

Bill, Clive, Trevor, Chubby and Tubby

by *Bill Paton*

Bill Paton of the West Midlands Region didn't realise it was a maquette when carved a pair of leaping-frogging teddies, but then Clive and Trevor got involved!

I thought readers may find the photos opposite of interest. It is very rarely that I can think of an original idea for carving. However, I think the idea of leap-frogging teddy bears may have some originality. Shown below is the fruit of this idea, held by my daughter-in-law, who is a mad collector of teddy bears.

I was very pleased at the follow-on from this some months later when Clive Firth and Trevor Amphlett of the West Midlands Region used my carving as a model from which to produce the large sculpture shown on the right. It stands about one metre high. Talk about 'mighty oaks from tiny acorns'!

The large bears, christened Chubby & Tubby, formed part of a project the Region did for a local school for physically handicapped children.



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Bill's original carving

AGM 2007 weekend in Shropshire

AGM 2007 weekend will be 19–20 May, hosted by the BWA Shropshire Region at the Mary Webb School, Pontesbury, just south of Shrewsbury.

Three 'masterclasses' are being arranged to run on Saturday 11.00–12.30, repeated in the afternoon 15.15–16.45 and again on Sunday 10.00–11.30.

A buffet lunch will be provided on Saturday (at nominal charge) after which the AGM will take place.

On Sunday there will be a free buffet lunch, the remaining time being given over to 'carve & chat'.

A limited number of workbenches are available, but it is advisable to bring your own workhorse, tools and current work to participate. An exhibition of carvings will be staged, so bring along your own prized pieces for everyone's enjoyment.

A full programme will be included in April's Gazette. If you have any queries please contact me, Alan Whitfield, 4 Fairlawn Gdns, Meole Brace, Shrewsbury, SY3 9QT, tel. 01743 356574.

Stop those bottles!

Associated with the AGM will be a competition to produce a 'Bottle Stopper' carving. The rules are simple: The carving can be any shape or size, it can be carved integral with the bottle stopper or attached to a commercial bottle cork. The criterion is that when inserted into an EMPTY 75cl wine bottle, the bottle and stopper will stand upright unaided**. You may bring along the empty bottle for which it is intended. Bringing along the contents of the bottle in a separate container for the consumption of the judges is not considered appropriate*.

[* 'Not appropriate' does not necessarily mean illegal; do I sense an opportunity here?

** Does the last part of this criterion apply to the carver as well, I wonder? – Ed.]

We look forward to welcoming you to this beautiful part of the country, to meet old friends, make new contacts and enjoy the AGM weekend.

Alan Whitfield

What cost membership?

How much are you paying the BWA for membership? When did you last check?

It is five years since membership increased from £15 to £17 per year. Although the Membership Sec. has sent out repeated requests to individuals there are still a significant number of members paying just £15. In view of the time and cost involved in sending reminders it has been decided to remove any such payers from the membership list from their next renewal date. No further copies of the *Gazette* will be sent and any payment regarded as a donation to the BWA.

National Council



David Shires (Durham & N. Yorks) would like to remind all BWA members that the carving web-site, www.u2cancarve.com which he administers, welcomes visitors and would be delighted to register them as members.

The site now has a members chat forum where you can leave messages and respond to queries and comments from other carvers. The BWA website is not planning to offer such a forum, so this is the place to come for on-line 'chip chat' (oops!)

Participating costs nothing and is a good way to meet with other carvers and, perhaps just as important, potential carvers who post queries.

So why not give it a try?

Do any Regions want Gazettes for promotional purposes?

It is hard for printings of the *Gazette* to exactly match the number needed, so there are usually copies remaining after the main mailout. Regions or members are welcome to have these on a 'first come, first served' basis any time after the main mailing. There is no charge for them, but unless you can arrange for collection from Shrewsbury (or via another National Council member following a NC meeting) second class postage will have to be paid by whoever wants them. Just give me a call, or send an e-mail if you are interested. I should mention that we have quite a number of the last issue, as it was well illustrated and I thought it would be useful at Spring/Summer 2007 shows.

Ed.

AGM 2007 – AGENDA

Meeting scheduled to begin 14.00, 19 May 2007 at Mary Webb School, Pontesbury, Shropshire.

- Apologies for absence
- Approval of Minutes of AGM 2005
- National Council officers' reports and presentation of Financial Report
- National Council proposals
- Membership fees and capitation
- Appointment of National Council officers
- Appointment of auditor
- Any other business
- Venue for AGM 2007

Nominations for National Council

The post of Regional Secretary comes up for election at AGM 2007.

Any nominations for this post must be made in writing to the National Secretary (see back page) by 60 days prior to the AGM (March 19), including names of a proposer and a seconder for each nominee. Details will be published in the April *Gazette*, as required.

The current Regional Secretary, Bridie Tonge, would like to make it known that she is prepared to stand for re-election. Full nominations will appear in the April *Gazette*, along with any other nominations from the membership.

Proposals for AGM 2007

No proposals have as yet been received from the membership; to be included they must reach a member of National Council in writing by March 19.

The National Council would like to include the topic 'Members' Insurance' under the item 'Any other business'.

National Council

Letters to the editor

The National Arboretum Exhibition 2006

Dear Russell

I am writing with a few thoughts and observations on the National Arboretum Exhibition, both this year and for 2008. I delivered the carvings from Hampshire on the Saturday morning but as the main Marquee was not arriving until later I could only help with the indoor display. I had another commitment locally on the Sunday and it was back south on Monday to work so unfortunately I didn't get to see the full display.

My decision to take carvings was based on the fact that I was going north anyway for my Sunday meeting just up the road in Burton-on-Trent, and also I was able to gather carvings from a local show a couple of weeks beforehand. It was, basically, convenient.

Having seen both the Arboretum and the amount of work put in by Peter Benson and his Essex team I realise that my reasoning for going was most unfair to those that made it all happen – I should have made the effort regardless.

The only information in the *Gazette* about the Exhibition was in the April 2006 edition under 'Essex Exhibition' and on the BWA website. A few e-mails to Maureen Hockley and Peter Benson were required to make things happen.

For the 2008 Exhibition therefore I would say:

- ◆ Publicise it early (July 2007?) in the *Gazette* as a BWA national commitment and keep the pressure up.
- ◆ Try to have the main marquee ready before exhibitors start arriving.
- ◆ Encourage carvings at all levels, say what you want for sale etc.
- ◆ Regional Groups should make a commitment to support the event and plan their display early. Don't ignore your simple carvings – they are often the most admired.

Peter and his small team put in a lot of work for this year's exhibition and with a little more commitment from all around the country there is potential for a brilliant display.

**John Tybjerg
Hampshire Region**

[No immediate response to this, John, but I promise we will come back to you and other members in April's *Gazette*.]

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A Club Competition *by Jack Smith, photos by Alex Garfield*

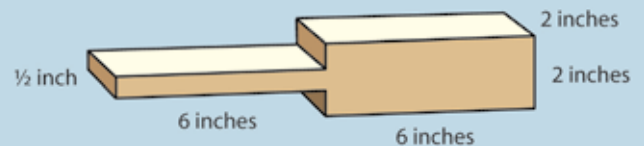


With the money given to me on the demise of the Wirral Guild of Craftsmen, and because the Guild was formed to promote craft and creativity, I decided to sponsor a competition for the North Wales & Borders Region of the BWA.

Keeping in mind the wide range of abilities of the members, I decided on a paperknife as the subject (yes, another one!) This gave scope for all abilities to be as creative or basic as they felt able.

I provided 32 members with blanks (see right) in ample time to complete the exercise by September 2. The date was chosen to coincide with the visit of Sharon Littley

and Clive Griffin. When I asked them if they would choose the winner for me, being the nice people they are, they readily agreed. A table was set up for the members to place their entries on, 13 in all (see above).



When Sharon had got us all sorted out making love spoons, she and Clive went about choosing the entry they thought the best. When we settled down for lunch I announced the winner, Laurie Dempsey. I presented Laurie with his prize, the new carving clamp from Axminster.

I was somewhat disappointed with the small number of entries, but absolutely delighted with the quality and thought put in by those who did enter. So all in all it's an exercise I will repeat in the future.

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Back and front views of Miner in lime by Clive Griffin (South Wales Region), who judged the North Wales & Borders region paperknife competition.



Laurie Dempsey's winning carving



A love spoon by Sharon Littley (South Wales Region) decorated with a delicate, circular celtic knot pattern.

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The Making of a Chess Set

Lyn McCracken, photos by Richard Pepperd



Absolute beginnings

When The Westonbirt Trophy was started ten years ago it was designed as a fun competition where the visitors to the Festival of Wood could vote for their favourite carving, or, if they couldn't decide on a favourite, the one they would most like to take home. Visitors love it, and come back year after year to take part. It makes them actually study the carvings, rather than glance at them. Never in a million years did I imagine I would win when I placed my chess set on the centre table of the BWA Marquee this year. I was just chuffed to have produced something vaguely worthy of the centre table – that was an ambition in itself.

It all started by accident four years ago. I was Westonbirt's event organiser so had spent years admiring the wonderful carvings in the BWA Marquee and the skill of the carvers who were demonstrating at the Festival of Wood.

When I was running my last show before taking early retirement, Geoff Dixon, one of the 'Sculptree' chainsaw carvers, sat me down on a bench and told me to carve my initial in a lump of lime. I had to be bullied into it initially, but the feel of the gouge cutting through the block as I carved away the background was magical – and I still have that block – which makes a very good doorstop! Dave Johnson, a professional carver and

founder member of the BWA and 'Sculptree', then lent me a handful of gouges, gave me a block of lime and told me to 'go away and dig some holes in it, and come and see me in my workshop in a couple of weeks'.

I arranged to have two days 'one-to-one' tuition with Dave, and turned up with my block which by now was a rudimentary pixie, sitting cross-legged



on a rock. I remember having a plaster around every finger, and being thrilled to have carved something vaguely recognisable. Dave taught me so much in those initial two, short days. If there is anyone out there struggling, who has never had some professional tuition – do it – it is worth every penny! With Dave's expert help, I refined the pixie, and went away to carve another, but in a different position. Both were six inches tall and it

occurred to me they would make good pawns for a chess set. I had played chess since I was a child and owned four chess sets already, but to have one that was totally original where all the pieces were different from each other was appealing.

I bought several lengths of 3" x 3" lime – far more than I needed, which was just as well as I became an expert at producing ornamental firewood, but eventually the 'goodies' side was finished. I originally thought I would finish the entire 32 pieces in a year, but it had already taken 18 months to do half. Each pawn is similar but sits in a different position. The mermaid queen looks down on the short fat King who had to have his arms in the air to make him tall enough. Knights are unicorns, again, similar but different, bishops are swords held in a clenched fist and the rooks are a pile of toadstools with a staircase winding between them, because pixies live in toadstools, not castles!

Overcome by the baddies

I then bought some lengths of black walnut and started the 'baddies' side, but found it was so hard to carve I just wasn't enjoying it anymore. I am a mere woman and sharpening tools is definitely a 'man' thing! I just cannot do it well – which doesn't help when using a very hard wood, and there was a limit to how often I could call upon my husband to sharpen my tools. After carving four pieces in walnut I was ready to abandon the whole project. I was bored with doing it, it had gone



on too long, the wood was too hard and my tools were too blunt, so I went back to my beloved lime and carved some presents for friends and family, ignoring the chess set and abandoning it to a box in the corner.

A stain on my characters?

Some months later I decided to start the 'baddies' again, but this time I would use lime and stain it. I knew it was not the right thing to do technically. I knew it wouldn't look as good as walnut, but it was that or not finish the project at all, and after all – this was for me, not for some connoisseur or competition. The thought of carving another 16 pieces was now daunting, so I made up a story in my head that the baddies had lost their battle yesterday and were all injured, if not dead. This kept it fun. One pawn therefore has his leg in plaster and is leaning on a crutch made of boxwood, another has his arm in a sling. One has a 'peg' leg (no I didn't carve his leg wrong!) He is normally in the Home Guard, but had to stand in for a guy in intensive care, so he has his hands in his pockets and a glum look on his face, just waiting to be slaughtered. The village idiot had to be recruited, and as he can't be trusted with a weapon he is wearing huge boxing gloves. The knights are dragons, and were by far the most difficult to carve, especially as they had to fit a 3" x 3" block that

was 10 inches tall. Getting a dragon 'upright' was not easy. Again, having carved one very handsome fellow, to give me the incentive to carve another, I decided the imaginary 'other' knight had been slaughtered yesterday, so my handsome fellow had to bring his wife along to make up the numbers – unfortunately she is expecting an egg any day, so has a very fat belly. The rooks are tall towers amid partial ruins,



and again have long flights of steps winding up the rocks as this keeps continuity with the 'goodies' toadstools.

I didn't draw anything first, copy anything or make maquettes. I found it easier to cut a rough shape on the band-saw, and then just carve away until it resembled the image in my head. Of

course, being fantasy carvings it was easier to get away with this method – I could make lots of 'adjustments', but I may well have to change my ways in the future!

The end of the beginning

People have asked me if I would make them a chess set, or whether I intend to make and sell them. The answer is an emphatic no! It has been a marathon task, a brilliant learning curve for a novice, but once is definitely enough! Just for the record, my son triumphed in the inaugural match!

I am thrilled to bits to have won The Westonbirt Trophy, especially as the Festival of Wood was 'my baby' having first set up the show 12 years ago. This competition is just a bit of fun though. There were many carvings of exquisite quality on the BWA's 'centre table' of a standard that I could never hope to achieve, but the public don't always appreciate quality of carving, they sometimes vote for novelty, as, I am delighted to say, they did this year. It does mean, however, that you do not need to be an expert carver to win! *Anyone* can win The Westonbirt Trophy, so if you don't enter competitions because your carvings aren't 'good' enough, this is the one to go for.

My ambition now is to carve a sculpture that is judged to be beautifully carved by other carvers! It could take some time!

Carving Talk: Peter Benson *interviewed by Philip Amos*

Q Peter, you have been on the woodcarving scene for many years. What made you take up woodcarving and can you tell me something of the journey between those early years and the present?

In the late 40s and early 50s as a young child there were no toys and children made their own entertainment; I made things like bows and arrows. At school as an 11-year-old I was very impressed with a carved plaque being made by my woodwork master. I was being taught horse riding at the time and started to carve horses using a knife only. There were no books or courses on carving; I just did my own thing. I did bleed a lot though! Some years later my woodwork master, by then in charge of an Adult Education Centre, remembered my interest and asked me to give a talk to one of his groups. This was extremely good experience and, as a result, I started teaching in the early 60s. Over the years I have found that an open-minded approach is very beneficial. I am constantly learning something new in carving, often from students. My current carvings may not be any better than those done previously, but I now carve much more quickly and without the same stress that I was under in the early years.

Q What was the first ever woodcarving you remember completing and were you proud of it?

As I regularly helped out at riding stables and being constantly around horses it was inevitable that my first carving would be a horse. This was when I was about 10 or 11. People said it was good, just to be kind I suppose, but, looking at it now it really wasn't very good at all. I still have it [see right] and I did learn from carving it. I went on to make four similar carvings. I only really knew about horses. Being on a horsemanship course, I was required to learn the bone and muscle structure in detail and that really helped. Now, of course, I realise that you can't carve a convincing human or animal without doing your homework, which includes knowing the basic anatomical structure.



Q With your background in education what do you think of the present state of manual skills taught in schools and what improvements, if any, do you think could be made?

I suppose my cynical answer would be 'What manual skills are taught?' If we as a nation are not careful we won't have the skills to create the ideas the designers are developing. I do believe we will do a full circle and manual skills will be reintroduced into schools. I don't think that Health and Safety was the initial reason for withdrawing manual skills from the school curriculum. There was just

a general attitude against this form of education. Now, however, Health and Safety has impacted on all areas of education and daily life, such that children have very little responsibility for their own safety. Children however, remain keen to learn manual skills and it is fascinating to attend shows and see the interest and 'have a go' attitude of mind that children display.

Q I know this is a very subjective view but do you consider that the standard of woodcarving in the UK can be favourably compared with other countries and what can be done to improve the public perception of woodcarving?

My experience is limited to a small area in Australia and increasing knowledge of small areas in the USA but I can say that carving in Europe is generally held in very high esteem. The typical exhibitions put on by carvers in the UK would be very difficult to replicate outside of Europe. As far as public perception is concerned I think that refurbishment projects at Windsor Castle and Hampton Court as a result of fire damage have improved the perception of woodcarving in general. The average member of the public tends not to spend much money on original works of art and can be influenced by the cheap carvings coming out of Indonesia and other countries. Carving is a more personal art form and commissions continue to attract great interest and realistic remuneration. However there are too many carvings offered for sale by amateurs and professionals that are of a poor standard and at highly inflated prices. While it is important that artists charge a realistic price for their work they do have a responsibility to produce a product of a marketable standard, in my opinion.

Q I know that you believe that almost anybody has the ability to produce a good woodcarving. What do you think are the basic qualities required of the individual?

I think determination is important and there will be times when things go wrong. We have to be prepared to accept that and persevere. If we cannot achieve a particular objective we should change it. Also, I don't think we should be too time conscious. There are no early rewards in carving and patience and perseverance are important. We must be willing to learn. When carving we must know a great deal about the subject. I suggest we should research by reading, speaking to others, visiting libraries, museums, zoos and other relevant places of interest. You won't remember everything when you've finished the carving but some information will inevitably stick. Never think you're an expert. We all need a degree of humility and to accept we don't know it all. We should ask and learn from others and must have confidence in our own abilities. Trust what's in your head, use pictures and photographs for reference only and use your own ideas, definitely don't copy. We can experience huge leaps in our carving abilities if we do this. Sometimes you may not know how to tackle something. Be drastic even if it means having a shot in the dark!

Q In your opinion, what attributes separate a good carving from an excellent one?

Execution of the carving obviously has to be excellent, but even this may only result in a good carving. In life there are certain situations where you experience the 'wow' factor. It's quite interesting to analyse why this happens. If you flip through a magazine you may find the odd picture that stands out above the rest. Why does it? It could be that the subject is shown in an unusual way or portrayed differently from normal. There may be some humour involved in the picture or the subject is shown in a very natural situation. A frog shown sitting on the ground is very ordinary but what if it is leaping into the air? I do like to see something with a quirky look on life or something that tells a story. A comment Michael Painter, who judged the award scheme at Westonbirt Arboretum in August, made about Steve Smart's carving of an abstract bird was that his carving offered interest from every viewpoint, not just the front.

The last of four horses, carved by Peter around 1968



Q I know from experience as a pupil in one of your carving classes that you prefer people to develop their own carving ideas rather than copy designs and also that photographs and drawings should be used as occasional reference material only. Can you explain this view?

Yes, you have to be extremely careful using photographs particularly using your own photographs taken at different angles. You can get severe foreshortening and distortion; you should really use photographs for occasional reference. Using other people's diagrams can also be a problem because they are two dimensional and may not include sufficient information to achieve a realistic, balanced carving. I advise that people make maquettes from pictures or photographs to see what the other views look like. The maquette should not be detailed. Then take the patterns from the maquette. You should then only use the maquette to solve problems. If you blindly copy from pictures and photographs your creative thought processes are not being used. Copying is only useful when you are learning the technical skills of woodcarving. When you are familiar with using tools you really should move on and use your own creative processes and imagination. If carving a human being or animal then use a real person or animal for your carving. Do your research at a zoo if necessary.

Q When you are in the early stages of planning a carving, say, an in the round carving, what design concepts do you consider as particularly important?

I like to see carvings where people have thought about the subject and how it can be best portrayed. For instance, a problem with animal carving is that there are too many carvings around where they are carved in isolation.

Carvings should be more natural, showing some natural movement, for example a horse rolling in manure is much more natural than just standing alone. Nature is graceful with natural shapes, balance and pleasing to the eye. We should use these elements in our carving. We also need to be sure we can physically carve it. We should be prepared to modify our design to allow us to end up with a carving that can be well finished. For instance, we won't get a good finish doing angled cuts into end grain. If you can't achieve a good finish, don't carve it.

Q In your opinion what are the most common mistakes people make when implementing any carving and how can they overcome these?

In my opinion there are four common mistakes:

- The tools aren't sharp
- We don't know enough about the subject and our perception is poor. We should watch and note behaviour of our subject. Carvings of dolphins are all too common, yet most people have never seen a dolphin!
- We over-carve; we should know when to stop. Form is much more important than detail and often we can spoil a carving by, for example, carving detailed eyes.
- The finishing may be bad - people decide that if they can't get a clean finish from the tool they will sand. This will inevitably remove detail and crispness. To sand a carving properly will take twice as long as to carve it. If we are not prepared for this then we should use a scalpel and scrape it.

Q What is your view on finishes for carvings; sanded, textured, coloured, stained, oiled, waxed, etc?

At one time I would have said that I didn't like to see carvings painted. I have changed my views, however, there is still a lot of prejudice about this. I think it's wrong to be prejudiced on finishing methods. I've seen some fantastic painted carvings but they are not my personal preference. I think people should be open-minded and prepared to experiment otherwise we will all end doing the same thing. I don't like sanded carvings but accept that I need to do it sometimes. I hate to see all my pupils doing exactly same as me. It's good if someone takes an idea of mine and changes it. I like a natural finish, preferably oil and I tend not to use wax at all as it can become dirty after a period of time. Having said that, I have no objection to using any finish although varnish can be a bit thick; the main thing is to experiment.



A more recent carving by Peter;

Around the Regions

Lancashire

Hello Lancashire BWA here reporting an excellent couple of meetings. In October we saw Peter Muckalt (ex-Waring and Gillow master carver) for a group carve-in, we had more people than ever before-a sign of our success (or just inclement weather?!) Then in November we welcomed back Roy Richardson (not Ray as I keep mistakenly calling him!) for another fantastic yet totally different talk. Back in May he covered his amazing bird carvings with blanks for sale, this time he covered relief carvings and in-the-round animals. He really is fantastic and very entertaining to listen to. His three-hour stint passed too quickly!

By the time this goes to print we will have had our annual Christmas 'do'. We have a 'Jacobs join' and a carving competition voted on by all members, so not just technical skill is applauded but all round appeal. If I got it right in November with our list of food from Jacobs joiners then we'll have a marvellous spread too. Not like two years ago when we got an amazing amount of mince pies... only!

So on to the New Year-best laid plans and all that mean that we've had to swap two events over to make sure we can have Peter Berry to talk, so the year to September pans out as follows:

- | | |
|---------------------|---|
| February 17 | John Metcalf; stickmaking talk 1-3 |
| March 17 | Carve in with Peter Muckalt; 12-4 |
| April 28 | Jim Longbottom talk; 1-3
(and yes, he is bringing the legendary turtle!) |
| May 19 | Peter Berry demo on caricatures; 10-3 |
| June 16 | Carve in with Peter Muckalt; 12-4 |
| July 21 | Club Carve-in; 12-4 (No Peter) |
| August | NO MEETING |
| September 15 | AGM 1-3 followed by slide show by Tom and Alice (Please!) |

SO we have a full agenda. Now is the time to say what you want after this time as we will be getting the next year sorted out in the New Year.

Finally I hope all of you had a wonderful Christmas (with lots of carvings goodies in those stockings!) and wish you all a very happy New Year.

Happy Carving

Sarah Lawrenson



I thought readers might like to see our Region meeting Sir Tom Finney at the Preston Hobbies Fair at the Gujarat Hindu Society on the 19 Nov 2006.

Colin Denison and I demonstrated wood carving all day, the public seemed very interested and a lot of enquires regarding our carvings and possible membership.

On the photograph from left to right Ken Ettock, Colin Denison, Ivan Chatterton (Lancs Sec.) and Sir Tom Finney.

Ivan Chatterton

[For the benefit of younger readers, Tom Finney first played for Preston North End in 1946 playing all 433 league matches for his 'home' team. He gained his first England cap as a striker the same year and went on to score 30 goals in 76 appearances for England]

South Wales

The end of another year a busy one at that, and the next year is filling up as well, we already have bookings for a Spring exhibition at St Fagan's, near Cardiff From April 6th to the 14th, The mid Glamorgan Area scout Centenary Camp at Margam Park on May 25th to 28th, and a Summer Exhibition, again at St Fagan's, Aug 6th to 12th.

We wish all the other Regions a Happy and Successful New Year.

Derek Edwards

Kent

Feb 26	Wormshill workshop	£5
Mar 25	Wormshill workshop	£5
Apr 22	Wormshill workshop	£5
May 20	Wormshill workshop	£5
June 24	Wormshill workshop	£5
July 22	Wormshill workshop	£5
Aug 19	Wormshill workshop	£5
Sep 23	Wormshill workshop	£5
Oct 21	Wormshill workshop	£5
Nov 18	Wormshill workshop	£5
Dec 2	Naff Xmas carving with Peter Benson, £20 inc. travel	

Peter's Christmas session this time was a choir-boy and some other figures carrying different things, so we should have a choir at some time in the near future.

I am in contact with David Howard from a group of carvers who are (or have been) learning in Whitstable. They may start another group or become a satellite of Kent Region.

For more information call Malcolm (details on back page)

Malcolm Dye

Around the Regions

Essex**West Hanningfield**

Feb 11 Normal workshop

Mar 11 Normal workshop

Westcliff**2nd and 4th Monday each month**

Workshops at URC Church Hall, Bridgewater Drive, from 10 to 4, £3 for the day.

For more information, and details of our regular monthly (West Hanningfield) and fortnightly Westcliff

meetings contact me, Jean Weston on 01268 758676

or e-mail JeanLWeston@aol.com .

Jean Weston

Hertfordshire

Early one sunny October morning a group from the Herts Region set off by coach and after a rather protracted journey, arrived at Ashley Iles where we were warmly greeted with a very welcome cup of coffee. A brief talk on the history of the company was followed by a tour of the workshops showing their various products, which are all handmade.

Lunch was taken at a nearby hostelry then, early afternoon we set out, via an unscheduled stop at North Lincolnshire Wood Supplies, for Burghley House, near Stamford. At the yard we could marvel and purchase from the really amazing range of woods they carry.

All too soon time caught up with us and it was back to the coach for the return journey to Hemel Hempstead. All in all a very interesting day out and our thanks to Stan for arranging the trip.

Shropshire**Workshop 10 Feb 10am start**

Michael Painter- on the carving of the human form. The cost will be paid from Club funds.

Regular workshops second Saturday of each month at the Mary Webb School, Pontesbury.

Tuesday night carving sessions. Restart at Prestfelde School. From 7 till 9 pm, £1.

Thursday night carving sessions, Commence on the 7 September from 7 till 9.30 p.m. See Jerry Hughes (01743 790735), Fees to be paid at first meeting.

For both of these evenings BWA membership is obligatory.

Jean Tudor

British Woodcarvers Association

Application for membership



Surname (Mr/Mrs/Ms).

First Name

Address

Post Code

Tel..... E-mail.....

Region (if any).....

Category:- Please Tick one box only.

Hobbyist ☐

Semi-professional ☐

Professional ☐

Trade ☐

Subscription rates: Full membership - £17

Junior membership - £5

Junior membership is available to those under 16. Junior members have full membership rights except the right to vote at the AGM

Please complete both sides of the form

BWA Website: <http://www.bwa-woodcarving.fsnet.co.uk>

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Copy Deadline for the April 2007 issue
the deadline for submissions is 10 March '07

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Philip Amos

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Signed