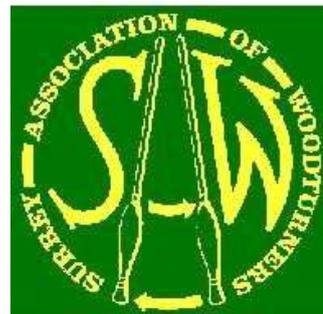


Surrey Association of Woodturners



Newsletter July 2016

Reports, News and Views from North West Surrey

New Members

Welcome to James Tidbury Member No. 735
Welcome to Bernie Cohen Member No. 736
Welcome to Barb Hurley Member No. 737
Welcome to Melissa Targue Member No. 739

PAID UP MEMBERSHIPS for 2016 are 149

(As of going to press)

TOP TIP's and articles

If you have a tip or article to share please email it to Colin Spain at the address shown in contacts at back of this newsletter.

If a tip keep it short, and if we are happy with it, I will include it in one of the newsletters.

Items for the Diary

7 th August	Axminster Basingstoke Store	Club Demonstrators
12 th August	Club Practical Night & Competition	Club Demonstrators
9 th September	Nick Agar	Professional Turner
10 th & 11 th Sept	The Big Arts Show	Club Demonstration
17 th & 18 th Sept	Rural Life Show at Tilford	Club Demonstration
24 th September	Wey River Festival - Dapdune Wharf, Guildford	Club Demonstration

Open Day Competition Forms

The entry forms for the competitions on Open Day will be available to download from the Open Day page on the club website very soon. There will be some copies on the Club Table at the back of the hall and Jennie will also send copies attached to the next email of club notices.

The competitions are judged by the 2 professional turners for Open Day – this year that will be Mark Baker and Simon Hope.



Newsletter Photos

Hi resolution Images of most of the pictures are available if you would like a record of your work, please E-Mail Colin Spain at the address shown in contacts at back of this newsletter. (Sorry, in .jpg file format only)

These are some pieces shown at the July club night, includes items turned at Workshop Day and GMES event.



Top Tip – Open Day Advance Tickets

Tickets for our Open Day on the 30th October are now available, and can be found on Neil's table on club nights. The cost in advance is £3-00 a saving of £1-00 on the door price.

Please note there is a flyer on the back of this edition for you to display where you wish.

John's jottings - July 2016

The June meeting saw Jim Gaines give us a very informative evening about preparing to start segmenting. I understand that on the practical night Jim will show how to start the actual turning.

In July Tony Walton turned a box in an unusual manner. Hopefully there is a full report on the evening elsewhere in this newsletter.

A team of turners were at Axminster in Basingstoke at the beginning of June. The next week we had the workshop day. We had a job to fill all of the places which I find surprising as we must have quite a few beginner turners who would benefit from these days.

The club was represented at the Guildford Model Engineering show in Stoke Park in July. This was quite a large team and there are always opportunities to join in with these external events.

I am pleased with the initial take up of the Google docs experiment. Hopefully this may be like an extension of the mentoring scheme where you and your nearest member(s) can meet in each other's workshop and share ideas on turning or help one another to solve problems. I know that several of our members already do this, so this is a case of spreading the word.

Open Day looms; please can we have plenty of entries in the various competitions.

Last night I attended a preview of the current exhibition at the Ashgate Gallery in Farnham where one of the exhibitors was a woodturner. Sally Burnett is a young turner who in December 2015 was awarded a bursary by the Worshipful Company of Woodturners; she is being mentored by Tracey Owen. It is worth a visit if you have a spare couple of hours, to see what standard can be achieved after 4 years turning. There is nothing particularly earth shattering by way of design but the finish is very good. Her website has photos of some more interesting items. Sally has been awarded a place at the Wizardry in Wood exhibition so is obviously one to watch. It would be helpful to the cause of those woodturners who are trying to make a go of "artistic turning" that as many go as possible. Mention to the ladies who hover in the background that you have come to see the turning so that they are encouraged to support our craft or art medium. Over the years that I have been attending these events I have seen some very strange offerings in the name of art.

John Sherwood

The June Axminster Basingstoke Demonstration Team

Question what do SAW demonstrators and England's football team have in common

Answer : Both used substitutes, but at least we won.

Mike Spaven had a call from John Creasey - can you substitute for John Sherwood 2 weeks before the due date? Yes no problem and then Paul Nesbitt had a late call to substitute for Robert Grant so in the end Mike, Paul and Alfie took the reins under Douglas Boud.

We had the use of an Axminster 1628 and 1416 lathes. (The latter is the same as the clubs portable lathe). Paul and Alfie got to work pretty quickly turning large bowls my memory is of Alfie looking like the classical ghost all white with dust from sanding an ash bowl. Douglas Boud was talking to the spectators and handing out club leaflets. My task for the day was turning a Robinia (False Acacia) box. Preparation included rough turning the blanks then leaving same to acclimatise in the airing cupboard. This ensures minimum wood movement post completion.

Although attendance was quite small with this being the first really warm summer day, several people stopped to look at the exhibits and entered conversations with our team. The best part was one family discussing lathes for their young sons - they wanted to buy one suitable for their boys to use at home. We were able to give them some impartial advice hopefully leading to a sale later.

John Sherwood popped by at the start of the session to see how we were doing.

By Mike Spaven

June Workshop Day

What a day. Middle of June, so of course it's raining. Added to that we have to share the centre not only with the regular Auction, and a fight to secure tables for our workshop, but with the Camberley football Clubs Six-a-Side competition, parking was an absolute nightmare.

Still the centre was open and despite the massive queue to get in we eventually get all participants parked and gear offloaded.

So after such an auspicious start, surely nothing could go wrong? Enter Colin Spain and his lathe. Set up, plug in, power up and wait..... Ah, so nothing is exact what happened? Not a whimper. Fortunately we had one or two students with an understanding of electronics; unfortunately it appears that one of the thing-a-me-bobs (forward/reverse switch) was broken so that was that.

Now we have four lathes and 10 students. Step up Mr Creasey, who by chance had his small Carbatec in his car, which as a couple of students wanted to try pen turning, turned out to be ideal.

Introductions and Health and Safety sorted out it were down to work.



Colin Spain took John Creasey and Paul Sternberg through the intricacies of Pen Turning. Part of this tutorial included turning pens from Birch Ply. Not all attempts were successful but failures enabled an examination of the process which helps improve future attempts. During one such discussion the process of bonding the pen tube to the wooden shell was raised as part of one failure could be attributed to the superglue not adhering to the whole surface. An alternative method was recommended and is described in detail later in this issue under the Mentor's Memo (a Top Tip only longer).

It would appear that Paul's output was very good as no sooner had he shown it to his wife than it became a permanent fixture of her handbag. Well done Paul. He is hopeful of securing its use for display at July Club Night.

Moving from the very small items to one that really stretched the capability of the club's small lathe. David Bright brought along an interestingly cut block of Ash, approximately 9 to 10 inches diameter, 4 to 5 inches thick and the only flat surfaces were the Bandsaw cuts on the edges. Flat they may have been but they were not always tangential to the face, not that the face was square.



Still with a bit of juggling we got it secured between a four prong drive and a Ring Live Centre. The initial idea was to clean up the tailstock end, which was intended as the top of the bowl so that it could be fitted to a screw chuck. Unfortunately getting a suitable surface proved extremely difficult so we eventually created a spigot to fit the available jaws.

I say eventually and I mean eventually. Initial cuts to true up the blank needed to be taken very carefully as anything above 100rpm had the lathe bouncing all around the floor. Slow and steady was the definite order of the day. It did, however, give enormous opportunity for David, myself and Mike Bennett my other student to try out our skills. These included the breaking of at least one Golden Rule: Never use a Spindle Roughing Gouge on faceplate work. In fact the Roughing Gouge proved most effected at removing the numerous irregularities on the face of the block. Its use was very carefully controlled and avoided all contact with the end grain.



With the face almost trued it was possible to make a start on truing up the edge of the block. The maximum potential diameter identified it was clear that we were still carrying a lot of surplus timber so out of turners tool bags came a hand saw and a Stanley Scorpion. Now that really showed some foresight.

Large irregularities removed it was possible to up the tempo of the machine reaching the heady heights of 200 to 300 rpm. Progress was inevitably slow but by lunchtime the bulk of the blank (it's got some shape now so has progressed from simply being a Block) has been turned to bowl shape and a suitable spigot created and some thoughts given as to final design. After lunch the rough shape was finished the blank turned and the base of the bowl trued with a suitable recess created based around David own chuck. David was to finish the bowl at home and hopefully bring it to the next Club Night.

Lunch is always a good time at these events as it allows the students and tutors to mingle and discuss both the events of the mornings but other wider aspects or challenges.



Mike Bennett took the opportunity to raise one such challenge. He had brought with him an interesting piece of branch wood, possibly Ash. It was about 2.5 to 3 in diameter, 6in long and slightly bent in the middle. The interesting feature was a small hole, slightly bigger than a pencil which went from just of centre of one branch edge to a point just short of the knuckle of the bend. First thoughts were could we use this to create a spout for a small round teapot. An interesting discussion ensued regarding potential shape and how this could be achieved all the way down to how to hold it on the lathe and turn the respective elements.

One big problem was not knowing how extensive the rot, which was the cause of the hole, was at the bottom of the hole, after much debate the plan was changed to creating a natural edged bowl. Again mounted between 4 prong drive and ring live centre it was nice to be able to use some speed to rough down the base of the intended bowl and create a spigot, which would act both as a chucking point and a stand for the finished piece.

During the turning it proved that the extent of the internal rot was greater than initially evident so supported the decision not to try for the teapot. This faulting did however create interesting features which will add to the interest of the finished piece.

Care is essential when turning irregularly shaped pieces as at certain speed the ends become difficult to see posing a risk of injury.



Final shape created the outside faces were sanded and finished. This highlighted many of the pieces natural features.

The piece was mounted in the chuck and the insides roughed out. Time constraints prevented final finishing of the piece, which Mike confirmed would be done at home and I look forward to seeing the final piece.

Over on the big club lathe Paul Nesbit was introducing Duncan Clarke and Peter Hart into some of the intricacies of hollow form turning. Duncan reported:



“Thanks very much for all you and Paul did for me at the workshop. I learnt a huge amount - not only on the hollowing tools and techniques but also on basic gouge and parting tool technique. It really was a very rewarding and instructive day. I have managed to finish off the hollow forms and would be delighted to bring them to the next meeting. Anything else I can do to promote the workshops let me know. I had a few problems with splits in the oak form but have filled them with bronze powder and it has come out really well. Unfortunately the splits are still

propagating a bit so may rework before next meeting (or I'll rework afterwards if it really gets bad - probably safer). The birch form came out really nice.” (See Photos)

Over on John Sherwood's lathe Anna-Marie Bennett had requested some guidance with off-centre turning. As John observed it was fortunate that she had brought some literature on the subject so added by these instructions and John's experience she was able to produce a very presentable duck. After lunch she turned her hand to a small thin stemmed goblet, to be finished at home and shown at July Club night.

Last but not least thanks go to Alfie Bradley-Nesbitt who assisted Dorothy with some small bowl turning.

All in all a very eventful and enjoyable day with a good range of output most of which was displayed the July Club Night.

My thanks to all attending and apologise for any individual and activities I may have missed out.



David Stratton

June Club Turner – Jim Gaines



Jim was our club turner for the night – but it was going to be a bit different, there was no way that Jim would be able to show the complete method to creating a segmented bowl in the time allocated, so no lathe was required and Jim proceeded to entertain us in true Blue Peter fashion by showing us what he had achieved and explaining as carefully as he could the processes he had used to reach the desired outcome. He did have access to a small band saw and a sander which he uses to cut the wood to the desired shape and size. Jim told us the story of the couple who asked him to make a pot, this is quite touching and some of us had heard it

before in an article he submitted in the newsletter a few years back. I thought I would publish it again as it covers how the angles are achieved.

Segmented Bowl Kit by Jim Gaines – taken from January & March 2014 Newsletter

In October at the Princes Mead demonstration day I had a segmented bowl for sale, which no one was interested in. In the afternoon I was called over because an elderly couple were showing great interest in it. I thought a sale at last, but no, it turned out their son had bought them a bowl kit two or three years ago and was going to make it up for them. Unfortunately he died two years ago aged 55 and they were looking for someone to make it up for them. I had never heard of a segmented bowl kit before and was intrigued so I gave them my details so they could contact me when in the area again and show me the kit.



Five or six weeks later they turned up with the kit and I agreed to have a go. The kit comprised four types of wood all six inches long, and in varying widths and thicknesses, also several strips of holly and black veneer. All I have got to do now is cut it all up and glue it together and then turn it. The kit is from a firm in Denver Colorado. Have any other members tried these kits?

I have now completed the bowl, following the instructions that were included. Special tools required are a fine tooth Accurite bandsaw blade and a disc sander.

Templates were provided to give the correct angles of 15 degrees which is calculated as follows:-

360o divided by 12 sections = 30o therefore the end of each section is 15o.

If each angle is even half a degree out the total could be 12o or more so careful cutting and sanding is required.

The problem with a bowl kit is if a mistake is made there is not enough wood to make a replacement. All in all it was an interesting exercise and I look forward to trying something similar in the future. The problem now is how do I charge a pensioner for twenty hours doing something I enjoy?

Back to the demo: Jim also showed us his segmented lighthouse; this is very clever as it has a second lighthouse embedded in the main body, which by all accounts took a lot of working out.



For the second half of the evening Jim covered another aspect of his turning, inlay work which follows on from the segmented work as pieces have to be cut accurately to fit without noticeable gaps. So again it is working out the angles, but can also mean cutting holes with a Forstner bit to a given depth and turning the various woods accurately to fit within the holes, these are then sliced up and inserted in. You can see from the picture on the right where a part turned platter has had a series of twenty five holes cut five times in groups of five. These would not have been cut out all at the same time, in each group of five firstly the two outer holes would be cut and filled (1&5), then the next holes (2&4) and filled, then the middle hole (3) and filled, thus giving the quarter moon effect. Accurate marking out is essential to maintain even placing of the holes. He also cuts channels in the platter to insert the segments. Once they are all in place the whole is turned and sanded and a finish applied.



Top Tip

Consider using a tennis ball with a hole in to cover your live centre in your tailstock. This has several advantages: 1) Protects your elbow when the tailstock is not in use. 2) Can be used to help as a support when turning the stem of a goblet, once the cup has been hollowed out, just ensure the live centre still spins. There are probably other uses too.

Guildford Model Engineering Show Weekend

July 2nd & 3rd saw a team from SAW demonstrating at the Guildford Model Engineering Show. For a number of years this has been one of the major events in the SAW calendar so we were delighted to have been invited to join them again in 2016.

As with all such events the layout is tweaked every now and then to maximise space and benefit and this year the SAW tent became part of the move around. So instead of our little corner between the steps and the main marquee we were moved to a larger site near the entrance to the traction engine field.

Benefits for SAW, a larger plot with bigger frontage, and nearer the food stall. Benefit to GMES a few more chairs and tables close to their refreshments kiosk.

Jennie and a few friends rocked up on Friday and got her stall up and the rest of us turned up early Saturday morning to erect and set out the main SAW tent. This year's tent took the form of Paul's event tent, offering 4.5m x 4.5m of floor space as opposed to the 4 x 4 of his old marquee. This afforded room for 3 lathes and three display tables.

Over the weekend a number of the clubs turners took turns between demonstrating and stewarding.

Saturday saw Paul Raubush demonstrating pen turning with Phil Hamilton joining the crew on Sunday with demonstrations of turning Snowmen. These two were ably supported over both days by Alfie Bradley-Nesbit and Paul turning fruit with Colin Rowe some fine small bowls and David Stratton a bowl and a tea-light holder.

New to the demonstration team were Max, Mike and Anna-Marie Bennett, who although new to the prospect of turning in public did not limit themselves on the challenges they brought.

Max turned a couple of very nice Quach's, a winged Celtic drinking bowl. These he kindly brought to display at the July club night.



Mike turned up with a couple of old, and I mean old, bowling balls, one of which he planned to turn into a carver's mallet and the other a bowl. Yes a bowl made from a bowl, don't you just love the English language. Anyway these bowls were not your common or garden plastic ones but were made from Lignum Vitae, which as you all will know is probably the hardest timber known to man. Quite a challenge for a full sized lathe but a task likely to test the true ability and power of the Club's little Axminster.

Still, undaunted by the prospect, he duly committed himself to the task with guidance from both Paul and yours truly. Removing the outer paint layer proved no difficulty and revealed a beautiful and intriguing combination of colours and patterning. The main body was less yielding but after about an hour's working he had produced a spigot and refined the external shape. The next task was to hollow out the bowl and this proved to be a challenge to all the Bowl Gouges available but the problem was solved by using the Simon Hope Hollowing Tool which made, relatively, short work of the job. Once finished the bowl was merely polished with a cloth, relying entirely on the inherent oils still abundant within the timber. Finished product was displayed on Show and Tell table on Club night.

The last member of the Bennett triumvirate was Anna-Marie who proved to be the most reluctant of the group to take up the demonstrating challenge. However, she had collected a series of small log cuttings from one of the traction engine exhibitors, which she was keen to use. These were about 6 in diameter and 2 inches thick



and after some discussion it was decided that the best use of this material was a small natural edged bowl. This she achieved, with a little guidance along the way. Unfortunately this bowl did not make it to Club night for at the end of the show the traction engine owner brought her a further supply of logs to her. She proudly displayed what she had made from his cast offs, they were after all only destined for the fire, at which point he said he wanted to buy it and asked her to set a price. So not only did Anna-Marie successfully complete her first public demonstration, but also her first sale.



Visitors to the Traction Engine Field were lower than those seen in our previous years but whether this was purely a matter of location or lower attendance numbers it is not yet clear. However, some sales were achieved and one new junior member signed up.



Throughout the weekend Jennie, in her Arty Crafty tent, was enthraling the visitors with the delicacy of her work, whilst Chris made a manful attempt at some thin, often too thin, platters and bowls. Overall a very pleasant weekend which I feel sure was enjoyed by all attending.

If you would like to be involved in this or any other demonstrating event then be sure to talk to one of the committee and get your name down early on the forms. There is no need to be nervous, talk to Anne-Marie next time you get your raffle tickets to get a first timers view point.

David Stratton

CLUB SHOP

Have you examined what bargains are on offer?

They include:

Our own mix of sanding sealer and cellulose thinners now in stock.

Three types of super glue, plus Kicker.

Steel bar to make your own tools

There is also plenty of sand paper, and polishes.

3 grades of Webrax

Ebonising spray etc.

The shop has now got pen kits to sell singly or in 5s.

It also has 2" Velcro-backed sanding discs (60, 80, 120, 180 and 240 grit)

Tack cloths/ safety cloth packs.

We buy in bulk and pass on the discount to members. Any (small) profits go to the Club.

The Rural Life Centre - Saturday 30th and Sunday 31st July 2016

A good weekend was had by all who attended, Saturday was as always the quieter of the two days and Sunday was a busy and entertaining day with a great variety of other displays to be enjoyed for the "Rustic Sunday" at the Rural Life Centre.

Keeping the visitors entertained on Saturday was Mike Spaven with his Chinese 2-string puzzle and demonstrated turning a toothpick box from some ash which he had rescued from a fire wood pile and finished with a cocobolo handle which was an off cut from some lace bobbins he had previously made, he finished the box with club sanding sealer and melamine lacquer.



Paul Raubusch split his turning between the SAW area on Saturday and his rural life centre volunteer post on the Sunday. He demonstrated turning a bowl from Cherry as part of a project he had to make 8 cherry bowls for a lady who had had the tree chopped down from her mums garden, sadly the ladies mum had passed away and she wanted each of the family members to have a memento from the family home to remember her mum by. Paul also used some of the branches from this cherry tree to make some light pulls.



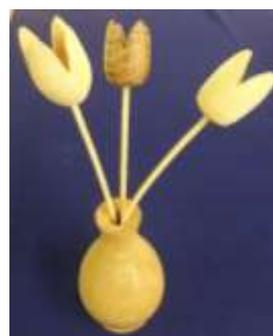
Peter Hart was using some off cuts from bowl making to produce some "pin dishes", he told me that his daughter uses these in the kitchen as ingredients dishes like they use on the cookery shows and also some people use them for placing candles on. Peter also uses the smaller off cuts from his bowl making to create lovely pendants.



Our youngest member Alfie Bradley-Nesbitt turned a cedar bowl on Saturday and an English oak bowl on Sunday. He also created what I believe was his first wooden box and used some acrylic to make a light pull.



Harry Snelling was turning vases and some beautiful tulips to put in them; some of the tulips were left with a natural wood colour and some were coloured using spirit stains.



Max Bennett demonstrated a few different techniques over the weekend making a square edge bowl and a plant dibber from wild mango, a spinning top from ebony and an egg box from Purple Heart. He was practicing a technique he recently read about in the woodturning magazine using a skew chisel to take his blanks from square to round.



Mike Bennett reworked a false acacia bowl he had made at the last Rural Life Centre weekend and made his first light pull from some acrylic. On Sunday he did some pen turning and started to make a lidded box from Purple Heart. Dorothy was turning some bowls on Sunday, one from birch plywood and finished with Microcrystalline Wax.



Philip was demonstrating some multi axis turning making some snow men with offset top hats.

Rodney Goodship turned some mushrooms and bud vases with a natural bark edge while John Creasy explained the process of turning and what SAW offers to visitors.



Paul Nesbitt entertained the children and adults alike with Rodney's toy and trick turnings while Douglas Boud kept the younger members of the public interested with his "rocket" turnings and "fairy mushrooms".



By Anna-Marie Bennett

How to price craft work, business advice for craftspeople.

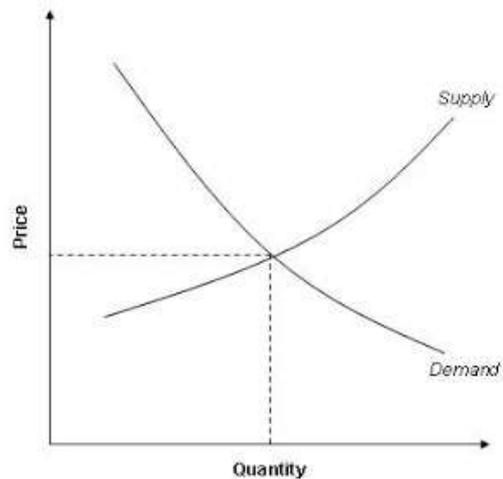
I came across this article on the internet and thought it very informative, so with Robin Wood's kind permission I have reproduced it here. **Colin Spain Editor.**

by **Robin Wood** on June 15, 2013 in **craft business stuff, promoted**
 How to price craft work is probably the single hardest issue for anyone in the craft business whether just starting out and selling the first few pieces or having been running a business for many years it is something we all struggle with.
 How should you put a price on your work?

I hope this advice will help you through the minefield and also help you feel better about the price you end up putting on your work.

When I was a kid computers were just coming in, the first very simple computer I saw had a game called “lemonade”. It was all about supply and demand with a few variables thrown in. You were running a lemonade business, each day you looked at the weather forecast and decided how much lemonade to make, next day you were told what the weather was really like and either you sold out by 10am and wished you’d made more or you were left with a pile of unsold stock and wasted raw materials. Many commodities have a simple supply and demand relationship.

The supply curve works like this, if the price goes up supply goes up, in the world say for potatoes if the price goes up farmers switch to growing them, if the price drops supply drops. Demand works the other way as the price goes up demand falls off. There is a point where supply meets demand which gives us the normal price for the product. This works with potatoes where increasing supply is easy, it doesn’t work for Ferraris, Saville Row suits or unique hand crafted goods because supply is very limited and cannot go up.



If supply is very limited then when price goes up perhaps surprisingly demand goes up too. This only works if your product is sexy and desirable or if there are no easy alternatives. so it works say for oil and old art paintings, it may not work for a relatively ordinary stoneware mug unless you can convince people there is something extra special about your mugs. If people really want one of yours then price becomes less relevant. The other key thing to note is that price is always dependant on context and this is a key one for craftspeople.

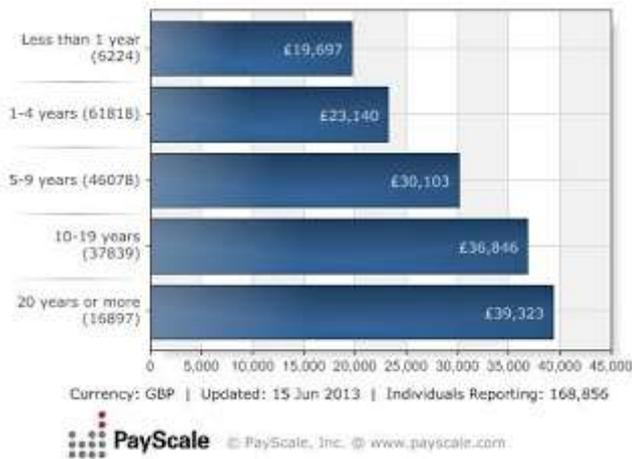
Context is crucial, we all know that work looks better and sells for more if it is on a white cube under a spotlight in a gallery than if it is dumped on a wrinkled tablecloth at the local craft market. Think also about beautiful covetable objects you have bought, whether an apple computer or food from a high end organic retailer. Think about how it was packaged, think about how you felt unwrapping that packaging, think how you send your work out and how your customers might feel when they unwrap it. Will they feel that this is something that you love and value from the way you treated it? A website is part of context, it tells the story behind the object and is part of the brand that is you and your work, it doesn’t have to be flashy, clean and simple is best. The clothes you wear when you present your work are part of context. We don’t have to aim to be apple, slick design type packaging is not appropriate for much craftwork; many of us aim to present a wholesome, authentic image so a nice plain cardboard box full of wood shavings perhaps with our logo hand stamped can present us well. All of this is context and price cannot be separated from context. If you want to get a better price for your work then looking at all these areas of context will help.

If you are looking to price a product for the first time or new in business here is a simple way to get a price.

Add up all your fixed expenses for the year and divide down to give a day rate including vehicle, workshop rent, and electricity rates etc these are your fixed costs.

How much do you want to earn?

Here are some UK average pay scales based on year’s experience.



So maybe if you are starting out you could aspire to earn £20,000 and if you have 20 years experience you might aspire to earn £40,000. Divide your wage down to an hourly rate so £20,000 is £10 per hour but you will do well if you are actually making for more than 50% of your working time so double it to £20 work out the time it should take to make the piece add material cost and this gives you the bare minimum cost price you can afford to make the piece for. It just pays your wages and your bills, it includes no contingency and no sales cost. If all your customers arrived at

the workshop paid up front took whatever stock you had and took none of your time this price would give you the wage you were aiming for. This never happens. All sales cost time whether time spent at the craft fair, time spent on the website for mail order or time dealing with retailers or gallery owners. You need to add a significant amount in for your sales cost, I think many craftspeople cost in their workshop time but not the time they spend preparing for and standing at craft fairs, if we did probably fewer of us would sell that way. Some would advise doubling the basic cost price to arrive at sales price and I think that is not a bad idea. If you do this then you are far more likely to hit your targeted wage. It gives you a little leeway when someone wants to bulk buy for resale and gives you the margin to spend a little time getting all those other parts of the sales context looking good, to look after your customers a little better.

People who have come through the arts schools say furniture makers, silversmiths and jewellers are much better at this sort of thing than green woodworkers. We need to be able to offer our customers a great service and we can't do that if we are always screwing ourselves on price.

It's important to be realistic however; I do see people just starting out asking the same price for work as well established makers. I spent many years turning out bowls and plates and selling them very cheap just to pay the bills, I don't begrudge it, that serious production work honed my skills and the work is all the better for it. My bowls are better now and I am spending more time on the context. They are still good value. Like a great pair of jeans or boots they cost a little more when new but they will last for years and get nicer over time. People who go out of their way to find such work do not mind paying a fair price for it. One piece of advice I was given years ago when I was still always struggling to make enough stock to sell was this, "if you doubled your price would you sell half as many?" I was never brave enough to double my price to find out but you get the picture. I did up the price 30% the result was I sold just a few less but took more money and I took a little stock home so it was not such a desperate rush for the next event.

The difficulty many craftspeople have with price is this. You put your heart and soul into your work, when you offer it for sale it is not like selling potatoes or lemonade, it's not just business, it is more like asking the public to pass judgement on you as a human being. If you put a high price and people sneer it feels terrible but if you undervalue your work that is no better for your soul. The trick is to find a fair price for the work and skill and then to find people who value and appreciate it.

Feel free to comment or add links to other information that you have found helpful on this topic. <http://www.robin-wood.co.uk/wood-craft-blog/2013/06/15/how-to-price-craft-work-business-advice-for-craftspeople/>

I should say part of this advice is based on personal experience, the basic pricing method is from Richard Raffan's superb book "turned bowl design" and the more advanced branding and

context advice comes from Alistair Hughes of Savoir Beds who gave us advice as part of the crafted mentorship program.

Two last titbits from personal experience; if you make a piece that you think is just that bit better than the rest, do not feel you have to put the same price on it as the others that took the same time, it's OK to put the price up, if someone else likes it too they will be happy to pay the bit extra and you can compliment them on their clearly excellent taste. If you have something you like so much you don't really want to sell it then crank the price right up, you may find someone that loves it and buys it and you will both be happy, if it doesn't sell it's nice to have it around, it elevates your other work. If you make things in standard production runs and one of them just comes out as the best example of that type you have made so far, pull it out and don't sell it. Keep it as inspiration for the next batch until you can make them all that good or maybe even better.

Many thanks Robin