



YewTurn

The Monthly Magazine for Norwich Wood Turners
Affiliated to the Association of Wood Turners of Great Britain
Issue 100 - April 2015



The Chairman's Report

Later in this newsletter you will see that we have been advised of the recent death of one of our members. Alun Thomas passed away recently. Words can never be enough on these occasions but as Chairman of our club I would like to let his family know that our thoughts are with them at this very sad time. More information about Alun is contained later in this newsletter.

You will all be aware that the next meeting on the 10th April is our A.G.M. and this year a number of changes will happen.

Both Jon and Bron Simpson will be handing over their duties after a few years valuable service. I would like to thank both of them for the many hours that they have spent every month on behalf of our Club, much of which I think was above and beyond the call of duty. I am hoping to confirm at the AGM that Paul Disdle will be taking over from Jon as News Editor together with his duty as Webmaster. I have already spoken to Roger Rout and he has agreed to take over from Bron as Events Secretary subject to the members approval on the 10th April. With regard to my own position as your Chairman, a post that I have held for the last four years, I feel that it would be good if a new Chairman can be found to give some new blood to the post. I feel that I am getting a little stale but as yet I have not had any positive noises about any of you that are willing to take over from me.

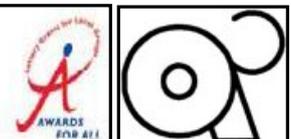
As most of you will read this newsletter before the AGM I have mentioned all this now to give you time to think about it before then. I do not think that this a complete cop-out on my part, as a founder member of our club I am still prepared to help wherever I can in setting up and clearing up on club nights or at any other time.

I will be very interested to see how it all goes at the AGM.

Thanking you all in anticipation,
I remain Yours,
Ivan Tatnell

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The Nick Arnall Demonstration 6th March, 2015



Nick has been a professional woodturner for in excess of 18 years now, and much can be read about him at www.nickarnullwoodturner.co.uk

The thing that excites Nick most is having the chance to watch people develop as a beginner and going on to be an advanced turner with new ideas and approaches. For Nick, a pet hate is people asking "how

quick can you do a job, and how much can you sell it for".

Our demonstration for the evening was to be "Bowl Turning - Back To Basics". This would also explain WHY techniques work.

Nick was going to work with a 3" by 10" Ash blank. It was a large un-balanced lump and for safety reasons he decided to NOT use a screw chuck. Instead, the blank was mounted on a



faceplate, a much safer method with a large, out of balance piece. Never attempt this type of work with either a spindle, or a spindle roughing gouge, you should only use a proper, well sharpened bowl gouge.

On open grained timber such as Ash, Chestnut etc., end grain damage can go very deep (up to half an inch), so if possible, working end grain is best avoided. Start at the centre of the blank using pull cuts to the edge. Do this with a long

grind bowl gouge. Do not rely on power and speed, you should rely much more on technique to achieve a cut. All shape so far had been achieved with the long grind bowl gouge being used in pull mode using the bottom wing of the gouge to do the cutting. Do not get too greedy with the cut otherwise you will stall the lathe. As and





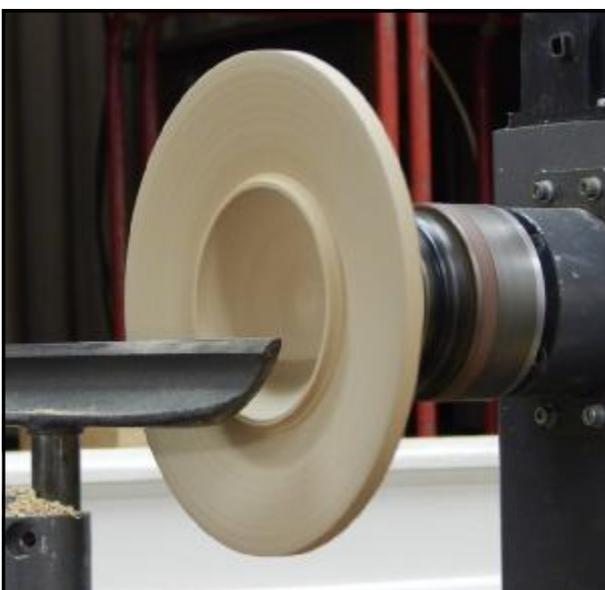
when the bottom shape approaches the top edge of the blank take a couple of straight cuts across the remaining edge to finally bring it all into balance.

The central area of the blank was left flat for the spigot. Mark the centre of the blank with the long point of a skew chisel. Measure the diameter of the opening on the chuck jaws, divide this by 2, and set a pair of dividers accordingly. With one point in the centre mark, rest the second divider leg on the tool rest and only then should you mark the required diameter

on the wood. Using a parting tool, Nick made a plunge cut on the marked diameter and the central area was dished slightly, followed by the re-application of the skew to mark the centre once more. At this point, Nick asked the audience if they knew why he had done it. While writing all this down in my normal way, a wry smile crossed my face as a simple but controversial thought came to mind. Nick spotted this and asked me what I was smiling at. After a short hesitation I replied, "I t will remind you which is the top and which is the bottom". I have known Nick for about 8 years, and I have NEVER known for him to be lost for words, that is, until now. A good laugh was had by all. In reality, we all knew that the second central mark was there to help get the blank back on centre later, should it be needed. This was all followed with long cuts from the spigot to the rim, gradually refining the shape on the bottom of the bowl. When convenient, convert the spigot into a dovetail with the long



point of a skew, and test fit the chuck, it is better to find out now if the chuck does not fit well, and then adjust as necessary. With a square grind bowl gouge, use push cuts to finish the shape. A round skew with a curved cutting edge was used to give a perfect finish. Make sure you give the tool plenty of support with your fore arm and also, ensure that the burr is on the top edge of your tool because it is that burr that does the cutting.



At all times, stay relaxed to achieve a better cut, and this includes remembering to breathe



calmly and consistently.

With the blank now mounted in the chuck using the dovetail spigot, the faceplate was removed and the long grind bowl gouge was used with push cuts to true up the face from rim to centre.

If you want to be health and safety conscious, take off the sharp corner on the edge of the rim. A square grind gouge was then used to trim the face

flat. With about 1/3rd of the diameter marked off for the central bowl, the long grind gouge was used to quickly hollow the centre.

Several methods of rim decoration were discussed and demonstrated. This included beading, carving and texturing. Two beads were cut near the inner edge of the rim with about 3/4" between them. A cove was added between the beads and fillets were cut on the edges of the cove. The remaining rim section was left with a convex surface.

The central area was cleaned up with a large bowl scraper. The bottom grind had been cut back to about 70 degrees and a secondary bevel had been added to the top surface of the tool. This is a much safer grind to use.



When finishing, make sure you wear a facemask and use dust extraction. Nick prefers hand sanding to power sanding as it gives you good feedback of surface temperature and feel, and also, it is a lot less noisy. Use a good quality cloth backed sand paper that does not crack when folded. Start at 80 grit and go through the full range, not missing any. For those that need reminding, the standard list is 80, 120, 180, 240, 320, 400.

Nick employed a hand held rotary sander and used 80 to 400 grit discs to achieve a perfect finish. Mid way he did divert into a little bit of power sanding to deal with a small pip left in the bottom of the bowl section. This was followed by a couple of coats of spray sanding sealer which, when dry was cut back with Ny-Web.



For waxing, Nick recommends U'Beaut or Mylands wax. One coat should be sufficient to achieve a good finish.

An excellent demonstration Nick,
Thanks very much.

The Table Critique - 6th March 2015



A selection of pieces from Arthur Watts. First, a wet turned Beech pot. Attractive colour but shape would be better if top was flared out a little. Good finish.

Second, a colourful set of acrylic resin pendants. Excellent turning, on both sides. Very pleasing.



Third, a Yew bowl. The rough turned blank was boiled for 2 hours to stabilise it. Nice colour, with an oil finish, very functional and practical.

Fourth, a shrink pot made from a green Sycamore branch with a dry disc inserted in the bottom. Oriental design with good, sympathetic pyrography. Excellent form but bottom needs more attention.



Derek Wilson showed a pair of candle sticks made of Apple. Classical spindle turning in 3 parts. Excellent finish.



Ivan Tatnell showed a Celtic bowl made of Oak, in the style of Nick Agar. Lacquer finish needed more attention to improve the surface. Nice texturing but not happy with the proportions on the top.

From John Gilbert, a lidded box made of Acacia Burr. Would be improved by ebonising the base and the finial, or even an ebony lid and a burr finial. Otherwise, very good.



From Norman Long, a bowl made of Mahogany (maybe ?). A nice simple bowl with a shallow recess on the bottom. Well finished.

Another from Norman, a 3 cornered box made of Sapele. Finial is too sharp for practicality. More definition needed between the various elements, but still a nice piece.



Maurice Hanchet showed a stunning bowl with pewter inlay and tulipwood, box and ebony banding. A good looking piece, well finished.



A segmented bowl from Andrew Moore made of Ash and Sapele. A functional bowl. Excellent work and well finished.

A second piece from Andrew, made of Walnut, Ash and Sapele. Un-practical, but well finished. Needs to be displayed where it cannot be knocked.



A 9 segment bowl from Jon Simpson made of Ash and Oak. For some reason this was the only piece on the table that Nick chose not to comment on, so I note here some comments overheard from others. A well proportioned bowl with tight joints, good form and finish. Unusual in that it has an odd number of segments in each ring. Nice and functional.

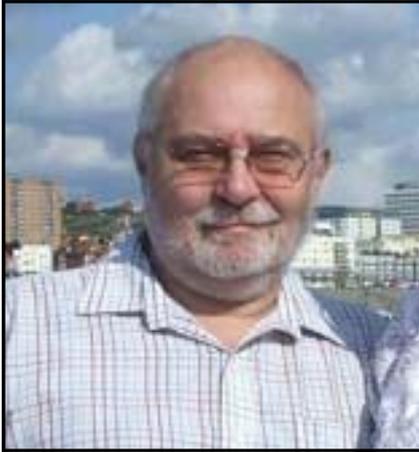
Mike Meakins showed a set of miniature pots with lids and a goblet, made of brown wood. Shown here with a 5 pence piece along side to give scale. Really good work.



A stool from Roger Rout, made of Ash and Elm. Well turned and finished, with good proportions.

A 5 legged bowl, also from Roger Rout made of Bubinga. would look nice in Sycamore with the bowl ebonised. A very good piece.





A Few Notes From The Retiring Editor

As you will all know, I have been editor of this newsletter for close on three years and with a touch of sadness, this is to be my last. Right now, giving up the role is the correct thing to do as I feel the time is right for someone else to have a go at re-vitalising the newsletter a little (and perhaps, the membership).

The new editor will be voted in at the club AGM on Friday 10th April, whereupon all that I have done to make the newsletter what it is will be handed over, giving the new editor a flying start at carrying on with the never ending task.

At times the role seems like a thankless task and few feel they need to offer help or support, even though it has always been encouraged. My thanks go to those that have helped me with photo's, visit reports, etc., long may your support be transferred to the new editor, I know full well that if offered, it will be both welcomed and accepted.

As always, if any member should see something that might be of interest, whether it be a simple display or a full demonstration, it can be of great benefit to all the membership, if only the viewer is prepared to commit the scene to either the keyboard or the lens, or preferably, to both.

I would like to remind all members of the Norwich club that a couple of years ago we set up a link between ourselves and the Northern Woodturners, in Victoria, Australia. The full story of the club link is noted in our newsletters for (and following) August 2013.

I need to thank Ivan Tatnell and other members of the Norwich committee for welcoming this idea back in August 2013. It looked to me as if some of the future articles in the Norwich newsletter were going to feature a few woods we had never heard of. This was highlighted at Christmas 2013 when we received a surprise package of Aussie hardwoods to make pens with and we responded by sending a similar package of English hardwoods out to Australia.

Please do not forget this club link. It is a fabulous opportunity to exchange club and project information, for the benefit of all.

The easy way to correspond with the Northern Woodturners is to have your bits and pieces published in THIS, the Norwich newsletter, knowing that the Northern Woodturners are on the circulation list. Should you want to contact them directly, please do it through Alan Arnup, his email address is alanarnup@bigpond.com

Jon Simpson



A Final Look At Segmentation

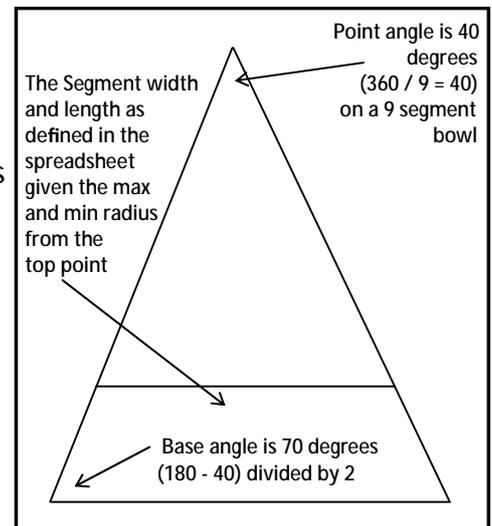
You all know how things go in woodturning. You watch someone do something with interest, and when you have a go yourself you find alternate ways of doing things. It has nothing to do with "doing it better", it's all about "doing it your way".

Many will recall that in the January issue of this newsletter I detailed a morning I had spent with Andrew Moore. Within 2 or 3 hours I had learned a good deal, and decided to have a go at segmentation for myself. The only purpose of writing this piece is to detail where I am currently with the methods I use. I

do not own a planer / thicknesser, so wood is bought at the local timber mill and a friend down the road who runs a joinery business prepares the planks for me. My first effort is shown above.

During the following weeks I did more, and for my comfort, I chose to tweak the methods somewhat. Many will say "you cannot do it like that", others will say "that's interesting, I could try that". It's all about evolution.

The evolution process started with me wanting to avoid making and sticking on templates for all the segments. The first stage of this was to write an XL spreadsheet. Using this I am now able to define how many segments I want in each ring and also, the maximum and minimum radius of each ring. The net result is that the spreadsheet tells me all the segment sizes I need to cut from timber of a pre-defined width and length.



	A	B	C	D	E	F	G	H	I	J	K	L	M
1	9 Segment roll top bowl												
2													
3		Segment	Segment	Half	Long	Rmax	Rmin	Waste					
4		Count	Angle	Angle	Angle	Oversize	Undersize						
5		9	40	20	70	4	3	30					
6				0.34202	0.939693								
7													
8							Base	Segment	Segment	Segment	Board	Board	
9	Ring No.	R1	R2		R1 Over	R2 Under	Line	Taper	Max	Min	Width	Length	Ring No.
10	1	58	0		62	0	65.98	65.98	45.13	0.00	62.00	233.10	1
11	2	88	28		92	25	97.90	72.90	66.97	17.10	68.51	408.32	2
12	3	103	71		107	68	113.87	45.87	77.89	46.51	43.10	589.82	3
13	4	114	89		118	86	125.57	39.57	85.90	58.83	37.19	681.26	4
14	5	119	101		123	98	130.89	32.89	89.54	67.04	30.91	734.58	5
15	6	121	108		125	105	133.02	28.02	90.99	71.82	26.33	762.68	6
16	7	121	110		125	107	133.02	26.02	90.99	73.19	24.45	768.83	7
17	8	120	105		124	102	131.96	29.96	90.26	69.77	28.15	750.17	8

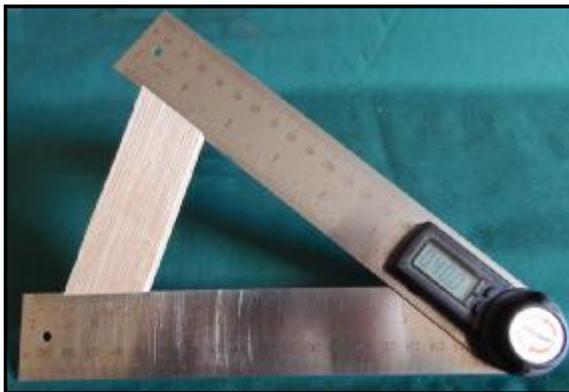
If anybody would like a copy of this spreadsheet, you only have to ask.



My next stage is to set the mitre fence on the bandsaw VERY ACCURATELY, so as to cut timber at the correct base angle. **DO NOT** measure the fence angle and assume that 70 degrees is correct, cut a piece of timber, measure the angle on that and adjust the fence accordingly. Having cut a set of segments to the defined size, I then sand ONE end of each segment on my disc sander, having previously gone to great lengths to set it's mitre fence correctly also (set it by testing the wood, **NOT** the fence). The only result here which is acceptable is a base angle of 70 degrees, plus or minus **NOTHING**. This is all achieved using my new digital set square / protractor, an excellent tool which measures angles to within 1/10 of a degree, and it was only £16 on a popular auction website.



Having sanded the first end of each segment correctly with respect to the **LONG** edge of the timber, all that remains is to sand the second end to 40 degrees with respect to the first. This is all very easy when you have a tool which will measure angles for you with good repeatable accuracy.



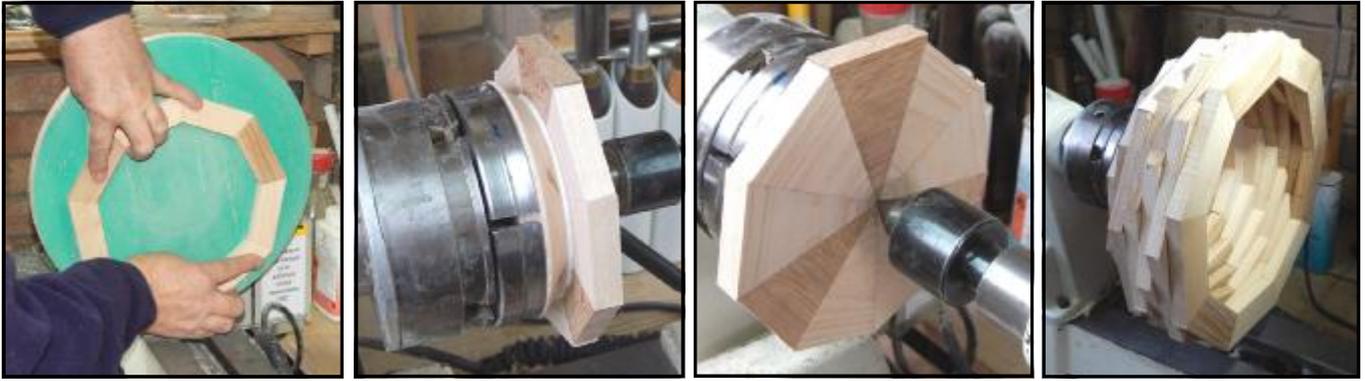
My next innovation is something akin to a nine legged spider. It is a piece of kitchen worktop, pierced in many places to take the leg of a re-shaped tent peg. These have been shortened a little

and bent so as to form clips that can be pushed into holes in the worktop, firmly holding a

set of segments in place. The segment set you see here has been laid down without adjustment to form a perfect circle. The basic process here is to lay down a sheet of cling film to work on, followed by the set of segments (without glue), each held in place with its own clip. You should work with care round the circle, ensuring the joints are tight. You might need to fine tune the position or shape of some to get the last piece to fit correctly. Only when you are happy with the layout do you start gluing. Do this by

removing alternate pieces only, apply glue to both ends and clip it back in place in the circle. After about an hour you can remove the ring from the spider board and move on to the next layer. When all layers have hardened overnight you then sand the top and bottom surfaces until they are smooth and no joint ridges can be felt. Don't bother





sanding the top surface of the top ring. Make a sacrificial mount to hold in the chuck and use a sharp bowl gouge to cut a clean flat face on the outer surface. Use an awl to mark the exact centre of your base ring, hold it against the sacrificial chuck with a live centre in the tail stock, and draw a circle on the bottom face to show the limits of the sacrificial chuck. Apply glue to the bottom face of the bottom ring and re-mount on the sacrificial chuck. Hold it in place with the live centre until the glue has gone off.

Take several measurements of the opening in the next ring up in the stack and calculate the average internal diameter, then draw a circle of that diameter on the face of the "work in progress" mounted in the chuck. Take the chuck off the lathe, do not be tempted to take the work out of the chuck. With the lump standing face up on the bench, apply glue to the area outside the drawn circle and apply the next ring, taking care to stagger the joints correctly and get it aligned as best you can with the drawn circle. As soon as it is safe to do so (a few minutes), turn the lump over and leave on the bench for an hour or so to harden off under the weight of the chuck. In the 9 segment project being shown here I have used 6 Ash segments and 3 Oak segments in each layer and the joints are staggered one third of the segment length to produce the spiral patterns. Repeat the process all the way to the top of your form, and leave it to set for 24 hours.

Turning is not the reason for writing this article. This has been nothing more than an attempt to further define the methods I have used, but for the sake of completeness, we see here a picture of the finished bowl. At the Norwich club night on 6th March, the bowl was described as having good form and function with clean lines and finished well.

That's fine by me, I am very happy with it.



I didn't know I would ever say this, but segmentation is not difficult, it does however involve accurate cutting and sanding, and we are all be capable of that. Also, I have been surprised at how little wood you use to make quite a large form. So, have a go, it is great fun to see a project quite literally "grow before your eyes".

Jon Simpson



Once Again, East Meets West
During Our Annual Pilgrimage
12th March, 2015

As is often the case, Bron and I went off on our first annual holiday, via Kent, to Saundersfoot (Pembrokeshire), and this year we took some quite naff weather with us. Oh well, you can't win them all. This holiday is always well timed to coincide with the second Thursday of the month so that we can pay a visit to our friends at Pembrokeshire Woodturners. We didn't know what the demonstration was going to be, but it was a chance to have a relaxing evening with nothing to do. That said, I have since written this demonstration report, some habits are hard to kick.

We were to watch Bert Alexius making some whistles. Here I start with an apology (to the Pembrokeshire members). Most people that read this will not realise that the order of the 3 demonstration items we were to see has been changed, all to improve the flow of this article.

I start with a very simple illustration of how to make a flat



sided whistle, just like your P.E. teacher will have used at school. Bert showed us 4 pieces of wood. Two were identical, the flat sides. One was a small



rectangular piece representing the upper part of the mouthpiece and the fourth was the only technical bit, as internally, it had been sawn to 1" diameter, and externally had been sawn and sanded to 1.25" diameter. Should you feel the need, you can also include a dried pea. No other description is needed,

the pictures should be self explanatory. Just give it a go, and make a real nuisance of yourself.

Next I describe a small whistle, similar to that which we have probably all seen demonstrated on other occasions. Take a





small block of wood, about an inch square and 4 to 5 inches long and drill one end 3/8" diameter 2 to 3 inches deep.

With this done, mount the piece in the lathe and provide tailstock support in the drilled hole. Turn the outside to give a pleasant shape, add decorative rings etc., and sand. Use a sharp saw to cut a wedge out of the piece. First, a vertical cut about 1/2" from the end, and second, an angled cut leaning at about 45 degrees

back to the headstock. Clean and sand the cut.

Turn a dowel to be a good fit in the drilled end, and put a flat on one side. Glue in with the inner end of the dowel flush with the vertical cut in the wedge, making sure the flat is on top. When dry, cut the end of the dowel flush with the outer end of the main body, and trim the bottom of the mouthpiece into a bit of a curve. Hey presto, you have something similar to an old fashioned police whistle where the tone produced is dependant upon the depth of the bore hole you started with.

Now an item that is a natural progression from the police whistle (and that is why I have re-ordered this write-up). Bert gave us a demonstration of an old-fashioned steam whistle, similar to what you would have seen on an old steam engine in the wild west a few years ago.



Bert started with a block of timber which had previously been drilled 1/2" diameter 4 times. The holes need to have varying depths of 4", 3.5", 3", and 2.5". Take care to get the holes equidistant from the centre of the blank, and sand the insides clean.



Turn the outside of the blank down so that the drilled holes have an external wall thickness of about 3/16". Face off the free end and cut a small recess on the end so that a cap can be fitted. Measure about 3/4" from the free end and turn away a tapered section (same shape as the tapered wedge on the police whistle). Turn about 2/3rds the way into the whistle chambers.



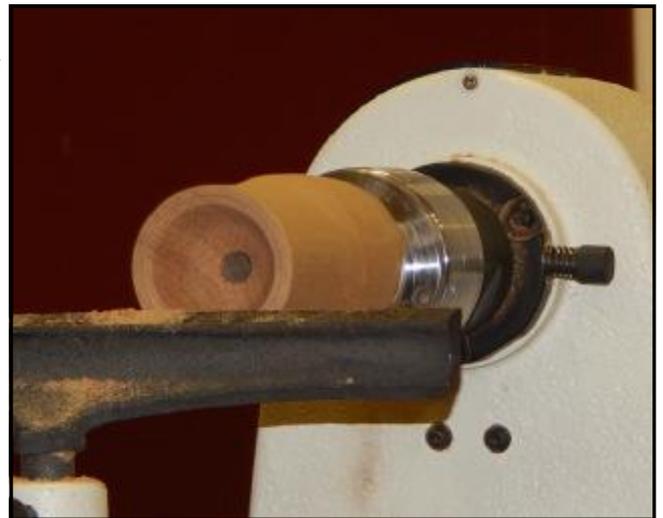
Measure the depth of the deepest hole, and mark this on the outside of the piece. This shows you



where the limit of your external shaping can be done at the tail end. Add decoration, round off the bottom end, sand, and part off, all beyond the danger point of the "long hole".

As before, turn a dowel to be a good fit in the holes, and cut or sand off one side to make it act as a sound bar. Cut four lengths of dowel to be a flush fit with the edge of the chamber on the inside and the end of the piece on the outside. Glue them in with all 4 flats pointing to the outer wall, and when dry, trim and sand what is now the top end.

With a new blank in the lathe, Bert made



a top cap to fit on the whistle. The outside was turned round, the free end was trimmed flat and with a 3/8" drill, he drilled well into the blank, passed the point where he later intended to part off. Next action was to hollow the inside to about 1" depth, and a recess was cut on the outer rim to fit the main body of the



whistle. Trim the outer profile into a domed cap and part off leaving a central mouthpiece about 1/2" diameter. This cap section could be made to be the same diameter as the main body, or oversize, leaving timber on the edge to cut and bead, the choice is yours, so long as you finish with a bell shape and a central mouthpiece. When assembled and finished to your choice, you will find that when you put the cap end to your mouth and blow, you have very melodic, 4 tone whistle.

Thanks go to the Pembrokeshire committee who make us so welcome once a year.

Also, it is a good opportunity to be able to report what is happening in another club, as always, an opportunity not to be missed.

An interesting demonstration Bert, thanks very much,
Jon Simpson





Alun Thomas

Some months ago (May 2014 I think) I had an email from a gent by the name of Alun Thomas. It contained an odd request which I put in the next newsletter, and at the same time, I invited Alun to come along to the club, whereupon he was introduced to Roger Groom. Most of Alun's email is copied here.

"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! 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."

Today (18th March 2015) Roger advised me of the sad passing of Alun Thomas, and Roger also added the following: "If you remember, Alun was the chap who asked if any member would be willing to let him use their workshop, which I was only too happy to do. Alun was a retired Minister who had retired due to health issues. He thoroughly enjoyed the periods he spent with me, and usually went home with something to show his partner Sue. He would arrive at my house with his plans for the afternoon, drawn out on a piece of paper and usually I left it to him to get on whilst I continued with my own project. After a while the sounds coming out of the shed from Alun's tools drew me into the shed to see where he was going wrong, and after a short piece of advice, tool angles, flute positions etc, the noise subdued and Alun progressed. Egg cups, wall hangings goblets and bowls were some of the items which Alun produced, and he was really proud of the outcome. This is the main thing for a novice turner. Sue told me that Alun loved coming to the club and always looked forward to his afternoons with me. He lived in a one bedroomed bungalow with no garden or shed and all his tools were stored behind his sofa. I can well imagine the frustration of his situation. His funeral will be at Princes St. Church on April 9th at 13.00 and I shall attend. Alun has also offered his body to medical science. Rest in peace Alun."

[Roger Groom / Jon Simpson](#)

Club Tools Available For Loan

We have a Record DML305 Lathe and a Sorby Eccentric Chuck, see Roger Rout about those. Also, with Roger Groom, we have a Record 6" grinder and Axminster sharpening system, a DX1000 Dust Extractor, a Woodcut Bowl Saver, an Ashley Isles Unichaser and a Sorby texturing tool. Paul Disle holds the Axminster reciprocal carver.

All these tools are free to borrow, just go and have a word with the relevant person, or any of the committee members.

Norwich Woodturners - Committee Contact List

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Events:	Post Vacant		
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Web Site:			www.norwichwoodturners.co.uk

Forthcoming Events In The 2015 Diary

Friday 10th April	2015 AGM - <u>Please note - the date has changed</u>
Friday 1st May	Carlyn Lindsay
Fri. 15th/Sat. 16th May	WoodWorks @ Daventry
Friday 5th June	Hands On and Mini Demonstrations
Friday 3rd July	Simon Hope
Friday 7th August	Club Demonstrations by 2 members
Friday 4th September	Mick Hanbury
Friday 2nd October	The Ralph Jones Trophy - Competition Night
Saturday 3rd October	Sue Harker - An All Day Event
Friday 6th November	Andy Coates
Friday 5th December	Hands On Night & Membership Subscriptions

And Finally - You Can Make Up Your Own Headings This Month

My wife asked me what I was doing on the computer last night. I explained to her I was looking for cheap flights. "I love you" she said and got all excited. During the next hour or so we had an amazing time, which is odd, because she's never shown any interest in darts before.

And Now, My Last Offering For A While

This example shows the importance of accuracy when filling in your tax return.

Her Majesty's Revenue & Customs has refused the tax return of a man after he apparently answered one of the questions incorrectly. In response to the question: "Do you have anyone dependant upon you?" he wrote:

"2.1 million illegal immigrants, 1.1 million crack heads, 4.4 million unemployable scroungers, 90,000 criminals in 85 prisons, 650 idiots in Parliament and the whole of the European Commission". The HMRC stated that the response he gave was unacceptable.

The man's response back to HMRC was "So who did I miss out?"