

Under Pontesford Hill; AGM 2007

by John Pryke, Kent Region

In May the Shropshire Region hosted the AGM 2007 weekend at Pontesbury, gateway to the lovely Shropshire Hills

This important event in the BWA calendar was held over the weekend of 19–20 May at the Mary Webb School, Pontesbury, about eight miles southwest of Shrewsbury.

About 60 members were present on Saturday and when we arrived, Shropshire Region carvers made us very welcome. Coffee and tea were readily available. We signed in, checked that we were booked on the master classes, and those of us who had signed up for the evening meal made our selection of dishes so that when the time came, 'mine host' at the Nag's Head would have our meals ready and piping hot!

Carving Exhibitions

Arrangements had been made for two exhibitions of carvings and in each case visitors were asked to select their favourite carving or the carving they would most like to take home with them.

There was the fun competition, which this year was to carve a bottle stopper capable of being corked in a wine bottle (see pages 12–17). There were around 40 entries and the range of subjects chosen by the entrants was truly amazing – people, portraits, birds, animals (both large and small) caricature faces and comic figures, fists and fingers in bottles (nice one, Malcolm!), emblems, etc. The winner of this competition was Adam Elmore's nude female form, beautifully carved and finished.

The second exhibition was of carvings of all kinds brought to the AGM by members and ranged across the full spectrum of subjects. The quality of the carvings submitted and the sheer number exhibited augers well for the national touring

exhibition, *This Precious Earth*, which will be appearing later this year and in 2008 at venues throughout the country. The winner of this 'open' exhibition was Lynn McCracken's sculpture of a pair of hands holding the earth, destined to be her contribution to *This Precious Earth*.

Master Classes

A regular feature of the AGM programme is the provision of master classes. These are run by members of the BWA who are willing to pass on a technique or way of carving a particular type or style of carving. This weekend there were three classes available:

Proportions of the human figure, run by John Sullivan,

Study sticks, which was to be run by Peter Benson, but he was ill, so Ian Wardle bravely took over at short notice,

Carving leaves, run by Bryan Corbin.

I joined the last two classes and thoroughly enjoyed myself. As always the



John Sullivan giving a master class on 'Proportions of the human body'

topics can be new to some and familiar to others, but all are a source of information, advice and new ways of tackling problems. So it was with the two that I attended, and I even learnt a new word! Ian referred to a type of eye that he was carving and said that he knew it had a technical name but couldn't recall it for the moment. 'Epicanthic fold of the eye' said a lady, quietly. 'That's it', said Ian, 'how do you know that?' 'Oh, I used to teach anatomy' she offered, modestly.



Members inspect the carvings before casting their votes.

The BWA Annual General Meeting.

The AGM was held in the afternoon and in the absence of Peter Benson, John Sullivan, our Secretary, took the chair in accordance with the BWA Constitution. A summary of the proceedings will be reported in the next *Gazette*, so I will only comment in brief on a few issues that arose.

It was agreed to raise the annual membership fee from £17 to £20 per annum. There was a concern expressed that the increase might force some pensioners to give up membership, but it was suggested that this was something to be dealt with at Regional level through capitation perhaps. The general view (which I share) was that the BWA was well worth £20 p.a. bearing in mind that it runs the national structure, supports and encourages the development of Regions and aims to represent our, admittedly minority, interests at a national level.

. One member pointed out that £20 per year worked out to be about 40 pence a week, which is peanuts. A voice from the floor stated that it may be peanuts, but it was 38.5 pence not 40 pence! Ah well you can't win them all, Russell!

I hadn't really thought much about the subject but clearly, the provision of adequate public liability insurance by the BWA is important because of the wide range of activities in which it gets involved. However, when the National Council raised the issue of recent changes to the insurance cover, a lot of heat was generated because of an opinion from the floor that the National Council had in some way brought the subject to the attention of members in an inappropriate way. I had my say, although I have to confess I was not sure about the point being made – which in a way probably sums up the general standard of debate?

Anyway, the Council's actions were approved, with one abstention, and it occurred to me that the National Council may need to give some thought to further clarification for members about public liability insurance while involved in BWA activities?

The new, coloured, and enlarged version of the *Gazette* came in for a lot of praise and the Editor, rightly came in for a lot of credit for his enthusiastic stewardship. Russell, for his part, introduced a note of caution. He appreciated the support and was very pleased with the success so far. However he was concerned about the difficulty of maintaining an adequate supply of articles, projects and news that would provide evidence of a significant readership, and thereby ensure the continued interest of advertisers who provide welcome supplementary income needed for continued success.

This sharply dressed fellow and his pet pooch in Cherry are by Peter Schofield (Shropshire)

So the message is very clear... and can I add my plea to the editor's? Much of the value, and indeed interest in, the *Gazette* comes from contributions about and from members. If my experience of attending AGMs is anything to go by there is a wealth of useful and interesting ideas just waiting to be published if only they were committed to paper. Or, in this IT age, should that be a CD?

The final item was an update by Bryan Corbin on the touring exhibition *This Precious Earth*. The idea was warmly received by members and a motion of general support was carried by those present.

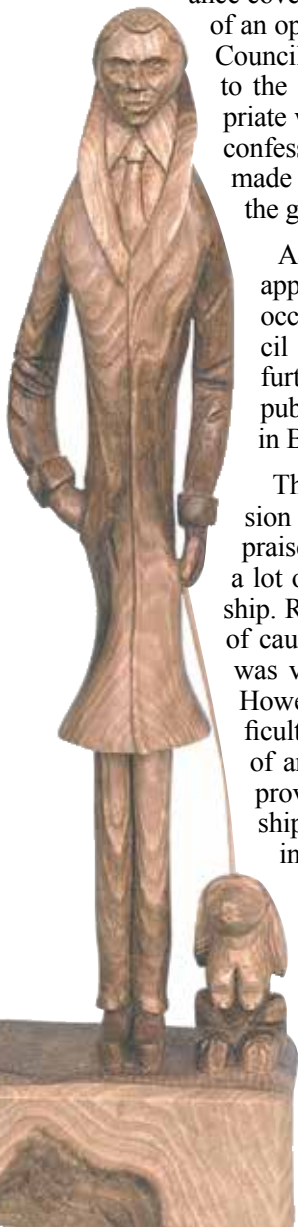
After the AGM, the weekend's programme showed that a pleasant walk was on offer before dinner. I thought it was to be *around* Pontesford Hill, which is a large steep-sided hill near to us, but how naïve I was! The walk turned out to be a trek up the hill! Three-quarters of the way up I was thinking of turning back, but luckily for me several co-climbers offered to walk more slowly with me, and finally this old codger got up the hill. My thanks to Anne, Dave and Russell Birch for this. Of course the going down was a lot easier and I slept well that night!

Sunday saw a continuation of the master classes and I had a second chance to make a face stick. To see this one alongside my earlier effort confirmed the old adage that practice makes perfect (well, alright, it got a bit better!)

So, how did they do, these Shropshire Carvers? The venue was excellent and situated in delightful countryside; the facilities were more than adequate with plenty of space for everything that was going on. The reception and welcome was efficient, good-humoured and helpful and the catering was first class and there was plenty of it. Even the National Council members were well behaved! [*in the notable absence of Peter Benson, I feel I must add!* – Ed.]



Tom by Peter James. This life-size sculpture was inspired by a statue in Harlow Carr Gardens near Harrogate, Yorkshire.





Gloucestershire's Lyn McCracken won the most votes in the 'open' visitors' choice competition with her hands around the Earth.

So the verdict is that they did very well indeed. May I end this report with a similar note to last year? For all those of our members who have not yet been to an AGM weekend, try it; you never know you might find that you become addicted!

Just a comment on Peter Benson's absence. For him to be unavailable because of a trip abroad, would just fill me with envy, but absence through illness evokes nothing but sympathy and I am sure we all wish him a speedy recovery.

After a rather nasty infection that laid him very low and took some weeks to shake off I am pleased to report that our Chairman is now back in 'rude health' (as they say). Following the example of my elders and betters I am now attempting to improve both my health and my rudeness – Ed.



This rainforest frog was carved by Peter Schofield of the Shropshire Region. Finely polished walnut gives a wonderful sense of smooth, wet skin.



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Jerry Hughes (Shropshire) admits he's not sure what species these geckos are! Classification is hardly to the point; the design is an exercise in setting natural forms to decorative effect. A slice of Redwood is used to highlight the interlocked legs and tails.

Letters to the editor

A word of Warning

I received the following letter from the Chairman, Peter Benson, which I felt should perhaps be read by all members who get involved with carving events in public. As always views and comments are welcome. – Ed

I have a friend in the United States who teaches carving. He used to teach at his home and travelled around the Country running seminars, giving a great deal of pleasure to a large number of people. It is all the sadder that not so long ago he lost his home when one of his students sued him after an accident in one of his classes. This was not as a result of negligence or improper practices – it was simply an accident that may or may not have been avoided.

He wasn't particularly wealthy so had chosen not to take out an expensive public liability insurance – after all what could go wrong as long as you are careful?

He now is forced to live in a mobile home travelling around the Country to teach his classes and staying in trailer parks or Wal-Mart's car park.

Why am I mentioning this?

We are in a culture that is becoming rapidly more litigious. We have to be careful what we do and what we say. Schoolteachers walk on eggshells aware that one slip could mean a court case or loss of a livelihood. If we are to deal in any way with children under 16 we need to be Criminal Records Bureau screened and have eyes in the backs of our heads.

One of the benefits of being a member of the British Woodcarvers Association is that we are all covered under the Association's Insurance policy for Public Liability when meeting or working under the umbrella of the Association. In other words, when we are meeting as a BWA group in a workshop, demonstration or exhibition. This cover is limited to fully paid-up members of the BWA only. Guests, visitors, members who are not up to date with subscriptions and families are NOT covered.

This by no means covers all eventualities – and note that nothing above mentions teaching others to carve.

Teaching requires a different kind of cover. In my particular case I have to have my own public liability insurance specifically for teaching. In other words, I need cover if anyone else under my supervision is handling tools

and carving wood. They don't have to be members of the Association for this cover to apply.

If the people I am supervising are under 16 years old I also have to be CRB screened – fortunately something that I am required to have done for some of my other activities. Even with all these precautions I am still required to follow safe practices at all times and inform participants of the potential dangers of the activity.

What we all need to bear in mind is that any insurance we might take out is only covering the policy holder. Public Liability Insurance is actually Third Party cover and covers the insured in the event of a claim made against him or her by a member of the public, should an accident occur, or by the owner of the premises being used should any damage occur. This means that, should you allow any member of the public to work on your carving you are deliberately putting him or her at risk and no insurance company would cover you in those circumstances. You would, therefore, be on your own should any student, or child claim against you if he or she is injured while working on your carving. It also means that any third party could claim from you personally if that child causes an injury or damage. You are caught either way and it really is not worth the risk! You will have no cover whatsoever under the BWA policy in those circumstances.

All this is very sad and makes it very difficult for youngsters to take up any activity that might be in any way dangerous or even remotely so. Where is that old spirit of adventure and where is the line drawn between reasonable precautions and letting your teenage son or daughter travel the World in a 'gap year'?

I know all this is probably unreasonable and unnecessary but this is the world we live in at the moment so we must, for the time being, put up with it.

We must not, therefore, take unnecessary risks if we don't wish to have the burden of a huge settlement if, and when, things go wrong. We certainly must not take these risks when working on the behalf of the BWA because we

will also be jeopardising the cover for the whole Association. Think when you are at the next demonstration or exhibition and a small child asks if he or she can have a go at carving. We have all had this situation and, I have no doubt, given them 'a go'. Well, unless you have all the required personal cover this is definitely a NO-NO.

There are enough risks when at a public show without asking for trouble. I remember an incident when I had my carving tools in a rack on the front of my carving stand at a show. I watched a mother pushing her young child of around four or five years old onto my tools so that she or her clothes would be cut, presumably in order to claim. When asked what on earth she thought she was doing she hurriedly dragged her child away and was not seen in my neighbourhood again. It may seem unbelievable but I assure you it is true. Needless to say I took my tools out of the rack at once and now have them positioned in a rather safer and less obvious position.

There are rare occasions when I do allow youngsters to try carving on my demonstration piece, with parents present and with my hands holding both of theirs, but I do pay a considerable amount for my insurance to cover such an activity. The Organisers are also aware that this is the case.

I think it will soon be a requirement that Show organisers obtain proof of such cover, if demonstrators are present, in the same way that they need electrical equipment to be health and safety certified.

Any Region that undertakes to attend any public shows must for the sake of the BWA as well as themselves make it clear to their members that no 'hands-on' activities should be entertained under any circumstances.

If any young children are dying to start woodcarving why not suggest that they get a block of soap, fashion some tools out of plastic knives or wood and give it a go. You would be surprised how much can be achieved and what techniques can be learnt.

New BWA Annual Membership Rate

Following the AGM will Members please note that their annual subscription will be £20. This applies to all renewals falling due from 1 August 2007 onward. (The £20 rate applies to new memberships immediately). Please change your standing order if necessary, or better still cancel the Order and pay by cheque from now on.

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Phil Amos
Membership Secretary

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AGM Minutes

A précis of the AGM 2007 minutes will appear in the Autumn *Gazette*, but any member who wishes to obtain a copy of the full minutes should write to the Secretary (see back page) enclosing an A4, self-addressed envelope, stamped to the value of 60p.

Nat. Council

The Rogers' Heirloom

The box shown below was brought to the AGM weekend by Brian Rogers (Shropshire Region). He had recently completed the carving... which was begun in 1923 by Mr Rogers, and thereby hangs a tale!



The lid was indeed made all those years ago by Mr Rogers, however the carver was not Brian but his grandfather, Thomas Charles Rogers. The oak panel, decorated with sycamore leaves, seeds and a scroll, was an offcut from a coffin board, obtained when Thomas worked for a coffin-maker. In 1974 it passed to Brian who displayed it on the wall, like a picture. More recently he decided to pass it on to his daughter, but felt it would be more useful and attractive if it were incorporated as the lid of a jewellery box. He carved matching sides, including the initials EHH (Elizabeth Helen Harrison) and constructed this fine box, which will no doubt be a unique and special heirloom to Elizabeth. What a lucky lady to have not one but two carving forebears!

A Jamboree in Celebration of 100 years of Scouting

by Bob Mapp of the South Wales Region

This year marks the 100th year of Scouting, founded by that great man Baden Powell. On the late Spring Bank Holiday Jamborees were held throughout the country to celebrate this event. I am reliably informed there were 200,000 scouts involved.

The South Wales Region through our leader, Derek Edwards, was contacted to see if we could help putting on an activity to occupy some of the Mid Glamorgan Scouts for two of their four day Jamboree, in the picturesque Margam Park, where around 400 scouts would be attending. We sat down and came up with two ideas. The first was small lovespoons, partly finished; the second Woggles for their neckerchiefs.



Woggle, showing two piece construction. With 350+ to prepare construction had to kept fast and simple!

Designs were drawn up and 150 spoons and 350 woggles were prepared. It was decided, due to the numbers attending and for safety, that we would leave the scouts with a minimum of carving to finish them i.e. with a V-tool. We then invited the local organiser to bring a few Scouts to one of our monthly meetings to test out our ideas. We envisaged that at the Jamboree small groups would come along, which we could handle comfortably.

We also had to get criminal record clearances for all our members who were going to attend; this was done through the Scouting movement, to our relief as the cost of these searches is apparently in the region of £40 per person.

We were, as we thought, well prepared (sorry for the pun), but slight concerns were foreseen when, as the event approached, we were told that the numbers were increasing. We were not that worried as we thought only a small percentage of the modern youngsters would have a go, as carving would not have the appeal of computer games. How wrong could we be?

The weekend came and the Bank holiday weather was forecast as showery, (as all Bank holidays are) and seven of our members set off for the Park. Guess who got lost? Yes, our National Secretary and he lives a few miles

away. However, we set up our workbenches in the marquee with five other craft organisations putting on their events. The weather on Saturday was dry but slightly cold, and all of a sudden the marquee was filled with Scouts of all ages, wanting to know what we were doing and could they have a go. Once one of them had carved a wolf woggle and put it on, proudly for all to see, everyone wanted one. We did not stop all morning. The Scouts were out to enjoy themselves and we were glad when our first break came for dinner, a chance to stretch our backs and have a cup of tea and plenty of sandwiches provided by our hosts. The afternoon was just as busy as the morning but to our credit we coped. At the end of the day the organisers were keen to know how we were getting on and thanked us for our efforts. They then informed us that next day there would now be 700 scouts and 300 parents on camp. We were definitely *not* prepared for that number and it would not be an easy task. So, home-ward bound to rest our weary backs we politely declined an offer of a tent and sleeping bag for the night.

Sunday came the weather had broken and it was now raining, so some outdoor activities were curtailed... which meant we had even more Scouts piling into our Marquee! I think they were trying for a *Guinness Book of Records* entry; most Scouts in one marquee. We ran out of stock at 2.45 pm, but I think we were relieved that we lasted that long and now it was a chance for us to show what carving is all about and demonstrate what could be achieved.

We were thanked by one and all as they thought it was an outstanding event among all the others they were doing. Even Pack Leaders had had a go. We were inundated with requests to do more events. Or could they bring their own Scout troop down to one of the workshops? And all the time, 'thank you very much'. As John Robinson said, he had never been thanked so much; it was a pleasure to be part of it.



Who said modern youngsters were not interested in anything other than computers? If these were an example of modern youth the planet will still be safe, and we hope we planted some seeds for future carvers among them.



John Sullivan encourages a young Scout, whilst Bob Hill (left) and Derek Edwards (right) field questions and man the stall.



Hands-on tuition for one young Scout. John Maiden acts as a guiding hand, complete with appropriate protective gloves (the kagoules providing protection of a different nature!)

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HOW ABOUT A LITTLE BACCHUS?

When George Brownlee (Essex Region) entered this delightful little figure for the AGM 'bottlestoppers' competition little did he realise it would be 'head hunted' as the latest mini-project for the *Gazette*.

The carving was taken from a maquette made in clay (or Plasticine). Outlines shown opposite can be enlarged or reduced to suit your purposes. My carving, shown below, was made very small, as a bottlestopper; it may be a little easier to carve if made somewhat larger than mine.

The outline plan is shown with a scrap block

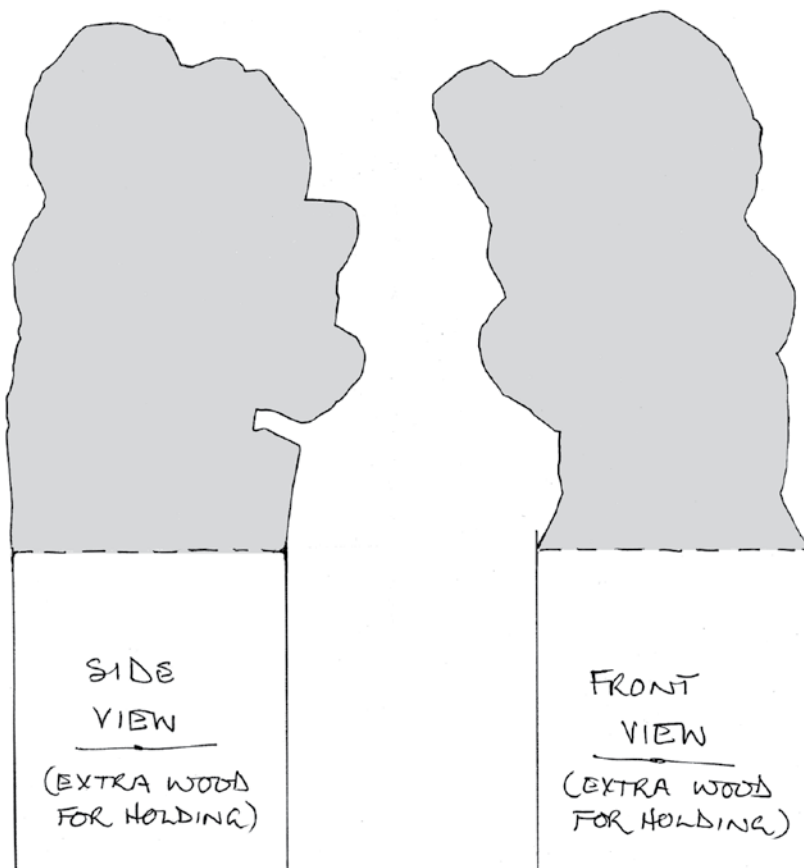
underneath to allow for holding. I clamped the block and carved the figure with a range of small, regular gouges. When finished it was sawn from the block and attached to a turned stopper, but you will no doubt have other ideas. It may be left free-standing or attached to a base if you prefer. I used lime wood for this project, as it takes fine detail and tints well.



A close-up from above to show detail of the face (not to scale with other views)



I coloured the figure with Liberon concentrated water-based dyes, which is what I always use. Be careful; they are *very* strong. You will need to dilute them and test them first on a scrap of the same wood. Once dry I finished the carving with a layer of pale French polish.



Continuing the classical theme, George's latest carving is this beautiful Young Pan. George says most of his ideas come from books on fables, gnomes and suchlike.

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THIS PRECIOUS EARTH

UPDATE

THIS PRECIOUS EARTH EXHIBITION

The entry date deadline for inclusion in the above exhibition has passed and we have received entry forms for 37 entries. Thank you very much to those people because you make the work of the organisers so much easier. For instance, we now know how much tabling and space we will need, how much wall space to display relief pieces to best advantage; and are able to prepare high quality labels for the exhibits.

As a reward, all entrants will receive a special commemorative Flexcut knife carrying the BWA logo and exhibition title on the handle. These are being supplied as part of Flexcut Tools and Classic Hand Tools support of the event. The other part of their support comes in the form of 2 x £100 cash awards. The first of these will be made to the carving which in the opinion of the judge (Mike Shinn, former Dean of Faculty, Fine Art and Fashion, The University of Gloucestershire) shows the best artistic interpretation of the exhibition title and will be called 'The Classic Hand Tools Award'. The second will be awarded mainly on the basis of technical difficulty and merit, will be called 'The Flexcut Award' and we are hoping that Dave Bennett of this American company will be available to judge it.

Don't forget that 'The Westonbirt Trophy' is also a feature of this Show and is awarded as a result of the voting public.

The Gloucestershire Region is very grateful to Mike Hancock, of Classic Hand Tools, and Dave Bennett for their support and encouragement.

Have you missed out on your chance of sharing these goodies? Well, no you haven't. We want maximum turn-out and to deny you entry just because you did not get your act together on time would be to cut off our noses to spite our faces. So, we will continue to accept any entry right up to the last moment which is 20th August, provided it is properly registered. If you have any problems or enquiries regarding entry please contact Bryan Corbin, Gloucestershire Regional Leader.

We have failed to raise the capital required to fully implement the plans we outlined at the last AGM for the touring element of the exhibition but hope still to implement this, if only in an amended version. Any Region wanting to host the event will need to contact Bryan Corbin to make individual arrangements for dates, transportation etc.

Please note that if you are an exhibitor who does not want your work to go on tour then please notify the organisers, make arrangements for its collection post-Westonbirt and label your box 'not on tour'.

first showing at The Festival of the Tree, The National Arboretum, Westonbirt, Glos, 24-27 August 2007

by Dave Johnson

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Boxing soft and clever

by John Pryke

I am prompted by Dave Johnson's article on making a basic box for the transport of carvings, to offer the following suggestions about supporting and protecting carvings inside the box that you make.

The problem I saw when I started was that a box may have to be packed and unpacked several times – the *This Precious Earth* touring exhibition will be a prime example – and where loose filling like bubble plastic and similar material is used, it can become mislaid. It can also be a matter of genuine concern when packing up after an exhibition. It can sometimes be difficult to work out the best way to wrap a carving to provide maximum protection, as I know from being involved in setting up and dismantling BWA exhibitions in the past.

I noted that several people had fixed support strips to the inside of their box in strategic places. For example, this enabled a base – where one is integral to the piece – to be slid into the box and in effect the whole carving was gripped and held in place. I have taken this a stage further and added foam rubber or plastic, covered with a soft fabric fixed to the sides of the box, to provide further support that can be particularly useful with a larger carving.

Basically the idea is to form blocks of foam stuck to a card or plywood base and cover them in soft material. These are made to a size that will fill significant spaces between the carving and the box and prevent movement in transit. Also because the foam is fixed to a rigid base (card or plywood) it can be glued securely in the place that you want it to be. By fixing the padding permanently in place it should be clear how the carving is to be placed in the box.

Additionally, by covering all the surfaces likely to come into contact with the carving a finely polished surface is unlikely to get scuffed or otherwise damaged.

In the top illustration you can see that the sides and back of the box are padded out with foam covered in a velvety fabric. In the bottom illustration I have put in place the carving that the box was made for and you can see that it is supported on each side of the hips. At the back, the foam pad supports the figure.

I hope that you can also see in both pictures that the foam pad is fixed to a stiff card base that gives a firm base to glue to the box.

The middle picture shows the upturned lid. This also has a padded surface that provides further support and stops any possibility of the carving rattling inside the box.

Finally, the lid also shows four corner pieces glued and screwed in place. This is, I find, very useful in ensuring that the lid stays in place when parcel tape is used to secure the closed box.



Interior of fitted box



Padded lid, showing corner locating lugs



'The King' securely held in his padded box

The AGM 2007 'Corker of a Competition'

Shown here are all the entries in the this year's fun AGM competition to create a working bottle stopper. In this case 'working' simply meant that the result had to be able to stand in an 'empty wine bottle of the contestants choice'. (I noted at least one partially full bottle in the judging line-up, and nobly offered to empty it in the interests of fairness.) Judging was by all present, everyone being allowed one vote for their favourite, and all photos are courtesy of Maureen Hockley.

▼ *Reg Quick*



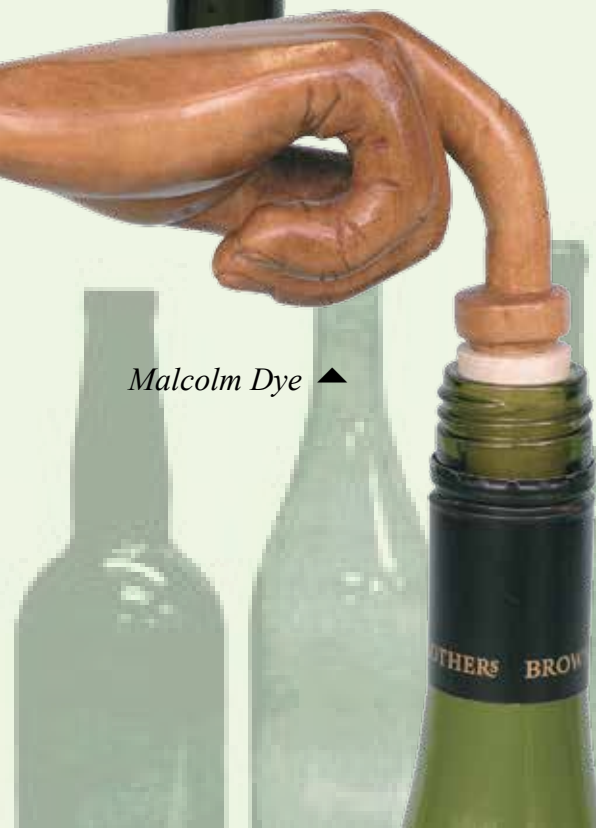
◀ *The winning entry was this fine torso by Adam Elmore*



Matthew Bryant ▶



Malcolm Dye ▶



Cherry O'Conner ▶





◀ *David Cooper*



David Bryant ▶



◀ *George Brownlee* ▼



◀ *Reg Quick*



◀ *Tom Flemming*



◀ *Alice Flemming*

Peter Schofield ▶



◀ *Alice Flemming*



◀ *Jim Morgan*



◀ *Peter Schofield*

David Gerty ▶



▼ *Bridie Tonge*





◀ *Rowland Laycock*

Jack Podmore ▶



Ken Jenks ▶



◀ *Maureen Hockley*



◀ *Meriel Brown*

Nigel Bryant ▶





◀ *Keith Traves*

Roger Pearce ▶



Terry Goode ▼

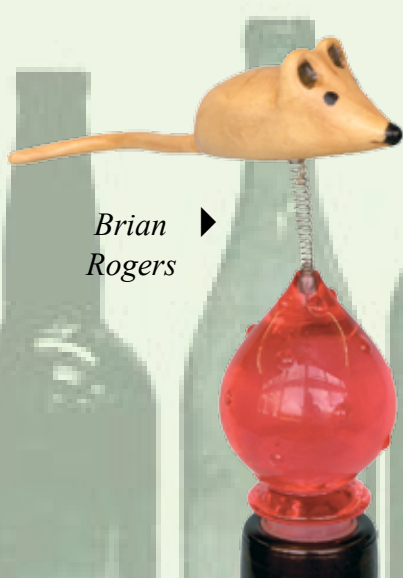


◀ *John Pryke*

Alan Whitfield ▶



Bob Martindale ▼



Brian Rogers ▶





◀ *John Beart*



Ken Eatock ▶



Bryan Corbin ▶



Reg Quick ▶



◀ *John Beart*



Rosa Ford ▼



Jack Podmore ▶

Around the Regions

Hampshire

Here are our venues for the rest of 2007.

- 5 Aug** Gratele
- 6–12 Aug** Exhibition and carving at Lindhurst Museum
- 2 Sept** Romsey
- 15–16 Sept** Newbury Show Exhibition
- 7 Oct** Plaitford
- 4 Nov** Emsworth
- 2 Dec** Chilbolton. Christmas party and Exhibition
- 6 Jan** Sutton Scotney
- 3 Feb** Chandlers Ford

All venues are village halls. We meet at 10.00, bring pack lunches, have our monthly meeting and also hold a raffle. Tea coffee biscuits etc. are available. We pack up at 16.00 hrs.

Visitors are welcome to come and see what we are up to; details from John Dixon (01794 389 377). We currently have 36 members and about 20 or so come to most of our meetings. We look forward to meeting our visitors.

John Dixon

restorart@talktalk.net

Essex

West Hanningfield and outside Events

Aug 12 We hope to have Pete le Clair, a top US caricature carver; visit us while he is over from the States!

Sept 9 Hatfield House Living Crafts Exhibition

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 West-cliff meetings contact me, Jean Weston on 01268 758676 or e-mail JeanLWeston@aol.com .

Jean Weston

Kent

- 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

Malcolm Dye

Shropshire

26 Aug Whixall Moss – Clashes with Westonbirt event but those interested in going to Whixall please contact David Gerty.

Westonbirt: Carvings can be brought to the August meeting for Ann and Bridie to take with them.

1–2 Sept: W. Midlands Region – We have been invited by the group to attend and exhibit at their show over the . Tickets need to be applied for, please contact George Wroot on 0121/4757649.

Oct: Windsor trip – Ann is compiling a list of those wanting to go. If you are interesting please contact her. No final date has been set for this trip but it will definitely be sometime in October.

10 Nov: Michael Painter has been invited to give us another workshop. Alan will contact him.

Acton Scott Museum – Date needs to be fixed; October half term week was suggested. Gerry will contact them to confirm details.

The Bog Visitor Centre, Stiperstones – Date needs to be fixed Peter, Gerry and Brian will do the first outing to this venue possibly in July and report back as to its success.

Saturday meetings – Gerry proposed that our meetings start earlier in order to encourage people to do more carving in the time available. In future the room will be opened at 12 noon. We will attempt to start the business part of the meeting at 2 pm sharp!

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

Tuesday night carving sessions. Resume at Prestfelde School after School summer hols. 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

South Wales

Our meetings continue on the 2nd and 4th Sunday of the month. This year we are slightly depleted due to illness of a few members, two of whom are having treatment for cancer. Our specialist in small carvings, John Robinson, carved them both miniature lovespoons to wish them well from all of us and both were highly delighted with them.



August 6-12 sees us back in St Fagan's, near Cardiff, home of the Museum of Welsh Life, where we host our Summer Exhibition: anyone in the area please call in to see us

there, at the Oakdale Centre.

Derek Edwards

Solway Woodcarvers

On the 16-17 June at the Silloth Steam Vintage Rally we held our first woodcarving exhibition and demonstration of carving. Alex Gorman and I had planned to demonstrate chainsaw and power carving, however with the weather looking a little doubtful (i.e. Chucking it down!) we decided to stick to traditional carving. John Greame, a local farmer and secretary of Silloth Steam Vintage Rally Committee, donated three 12 foot by 15 inch diameter logs of Larch (thanks, John). Over the two days Alex carved a mountain man out of one piece about two foot tall. Me? Well, I carried on carving a commission of an English Bull Terrier out of a piece of approx. 100-year-old English Walnut.

As we are a new group and all our members are new to woodcarving, I was really surprised how nearly all, if not all, of our members in attendance, were actually keen to have a go at demonstrating their new-found skill under the public gaze. I say this because in the groups that I been involved with before there always seemed to be a degree of reluctance to do so. Well done guys an' gals!

Saturday the weather was overcast with a few spots of rain; however we still had loads of visitors to the show. On the Sunday the weather was fantastic; full sun all day the crowds were in full attendance, even though our show clashed with the Whitehaven Maritime Tall Sailing Ship event.

Clive Firth

Lancashire

Greetings from Lancashire, firstly I must issue a big apology to Bridie Tonge, who took me to task on our last report in the *Gazette*. It seems she has taken offence at me saying that she had the biggest piece of cake, which in all truth it wasn't....but she had two pieces! (just joking Bridie!) For anyone wishing for clarification on this story I have heard through the grapevine that at a recent meeting she attended in her official role as Regional Liaison she demanded (and indeed got) hotpot on arrival.... watch out if she threatens to come a visiting a meeting near you, Prepare the kitchens!

Anyway on to more serious matters, since the last Gazette we've had two fantastic talks/demos- Jim Longbottom with his legendary turtle and other wares was simply superb as usual, his attention to detail is amazing. And May saw us greeting Peter Berry, to whom we set a challenge, to carve one of his figures in one day (10-3pm). He rose to the challenge gracefully and was both splendid company and a splendid carver. We look forward to seeing him again in the future.

August NO MEETING

September 15 AGM 1-3 followed by a slide show by Tom and Alice Flemming (thanks to both in advance!)

October 20 Carve in with Peter Muckalt 12-4.

Many thanks to Ivan and team who have been demonstrating around Lancashire and the Fylde coast and hopefully attracting even more new members. Hope our recent good numbers continue and look forward to seeing you all there.

Happy carving!

Sarah Lawrenson

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

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issue: submit to editor by 10 September '07**

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