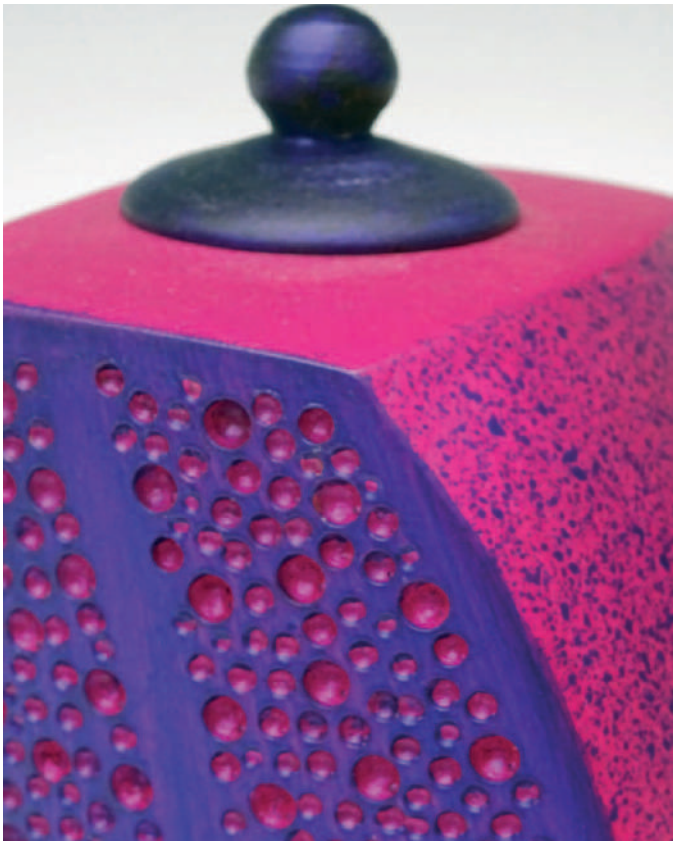
The Sycamore had plain grain, so I decided to texture and colour them both, but differently. I also gave them different handles and spouts. On one they were made from a turned ring, on the other they were carved from a rectangular pen blank. Panel pins or wooden dowels were used to position them before gluing.

Many trials of texturing and colouring were carried out on wood offcuts before settling on 2 versions. The first piece was textured on 2 sides using small spherical burrs in a micro motor handpiece, photo 11.



11. Texturing with micromotor burr

Colouring was done first by brush applying 2 coats of cerise iridescent acrylic paint to all surfaces (not over black paint as per normal usage). Over the 2 textured sides a darker purple colour was applied using the 'dry brush' technique to keep it off the dimples. The fleck finish on the other 2 sides, photo 12, was created using the simple toothbrush splatter technique. Photo 13 shows the finished piece.



12. Detail of decoration



13. Finished purple teapot

For the other piece, a Proxxon power carver, photo 14, was used to create a pattern of grooves on 2 opposite sides, before brush painting with black acrylic. When dry the surface



14. Power carving

was sanded to remove all the black paint, except that in the grooves; then the whole piece was painted with several coats of green iridescent paint. A few very faint stems in darker green were airbrushed on the other 2 sides. On all sides some darker green paint was sponge applied, photo 15,



15. Sponge painting

followed by acrylic satin lacquer. The handle, spout and lid for the green teapot were sprayed with ebonising lacquer, photo 16. For the finished piece see photo 17.



16. Spout, lid & handle



17. Finished green teapot

Comparing the 2 shapes, I think the greater taper on the purple teapot is a more pleasing shape, but the void inside was correspondingly even smaller. These 2 teapots did admittedly take a very long time to make, including extra time for trials of methods, texturing and colouring. Some turners are not too keen on texturing and colouring, but hopefully others will appreciate the unique end result.



18. Victorian shape

E. Victorian shape with modern decoration – Turning this was straightforward, essentially a cross between a box and hollow form, photo 18. Over the whole pot I sprayed acrylic sanding sealer followed by 2 coats of ebonising lacquer. For decoration, I used the same technique that Gary Lowe used for his 'cosmic clouds' pieces, whereby iridescent colours are dabbed and dotted on to the piece and then spread around using a small jet of air, ideally from an airbrush without any paint in. I alternated colours from the Jo Sonja iridescent paint range. The lid was painted with a brush, whilst the lathe was turning slowly. The handle and spout were cut out and carved to shape, before gluing in position. The completed teapot is shown in photo 19.



19. Finished Victorian

F. Teapots by others - There seems to have been more interest in teapot turning in the US than the UK, no doubt helped by the American Association of Woodturners (AAW), which held a themed exhibition of teapots by over 40 turners at their 2010 Symposium. Michael Gibson is probably the best known teapot turner. Born in the UK, he moved to the US nearly 40 years ago; his earlier teapots were decorated with exquisite pyrography by Cynthia Gibson, photo 20.



20. Michael Gibson teapot

The American Tania Radda has also produced an interesting series of colourful and whimsical teapots, such as photo 21.



21. Tania Radda teapot

Conclusion - For something different, you may wish to try making a teapot. Plenty of different shapes and forms of decoration can be tried. The multi axis rectangular teapots I made are not for the faint hearted or beginners, but I was pleased with the end result. They needed a lot of planning and time; safety was also a particular issue, especially when mounted at maximum eccentricity of about 100mm.

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**Association of
Woodturners**
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Development and Training

Member Training Workshops

Les Thorne

Four marks, Hampshire

17th September 2021

Intermediate Advanced
Bowl Making

Dennis Wake

Hartlepool, Teeside

16th October 2021

Paul Howard

Tiptree, Essex

28th November 2021

Intermediate Advanced
Pagoda Box

These workshops are subject to restrictions at the time and unfortunately may need to be cancelled at short notice. Due to the change in circumstances, we understand that members that have previously booked to the course last year may no longer wish to do so. We are therefore asking that everyone re-applies for the workshops. However, preference will be given to those that have been allocated places previously that were cancelled. If you have any questions, please contact our development officer - Kyle McGill. His details can be found at the front of Revolutions or on the Website.

If a workshop is oversubscribed, there will be a ballot for places.

To apply - visit the AWGB website: www.awgb.co.uk and download an application form and send to the coordinator shown on the form. Or complete a 'Training Workshop Application' web form. Only fully completed application forms will be considered.

PowerPoint Quiz

by Amateur Wood Turner John Hooper

This is the type of Quiz I have presented at the Derwent Woodturning Club.

Normally when I present this Quiz I connect my Laptop to the venues ceiling mounted Projector via a HDMI cable and displayed it onto a large wall-mounted Projection Screen.

A selection of Wooden Blanks are awarded to the winner and second and third places.

Tiebreaker questions are used if there is a tie.

I got the idea from watching "Eggheads" on BBC 2, and the club chairman was looking for different ideas for club meetings instead of Demo's and Hands - On nights.

Turning Twisters Two

Categories
Chair Making
Lathes and tools
Materials
General Questions

This is half of Johns Quiz - the second half will appear in the December issue of Revolutions - for the answers see page 30 - no cheating mind.

Chair Making

1. The Single Bow Windsor Chair often has a central component called a:

- (a) Wheel back slat
- (b) Comb back splat
- (c) Wheel back splat

Chair Making

2. The most suitable type of drill bit for drilling a blind mortice in a leg stretcher is:

- (a) Forstner bit
- (b) Flat bit
- (c) Auger bit

Chair Making

3. Wood is in the best condition for bending when it has been heated through at a maintained temperature of:

- (a) 80°C for approx 1 hour/inch of thickness
- (b) 100°C for approx 1 hour/inch of thickness
- (c) 100°C for approx 2 hours/inch of thickness

Chair Making

4. During bending, wood is subject to two stresses:

- (a) the fibres on the convex side are placed in tension
 - (b) the fibres on the concave side are placed in tension
 - (c) the fibres on the concave side are placed in compression
- Which statement above is incorrect?

Chair Making

5. The uppermost component of a Windsor Rocking Chair is known as the:

- (a) back scroll
- (b) back comb
- (c) back splat

Lathes And Tools

1. Which of these statements are correct?

- (i) A ¼" Parting Tool may be used to produce small beads on a spindle.
 - (ii) A 1" Skew Chisel can be used for smooth planing convex cylindrical surfaces.
 - (iii) A ¾" Skew Chisel may be used to turn a convex pommel on a chair leg.
- (a) (i) and (ii) (b) (i) and (iii)
(c) (i), (ii) and (iii)

Lathes and Tools

2. The normal bevel angle for a Roughing Out Gouge is between:
- (a) 35° to 45°
 - (b) 45° to 55°
 - (c) 60° to 70°

Lathes and Tools

3. Which of the following turning operations is NOT a safe working practice?
- (a) smooth planing a 16" long x 2" diameter spindle with a Skew Chisel at 2000 rpm
 - (b) coarse roughing a 4" thick x 12" diameter bowl blank with an R.O.G at 250 to 500 rpm
 - (c) roughing down a 24" long x 6" square blank with a gouge at 2000 rpm

Lathes and Tools

4. Which one of the following is NOT a standard thread size for a lathe spindle?
- (a) 1" x 8 tpi
 - (b) 1" x 12 tpi
 - (c) 1" x 24 tpi

Lathes and Tools

5. A good quality Vernier Caliper (on the imperial and metric scales respectively) has resolutions of:
- (a) 0.1" and 0.2 mm
 - (b) 0.001" and 0.02 mm
 - (c) 0.01" and 0.012 mm

Materials

1. This wood from Tanzania is very dark brown with black streaky heartwood, pale yellow sapwood and is slightly oily to touch:
- (a) Black Cabbage Bark
 - (b) Blackheart Sassafras
 - (c) African Blackwood

Materials

2. All parts of this tree are poisonous: roots, bark, wood, leaves, flower-buds, petals and seedpods:
- (a) Oak
 - (b) Laburnum
 - (c) Dogwood

Materials

3. The most suitable type of wood to make a round mallet head from is:
- (a) Ash
 - (b) Cedar
 - (c) Lignum vitae

Materials

4. This wood is botanically classified as a softwood. Which is it?
- (a) Cocobolo
 - (b) Yew
 - (c) Olive

Materials

5. Which of these woods may cause dermatitis?
- i. Makore, ii. Iroko, iii. Teak
- (a) i and iii
 - (b) ii and iii
 - (c) i, ii and iii

General Questions

1. Which type of scraper may be used to shape the saddle seat of a Windsor Chair?
- (a) Swan Neck
 - (b) Goose Neck
 - (c) Duck Neck

General Questions

2. Balsa Wood that has been kiln dried to a moisture content level of 12% will have an approximate Specific Gravity of:

- (a) 0.16
- (b) 0.43
- (c) 0.66

General Questions

3. A suitable S.W.G for a 6' x 1.5" stainless steel bending strap is:

- (a) 8
- (b) 18
- (c) 28

General Questions

4. In which century did Phillip Clissett begin making spindle-back chairs?

- (a) 17th
- (b) 18th
- (c) 19th

General Questions

5. An Inverter-fed Variable Speed Drive enables Woodturning Lathes to run smoothly at speeds in excess of 3,000 rpm and Routers at speeds in excess of:

- (a) 10,000 rpm
- (b) 20,000 rpm
- (c) 30,000 rpm

The second half will appear in the December issue of Revolutions.

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SEND Activity Days

The AWGB is planning a fabulous learning opportunity for any Young Person with a recognised learning need.

The two days are being held on

**Saturday 23rd October
at Kegworth (Leicestershire)**

*courtesy of the
Trent Valley Woodturning Club*

and

**Saturday 30th October
at Holmfirth (near Huddersfield)**

*courtesy of the
Huddersfield Woodturning Club.*

These events have been generously sponsored by Robert Sorby, Turners Retreat, Chestnut Products and VoltXsafety (glasses).

There is also local and district Council funding support, as well as a grant from the AWGB.

Attendance at either day is free to participants.

We are looking for Young People who would like to experience a starter activity in woodturning (pen making), who have a recognised learning need. Students need to be 12 years of age, or older, and be on their school SEND register (Special Educational Needs and Disabilities).

For further information, and to register a student onto a course, please contact

**Graham Legg via
email: Legg.graham@gmail.com
or Tel. 07970 809145**

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Youth Training Programme

Date	Topic/Technique		Venue
11th September 2021	Various Projects and techniques Workshop Health & Safety	Les Thorne	Four Marks Hampshire
18th September 2021	Various Projects and techniques Workshop Health & Safety	Ed Oliver	Great Chart Kent
2nd October 2021	Various Projects and techniques Workshop Health & Safety	Mary Ashton	Bristol

**For application forms and information visit... www.awgb.co.uk
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Answers to the Turning Twisters Two Quiz

Chair Making

- 1.c
- 2.a
- 3.b
- 4.b
- 5.b

Lathes and Tools

- 1.c
- 2.a
- 3.c
- 4.c
- 5.b

Materials

- 1.c
- 2.b
- 3.c
- 4.b
- 5.c

General Questions

- 1.b
- 2.a
- 3.b
- 4.c
- 5.b



Certificate in Woodturning

Introduction

The Certificate in Woodturning course is designed to provide training which develops the basic woodturning skills necessary to become competent at woodturning.

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

The Qualification comprises:

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

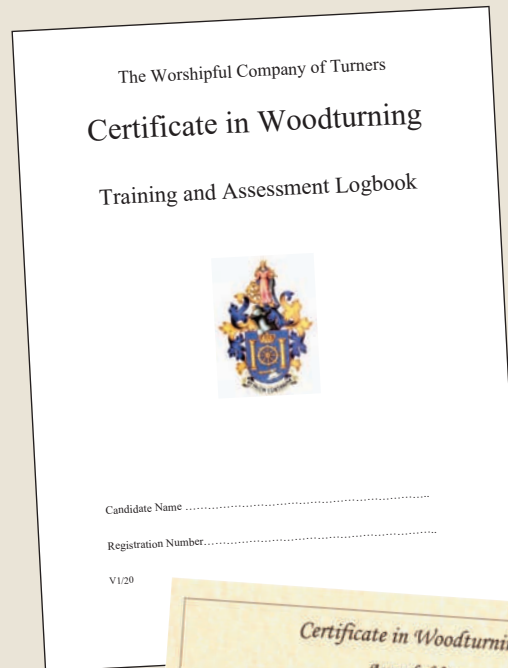
Training Units

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

The **'Training and Assessment Logbook'** is issued to the candidate on the commencement of the course to record the training and assessment. When complete, the training and assessment log is verified by The Worshipful Company of Turners.

On successful completion, The Worshipful Company of Turners will award the **'Certificate in Woodturning'**

Eight-day Certificate in Woodturning Course only open to AWGB members.



Venue	The Max Carey Woodturning Trust, The Mill, Portishead, Portishead , Bristol BS20 6AA	
Tutor	Jay Heryet	
Dates	March 19th & 20th 2022	April 9th & 10th 2022
	April 30th & May 1st 2022	May 21st & May 22nd 2022

It is essential that candidates have some woodturning experience in both spindle and faceplate work before commencing the course. An additional induction day prior to the start of the course may be required.

The course is part-funded for AWGB members by the AWGB and the Worshipful Company of Turners. The

candidate's fee for attending the eight-day course is £250.

For further details and application form please contact The Worshipful Company of Turners e-mail - clerk@turnersco.com



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