



YewTurn

The Monthly Magazine for Norwich Wood Turners
Affiliated to the Association of Wood Turners of Great Britain
Issue 82 - October 2013



The Chairman's Report

Well I said I would keep you all posted with regard to my attempt to make a Nick Agar air brushed platter. I have just finished my third attempt after cutting back the second and starting again. As yet it is still not quite to the standard that I am looking for but I think that I have managed to improve it somewhat. I have only one lump of wood left that is suitable for my next try so if anyone can help with something to give me 18inch diameter by say 1.5 inches thick piece then please let me know.

The demonstration given by Andy Coates was really good as usual and I am looking forward to reading the detailed write up as being stuck behind the camera does tend to make one forget what is going on. I am always trying to give you all the best view of the tooling actions being used by the demonstrator. I would like to thank Barry for taking over for the second half to give me a break, thanks again.

Now this month we have the Ralf Jones Trophy night to look forward to. I have been reminding you all over the last few months so I am hoping that I will be rewarded, especially as we have a number of new members who may have been hiding their light under a bushel.

It is always difficult to decide what to have a go at next but thinking about Christmas being only around the corner I suppose that I should be thinking about any Christmas Tree presents that I can make for my kids both large and small, we have after all, entered the last quarter of 2013.

Issue 82 - Index

1. Chairman's Report
2. Andy Coates
5. Table Critique
7. Let There Be Light
8. The Albion Challenge
8. Forthcoming Events
9. AWGB Symposium
11. A Message From Auz.
12. Tool Training Day
15. Crossing Temple Barns
18. The Back Page

On second thoughts I should perhaps try to do something with the Kilogram of Pewter that I bought ages ago and have still not used, maybe a fancy Simon Hope finial that so far I have avoided. Now that sounds a much better idea.

So all keep turning safely, Yours Ivan



Supported by
The National Lottery[®]
through Awards for All



The Andy Coates Demonstration, September 6th, 2013



A little of Andy's history. He first picked up a woodturning gouge in the summer of 2003 after purchasing a "starter" lathe which was on sale at a store in Suffolk. He was immediately bitten by the hobby, and within a few years he had made it onto the RPT register. You can see much of Andy's work at www.cobwebcrafts.co.uk where you will quickly realise that his main interest is decorative work. For Andy, turning is a process which provides a canvas for

decoration. A memorable moment is the first time he went into an RPT meeting, thinking "someone, somewhere has made a dreadful mistake". While he

holds the chairman's position at the A.W.G.B.



Andy hopes to make a notable contribution, possibly in the form of a really good traveling exhibition which can be shown at non-woodturning events.



Andy's main demonstration was how to making a lidded bowl from a single blank. With

a 7" diameter by 4" thick blank mounted on a screw chuck, the waste sections were quickly turned away, leaving a dovetail spigot on the open face, ready for re-chucking later. Andy showed a method he uses to cut the waste away as a series of rings. These are formed by parting in, first at right angles to the centre line, and then parallel



to it. The resultant ring can be put aside and be used as a decorative insert on another project. Refine the external shape with sheer scraping and complete the spigot.



Re-mount the piece using the spigot, and the tail stock for extra support. Use a pull cut to true up the open face and cut a recess on what will become the inside of the lid. You will use this for re-mounting later, then with a thin parting tool cut away a significant cone section from the centre of the blank. This will become the lid section. Make sure you

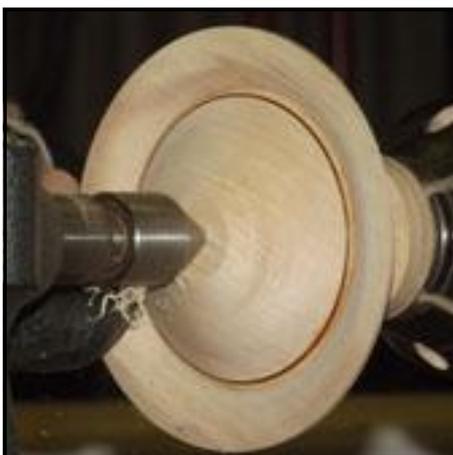
maintain a cut which is wide enough to avoid the tool jamming in the section. Mount the lid section in the chuck, and finish in all respects, including leaving yet another chucking point, this time on what will be the top face of the lid. Reverse the lid now, and complete the inside. You will find that there is a hole in the centre where the screw chuck was originally fitted, refine this area so that a small contrasting button can be inserted later.



Mount the bowl back in the chuck, and now, knowing the finished diameter of the lid, you can cut a suitable recess for it to sit on, make sure it is a good fit. Work from the rim down to the lid recess. Refine with sheer scrapes, and ensure you get a consistent thickness across the area. Follow this by working down the inside of the bowl section leaving a minimal final recess for the lid. Aim

to mimic the external shape, and again, try to get a consistent wall thickness. Finish with a scraper, used with handle held higher than the cutting edge.

Fit the lid and provide tailstock support. Deal with the now redundant spigot on the top, and leave a central area flat to take a finial.



The final bit now, mount the bowl against a soft disc in the chuck and using tail stock support, remove the final spigot on the bottom of the bowl. Gently work the whole area to leave an elegant foot with a hollow cut centre to ensure the piece will stand correctly on a flat surface.

No sanding or finishing was done during any of this turning process, so you will need to allow for that at all stages if you choose to make this piece.

The second demonstration was all aimed at showing the basic steps you need to take to create a simple hollow form.





This started with Andy showing us a formidable array of hollowing tools. As we all know, this is a difficult area, and if you were to ask 20 professional turners "what is the best hollowing tool?", you would probably get about 28 different answers, and Andy seemed to have them all.

With a 7" long by 4" square lump of Sycamore mounted between centres, it was rounded off with a heavy bowl gouge. As the

piece gets rounder, increase the lathe speed and also, reduce the gap between the tool rest and the wood. Follow this with the cutting of a dovetail tenon on the free end of the wood.

With the piece now mounted in the chuck, drill out the centre with a long forstner bit. Dress its cutting edges with a diamond hone before you start.



Cut the outer shape, and leave some spare timber in the rim section just in case you knock that area whilst hollowing the internal section later. Also, leave plenty of support around the foot of the vessel until the interior is complete. Complete the exterior with some sheer scraping to leave a good final finish. All this should be done having taken careful note of the internal drilled depth.

Using your chosen hollowing tool, start in the neck and work round into the shoulder. As always, you should be aiming to leave a consistent wall thickness. You will need to stop the lathe on many occasions to clear the shavings from inside the vessel.

A simple warning was given by Andy, "Do Not Cut The Internal Diameter Bigger Than The External Diameter" otherwise you will create either a lampshade, or a cup, or



Thanks Andy, another fine demonstration

Table Critique By Andy Coates



John Gilbert showed a trio of pieces, first, a Lignum Vitae box, made from a bowling ball (last months demonstration piece ?), a nice little box. Take care when buying bowling balls, it can be difficult to distinguish Lignum from resin.

Next, a box made of Oak Burr panels. A lovely piece. Nicely done and nicely finished.



Finally, a bowl made from an Acacia Burr. Well done with this piece, there is a fault running across one wing which needed to be glued during the turning process.

Yet another stunning and well turned piece from Roger Rout, made from Elm. Very impressive, and very accurate.



Maurice Hanchet showed a walnut plate. An excellent, well made piece. With this type of piece you should try to get the feather feature to run up the centre of the piece (not possible with this blank due to worm). It will be a different density to the wood around it, so will take stain, polish, etc. differently.



Alan Calver has made a box with finials from Maple and what is thought to be Goncarlo Alves. A good piece that is more complex to make than first appears, well done.



A box from Mahogany and Beech by Phil Cooper. It can be difficult to get a good finish on Mahogany, and the finial shape could be improved, but still, a good piece.



A large winged bowl with an oil finish made of "treewood", thought to be either Acacia or Mulberry by Eric Harvey. A magnificent piece with good crisp edges where it matters.

Subhash Davda displayed a trio of puzzle's. They make an excellent talking piece. Well done, they are good to have on a craft table, while someone looks at them, you can talk them into buying something else.



Roger Groom showed a candle stick. Made of Elm with brass fittings and finished with acrylic paint. A nice piece.



Ron Gibbons made an Elm pot and an Ash bowl. Both were a bit on the thick side, but they have good shapes and are a good effort.



The piece of Ash had been textured on the edge during the process.

Now We Have Seen The Light

At the September demonstration we saw Andy Coates using a magnetic, low voltage LED light to very good effect. So much so that I decided to buy one, and at the same time, I sent an email to my newsletter circulation list asking if anybody else wanted one.

As I write this piece on Tuesday 10th September (only 4 days after the demonstration) I already have orders for 24 lights. We often see things at a demonstration and think "that would be handy", but rarely does an item capture the attention in the way that this one seems to have. I hope we are all going to be pleased with our purchase.

For those that missed the email, here are the contact details to use if you want to buy one.

 **Woodart Products**

Handy Light



Low voltage for safety
DC supply for flicker free and strobe free lighting
High intensity LED light
Versatile magnetic mounting
Low heat output
Safely disconnects if cable is snagged or pulled
Mounts either on the gouge, tailstock, or tool post






- Light and power supply - £15.00
- Light only (requires a separate power supply) - £8.00
- Power supply - £7.00
- Additional low voltage extension leads -
 - 1.5mtrs = £2.50, 3mtrs = £3.50, 5mtrs = £4.50
- Low voltage splitter lead - 2 way = £5.00, 4 way = £6.50

Web Site:

www.woodart-products.co.uk

Email:

john@woodart-products.co.uk

Phone:

John on 07770 226640 or 07572 869104

The Albion Challenge



As you will have read in the last issue of YewTurn a group of the Norwich members went on a day cruise on the Wherry Albion. This day was enjoyed by all, and as host, I set the woodturners who were present a challenge. I offered them all a set of Albion wood, of differing shapes and sizes, confronting them with the challenge to make some Albion souvenirs. These could then be used on the Norfolk Wherry Trust sales table to help raise money to keep this precious sailing vessel afloat.

Our usual Albion wood souvenirs consist of pens, key rings, light pulls, apples, goblets, lace bobbins, small bowls and until the price of inserts went up, clocks, thermometers and barometers. The wood is always oak, taken off the wherry during maintenance in the winter months. Rather than throw all this wood away Jon extracts the bits that can be re-used and makes souvenirs. These scraps come in varying sizes but generally are no more than 2 inches thick and from this a covering of paint often needs to be removed.

As all the woodturners present took away a bag of oak I assume they all took up the challenge. They know who they are and I am waiting to see some interesting results. They all have free reign as to what they make, except my husband Jon, who must come up with something he has not turned before for the souvenir table. I have not set a time scale but to have something before Christmas would be good.

If there is anyone else out there who would like to take part in this challenge just let Jon know and you too could have a small bag of Albion wood. It is a golden opportunity to play a part in keeping this lovely historical boat afloat on the Broadland rivers.



Forthcoming Events For Your 2013 / 2014 Diary

Friday 4th October	The Ralph Jones Trophy - Competition Night.
Friday 1st November	Mick Hanbury - Program TBA.
Friday 6th December	Simon Hope - Program TBA.
Friday 3rd January 2014	Grumpy Makes a Rattle. Or Two.
Friday 7th February	Barry Mobbs - Program TBA.
Friday 4th April	2014 AGM.
Friday 3rd October	The Ralph Jones Trophy - Competition Night.

Mar/May/Jun/Jul/Aug/Sep/Nov/Dec to be arranged

AWGB Loughborough Seminar 2013



This year Rogers 1 2 and 3 along with Mike made the trip to Loughborough University for the bi-annual AWGB Seminar. From the moment we arrived the organisation by the Committee was outstanding and continued throughout the weekend. In my opinion they and their helpers worked their socks off and nothing was too much to ask from any of them. A big round of applause.

We had a weekend of wall to wall

demonstrations by world class turners, John Jordan and Kurt Theobald from the USA, Jerome Blanc from Switzerland, Pascal Oudet from France, Seamus Cassidy from Ireland, and Stuart Mortimer, Simon Hope, Jason

Breach, Phil Irons, and Andy Coates from the UK.



The choice of demonstrations as usual was vast and with each demonstrator repeating his turn twice, it was just about possible to see most of them. There had been a great improvement since the last seminar as all the demonstrations were in one

building which cut down the walking a great deal.



Approximately 200 delegates were present from all over the world, old acquaintances were made along with new friends and there really was a great sense of camaraderie abounding. There was a very good selection of traders present selling everything from wood to tools, finishes, abrasives, stains etc. you name it, it was there. Our own Jean was one of them, and I think she had a good weekend.





I won't describe each demo but to say that we enjoyed them all, some more than others. My own personal favorite was Pascal Oudet who specialises in wafer thin turnings which are then sand blasted to make lace like items. Very skillful.



This brings me on to the next big part of the weekend, the Instant Gallery. The work provided by delegates and demonstrators combined was outstanding and beggars belief as to where the inspiration comes from.

I have included a few of my favorites in this article.



Mike, who put in a group of miniatures in a display case, had it selected to go on the AWGB travelling exhibition. Mike was gob-smacked but it was very worthy.



The internet auction raised an extraordinary amount of money and it was great fun being a part of it. Saturday night had the banquet, which was a three course waiter service meal, followed by yet another auction, this time, of

work donated by delegates which once again raised another large amount of wonga.

These auction donations go towards the AWGB young turners training, workshop and demonstrator training, a very worthy cause. The weekend just flew along and before we knew it we were on our way home, full of admiration for the organisation and full of inspiration from the gallery and the demonstrations.



Once again a big thank you to Andy and his team of volunteers for a great weekend. Two years now to save up for the next one.

Happy Days, Grumpy

Another Message From 'Down Under'



Hello, I am Max Synon, a retired carpenter and joiner after 55 years in the trade. It was a logical move into woodturning for me as I have always enjoyed working with timber. I like to try my hand at all styles of woodturning including offset and inside-outside turning, bowls, lamps, pens - both wooden and acrylic, broochs and anything unusual. Australian desert woods are great and I particularly like exotic woods which are naturally harder to obtain. The photo shows me with a burl bowl and a Blackheart Sassafras dish.

Scuba diving was of great interest to me for about 20 years. I also enjoy sailing and only last week returned to Melbourne after sailing with a group from Perth to Adelaide. We all had a role to play as we were part of the crew. The trip took 13 days.



I am involved with the Returned Servicemen's League and attend our local meetings regularly. When not turning wood I can be found wandering around flea markets where I enjoy collecting bits of machinery. I have always had an interest in metalwork and relish the challenge of making my own tools. Repairing club machines is one of my constant duties.

Having spent the last six years as President of our club I now look forward to having a rest although I am remaining on the committee. I look forward to see how our "twinning" arrangement progresses.

Thanks Max, all very interesting

Now come on you Norwich Turners. We have a very interesting bunch of friends out in Australia, wanting to offer us a regular insight into the realms of 'Auzzie Turning', and the vastly different woods they use.

I need some response from you please. Lets see some words coming in, what do you enjoy, what is your history, what are your interests?

I did a small piece on I van in the August issue, and if I don't get a response, I will do a 5 page spread on my history and background next month. YOU HAVE BEEN WARNED

Basic Techniques

A Training Day With Andy Coates - 21st September 2013

Andy Coates says: People should take more advantage of group sessions like this. Novices can be stuck at home, but when you bring them into an environment like this they are able to make rapid progress. When you can see others having similar problems to you, you begin to feel more relaxed about what you are doing. It's all going better than I expected and there has been some dramatic improvements already, it makes you realise that days like this really are worth doing.



Roger Groom says: Basically, it is a beginners day. We chose five novices from those that applied. The aim is that they will do some tool sharpening, bowl turning, and spindle work during the day. By lunch time today we have already given some of the guys a significant step forward in terms of tool sharpening and use. This

has been the first day we have put on like this, and we hope to do other days as and when we can.

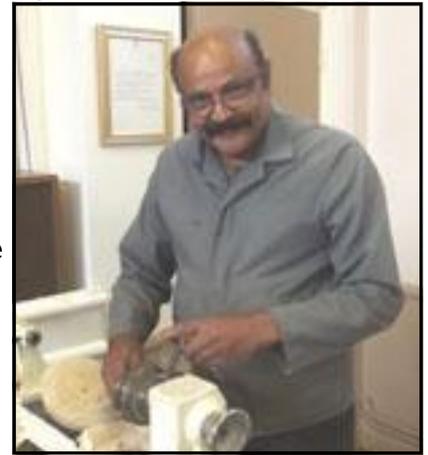
A Report On The Day From Ron Lansdell: Earlier in the year the Norwich Woodturning Club announced that there would be a chance to take part in a days training under the tuition of a professional woodturning instructor sponsored by the Association of Woodturners of Great Britain and asked for names of those interested. I put my name forward and was lucky enough to be accepted. Early (for me) on Saturday morning I drove to Sprowston Senior Citizens club with a car laden with what seemed like most of my workshop in the back, only to find Roger Groom, already there and starting to set up the room for a days tutoring by Andy Coates. Whilst unloading my lathe and equipment, other students started to arrive to join in setting up the rest of the lathes and equipment around the hall. Having completed this, Roger took our orders and returned with a tray of coffees and teas and a general discussion started on the prospects for the day.





Prompt at 9.30 the floor was handed over to Andy who took us through the proposed program for the day. He then mounted one of the 170mm diameter x 65mm thick Ash bowl blanks, as supplied to each of us by Roger, onto the club lathe using a screw chuck and showed us how to true up both the outside diameter and the front face. He also put a spigot on to aid mounting the blank in the scroll chuck later in the day. Throughout this he was giving safety tips and showing us exactly how to present the tool to the wood. For this initial stage a long grind bowl gouge was used. After completing this first stage he sent us to our lathes to repeat

what he had just demonstrated. Having seen Andy's bowl gouges close up, some students, including myself, realised how different the grind on our bowl gouges were, so, before we started turning, a lesson was given in tool grinding using a jig, and most of us had the profiles reground. Although I have the same sort of jig, I obviously had never used it properly to get the correct shape for the cutting edge. When I started to turn the blank to shape, I found my nightmare tool had now become very user friendly.



We all set about completing this task and very soon it was Roger again bringing round the coffee and biscuits. During coffee break we had a general discussion about our turning problems which Andy was quite happy to help us with. It was Andy back to the club lathe for the next stage which was to shape the outside of the bowl to a perfect arc ensuring that the projected bottom of the arc finished inside the spigot. Andy discussed the pros and cons of turning from the middle out and visa versa, and settled on turning from the outside as being the

better of the two options, although the opposite perhaps, gave a slightly better finish as the gouge is then cutting with the grain. Having shaped the bowl we then talked about a final clean of the surface using a variety of scrapers, but after demonstrating these and using a round edged skew chisel presented on the angle, we came to the conclusion the latter gave the best finish. Off to the lathes to shape the bowl, I found I now had a much improved understanding of just how to approach the curved shape of the bowl and finished up with a shape I had never been able to obtain before. For this stage we used a conventional grind gouge. Whilst we





were performing Andy came round helping to improve our technique, giving us tips and encouragement, and praise where it was due.

On the run up to lunch we were shown how to clean up the spigot and put in a centre mark ready for removing from the screw chuck and mounting in the scroll chuck. With the blank now secured in the scroll chuck, hollowing started from the centre taking each cut with a long grind gouge, twisting it as it was fed in to make the most of the side bevel at the bottom of the arc.

We were advised to use ALL cuts as practise for the final cuts. During lunch of fish and chips the discussions were very much wood turning orientated. Various aspects of the set-up of the Association of Woodturners was also talked about and explained by Andy.

After lunch it was back to the lathes to complete the shaping of the inside of the bowl. On completion with the gouge, we had a lesson on the use of internal scrapers and how to reverse chuck the bowl and finish the foot by removing the spigot and making a concave base so the bowl sat nicely on a flat surface. Andy also showed us how to recover a bowl which had been hollowed too deep, by carefully re-cutting the base of the outside curve and incorporating the spigot into the foot. We all then proceeded to finish the bowls as shown. We did have time to do a small amount of sanding, but most would have to be done at home. Having finished the bowls we then had a discussion on finishes and suitable woods to use for food bowls, these being Ash, Beech and Sycamore, left untreated or finished with food safe oil or similar, and well cured before use. Andy uses untreated wooden bowls as everyday cereal and soup bowls and said that after a while they obtain a natural patina and are virtually impervious to water.

All in all it was a very useful day and worth getting up early for. Thanks to Roger for arranging the day, Andy for his excellent tutoring and the AWGB for sponsoring it all.



To Sum It All Up - Subhash Davda: I have thoroughly enjoyed the day and I have learnt a lot already. It has all been very helpful. Andy Coates is a brilliant teacher.

Phil Cooper: Very good. Lots of help that is often difficult to pick up at a normal club demonstration. At an event like this you can ask questions in real time and get an effective answer back. I have learnt a lot, my only worry is that I will go back to my workshop and not be able to remember some of it.

Alan Drake: I have learnt a lot today. We have had some really good explanations on how to present the tool to the wood. Sometimes that does not come across easily at a normal demonstration. It has been an excellent day so far.

Ron Lansdell:

It has been an excellent day, and Andy has taught us a lot. We started with some grinding to get the tools right, and that has allowed me to do some better turning.

Alan Fordham: It is only lunch time, but already I have learned enough to be able to say "I have had a satisfactory day". Andy is a very good teacher who seems to be able to put it across so easily. My sharpening has improved, and so has my cutting technique.



A Visit to Cressing Temple Barns - 22nd September 2013



Cressing Temple Barns is near Witham in Essex and is a scheduled ancient monument. The site has its origins in the 12th century and is home to the two finest Templar barns in Europe, one of which, dating from 1205, is the oldest timber framed barn in the world. The site is made up of a group of remarkable farm buildings, the barns, a Templar well and a Tudor walled garden. The 2013 event was the 5th running of The European Woodworking Show. This show

has established itself as one of the most interesting woodworking weekends in the UK. With top class demonstrators from the UK and overseas across a breadth of woodworking disciplines and crafts. There were lots of new and familiar faces making the trek to Cressing Temple Barns, and rather than me trying to right a total show report, this is aimed at giving the reader a simple cross section of what was to be seen. For more information, see the show web site, and book yourself a place for next year's show.



The Association of Wood turners of Great Britain had a display of

demonstration pieces with them and was running their clinic again this year. A brief chat with Brian Partridge confirmed that the Symposium in August was hugely successful, as always.



Bob Neill has been involved in art and craft all his life, having studied at the Normal College in Bangor, Cardiff College of Art, Birmingham University and Trent University in Nottingham. By the late 70's he had become part of the pyrographic revival, a traditional craft practiced for many years in South America, Africa, Poland and other parts of Eastern Europe. Bobs decorated turned work developed through his many contacts on the craft fair circuit during the early 80's and his teaching at 'Craft Supplies'.

Bob was be demonstrating and offering a pyrography workshop throughout the show.

Hawthorn Heavy Horses is a family run business based in Essex that specialises in using heavy horses for woodland and land management, using a combination of traditional and modern techniques. They provide a wide range of environmentally



sensitive services to land managers across East Anglia using rare breed Suffolk Punch Horses, specialising in working on SSSI's and sites where the use of vehicles is unsuitable due to ground conditions or the proximity to people or wildlife. Their services include timber extraction, bracken and bramble control, seedbed scarification, harrowing, grass cutting and meadow management. In addition they can provide habitat management advice and timber felling and coppicing with NPTC qualified operators.



Jon Tiplady lives and works in the Suffolk countryside where there is a thriving horse interest. At least half of his work is re-building wheels for heavy horse vehicles along with shafts and some restoration of old wagons and carts. The timber he uses is estate grown and of premium quality. It is managed with great care by people who understand the countryside. The oak and ash are sawn on a rack-saw driven by a



steam traction engine called Oliver. The converted wood is air-dried in the first instance, but elm for the hubs and ash for felloes is dried down further in a simple kiln. Jon says "Wheelwrighting is both interesting and varied. I am privileged to be carrying on this time honoured craft. You might think a wheel is a wheel is a wheel, but even similar looking jobs pose new and unexpected problems to be solved. This is a craft which often

mutates into a black art and never ceases to engage the enquiring mind."



Mark Hancock's work ranges from decorative, functional bowls to vessels, hollow forms and more recently wall pieces. His work is motivated by the pursuit and exploration of line and form rather than an artistic statement. With thin walled vessels he tries to achieve the purist possible curve. Then he carves away areas adding life and movement to each piece. This creative process has led from the vase like hollow vessels with exaggerated rims to the more open sculptural forms. "Delicate and with a difference" is how Mark's work has been described. He is in demand as a demonstrator with

recent work in New Zealand, Norway, Austria and Suffolk. Mark has won awards at the National Eisteddfod and with the Worshipful Company of Turners.

Tim Atkins is a very experienced and successful chainsaw carver based in East Anglia. Tim was demonstrating his skills, discussing possible commissions and had a variety of his sculptures for sale at the show. Tim has worked on many commissioned pieces of all shapes and sizes. He has also entered carving competitions all over the world and is extremely well known and respected in the chainsaw carving world.



Nick Agar's large-scale, multi-textured turned wood sculptures are created at his riverside studio and gallery in Devon and have earned him a reputation for producing highly individual, beautifully crafted art. Nick has inspired many woodturners with his work and has travelled across the world to demonstrate his skills. With more than 23 years experience He has a great understanding of his medium. Choosing burrs and intriguing wind blown or dead timber for the majority of his work, he exposes nature's treasures beneath the bark. Inspired by organic forms, pottery, and his natural surroundings, he specialises in hollow forms, large diameter work, and surface enhancement . He is renowned for his wall sculptures in particular. His award-winning work often incorporates carving, weaving and metalwork.

A final comment, Nick Agar was demonstrating his stencil air-brushed platters, and sends a personal message to Ivan Tatnell. Start off with a leaf template which you spray through, and always start with the lighter colours and progress towards the darker. Choose your colours so that they naturally group together, i.e., autumnal is yellow / orange / red. Nick now has stencil sets which he can supply, and to Ivan, best of luck with your projects, and please let me (Nick) see the results.



Norwich Woodturners - Committee Contact List

Chairman:	Ivan Tatnell	01692 630287	ivan.tatnell@btinternet.com
Vice Chairman:	Barry Mobbs	01692 581321	norwichwoodturner@btinternet.com
Secretary:	Roger Groom	01603 423336	roger.groom@btinternet.com
Treasurer:	Andrew Moore	01603 714638	agandjr@tiscali.co.uk
Membership:	Jason Harvey	01953 604133	jasonjhrvy@aol.com
Editor:	Jon Simpson	01692 678959	jonandbron@googlemail.com
Webmaster:	Dave Wilcox	01263 512565	webmaster@norwichwoodturners.co.uk
Member:	Darren Breeze	01502 476508	ddebreeze@fsmail.net
Member:	Roger Lowry	01603 451902	rfl1@btinternet.com
Web Site:			www.norwichwoodturners.co.uk

And Finally - There's A Cold Winter Ahead

In the late fall, the Indians on a remote reservation in Mattawa asked their new chief if the coming winter was going to be cold or mild.

Since he was a chief in a modern society, he had never been taught the old secrets. When he looked at the sky, he couldn't tell what the winter was going to be like.

Nevertheless, to be on the safe side, he told his tribe that the winter was indeed going to be cold and that the members of the village should collect firewood and be prepared.

But, being a practical leader, after several days, he got an idea. He went to the phone booth, called the Weather Network and asked, 'Is the coming winter going to be cold?'

'It looks like this winter is going to be quite cold,' the meteorologist at the weather service responded. So the chief went back to his people and told them to collect even more firewood in order to be prepared.

A week later, he called the Weather Network again. 'Does it still look like it is going to be a very cold winter?'. 'Yes,' the man at Weather Service again replied, 'it's going to be a very cold winter.'

The chief again went back to his people and ordered them to collect every scrap of firewood they could find. Two weeks later, the chief called the Weather Network again. 'Are you absolutely sure that the winter is going to be very cold?'

'Absolutely,' the man replied. 'It's looking more and more like it is going to be one of the coldest winters we've ever seen.'

'How can you be so sure?' the chief asked. The weatherman replied,

'Because the Indians are collecting a huge load of firewood'