

# AWGB Seminar October 2022, Stafford

By Robin Goodman

The last in-person AWGB seminar took place 4 years ago, pre-covid, although there was an online version last year. This year, seven demonstrators came from abroad and three from the UK to give 48 individual demonstrations covering 9 time slots, all of 1½ hours each. Only three club members attended – Andy Mason, Mary Ashton and Robin Goodman.

The usual 'Instant Gallery' proved a fascinating large collection of items turned by some of the most able woodturners in the UK, as well as a few from other countries. Delegates could exhibit up to 3 pieces each and mark them for sale if wanted. Examples from this gallery will be included in the next issue of Turnings. Nine items were picked out by demonstrators for a critiquing session, including pieces by two club members. Also, all three of Andy's pieces were awarded a commendation and one of Robin's pieces was chosen for the AWGB traveling exhibition. The usual auction of items took place one evening, together the presentation of prizes.

Below, I give details of a few of the demos that I attended, many concentrating on enhancing items with texturing and colouring.



Image 1

presented demos on coral embellishment and a Jack de Vos seed pod, **Image 1**.

**Joey Richardson** from the UK is well known for her delicate pierced and coloured creations, **Image 2**. I attended her demo on airbrushing and colouring. It was a comprehensive basic introduction to airbrushing from an expert, including techniques for airbrushing, **Image 3**, especially with the use of stencils and frisket. She also showed use of shading grey to help give an impression

**Nell Turner** from Western Australia was paying a rare visit to the UK and we were lucky to have a club demo from him the following week – see separate write up in this issue about his fire forms. At the seminar he also



Image 2



Image 3



of depth and overlap, **Image 4**. The techniques are not difficult, but artistic flair and design are not skills that can easily be acquired.

Image 4



The Greek **Nikos Siragas** lives in Crete with and only occasionally comes to UK for demos. Back



Image 5

in 2012 he gave a demo at the club. This time he showed how he makes one of his signature carved vases, **Image 5**. After hollowing out the vase he cut a "V" section out at the top using an Arbortech disc in a small Proxxon angle grinder, then formed large spiralling grooves with a microplane, **Image 6**. His versatile sanding sticks are turned to include a handle, then the main stem cut to leave half as a flat face, half as a semi-circular; velcro is

Image 6



then glued to both sides to hold sand papers in place.

DUBLINER **Joe Lalrd** is known in some quarters for his



Image 7

signature oak barrel whisky tumblers, **Image 7**, but one of his demos this time was to make a shamrock bowl, **Image 8** turned on 3 axes from 3 recesses to produce three bowl shapes on top. The 3 recesses underneath were

Image 8



turned away before finishing. To produce a small stem on one side, the bowl was held on the rim between centres, **Image 9**.



Image 9





Image 10

**Gary Lowe** from Scotland showed how he makes a laced up open hollow form, **Image 10**. Texturing in the form of random vertical grooves was formed with a cylindrical burr before applying black gesso as a base coat. 3 different colours of Iridescent paint were then applied with a sponge, including overlaps. After drilling holes for lacing up, raffia was threaded through.



Image 11

The American **Bob Roache** titled one of his demos 'Making the Ordinary Extraordinary,' when he showed some of the ways that he embellishes his pieces. A favourite is when he forms a series of narrow grooves with a burr or cutter, paints it black, then uses the dry brush technique to add colour, generally leaving the bottom of the grooves black. He

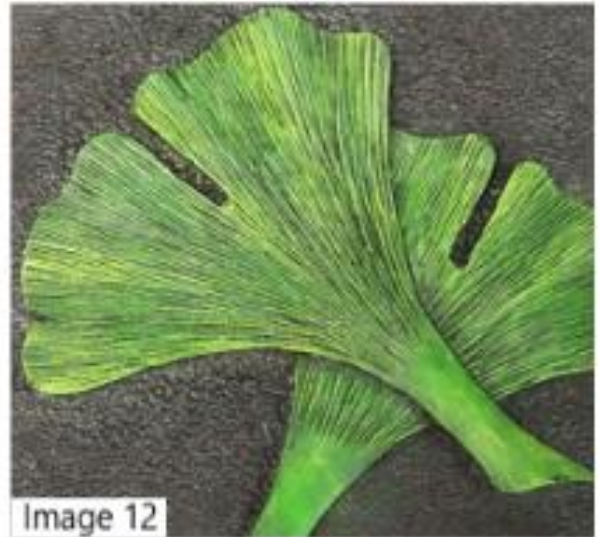


Image 12

starts with the darkest paint first applied with a brush at right angles to the grooves, then adds several coats lighter in colour, see bottle stopper, **Image 11**, and carved leaf relief **Image 12**.



Image 13

Liming waxes and 'Rub-n-wax' work well on many forms of texturing. Milk paint can be a good option for colouring. Typically, he applies two or three layers of different colours over ordinary black paint on a textured surface, then sands the surface down to expose different layers, see **Image 13** for a good example.



**Alain Malland**, from France, is probably best known for his skeletal pieces, where there is very little wood left and it is often difficult to work out how he can create the pieces. He showed how he makes his flowers, **Images 14 & 15**, and carved trees, **Image 16**. Because I had previously

attended his workshop in France, I was familiar with his special tools and

Image 14



Image 15



Image 16

techniques for making these items, but it was still a useful revision for me.

Other demonstrators were **Nathalie Groeneweg**, who started off as violin maker, before switching in the main to woodturning in her home country France. She demonstrated the making of very slender trembleurs, also tubes and ball joints. **Colwin Way** is well known to club members having done several club demos in the last few years and is due for another visit early next year. His demos included a German smoking figure and a Christmas pyramid, both of which he has demonstrated at the club. **Eugene Grimley** from Northern Ireland gave three different demos, including a multi-axis bowl with handles.

The demonstrators covered a wide selection of woodturning topics, items and techniques. Most of the delegate turners have been turning for a while, so rather than covering basic techniques, the majority of demos were more about how to embellish pieces or create more unusual pieces. This was an opportunity to see demonstrators from abroad who we would otherwise unlikely to see face to face. It is noted that there are very few videos of them on line and most do not currently do IRD or zoom presentations.

It was difficult to decide which of the demos to watch, but I tried to include at least one from the overseas turners. There was plenty of variety and nearly always something new to learn and useful tips to consider. Most of the delegates should have been inspired in some way and are likely to go home and try something new in their workshops. I definitely recommend the seminar, which is due to take place again in 2 years' time.