



YewTurn

The Monthly Magazine for Norwich Wood Turners
Affiliated to the Association of Wood Turners of Great Britain
Issue 90 - June 2014



The Chairman's Report

On Sunday the 11th May I had a phone call from Jon whilst he was at the Wood Works @ Daventry Exhibition. He had called to tell me how well the Club had done on its first visit to the event. I will not steal his thunder and will leave it to him to detail the event. I would just like to thank Jon and Bron, and also Jason and Karen for all of their hard work to make the event such a great success. I understand from Bron that if we had had another turner at the event we would have done even better.

My thanks also to those of you that made the long drive to attend and I am looking forward to seeing Jon's detailed report and photos of our stand. Thanks again to all of you.

I must try harder to get there next year, and at the same time, I would encourage as many others as possible to join in also.

Moving on to other things, in Horning we have had, by the time you read this an Art Exhibition from the 16th to the 23rd of May and I had been invited to display some of my work and maybe even sell some. Prices have been reduced this year to see if that has any effect on how well the items sell. It seems that the holiday makers are still a little reluctant to part with their cash. If it is any conciliation, the artists displaying their paintings are having the same problems and believe me, some of the work is amazing.

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Last month I mentioned that I have had two orders for my air brushed platters and I am now trying to get them finished. I am having better results with the spraying but I still do not understand why some colours seem to spray much easier than others, even when everything seems to be the same. If any of you are able to give me some advice it would be most welcome, please give me a ring so that we can talk it through.

Thanks again and please keep turning safely, I van



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The Tom Kittle Demonstration, 2nd May, 2014



Tom is a professional turner with about 18 years of experience behind him and is a member of the Norfolk club. His main interest is pursuing good design. Amongst his favourite moments are his early training, and finding out what a lathe was all about. He hates designs which are over-detailed and carry absolute dimensions. If you fail to achieve a dimension, the implication is that you have failed, whereas if you do achieve them, all you have done is copy someone else's work, an interesting dilemma.

The demonstration for the evening was to be "how to make use of rings", principally as a picture frame, but first, an apology. Apologies for this shorter than normal demonstration report, it was a simple but very effective demonstration to write up.



First up was a Zebrano disc, about an 1" thick and 6" diameter mounted on a screw chuck. Tom explained that he was going to use a minimal tool set to make a picture frame. A heavy bowl gouge was used to skim the base and edge. Two recesses were then cut into the open face, one for the picture and glass, the other to take the back plate. Having thought about this as I write it, why would you not work with a single recess, putting the backing plate in with the picture, and potentially, making a bigger opening for the picture. Answers on a postcard please (Ed).

As you hollow the face, do not forget that there is a screw chuck in there somewhere and it is not good practise to trim the end with a bowl gouge. Use a scraper to square up the recess shoulders, and a gouge to start the cut through to the "eventual" front face. Final action on this side is to add a small chamfer to the outer corner so as to leave a shadow gap when the piece is hung on the wall.



Tom explained that tool sharpness has a direct bearing on the final finish that you achieve. In reality, the sharper your tools are, the less sanding you need to do, hence, detail is easier to retain.





Take an accurate measurement of the "view through" aperture with a pair of callipers, then re-mount the piece the other way round on a regular chuck in expansion mode. Cut a simple curve into the edge, and skim the face. Use your calliper measurement to mark the diameter to be removed from the centre. Take care to NOT allow both legs of the calliper to be in contact with the wood. Remove the centre section as marked, keeping good track of where the chuck jaws are, meeting up with

the initial recess cut in from the other side. Relieve the inner edge of the frame with a smooth finishing cut. All of a sudden, you have a completed picture frame. At all stages you should add sanding, sealing and polishing to these notes.



This was followed by a quick "re-demonstration" using a larger piece of Sycamore, during which Tom explained how he used a home made faceplate made of Sycamore and ply. This can be screwed into one of the rear recesses in the frame to help mount it in a chuck.

When making back plates for a frame from MDF type products, **DO NOT TURN WITHOUT THE USE OF A MASK.** Mirrors can be fixed into a frame with, wait for it, "Mirror Glue". See your local glazier for this.



Last project for the evening was an offset mirror (or frame). Drill 2 holes for the screw chuck, about 1/2" apart. Make sure that the holes are either square to, or at right angles to the grain. Mount the piece for the back cuts "on centre" and do all as before. When trimming the edge, try to deal with the outer rim of the front face also, while things are on centre.

Move to centre 2, and take great care to ensure that the wood spins freely without hitting the tool rest prior to starting the lathe. Slow the revolutions down to help protect the lathe bearings and hollow out the two rear recesses. Mount on the chuck using the inner recess, and finish as per the first demonstration.



In summary, the back, the edge and the front face edge are all done on centre, the rear and front recess and cut through are all done off centre.

Thanks Tom

The Table Display - 2nd May, 2014



Two pieces from Eric Harvey, A large winged bowl, thought to be Elm. Nicely done.



A natural edged bowl from Walnut.
Nice symmetry on the piece.



Another multi-axis Olive Ash turning from Roger Rout.



An Oak Burr bowl from Eric Allen. A lovely piece and a very good attempt. "getting close to interesting" as they say.



A Lignum Vitae box from
Subhash Davda.



Mark Baker made a Sycamore pagoda box. It was handed on to Barry Mobbs for finishing, here we see the results.



Maurice Hanchet showed an elegant table lamp made of Ash. Nice use of raised beading. Simple, straight forward curves, very nice.

A pair of Olive pens from
Paul Disdle.





A bag of Yew, Purple Heart and Acrylic pens from Ron Lansdell.

Brian Elmar displayed a Taser made of Cherry. This bowl had benefited from "a design change" during its production.



Mike Shoot showed a Sycamore and pyrography hollow form made of Sycamore.

An unusual piece from Andrew Moore. An Oak staved jar and coloured.



A pair of Sycamore semi-hollow forms from Ivan Tatnell, inspired by a Mick Hanbury demonstration at the Waveney club. Well turned and finished.

A Message From Brian Elmar Which Missed The Last Mag.

Hi Jon, I had an experience this afternoon that is worth getting into YewTurn, I needed a piece of foam to put over the turning that is to go with Bron and yourself to the exhibition. The idea I had was to use a car washing sponge. As it was not the size I needed it was easy to band saw it into something nearer. All went smoothly, next, glue the two edges together, no problem with that I thought, superglue both edges and press tightly together, so far so good. The danger that happens after that was the problem, we have all had small amounts of superglue on our fingers in the past, in this case I had a small amount escape onto the side of my thumb. This was not a problem in itself but after I quickly pulled it apart I then had quite a burning sensation where a small piece of foam had come off and was on the side of my thumb still being activated. Not being able to pull this off in time, it turned into a small piece of hard foam. Luckily, no lasting damage was done as I was able to remove it with debonder, but be warned FOAM and SUPERGLUE don't mix. Maybe it would have been better to have gone somewhere that sold ready cut foam. No need for that Brian, just use a different glue !

Brian Elmar

A Request For Help (Through The Editor) From A New Member



A few weeks ago I had an email from a potential new club member, it said:

"I am a 73-year old who has just had two days with Nick Arnall to amazing effect! I loved what I did and also discovered that after two days on my feet I was not tired! I should add that recurrent heart problems meant early retirement at 51, and energy is not in very good supply as a result! Although I have a reasonable set of DIY tools (cunningly stored currently behind the sofa in the lounge as my one-bed bungalow has no garden let alone a shed!) I have nothing for woodturning, apart from a distinct newly-found enthusiasm for it. Hence my enquiry. Can you please tell

me whether a total geriatric novice like me would fit in so that I might learn some more, as well as enjoy the obvious good company that the club comprises, judging from your website, Yours sincerely, Alun Thomas".

Naturally, I gave what information I could to Alun about the club and invited him along to our next club evening. I am pleased to say that Alun did turn up, saying "My first experience of a club meeting was excellent, I'll be back".

During the evening I had a chat with Alun, and found that he is very interested, but has absolutely no space to install any equipment, and asks if any member would be willing to share a bit of workshop space from time to time and help out as necessary.

If you are able to help in some way, please Contact Alun Thomas at 41 Merchant Way, Hellesdon, Norwich, NR6 5HS. Tel: 01603 488931 Email: alunthomas@btopenworld.com

Jon Simpson

Anybody Need A Beech Burr ?

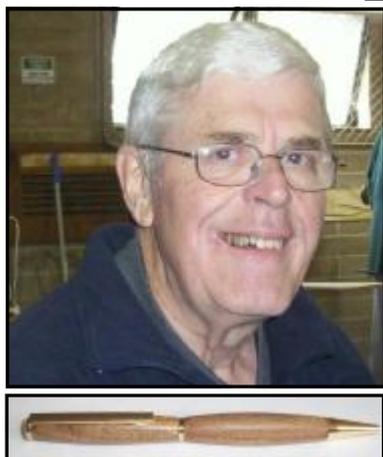


Jon Hitchcock, a tree surgeon, has recently dismantled a mature Beech with a very large burr on the main stem. It has been cut out whole from the stem and measures approximately 2 feet diameter by 1.5 feet deep. It weighs in excess of 100lbs. and appears to have some lovely figuring within the heartwood. This piece of timber will be of interest to a woodturning enthusiast. Jon also has smaller pieces of figured burr wood from the same tree.

If you are interested, please get in touch

Jon Hitchcock, 07876 024262 / www.jhitchcocktreeservices.co.uk

Another Message From Down-Under



A couple of weeks ago I had a couple of emails from those nice guys in Auz. I have combined them to read as follows: The final few pictures of the Christmas Pen Swap are included here. They are Neil Pascoe and his Elm pen, Pat Sheridan and his Oak pen, and Brian Warburton with his son-in-law David Andrews. Brian's pen was Apple and David's was Maple.

I recently organised an exhibition and sale of woodturnings from some members of our club at a town called Kilmore, near where I live in Wallan. This was the fourth time we have participated and all went well. Our exhibitions of almost four years have resulted in \$7,070 coming back to the individual members who submitted items for sale. We have another booked for a retirement village in late May and another in Wallan in November.

A Box Of Money: It takes thousands of hours to become a proficient woodworker but Randall Rosenthal has invested that time to be a certifiable master. His talent results in mind-bending illusions. The project in this gallery started with three pieces of white pine glued together. What he turned that block of wood into is so cool. Once the adhesive cured, he was ready to begin carving the block. He slowly whittled it down into an interesting shape. It wasn't uniform. The edges were jagged, what could it be? The project began



looking like the final thing, a cardboard box. By chipping away at the block of wood and hollowing out

different sections, he was able to create the illusion that it was a box containing something. He spent hours carefully carving the sides to give the illusion of corrugated cardboard, the effect was incredible. He carefully painted what was to be inside of the box, stacks of money, adding colour to the cardboard and washed out layers, over and over. No matter how long you stare at this, you cannot be convinced that it's NOT a box of money.

Best wishes, Alan Arnup





I am pleased to say that we can now show our final selection of Auzzie pens and their turners.

From left to right, we have Ron Lansdell (She Oak), Brian



Balaam (Camphor Laurel), Jon Simpson (Osage Orange), Alan Drake (She Oak), Paul Disdle (Burdekin Plum), Chris Write (Coachwood) and Barry Mobbs (Cooktown Ironwood).



Ivans Layered Pots



The pots displayed at the May meeting are not as difficult to make as may first seem but there are one or two items that are essential. The most important is to decide which chuck jaws to use to hold both the body and the top overlay part. The jaws have to be small enough to hold the base in expansion mode and also to hold a boss up inside the top component in compression mode. For me this was 30mm diameter using extended pin jaws. If you don't have any extended pin jaws check your



chuck to make sure that when you have hollowed the top part it doesn't cover the tommy bar holes in the chuck. There is no rocket science involved in making these items just a little fore-thought and care. First make the main body of the vase and leave the chucking point on the base until you have made and fitted the top overlay.



Make sure you seal the main body as you may have to use Vaseline to give you a witness mark when making and fitting the top. I didn't hollow out the base completely as I wanted to keep some weight in the final product so that it would not fall over if used for dry flowers etc. Next start to make the top overlay item, hollow to half the body diameter less 6mm for the internal holding spigot, this you will use to hold in the chuck to turn the exterior of the overlay. This internal boss will also locate the overlay on the neck of the main vase. You can then turn the outer form of the overlay which needs to be no more than 1 to 1.5mm thick. The rest of the project is straight forward turning but one last thing. When cutting the shapes in the overlay, always put

it back in a chuck and put the chuck in a vice, it gives maximum control if the pattern is going to be symmetrical. If you have any questions just give me a ring, I am looking forward to seeing your take on this project with several attempts on the display table.

Ivan Tatnell

Wood Works @ Daventry - 10th and 11th May, 2014



For us, Wood Works started several months ago, and it all came together on Wednesday 7th May when we took the lathe, its stand and safety screen, and what appeared to be 3 or 4 tons of tools to Jason's house. He was in charge of getting the whole lot to Daventry for 7.30pm on Friday 9th. Thursday morning, we packed all the display racks and your turned pieces into the caravan, and made the journey to Southam, about 8 miles the other side of Daventry. Having arrived safe and un-hitched, we faced the first major problem. 1) It was raining, 2) The cat cage and many other things were in the way in the car, and 3) All the show material was in the way in the caravan. With care, much stuff was pushed under the caravan and otherwise re-distributed, and all the show material was safely stowed in the car for the next 30 or so hours. Low and behold, with all that done, it stopped raining.

Friday, 7.30pm in Daventry, we got first sight of the show hall along with Jason and Karen who were already there, having various discussions with Tudor Rose as to where we should set up lathe and show stand. All the equipment and show material was unloaded into the hall, and the fun started. The display stand was built so that Bron and Karen could set up the display, and the lathe and safety screen was set up also. Luckily, I also found that we had been stationed right by a double 13 amp socket, so that was very quickly commandeered. Having set everything up, we quickly realised that the one thing we were missing was good lighting for the show stand, but were assured that we would be able to borrow lights on the Saturday morning. Tired and dusty, we were all done by 9.30pm, the lathe and tools were all set up, and the show stand looked excellent (and full, see top picture).

Saturday morning, very early, we got back to the hall to find it had changed. A dozen or so other clubs were busy trying to do what we already had



achieved. We were able to borrow lighting for the display stand and at times it was so busy in the hall, it was necessary to take hold of our show stand while our neighbours elbowed there way in. So be it, we all had allocated space, and things were tight. By the time 10o'clock came all appeared calm, and all of a sudden you were able to appreciate what it was that you had become part of. Ten other clubs, eleven professional turners, and close to 20 trade stands. All this in a 2 day show, with FREE entry and FREE parking, how on earth could you miss it.



Soon after 10am we became aware that a couple of people were taking an intense interest in our show stand, was there a problem? I started to go over, but then realised they had score sheets and were judging the stand quality and content, all of a sudden the pressure was on for real. We were gob smacked. Within an hour we had a prominent "No. 1" on display, showing that we had won 1st place for the best stand in the show, WELL DONE ALL THOSE THAT GAVE US EXCELLENT WORK TO PUT ON DISPLAY.



Jason needed to buy a new smock, and I did a bit of pen turning before Jason took over for an hour or so to do some bowl turning. Then all of a sudden, it was time for the first competition, a bowl from a 9" by 3" Sycamore blank in no more than 90 minutes. The faces of about 9 turners went a few shades whiter as they realised the amount of work that needed to be done. All of a sudden there were shavings going all over the place. Having made sure Jason was settled and knew where all the tools were we left him to it, to get on in peace. We took some time out to go round the show and catch up with many old friends, and get a bit of lunch. When we returned we found that Jason had been in a bit of a panic due to confusion over spigot sizes on the chuck, and as a result, he was a lot further behind than he would have liked to be. That said, we did have a bowl, and time was running out FAST. With the 90 minutes completed, all work stopped (regardless of the state) and the pieces were transferred to the judging table.

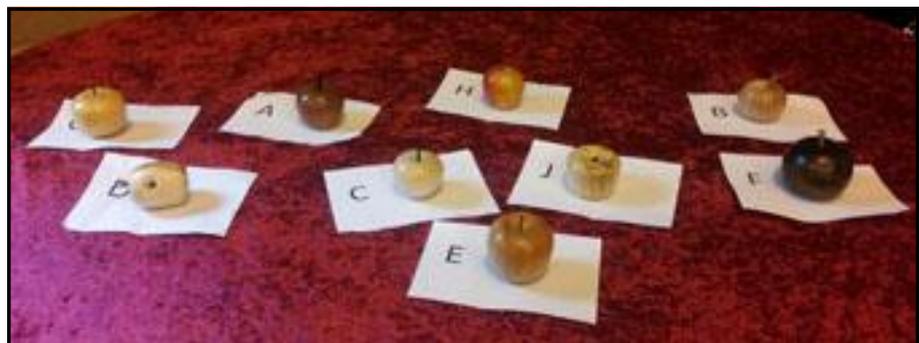




Jason's bowl was eventually placed 6th out of 9.

During the afternoon we were asked by the show organisers to select 2 decorated and 2 undecorated pieces for the 2 best in show competitions. I finished off the day with a bit more pen turning and at 5pm we all departed having had a long, tiring, interesting day.

Sunday morning and the 10am start arrived sooner than we could believe. Jason did a bit of bowl and pen turning and I got all my stuff ready for the 11am apple turning competition in an hour. I had a pair of Spalted Hornbeem blanks but the one with the best grain pattern was also a tiny bit soft on one side. At 11 o'clock I started roughing down, but within a couple of minutes it became obvious that I needed to use the better piece of wood, start again!!. All went well, and I was very pleased with the finish on my apple. I had inserted an African Blackwood stalk and bottom, and got it finished with 2 or 3 minutes to spare. I cannot believe how fast the hour went by, and my efforts were eventually judged 7th out of 9.



The results of best in show competitions were declared, I van Tatnell had got a "best in show" 1st place for his large 'Nick Agar' style platter, congratulations I van. Roger Rout got a "best in show" 2nd place for an undecorated piece, his technically complex 'War Of The Worlds' structure, again, congratulations Roger.



During much of the spare time in the weekend, other clubs were making a lidded chalice for a 3rd turning competition, but we could not enter that as we did not have a 3rd turner. At the end of the weekend it was revealed that even though we 1) didn't do too well in the turning competitions and 2) we didn't enter one of the competitions, we actually made 5th place overall in the weekend, only missing best overall club by 10 points. What we could have achieved with more and better turners can only be guessed at.

So, next year, we will try again, BUT we will need more support and commitment from club members. We will need this years work for the display table. We will need more, and better turners who are prepared to commit themselves for the weekend. Who is up for the challenge?

Like I often do at Norwich Woodturners, I recorded several comments from people around the show, but I have chosen to not include them here, instead, I copy below the words emailed to me by Paul Loseby, the ex secretary of the Tudor Rose club, I quote *"Jon/Bron/ Jason/Karen - I thought your stand was certainly the best in the show, and was far, far better than ours. The pieces were really nice too. I thought the centre piece on the top shelf (the pierced leaf plant, 'Splash' by Eric Harvey) and the tiny miniatures (Mike Meakins) were fantastic but what really took my eye were the chess pieces. Whoever made them (Brian Elmar) did a fantastic job and every one the same. I thought the stand was the best in all of the shows so far. I didn't take a photograph but if you could send me one, I shall put it in pride of place on the Woodworks page of the Tudor Rose website. First time in the show and first prize is quite an achievement and I think your club really did deserve it. Kindest regards, Paul Loseby, Tudor Rose Club"*.

I close this report with some words given to me by Karen Harvey.

"I have thoroughly enjoyed the event and I have really enjoyed seeing the displays from all the other clubs. The quality is fantastic and is of a really high standard. To those members that could not come, please come along next year and have a brilliant experience. To stand a chance of getting the show shield we need to enter all the competitions. We have had a wonderful weekend in good company in spite of the weather which could have been better for us campers".

Jon, with lots of help from, and thanks to, Bron, Karen and Jason





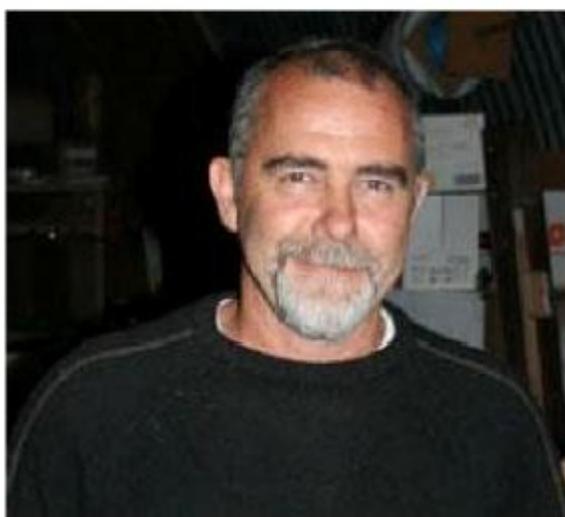
Norwich Woodturners

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PRESENT

A Woodturning Demonstration by

Rolly Munro



"Most of my work is inspired by sea creatures of various types, and influenced by the arts of Oceania".

ON SATURDAY 2nd AUGUST 2014

09:30 till 16:30

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Forthcoming Events For Your 2014 Diary

Friday 6th June	John Gilbert.
Friday 4th July	Hands On, and Mini Demonstrations.
Friday 1st August	Jon Simpson (craft goods) with A. N. Other.
Saturday 2nd August	Rolly Munro - An All Day Demonstration.
Saturday 23rd August	Turn East - At Fakenham High School.
Friday 5th September	Chris and Rita Norton - Fruit.
Friday 3rd October	The Ralph Jones Trophy - Competition Night.
Saturday 1st November	Andrew Hall at the West Suffolk Woodturning Club an all day event, booking required.
Friday 7th November	Andy Coates - Program TBA.
Tuesday 18th November	Nikos Siragos at the West Suffolk Woodturning Club.
Friday 5th December	Hands On Night & Membership Subs.

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And Finally - "UP" Is A Phenomenal 2 Letter Word

I never knew one word in the English language could be a noun, a verb, an adjective, an adverb and a preposition. In English, this two-letter word has more meanings than any other. It is listed in the dictionary as an [adv], [prep], [adj], [n] or [v]. It's easy to understand **UP**, meaning toward the sky or at the top of the list, but also we wake **UP**, a topic comes **UP**, we speak **UP**, and officers are **UP** for election (if there is a tie, it is a toss **UP**). Often it is **UP** to the secretary to write **UP** a report, we call **UP** our friends, brighten **UP** a room, polish **UP** the silver, warm **UP** the leftovers and clean **UP** the kitchen. We lock **UP** the house and fix **UP** the car. At other times people stir **UP** trouble, line **UP** for tickets, work **UP** an appetite, we think **UP** excuses, we dress **UP**, and open **UP** a drain because it is blocked **UP**. We open **UP** a store in the morning and close **UP** at night.

We seem to be pretty mixed **UP** about **UP**! When it threatens rain, we say it is clouding **UP**. When the sun comes out, we say it is clearing **UP**. When it does not rain for awhile, things dry **UP**. One could go on and on, but I'll wrap it **UP**, for now . . . My time is **UP**!