

Revolutions

The newsletter of the Association of Woodturners of Great Britain

Issue 155
December
2025



Chris Fisher



Emma Cook



Emmet Kane



Pascal Oudet



Katie Armstrong



Phil Irons



Ronald Kanne



Ruby Cler



Stuart Mortimer



Tomislav Tómasic

Dont forget to renew your membership!

see
page 16

www.awgb.co.uk

A Company Limited by Guarantee - Company Number 8135399
Registered Charity Number 1150255



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".

TRUSTEES OF THE EXECUTIVE

Executive President

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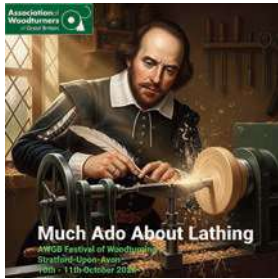
DATA PROTECTION

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 report

Mike Wilson

There has been a lot of work being done to get the Festival of Woodturning set up for October 2026, this could not have been done without the considerable



efforts put in by the "Festival Team" Richard Peers, Steve Gordon, Bryan Milham, George Rogers and Derek Edward. Venue and demonstrators all booked it will be more inclusive, more fun, more trade, more space, more importantly more affordable combined all on one floor. Full details are published and in this issue of Revolutions.

Our website has been updated and it should be simple to find what you want, and this will be easier for us to update and keep you informed. We have also discontinued the Forum as it's use was falling off considerably.

The full board of Trustees met for the quarterly meeting in October which we have been doing on Zoom for some time and has meant cost saving that we can use for more training and to support our branches and member's needs. We are preparing for the future to support you.

What is pleasing is the members who are wanting to get involved in training and supporting by being Approved Tutors. There is no cost to becoming a Tutor there is e-learning on the website for you to follow, then an assessment, its not about how good a woodturner you are but to ensure we all

have the same approach to safety and basic turning skills to pass on to new turners.

We are developing a better way of working to ensure that the training is administered in a more professional way and to that end we are taking on a part time administrator to work with our training officers Steve Gordon and Stephen Lester as we develop Youth Training, Certificate in Woodturning, Diploma in Woodturning, Branch support Training, Masterclasses, Members Training, Tutor Training, Demonstrator Training, and we will be supported by The Worshipful Company of Turners and the RPT.

Wizardry in Wood has just finished in London after 5 days as I write this, and it was a fantastic show, with all the elements of turning. I know quite a lot of our members visited and travelled from all over the country and it was good to talk to you. The full AWGB travelling gallery was brought together and displayed, with quite a number of items sold. What was impressive was the AWGB competition the standard was great, a considerable number sold to the admiring public. Thank you to our Southeast representative Richard Peers for 5 full days of hard work you did a fantastic job.

I would like to take this opportunity to wish you, your families and loved ones all good wishes for Christmas and may 2026 be a healthy one for us all.



Revolutions
Copy deadline for the next edition
of Revolutions
1st February 2026

Corporate Members of the AWGB

ARTelier de Guy

I am the agent for Rolly Munro hollowing tools and accessories for Great Britain.
033 0684626553
www.guydutoit.com

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Woodturning and Carving tools traditionally made to a high specifications.
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Martin Pidgen

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A registered charity which aims to educate the public in woodturning. Tuition is provided through a comprehensive range of courses.

07976 402960

www.maxcareywoodturningtrust.org.uk

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www.skcrafts.woodturners.uk

The Bandsaw Shop

We are a bandsaw blade manufacturer based in Leeds, we supply bandsaw blades to a wide range of woodworkers & clubs within the UK. You can see our full range of blades and machines on our website. 0113 252 2033
www.thebandsawshop.com

Corporate Members of the AWGB

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Further information, including discounts, on the Corporate Members is available on the AWGB website.

www.awgb.co.uk



Advertising costs in Revolutions

	per issue		per issue		per issue
Whole Page	£100	½ Page	£50	¼ Page	£25

There is a 10% discount for booking adverts for the whole year. Individuals as well as Corporate Members can advertise in Revolution, e.g. items for sale, training offered, etc.

Safeguarding Update

Eugene Grimley

Thanks to those who have responded to the **Code of Behaviour** which was printed in *Revolutions 154* (September 2025). The response has been very positive and I hope that Clubs, Branches and individual members find it useful. The Code of Behaviour may be adopted or adapted by Clubs/Branches/Tutors as required. I will email A4 size copies to those who request them.

There is a small change which has come to light. Where I have used the term *Adult at risk* the inference was that this person would be over 18. This is true for England, Wales and Northern Ireland but in **Scotland an Adult at risk** comes into force **from age 16**.

I would like to comment on one point which was raised-

In Section 1 of the **Code of Behaviour** which refers to behaviour at demos/meetings, etc. you are expected to **report this to the Chair/Safeguarding Officer of the Club/Branch** who will deal with the matter and report it and how it has been dealt with to me at the earliest opportunity.

Section 2 of the **Code of Behaviour** refers to what you must do if someone discloses to you (i.e. tells you) about abuse happening to them away from Club/Branch activities or if you **observe** unexplained injuries on the *child or adult at risk*. In this instance you **must report to local Social Services as soon as possible BUT YOU MUST NOT SHARE THIS INFORMATION WITH ANYONE ELSE**.

Contact me at the earliest opportunity but only to report that you have contacted Social Services about a disclosure **without giving me any details** other than the name of the person involved and the local authority Social Services you were in contact with.

Finally, if you have any comments/questions/queries about the Code of Behaviour or any issue about Safeguarding please don't hesitate to contact me and I will reply as soon as I can. safeguarding@awgb.co.uk

ANNUAL GENERAL MEETING

of the

ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

(A Company limited by Guarantee - Company No. 8135399)

Will be held

**on Sunday 26th April 2026
commencing at 1pm.**

at

**The Crown Plaza Hotel, Bridgefoot,
Stratford-Upon-Avon, CV37 6YR,**

Agenda

Apologies for absence

Matters arising from 2025 AGM minutes

Acceptance of the Minutes of the 2025 AGM

Chairman's report

Treasurer's report for the year ending

31st December 2025

Announcement of the ballot for Trustees.

Vote on appointment of Accountants/Auditors


Resolutions

Any other business

Woodart Products

Magnetic LED Lights

Pyrography units –

 and Scorpion



Pyrography Accessories –

Tips, Fume Extractors, etc..

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45000rpm and 50000rpm units
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Cutters and Burrs for Micro-drills

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Art Materials & Equipment



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john@woodart-products.co.uk

Tel.: +44 (0)7770 226640

Notice is given that the
ANNUAL GENERAL MEETING
of the
ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
(A Company limited by Guarantee - Company No. 8135399)
will be held
on Sunday 26th April 2026, commencing at 1.00 pm
at
**The Crown Plaza Hotel, Bridgefoot, Stratford-Upon-Avon, CV37 6YR
and via Zoom (internet)**

Regarding Trustee positions on the Executive:

The following posts are currently vacant or up for renewal:

- Secretary

Please see the accompanying Nomination form for these positions. Anyone interested in filling any of these positions or becoming a Trustee should complete the form and return it to the Secretary at the e-mail address shown below.

Under Section 324 of the Companies Act 2006 and the Articles, a member is entitled to appoint another person as their proxy to exercise all, or any of their rights to attend, speak and vote at the AGM. The appointment must be in writing and notified to the Secretary before the meeting.

A Corporate member may nominate a person to attend on their behalf, in writing to the Secretary, before the meeting.

Attendance

Personal Attendance at the Branch Meeting and AGM is invited but due to reduced numbers attending in recent years we are also running a hybrid meeting, In-Person and over Zoom.

Clubs are entitled to nominate 2 members to attend, via either method. These persons are to be identified to the Secretary, including an e-mail address, so he can forward an invitation for the Zoom Meeting or ensure they are expected at The Crown Plaza Hotel, on the day.

Branch Meeting

The AGM will be preceded by a meeting of Members and Branch Representatives, which will commence at 10:30 am and be Chaired by Michael Wilson, the Chairman.

Items for the Branch Meeting Agenda

If you have any items you would like to bring up, please inform the Secretary by 15th March 2026 so it can be added to the Agenda.

The Secretary can be contacted at secretary@awgb.co.uk or on 07876 321293



Could you be the next Secretary of the AWGB?

The Secretaries tenure is due to end at the next AGM, and we need a new person to step up and take over the role.

This is one of the three Senior Positions as the Secretary organises the meetings and records the minutes and actions. Manages the organisations details with the Charity Commission and Companies House, amongst other tasks.

It does need to be someone who is very organised and prepared to complete the 4 year tenure in the position.

If you would like more details, please request a copy of the Job Specification from the Secretary via his e-mail
secretary@awgb.co.uk

Nominations will need to be put forward for acceptance at the 2026 AGM when the new incumbent will be elected and take up the post.

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Without doubt the most versatile wood lathe chuck on the planet



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Find it in its new home at
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**Association of Woodturners
of Great Britain
Nomination Paper for the
Selection of Trustee’s**

The AWGB Annual General Meeting will take place at The Crown Plaza Hotel, Bridgefoot, Stratford-Upon-Avon, CV37 6YR, on Sunday 26th April 2026, commencing at 1pm.
At this meeting new Trustee’s and Regional Representatives may be elected. You are invited to nominate Trustee’s and Regional Representatives to fill the vacancies.

Nomination for Election as Trustee or Volunteer	
There is vacancy for Trustee’s and Volunteer’s in the following Positions:	
<ul style="list-style-type: none"> Secretary 	
I would like to nominate *myself / the following person for the position of Trustee or Volunteer of the AWGB.	
..... Position	
Name:	
Branch:	
Membership N ^o .:	

I have spoken to the nominated person and they have agreed to their name being put forward.
<i>Notes :</i> Job specifications for the roles are appended to this nomination form * Delete as necessary

Please return this form to the AWGB Secretary by:
Direct e-mail to secretary@awgb.co.uk
Scanning as a pdf and e-mailing as above.
Your nomination must be received back, not later than 29 th March 2026, which is 4 weeks prior to the AWGB AGM which will be held on 26 th April 2026.

Job Specifications:

AWGB Secretary – Job Description

- Use the membership database for the benefit of members who require information as agreed by the Trustees.
- Make all the administrative arrangements including the preparation and circulation of Agendas and Minutes for Trustee meetings and the Annual General Meeting.
 - Executive Meetings;
 - AGM’s;
- Keep minutes of Trustee meetings and the Annual General Meeting: draft Minutes to be circulated to the Trustees for agreement prior to final issue.
- Prepare a Secretary’s report for Trustee meetings.
- Maintain and update the Trustees Policy Document and AWGB Handbook.
- Maintain all the Association’s secretarial and policy documentation.
- Maintain liaison with outside bodies and other woodturning associations.

- Be responsible for liaison with the Webmaster with regard to information published on the AWGB website.
- Maintain all AWGB official Forms and Documents up to date and the register thereof.
 - Secretary’s duties/activities for Seminars.
- Contacts:
- Maintain electronically copies of Trustees resolutions.
- Merchandising
- Sub Committees
- Web Forms
- Change of Club Officers
- Roger & Nina Stewart Fund
- Companies and Charity Information
 - Companies House: For both the AWGB Charity & Trading Company

Candidates Personal Statements

A personal statement of around 100 word is requested from nominated persons, it is to be appended here.

Mick Hanbury delivers expert tutoring

Kevin Walker

Lincolnshire Association of Woodturners based in rural Lincolnshire are extremely fortunate that professional turner and AWGB accredited tutor, Mick Hanbury resides close by. Mick has always been a great supporter of our club and assists in club activities whenever he has some time out from his busy schedule.

Recently we arranged two afternoon classes for members with Mick. The first venture was a beginners class, which when advertised was quickly filled, in fact we could have filled it several times, but then we do have almost 150 members. At that class Mick taught health & safety and understanding a lathe, before moving on to basic cuts with all the standard tools.

Fast forward a few weeks and Mick gave an intermediate class to six more members, where he concentrated on bowl turning. All the members who attended both classes were very grateful for the expert tuition and excellent delivery from Mick, not forgetting his unique sense of humour.

We are now working with Mick to arrange more classes for our members. Below are the lucky members who attended our classes.



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Add a
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Tel: 01924 491949 Email: sales@taylorsmirfield.co.uk

A Big Hello from Birstall Woodturning Club

Founded in 1997, Birstall WTC is a thriving community club based at Holme Bank Mills in Mirfield, just 300 metres from the local rail station. Entirely run by its members - the club is built on passion, camaraderie, and a shared love of woodturning.



Membership

With 135 members, including 15 women and 11 juniors under 18, we may well be the largest woodturning club in the UK. Our annual membership fee has remained unchanged for a decade at £100, while juniors pay just £10 — making it accessible and inclusive.

Sessions & Activities

We run daily sessions Monday to Thursday, 08:30–14:30, at £6 per session (including tea or coffee). That's just £1 per hour — excellent value in today's world.

Saturday sessions cater to working members and college students, while Wednesday evenings (18:00–21:00) offer a mix of supervised instruction for newcomers, monthly pro turner demonstrations, and our popular



“Skills Evening,” where experienced members mentor others through challenges.

Facilities

Our workshop is well-equipped with:

- Dust extraction system
- 16 lathes (we aim to replace one annually)
- Makita table saw with extended sides and rear
- 3 band saws (including one I call “the beast”)
- 2 planers
- Disc and drum sanders
- 3 Robert Sorby Pro Edge sharpening stations
- 2 pillar drills
- Multi-speed coping saw
- Pyrography equipment
- Cupboard full of advanced accessories
- Hand tools and safety visors for beginners



Rest Area

Separate from the workshop, our rest area includes:



- Book library
- Tables and chairs
- Hot water boiler, fridge, microwave, dishwasher
- Cups and utensils
- First aid kit and intelligent defibrillator



In a well-lit corner sits our new Vicmarc lathe, used for demonstrations that are videoed and projected onto a large screen.



What's New?

We're in the midst of a rebrand, with a new logo designed for 2025. Our Health & Safety policy was revamped in June and sent to all members, alongside a new 44-page membership booklet covering safety, best practices, lathe accessories, sharpening, and more.

We've upgraded our demo video setup to a modern 4K system (costing around £2.5k), now tested and awaiting permanent installation. The old system will be patched into our existing security cameras.

Our events coordinator is already booking demonstrators well into 2026 and plans to publish a calendar of upcoming sessions.



Community Engagement

We host an annual open day where the public can visit and try woodturning under supervision. Our members also attend local shows and events, armed with a lathe and leaflets to spread the word.

This year, we're building a large model train and two tenders for "Little Bloomers," a local church playgroup. Children plant seeds in pots and place them on the train — but the old one hit the buffers. BWTC stepped in to build a new one. By the time this article is printed, it will have been handed over (sadly, without a Red Arrows flypast!).

Get in Touch

Visitors and prospective members are always welcome.

Call Tony on 07884 264 232 or find us on:

Instagram: [@birstallwoodturningclub](#)

Facebook: [@Birstall Wood Turning Club](#)

Last but not least...

Keep on turning! Bring that wood back to life — where it can be admired and your skills appreciated.

All the very best from all of us at Mirfield.

George Ramsay.





Member Training Workshops

Robert Till

Staffordshire

27th January 2026

Intermediate
Colouring with Spirit Stains

John Blake

Carmarthenshire

23rd February 2026

Intermediate
Routing on the Lathe

Colwin Way

Devon

10th March 2026

All levels
Taming the skew

Simon Hope

Simon Hope workshop, Essex

8th April 2026

Advanced
Thread chasing

Darren Crisp

Scotland

25th April 2026

Beginners/Intermediate
Improving Tool Control & Finishing Cuts

Mick Hanbury

Turners Retreat

19th May 2026

Intermediate
Embellishing with Colour

Liz Pearson

West Berkshire

12th June 2026

Beginners
Womens Beginners Day

Dan Smith

Yorkshire

24th June 2026

All levels
Pen Turning

These workshops are subject to restrictions at the time and unfortunately may need to be cancelled at short notice. Preference will be given to those that have been allocated places previously that were cancelled. If you have any questions, please contact our Training Officer - email at training@awgb.co.uk.

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.*

**Association of
Woodturners**
of Great Britain



A Message to all Club Treasurers

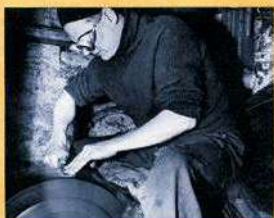
This year we changed the AWGB Treasurer but were unable to transfer each club's bank details. Because of that, we are asking each club to put in a claim for the PLI rebate the AWGB pay on your Club Insurance.

Your Insurance does need to be with Zurich through the arrangements made by the AWGB.

If you have not already claimed the rebate, can you please download the form from the AWGB Website, Documents and Forms page <https://awgb.co.uk/documents/> under the Clubs Tab (or use the On-Line Form) and submit it to the AWGB Treasurer to enable him to make payment to your club account.

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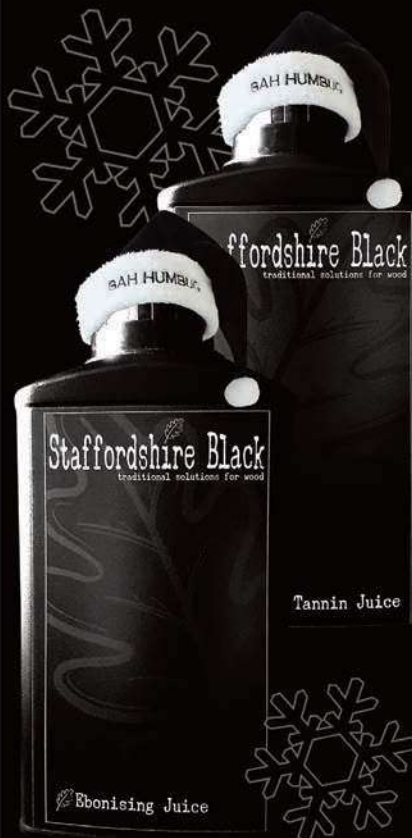
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A Quick Guide to renewing your membership for 2026.

Membership rates remain the same as for 2025.

Individual UK member £24

Overseas Member £36 sterling

Family membership £36

Here is a quick guide for individual members renewing this year. If you renew through a club please speak to your membership secretary.

Check your current membership card. If it doesn't say 2026 then you need to renew now, using one of the following methods.

Juniors – If you are under 22 on 1 st January 2026 then simply send an email to membership@awgb.co.uk with renew as the title, your membership number, and name.

A. By Cheque

Write your membership number on the back and post it to the membership secretary.

You do not need to complete a form or any other paperwork. See page 2 for the address.

Make your cheque payable to 'AWGB'.

B. Bank Transfer/ Standing Order

◆◆ **Check the amount of your standing order is £24 for single members, £36 for family membership. Please contact your bank to amend your standing order.**

Please remember to do this, as it will save me having to contact you for the additional £3.

Please also check that you have not set up a standing order, or have multiple standing orders. ◆◆

In the payment reference quote your membership number and name eg 12345 /Smith nothing else.

You do not need to complete a form or any other paperwork.

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Sort Code : 09-01-28

Account Number : 32277785

Account name: The Association of Woodturners of Great Britain

C. Via the website

Complete the on-line form in full – please don't forget the Data protection section.

Complete the payment screen – you do not need a Paypal Account to use this facility.

If you have previously completed a Gift Aid Declaration then you do not need to do so again. Your letter with your new membership card will tell you whether you have signed a Gift Aid Declaration.

If you no longer pay Income tax or Capital Gains tax then please email me to cancel your Gift Aid.

Any queries please to John Peachey the Membership Secretary – membership@awgb.co.uk



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Tomislav Tomasic Croatia

Ronald Kanne Netherlands

Pascal Oudet France

Emmet Kane Ireland

Chris Fisher UK

Katie Armstrong UK

Emma Cook UK

Phil Irons UK

Stuart Mortimer UK

Sharpening Clinic

Youth Training

Trade Stands

Gala Dinner

Auction

Raffle

I do hope you will be able to come to the AWGB Festival of Woodturning in October 2026. We have taken over the Crowne Plaza for the weekend, a 4-star hotel in the centre of Stratford-Upon-Avon. There are comfy rooms, good food and plenty of free parking. The aim is to have a great turning event but also enjoying ourselves; spouses or partners can stay in your room at no extra cost including breakfast, only paying for other meals, and there is loads for them to do in and around Stratford. Look forward to seeing you.

Mike Wilson Chairman AWGB

Packages	Includes	PRICES (inc VAT)			
		AWGB Member Early Bird	Non-Member Early Bird	AWGB Member	Non-Member
Full Festival	Full Festival including Gala dinner	£370	£410	£410	£450
Full Festival Duo	Full Festival including Gala dinner x 2 (Room share)	£598	£690	£690	£770
Weekender	Full Festival no Gala dinner	£320	£360	£360	£400
Weekender Duo	Full Festival no Gala dinner x 2 (Room share)	£498	£590	£590	£670
Festival Only	Full Festival no Room, no Gala dinner	£190	£220	£220	£270
Partner Gala	Extra for Gala dinner (Partners etc)	£55	£55	£55	£55
Saturday Festival	Festival Saturday including Lunch, no Gala Dinner	£100	£115	£115	£140
Saturday Gala	Festival Saturday including Lunch and Gala Dinner	£155	£170	£170	£195
Sunday Festival	Festival Sunday including Lunch	£100	£115	£115	£140
Saturday Lunch	Saturday Lunch only (Partners etc)	£21	£21	£21	£21
Sunday Lunch	Sunday Lunch only (Partners etc)	£21	£21	£21	£21
Weekend Lunch	Saturday and Sunday Lunch	£42	£42	£42	£42
Night Special	Additional guest sharing room, no access to festival or lunches	Free	Free	Free	Free
Additional Night Stay	Friday or Sunday Night	£130	£130	£130	£130

Early Bird Prices till end March 2026

full details on our website awgb.co.uk/festival-2026

or Richard Peers 07941 018 336 - festival@awgb.co.uk

Festival of Woodturning – meet the Demonstrators

We're hoping you have all seen the adverts by now for our Festival of Woodturning, taking place at the wonderful venue of the Crowne Plaza Hotel in Stratford-Upon-Avon next October. Here is a chance to learn more about the line-up of ten renowned woodturners from around the world...

They are all fantastic, and it's really hard to choose who to mention first – so let's go in alphabetical order.

Katie Armstrong (UK)



Katie is 23 years old and first discovered woodturning through Scouting almost 10 years ago. She went on to join her local woodturning club to practise it as her skill for the Duke of Edinburgh Award scheme, carrying on for a number of years.

At 16 years old she started working for Taylors Mirfield and began to grow her passion for turning, pushing and developing her skills before going full-time after the Covid 19 pandemic.

She spent lots of time practising and honing her skills before applying to join the Register of Professional Turners; at the same time she was invited onto the Emerging Turners Programme which has included invaluable training from some great professionals.

After being accepted onto the Register in 2022 she became the youngest ever to have joined.

Now spending her time teaching and demonstrating, forever growing her love and appreciation for turning, she can't see herself doing anything else!

Social media: Instagram: @kt.turnings
Facebook: Kt Turnings

Ruby Cler (Canada)



Ruby Cler was born in Sudbury Ontario Canada and continues to live in Canada. She started turning as a hobby in the late 70's. Realising she enjoyed it, she used her vacation time to take

classes with such people as Allan Batty, Stuart Mortimer, David Springett, Jean Francois Escoulen, Alain Mailland, Jean Claude Charpignon and a host of other people. Today Ruby is still open to learning new things. After 36 years of teaching school, she began turning full time and continues to do so. A couple of years ago she was thrilled to be accepted on to the roll of the Register of Professional Turners.

When she taught school, Ruby painted a banner that hung across the front of her classroom. It read, "There is nothing you can't do, only things you haven't learned." She still lives by that philosophy and thinks it sums her up as a person.

<https://rubycler.com/>

Emma Cook (UK)



Emma Cook (known within the woodturning community as The Tiny Turner) has been involved with the craft since she was 16. Now, 25 years later, Emma is the youngest Chair of the Register

of Professional Turners. In addition, she runs her own woodturning business selling kits and supplies to woodturners and crafters as well as demonstrating throughout the UK, Europe, America and Australia.

Emma is a popular demonstrator and is regularly invited back to clubs where she teaches people how to make the various projects using the kits she has developed. Over the years, she has taught woodturning to hundreds of people with her laid back and accommodating style.

As well as woodturning, Emma had an apprenticeship in traditional wood carving for many years and enjoys combining the two disciplines. Her proudest piece of work is 'Errol' – a dragon she carved based on a drawing by Paul Kidby of the Discworld novel character (created by Sir Terry Pratchett). It took her over 6 years to complete but sadly she does not have much time to carve these days. However, by combining the turning and carving together, Emma is able to keep her skill set active and this is something she loves to pass on where she can.

<https://www.thetinyturner.co.uk/>

Chris Fisher (UK)



Christopher Fisher RPT, known as the Blind Woodturner, is currently the UK's only completely blind professional and accredited Woodturner.

Born in 1969 in Eccles, Manchester, Chris lost his sight in 2008 at the age of 39, and over a period of four weeks due to Toxoplasmosis. Following a year of rehabilitation to relearn basic life skills, and after coming to terms with the impact of losing his sight – with side effects including anxiety, hallucinations and muscle spasms – Chris took up woodturning so that he could make himself 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 and owns four lathes. His ambition is to become a sought after and respected Woodturning artist like his hero and mentor, Nick Agar. Chris specialises in creating textured sensory and tactile pieces of art and enjoys the challenge of applying colour, both freehand and using stencils.

He set up a YouTube channel to share his experiences in woodturning, and to challenge the perceptions of what people with disabilities can achieve. It has evolved into a channel with over 8000 subscribers, and Chris' goal is to inspire others by demonstrating that anything is possible, and to show the world that having a disability isn't the end, it's just a new beginning.

<https://theblindwoodturner.co.uk/>

Phil Irons (UK)



Phil Irons is a world-renowned woodturner recognised for his expertly crafted vessels and hollow forms, distinguished by their clear, fluid shapes and elegant flowing lines. He employs contemporary, coloured dyes to accentuate the natural beauty and hidden grain patterns of pale woods, which he sources primarily from tree surgeons. In addition to his turned forms, Phil creates unique woodprints from the logs he selects, capturing the raw, unaltered state of the material before transformation. These prints are often displayed alongside the final vessel, offering a compelling visual narrative of the wood's journey from its natural state to a refined artistic piece.

<https://www.philironswoodturning.co.uk/>

Emmet Kane (Ireland)



Emmet Kane is an award-winning yet self-taught wood sculptor who lives and creates in Ireland. Kane uses mainly Irish wood that comes from sustainable sources. His work is constantly developing and evolving, but is largely based around hollow forms and large wall pieces. An example is "PS19EK" which he created in the early part of this century; it features his distinctive use of gold leaf with ebonised oak and ever-evolving textures to create stunning pieces of wall art. The artist has started to use graphite powder on finishing the pieces which gives them a metallic finish. Kane is excited by the challenge of making, creating and always finds ways of pushing his skill.

<https://www.woodsymphony.com/emmet-kane-solo-exhibition>

Ronald Kanne (Netherlands)



After a career as a sound engineer in radio and television, Ronald thought it was time to start earning real money, turning wood! It had been his hobby for many years and so it only had to be professionalised.

He would become a real artist. Get up late, read the newspaper, take it easy to the workshop, work until about 4 o'clock and then slip into evenings of debauchery with a lot of wine and women. So far the part with the wine has been successful, though it has already been curbed again...

Ronald is a professional woodturner now. He makes batches of bowls, funeral urns, knobs, lampshades and everything else that you can think of... and unfortunately nothing artistic these days... Besides that, he runs a web shop

with stuff for other woodturners – and has become the Dutch national woodturning question desk, or so it sometimes seems... For fun, he built the "Mastodon" together with Jan Hovens: a device for coring bowls.

<https://www.ronaldkanne.nl/>

Stuart Mortimer (UK)



Stuart is a certified Master Turner and expert in twisted hollow forms who has published the definitive work on this technique.

He is a retired Police Inspector who became a proficient amateur turner before his retirement in 1989. Following his retirement, he won several National competitions after which he started to demonstrate, judge and write for National and International magazines. His reputation grew at home and abroad. He is now well known and admired in international wood turning circles for his variety of work, fresh ideas and spiral work; he travels widely attending seminars and exhibitions as a sought-after teacher and demonstrator.

Stuart is a Liveryman with the Worshipful Company of Turners, London and a Freeman of the City of London; he is also on the Register of Professional Turners (RPT). He is a member of the AWGB and the Society of Ornamental Turners (SOT) and also a member of the American Association of Woodturners (AAW).

He is the holder of the World Record for the largest bowl turned out of one piece of wood – this was turned in 1997 in the USA, and has been authenticated and certified by the Guinness Book of Records.

Pascal Oudet (France)



Pascal Oudet is a wood artist working and living near Grenoble in the French Alps. By working on carefully selected trees, he creates on the lathe very thin pieces he sandblasts up to

transparency, creating a real lace out of wood which emphasizes all the history of the trees he's working with.

This unique technique attracts interest from collectors, interior designers and art galleries worldwide. His pieces are present in permanent collections of Ateliers d'Art de France, the American Association of Woodturners and the New York Museum of Art and Design, and in private collections in Europe, USA, Asia and Middle East. In 2021, one of his wall installations has been selected by the Musée des Pays de l'Ain, entering the permanent public collections of France.

In 2012, he obtained the Grand Prix de la Création de la Ville de Paris, in 2014 the visitors choice award in the Festival International des Métiers d'Art de Baccarat, and in 2023 the Liliane Bettencourt Award for Hand Intelligence, "Talents d'Exception".

He has given demonstrations and classes in France, Spain, Belgium, England, Ireland, Germany and the United States.

<https://www.lavieenbois.com/>

Tomislav Tomasic (Croatia)



Tomislav is a professional woodturner from Croatia. His journey started as a 15-year-old woodworking apprentice, specifically as a joiner. From the beginning he was

lucky enough to be always paired with old masters of their trades; one was the last woodturning teacher in Croatia. He took Tomislav under his wing, who learned the basics in 3 years as an apprentice.

Up to 2019 he was working in various woodworking shops as well as in the same woodworking school where he learnt his trade – but this time as a teacher. At this point he was turning roughly once a week making furniture parts and so on. That year, his uncle passed away; they were very close, and that drove him to take up woodturning as a career. With the help of his lovely wife, he bought the first lathe of his own.

During that first year, he was an effective turner, but not efficient enough. He found himself working up to 15 hours a day, then spending some time with his kids, after which he would then spend evenings and nights turning for another 6-7 hours. This was clearly unsustainable, so he had to justify his time away from family and make himself efficient and fast enough to put food on the table. Woodturning was never a hobby for him.

At that point he saw a Richard Raffan video on fine woodworking about turning a bowl. It was game changer for him: this video led him to contact Richard about advice and tips and from that point changed the way he turns and how efficient he could be. Richard became his mentor in the following years, and he stresses that "I would not be the woodturner that I am today if it wasn't for Richard's help".

A few years ago, he started a woodturning YouTube channel, aimed at passing on his passion for the craft and teaching others what he has learned. He now has over 70,000 subscribers, making it one of the largest woodturning channels on the platform.

<https://www.tomasicwoodturning.com/>



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Ron Caddy Receives AWGB Lifetime Membership Award

Steven Gordon, AWGB Vice chair



Celebrating Excellence: Ron Caddy's Lifetime Membership Award

The Association of Woodturners of Great Britain (AWGB) recently gathered to celebrate one of its most dedicated members, Ron Caddy, as he was presented with the prestigious Lifetime Membership Award. The accolade, awarded for his long-standing and exceptional service to the woodturning community, was presented by Steven Gordon, AWGB Vice Chairman.

Two Decades of Youth Training Leadership

For over twenty years, Ron Caddy has been the driving force behind the AWGB's youth training initiatives, a programme made possible through joint funding by the Worshipful Company of Turners and the AWGB. His unwavering commitment to nurturing the next generation of woodturners has not only ensured the growth and sustainability of the craft but has also inspired countless young people to discover and develop their creative talents. Ron's approach

to training has always been inclusive, patient, and encouraging, qualities that have endeared him to both students and colleagues alike.

A Legacy of Outstanding Service

Ron's journey with the AWGB is a testament to what can be achieved through passion and perseverance. He has organised and overseen youth training workshops, mentored new instructors, and played a pivotal role in expanding the reach of the AWGB's educational programmes. His dedication has been instrumental in ensuring that woodturning continues to thrive in communities across Britain.

The Lifetime Membership Award is reserved for individuals whose contributions have left an indelible mark on the association and the craft as a whole. In presenting the award, Steven Gordon remarked, "Ron has been involved in youth training from its early beginnings, starting in the garden of Stuart Mortimer's home, where along with other professional turners, young people were introduced to woodturning. I would like to offer my personnel thanks to Ron for all his support and help he's given me through my various roles in the AWGB. His vision, energy, and commitment to young turners embody the very spirit of the AWGB and this award."

On behalf of everyone at the AWGB, we extend our heartfelt congratulations and deepest thanks to Ron Caddy for his outstanding service. Here's to many more years of turning, teaching, and inspiring.

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Bottle cutting on the lathe

Peter Hatherell



Wood can be very attractive but is often an unsuitable material for some uses, particularly if there needs to be prolonged contact with water or wet foods. Various lacquers are available to seal the wood but in my experience, these need to be re-applied from time to time to maintain the waterproofing. With this in mind, an alternative is to use glass inserts. Glass is inert, completely and permanently waterproof and food-safe, and can be taken out of the wooden outer to be washed. You could, of course, buy glass items, such as tumblers or vases, to use as inserts but we all throw away many glass items all the time, in the form of bottles and jars of all different sizes. These are essentially free and can be selected and cut to whatever size is most suitable for the project in hand.

You can, of course, buy bottle cutting kits and jigs but these have their limitations. For instance, these kits are poor for cutting anything that doesn't have parallel sides and the range of bottle sizes that they can cope with is limited (I have cut bottles and jars ranging from 25-100mm). Your only expense is the glass cutting tool (from £3.50 on Ebay).

Of course, the title of this article is a little misleading. As you know, you don't actually cut glass, you break it in a controlled way. The lathe is used as a jig to enable accurate rotation of the bottle, by hand, while the diamond or carbide tool is applied. The base of the bottle goes in the chuck jaws, the cone

live centre goes in the neck. The bottle is not gripped by the jaws; the jaws and tail stock are tightened just enough to prevent any sideways movement. The only movement of the bottle should be rotation. I use a piece of non-slip cloth in the jaws as metal on glass feels wrong. For jars, I usually put the open end in the chuck and use a plastic block on the live centre to support the closed end. It is necessary to have a tool guide, in the form of a small block, fixed on the tool rest to prevent the tool from wandering sideways as you rotate the bottle. I use a small block of wood and a g-clamp. You need to try and get an accurate unbroken circumferential score-line around the bottle, starting and finishing at the same spot, in one rotation if possible. The tool needs to be applied at right-angles to the glass, but this is straightforward, as the tool rest can be moved as appropriate (something the commercial cutting kits can't do). Because bottles are never truly round, it's worth practicing on old wine bottles first, to get used to the amount of pressure needed to create an even score-line.



The bottle is then fractured along this line by pouring boiling water on it, trying to concentrate the water on the score line. Subsequent rapid cooling under the cold tap should result in the two halves separating along the line. With thick glass, you may need to repeat the heat/cold cycle a few times to get separation.

There is a failure rate, of course; this sort of commercial glass is made to a price and is not the best quality. Because the hot water spreads over a large part of the surface, cracks can appear radiating away from the desired fracture line. This isn't always a disaster, as long as the cracks are into the waste piece. To reduce this, I use thick rubber bands around the bottle either side of the line to channel the boiling water onto the score-line. I've found that the bands are essential when cutting the bottle or jar near the base.

Without them, the failure rate is high. These bands need to be a good 5mm or more thick to be effective. I have a pair of silicone straps that work like cable ties but I haven't been able to find a source for these anywhere (they came in a commercial bottle-cutting kit, most parts of which I don't use).

However, you can make your own bands by piping a thick bead of ordinary bathroom silicone sealant around the bottle as appropriate. You can also make reusable bands in the same way by



wrapping baking or grease-proof paper round something slightly smaller than your bottle and piping silicone round that. Once it goes off, it will peel away easily to form very elastic bands that can be stretched round the bottle to be cut (see pictures).

Another option is to make a silicone-based putty by mixing clear silicone sealant with cornflour. Keep adding cornflour to the silicone until you get a malleable dough that is no longer extremely sticky. I found that 60g of cornflour to 40g of silicone was about right. Strips of this mix are then moulded round a range of different sized bottles or other cylindrical objects and allowed to set. The resultant rubber is a bit like those super balls those of us of a certain age will remember and can be stretched around a range of different sized bottles. It is not as elastic as the pure silicone so you will need a greater range of sizes. (This putty can be dyed using ordinary food dyes and has a myriad of other uses.)

The cut edges of the bottle are cleaned up and smoothed using wet and dry sandpaper starting at about 180grit and going up through the grits, up to 2000, depending on the final use. I also dry-sand the edges, especially when using finer grits, with a sanding pad in a Jacob's chuck in the lathe.

Wear a face mask, you don't want to inhale glass dust and a pair of protective gloves are also highly recommended, in case the glass shatters while you are sanding.



Apart from food containers, potential uses include vases, candle-holders (wooden candlesticks should always have a flame-proof insert), lanterns, etc.



Note from the editor

We will pay for "How to" and "Hints and Tips" style articles, you the membership supply, at £25.00 per printed page.

Have you thought about writing up one of your projects showing how you make something, or some special technique you've developed?

Have you created a new jig you'd like to share with your fellow Woodturners?

Send your contributions to me via email: editor@awgb.co.uk or my address in on page 2.

I look forward to hearing from you.

Wishing you all a fantastic Christmas and New Year and thank you for your kind comments.

sheila

Conflicting Beliefs

Mike Darlow

It's popularly believed that different techniques suit different turners. Here are three examples which illustrate that belief:

1. Keith Rowley in the New Edition of his book *Woodturning: A Foundation Course* describes three methods for cutting coves in axially grained workpieces. He then explains the fourth method that he uses before suggesting "you try all the above methods and settle for the one that suits you."

2. John Kelsey in reviewing the first edition of my book *Sharpening Woodturning Tools* (SWT) in the February 2024 *American Woodturner* (AW) wrote "And thus Darlow himself is both the strength and the weakness of this book. Practices he knows and does himself, he understands and can explain to a remarkably fine degree. What he doesn't do himself, he judges to be suboptimal. This reflects his core belief that there is indeed an optimum way of doing everything, and anything else is substandard, to be disregarded. But in fact—and I have seen this over and over again in my long career as a writer and editor—every adept craftsman operates within a coherent system wherein all the parts fit smoothly together. An element considered in isolation might not make sense, but in context, it works perfectly well ... for that craftsman. Optimum for you is not necessarily optimum for me."

John Kelsey is incorrect to state that "anything else is substandard, to be disregarded." I am keenly interested in all the conflicting techniques because as SWT demonstrates, I regard part of my role as a woodturning teacher to examine and rate the conflicting techniques for hobby woodturners who may not have the time or the knowledge to do so themselves. John is, however correct to state that I believe that there is a suite of woodturning techniques

which is optimum for all those without significant mental and physical handicaps who wish to turn as well as they reasonably can.

3. The American Association of Woodturners journal American Woodturner currently promotes three conflicting sets of sharpening angles: by George Hatfield, by Alan Lacer, and by Dennis Belcher. However the journal gives no guidance about which set to adopt, and thus confuses rather than helps its members.

The attraction of the belief that different techniques suit different turners is that it allows those who promote different techniques to both avoid having to substantiate their techniques' superiority over conflicting techniques, and avoid having to cooperate with others to continually improve and seek a consensus on the techniques which should be taught. And if questioned, these promoters can always fall back on the excuse "it works for me", what I have called the Frank Sinatra syndrome. The beauty of this belief is that the only people who suffer by being confronted with a mass of conflicting and mostly suboptimal advices are the amateur woodturners who finance woodturning teachers, suppliers and woodturning's media.

So what is my evidence that the belief that different techniques suit different turners is wrong?

1. No promoter of the belief has been able to or even attempted to explain which innate differences between turners which would cause different techniques to be optimum for different turners. If these innate differences are unknown, how is a turner to correctly choose or be advised which of the alternative and conflicting techniques to adopt?

Terry Martin was correct in his letter in the June 2025 AW to point out that different turners have different natural turning abilities. But my experience is that almost all

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who wish to become competent will if taught what I believe are the optimum techniques achieve competence in them. Obviously there are a few who are seriously handicapped, and for whom special techniques are optimum. There are also many turners who aren't prepared to commit to learning to turn as well they reasonably can, and for whom "softer" techniques are therefore optimum. These techniques are however, less efficient and restrict the vocabulary of forms which can be turned.

2. If two turners take a tool with an identical edge and present it to and traverse it along a similar workpiece, the results will be identical. Innate personal factors make no difference. Therefore turners who desire to turn efficiently and to possess the largest turning vocabulary (and why wouldn't they?), should adopt the optimum techniques.

Why is the belief that different techniques best suit different turners so popular?

1. The woodturning media is reluctant to publish objective criticism and comparisons of techniques, particularly of techniques promoted by established contributors.

2. The norm is that today's turning teachers are largely self-taught or taught by teachers who were largely self-taught. With the absence of some central authority (not that I'm suggesting there be one), there's little pressure to cooperate to achieve a consensus on which techniques are optimum and how they could be improved. Instead teachers commonly take the approach "I turn using these techniques because they work for me. Therefore you should use them too." However it's unlikely that such techniques have been rigorously compared with the alternatives.

3. On page 65 of issue 395 of Woodturning magazine Richard Findley wrote "professional production turners, all of whom use a skew extensively, all opt for a different version." I suggest that the

adoption of these different skews was mainly because these turners were apprenticed to different master turners, not because of different innate qualities.

4. With the decline in trade woodturning, teaching is now focussed on short, project-based courses for hobbyists. The content of these courses is therefore unlikely to be stringently vetted. And although I guesstimate that at least 80% of the turning produced annually are spindle turnings (most turned on automatic lathes), the focus of teaching seems to be on turning bowls and other vessels for which the techniques are typically easier while the products are typically less useful.

5. Many turners have already achieved competence in suboptimal techniques. Whether they are prepared to put in the effort to upgrade their techniques to the optimum is their choice. It is a choice which would be unnecessary if turning teachers all taught the optimum techniques, and if the woodturning media promoted them.

6. It is impossible to quantify the differences in efficiency (I can think of no other single relevant criterion) between alternative techniques for performing the same operation. But if it were, the difference would have to be, say, at least 20% before differences become realisable through trials. However as proved in SWT, objective analysis can often differentiate between competing techniques which are much closer together. If for a particular operation the difference in efficiency between the optimum technique and the next-best were about 5%, shouldn't turners be able to grab that benefit?

I'll conclude by repeating a student's quote from Bruce Boulter's book Woodturning in Pictures: "you know, it is much more simple to do it the right way."

What to do with a split log?

Geoff Dalton

A laburnum log about 18cm diameter and about 22cm long had been sitting in the corner of my workshop for ages waiting for me to decide what to do with it. There was only one problem. A split had opened up from the core all the way through to the outside. Apart from this one single split, the log was perfectly intact. I tried something I had never tried before.



The throat on my bandsaw was just wide enough to saw along the split and separate the log into two fairly equal halves that I



levelled off with my electric planer. I also used the bandsaw to square off the ends as best as I could. By clamping the two halves back together with a bit more work with my planer, I made a flat enough surface to screw on an 100mm faceplate that served to hold one end of the two halves together. Another 100mm faceplate held the other end so that I could remove the clamps.



In order to mount the assembly on the lathe, I turned a boss to fit over one of the faceplates so that the live centre in the tailstock had something to rotate against.

As I expected, the two faceplates were not perfectly parallel and not aligned to the centre line between the two log pieces. It took several attempts with my planer to correct the parallel alignment and several more readjustments of the faceplates so that the centre between them fell along the centre line between the logs. Eventually, I got the whole thing to rotate smoothly.

The turning went easily enough and I finished up with an oval shape that I was pleased with because it meant that the bowls that I would finish up with would be something out of the ordinary. After I got the shape I wanted, I sanded down to 500 grit before I took the work off the lathe and removed the faceplates. The bonus with laburnum is the contrast you get between the colour of the dark brown heartwood and the creamy colour

of the sapwood. The other bonus is that with this technique, you get two bowls for the price of one! Taking the first piece, I screwed on a 50mm faceplate so that I could put it back on the lathe to turn a foot.



Having done so, the foot could be held by my chuck so that the hollowing could commence. The hollow would, of course, be round which nicely contrasted with the oval shape of the rim.



The last picture shows my first bowl nearing completion. All good, just another one to go.



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AWGB Bryan Milham (secretary)
(details on page 2)**

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The Woodturning Weekender, hosted by Chestnut Products, made a triumphant return to Swindon earlier this year, with a record number of visitors in attendance. This was the sixth Weekender, and the audience travelled not only from all parts of the UK to be there, but also from Norway, Spain, South Africa and the USA to enjoy a fantastic weekend of woodturning.

It was 'lights, camera, action!' as a dedicated team of experts brought along a truckload of audiovisual equipment to ensure the viewers could see and hear everything going on, using four cameras to pick up every detail broadcast to two massive screens set up on either side of the stage. Full demonstrations were given by Andy Fortune RPT, Simon Hope, Katie Armstrong RPT and Andy Matthews RPT, sharing their knowledge and experience—and a funny story or two!

As well as four professional demonstrations over the weekend, a traders' hall was set up in an adjacent hall with a select set of stands to cover most needs, including timber, tools, accessories, and finishing materials.

During breaks in the demonstrations, visitors were able to visit smaller demonstration and display stands around the hall, with a selection of woodturning and related skills on show. General turning, pyrography, ring-making, miniature turning, decorating, scroll-sawing and much more were available, with stand staff keen to show and share their skills. Plus, the headline demonstrators were on their own stand to talk about their demos and offer extra insight into their turnings.

The Woodturning Weekender is a very social event, and on Friday (before the show even starts) and Saturday evening attendees get together to eat, drink and sometimes even dance—although that's not obligatory!

Chestnut Products move the event around the country, to try and make it accessible for as many people as possible, although many people don't see distance as a problem and have followed the event to every location. But, if you really can't make it in person, tickets are also available to watch the whole event online!

Woodturning Weekender 7 will be held in Doncaster at the end of August 2026. Tickets start at just £37.50 for one day, or £60.00 for both days; special offers are available for bulk purchases, and great deals at local hotels have been arranged. See the back page of this magazine and visit www.woodturningweekender.co.uk for more details.



Cornwall Association of Woodturners

John Montgomery SW Representative AWGB

Since my last report I have visited a couple of shows and a few clubs. I have also been joined by Keith Mosley as my assistant who will be covering the clubs in the Didcot to Portsmouth, Southampton corridor.



Simon Hope being presented with his Lifetime Membership Award

I represented the AWGB at the Chestnut Woodturning Weekender held in the Steam Museum, Swindon along with Richard Peers who assisted me. After a rather long journey of 5 hours, mainly because the traffic on the M5 up from Exeter to Bristol was often at a standstill, we set-up Friday afternoon ready for the event starting early Saturday morning. On the first day the two demonstrators were Andy Fortune and Simon Hope. During Simon's demonstration I was privileged to be asked on stage by Terry Smart of Chestnut Products, to present a very much deserved lifetime membership award to Simon. On the Sunday the exhibitors were in the Museum at 8am for the start of the second day, with Katie Armstrong demonstrating in the morning and in the afternoon Andy Matthews was the demonstrator. All the demonstrators present were of a very high standard and well worth watching. After packing all the display of the AWGB travelling exhibition in their boxes it was time to load up the cars and leave for home. Luckily the trip home was a lot better, it only took me just under 2 ½ hours.

Two weeks later I was up for a 6am start to Yandles in Martock, Somerset to represent the AWGB at their 1 day Masters of Turning show. There were 10 professional turners attending the show along with the AWGB and Martock Woodturners. A number of members visited the stand and it was good to catch up with AWGB members and non-members alike who were glad to see us there.

I have also been visiting some of the clubs in the Southwest area, Tamar Woodturners and Plymouth Woodturners, both of which I am a member.

I visited Avon and Bristol Woodturners on Thursday 18th September and was given a very warm welcome, they have a very diverse membership of youth, ladies and men of all abilities. They had a very nice show and tell table and Emma Cook demonstrating. It was a great evening which I really enjoyed. I then had an awful journey home to Ivybridge after being caught in traffic following an accident on the M5 motorway, so after leaving Bristol at just gone 10pm and sitting on the motorway for 7 hours I got home at 6.15am in the morning.

On Saturday 4th October I visited Axminster Woodturners. It was their AGM and club competitions with 3 competitions to be entered. Members voted on all 3 competitions and the winners announced at the end of the meeting and were called forward to receive their prizes. There was another competition which was voted on with



the winner keeping their piece and all the others going to charity for fund raising. For this competition each person had to choose a piece of wood from a table to produce the piece of work from, they were allowed to add other pieces of wood which in total had to be no more than 50% of the size of the piece

picked. It was a great meeting which I enjoyed and caught up with a number of familiar faces.

By the time you read this newsletter I will have attended some more clubs and also been to Wizardry in Wood in London, organised by the Worshipful Company of Turners. This is an event which is run every four years and well worth visiting with a lot of very good work produced by professional and amateur woodturners.



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**Young Turners
Training Programme
2026**

Date	Topic/ Technique	Tutor	Venue
2nd Jan.	Varied (4 places)	Liz Pearson	West Berkshire
2nd Jan.	Varied (6 places)	Sen Shed David Weaver	West Sussex
For children with special educational needs and disabilities			
23rd May.	Varied (6 places)	Les Thorne	Hampshire
30th May.	Varied (6 places)	Paul Hannaby	Gloucester
10th April	Varied (4 places)	Liz Pearson	West Berkshire
26th July.	Varied (6 places)	Sen Shed David Weaver	West Sussex
For children with special educational needs and disabilities			
28th Aug	Varied (4 places)	Liz Pearson	West Berkshire
24th Oct.	Varied (6 places)	Les Thorne	Hampshire

Applications are invited for places by
12-21 year old Young Turners on
'Young Turners Training days'

**For application forms and information
visit www.awgb.co.uk
Or contact Ron Caddy - 07939 371420
e-mail youthtraining@awgb.co.uk**



Member Training Workshops

Chris Parker

Lancashire

27th July 2026

All levels
Textures with Power

Mick Hanbury

Turners Retreat

7th August 2026

Intermediate/Advanced
Thin Wall Turning/Piercing

Stewart Furini

Simon Hope workshop, Essex

7th September 2026

Beginners
Basic beginners colouring

Nigel Miles

Croesy Ceiliog

17th October 2026

Intermediate
Basic Hollow Forms

Colwin Way

Devon

3rd November 2026

All levels
Taming the skew

Robert Till

Staffordshire

2nd December 2026

Intermediate
Colouring with Spirit Stains

These workshops are subject to restrictions at the time and unfortunately may need to be cancelled at short notice. Preference will be given to those that have been allocated places previously that were cancelled. If you have any questions, please contact our Training Officer - email at training@awgb.co.uk.

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.*



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A new take on button jaws

Colin Spencer

I bought these button jaws initially to help remove the dovetail from the bottom of an ornamentally turned box but have found they work just as well for conventionally turned items. When reverse turning to remove the dovetail rather than turning a different jamb chuck each time I use these button jaws from Skidby Engineering Services. These button jaws are similar to those from chuck manufacturers for reverse turning bowls but they are available in various lengths and fit on conventional jaw carriers for most commonly available chucks. They hold both round and square items very firmly, I have since used them for hollowing a cube box on my conventional lathe.

When ordering you need to specify which chuck they are to be used on as there are different diameters of jaw screws depending on chuck manufacturer.



Small button jaws can be mounted in either threaded hole in jaw carrier

These buttons are available in 3 lengths (15mm, 25mm and 50mm) and are 15mm in diameter. They are made from aluminium and have silicon rubber covers that are soft. They are available for all common chucks and just bolt on with a single Allen headed bolt to the jaw carriers. I have mine permanently fixed to a set of Axminster jaw carriers. The Axminster jaw carriers have a raised locating lug for conventional jaws and I found that this



Box lid for removal of tenon

could mark the bottom of a box so as I had dedicated the jaw carriers to these button jaws I just milled the lugs off.



Long button jaws

I have found that these button jaws can also be used to actually turn on my Rose Engine too. Once the dovetail has been removed on a conventional lathe either the bottom or top of the box can then be decorated on the Rose Engine. The soft silicon covering ensures that any decoration is not damaged.



Cube box in long jaws on lathe for hollowing

These button jaws are available from Skidby Engineering Services – 07787 505626

Sizes and prices

15mm £15

25mm £15

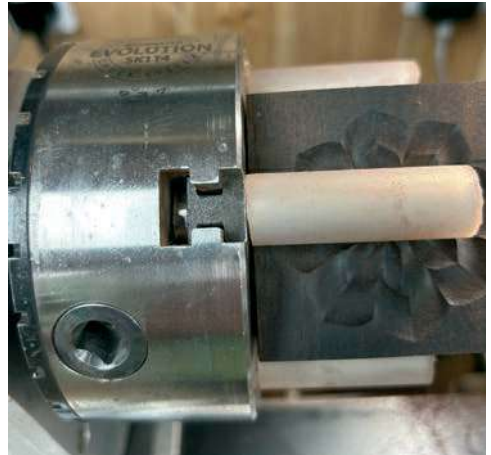
50mm £25

All three sets £50

All sets cost £5 postage for 1 2 or 3 sets



Cube box on Rose Engine for ornamentation



Cube box mounted after one side ornamented on Rose Engine showing soft silicon on ornamentation

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