



YewTurn

The Monthly Magazine for Norwich Wood Turners
Affiliated to the Association of Wood Turners of Great Britain
Issue 83 - November 2013

[Stop Press - The Mick Hanbury Demonstration On November 1st Starts At 7.00pm](#)

The Chairman's Report



Well there we go the Annual Competition is over again for another year, I must say that I was very pleased with the range of entries on both of the tables but there is one thing that did not go strictly to plan and it is something I have to apologise for. Roger Groom and I were so busy counting up all the scores that we did not notice there had been a draw for third place in the novice competition. Something that has never happened before. I will have to call it another senior moment for Roger and I van. Well at least it is good news for Alan Fordham to be awarded the joint third place and will therefore be presented with his five pound note on the 1st of November. Well done Alan and I promise that we will pay more attention to the results if we are allowed to do it again next year.

Moving on to other things, I must say that I was amazed to be awarded first place in the advanced section when I saw the standard of work provided by you all, I certainly was not expecting it, but thanks to all who voted for my platter. Last month I had been left a message in the newsletter by Nick Agar to let him see the result of my efforts. With help from my sister-in-law we sent an image off to Nick by Email and received a very complementary answer back from him. This has inspired me to keep trying to improve and I look forward to seeing some of you having a go at the air brush decoration on your projects, a few of you have already been asking questions about it. I am in the process of making a larger platter at present as I was supplied with a sizeable piece of Ash by John Hanchett. It has finished up at just over seventeen inches diameter after removing the damage caused by the little hot nosed creatures, it was over twenty inches diameter

to start with. Even at the reduced size it looks very large and I think that it will have to be hung on a wall rather than put on a stand, if it is good enough that is. I do not think that it will be finished by the 1st of November as I am still trying to finalise the decoration. So I still have not got round to trying out the Pewter. Never mind.

Keep turning safely, I van.

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The Ralph Jones Trophy - October 4th 2013



For the benefit of our growing number of "watchers" from down under (and I make no apologies for this), the first part of this report is an absolute copy of what I printed last year. If nothing else, it will give them (and our new members) a decent understanding of the annual competition and the background of the club.

This Trophy Competition is very much linked with the origin of the Norwich Wood Turners Club. Back in 2007 there were a group of about ten who used to travel to Broadland Wood Turners. For various reasons they decided as a group not to renew their memberships but to start their own club instead. The Norwich Wood Turners Club was born from this. They first met in the Beehive Pub in Sprowston, but were eventually driven out by local youth and loud music and moved to the Senior Citizens Club Rooms where the decisions were made as to how to proceed. Ralph Jones was one of this founding group of ten. Shortly after the first meeting Ralph went into hospital for major surgery, he returned but not at 100%, and soon after was re-admitted, and sadly, he died soon after.

The Committee of the time decided to name the annual competition trophy after Ralph in remembrance of the hard and good work he put into forming the Club with them.

On it's inaugural presentation the trophy was presented by Ralph's wife Margaret. She has since declined this honour but is pleased he is still remembered by the membership in this way.



The competition is split into two categories, Novice (less than three years turning experience) and Advanced. Each member can enter up to three pieces but can only win one prize. Judging is carried out by fellow members on voting slips and the winning piece is the one with most votes. Prizes are awarded for first, second, and third places in both categories.

So, where do we start. The problem is that the standards were extremely high (as always), and if this competition were to be left to a small number of judges, I don't doubt they would have had a serious problem. As per my comments last year, several pieces on the novice table were plenty good enough to stand on the advanced table.

Chatting with members showed that there is still a huge cross section of opinions relating to what is good, bad, clever, ordinary, etc., when you start to consider the many aspects of style, design, skill, colour, and finish, but, without doubt, the best pieces on show won the prizes.



Third place in the novice category was taken by Ron Lansdell with a really nice skittle game.



Second place was taken by Dave Fisher with this small but really crisp lidded pot.

Novice winner was Keith Watts with a stunning laminated bowl. Next year he will most definitely be confined to the advanced table



In the advanced category, third place was taken by Maurice Hanchet with this fine platter made from Burr Maple.



Second place was taken by Roger Rout with a complicated ornamental sculpture, a bold combination of laminating and spindle turning.



Well done to Ivan for taking first place with his platter, inspired by the work of 'Nick Agar'.

Roger Lowry: Very good. Some very nice pieces on the novice table, and overall, a superb display.



Alan Fordham: All very good, some of this work is brilliant. There is much more stuff in the novice category this year, the standards are higher, and the gap between novice and expert is closing.

Eric Harvey: A very good turnout and some excellent pieces.



Brian Elmar: A very good turnout, but I am a little disappointed with the number of pieces on show compared with the number of members in the club.



Maurice Hanchet: Great. A good variety and the standards are very high again.

Keith Watts: Very good, very impressive all round.

Andrew Moore: The novice table is absolutely excellent, and the expert table is also to a very high standard.



The Novice Collection



The Advanced Collection





A few days after the competition it was realised that an anomaly had occurred in the judging of the novice section. Those that were in charge missed the fact that actually, there was a draw, for an equal third place, and copious quantities of apology are delivered to Alan Fordham.



Alan is now officially awarded an equal third place in the novices for this small, but high quality pot finished with the Chestnut buffing system, and he will be awarded his prize on November 1st. Alan's pot was a superb, three sided offset turning.

Well done Alan.

We Have A New Events Secretary

As I stated at this years AGM, it is my intention to stand down from the Secretaries position at the next AGM. (2014). At the moment, it is one of my duties to arrange the program for the year, which I have done since the clubs inauguration, in 2006. In order to relieve the load on the Secretary, and hopefully to encourage one of you to come forward and offer your services, it was decided to have an events secretary on the committee to carry out all aspects of setting up our monthly events. This will now be separate from the actual Secretary duties.

We already have a volunteer, and Jon Simpson's wife, Bron, has been co-opted onto the committee to cover these duties from now. The events Secretary post will be fully voted on at next years AGM when hopefully, Bron will become a full member of the Committee. The Committee have the right to co-opt members when necessary, to carry out duties which will enhance the Clubs running.

I shall continue in the role of Secretary until the AGM, carrying out the rest of my duties and I hope that you will all give Bron your full support and help her to decide who you want to demonstrate at the club. Thank you all for your support over the last 7 years.

Roger Groom

Many of you will have seen me on club nights or know me through the Wherry Albion trip and the ensuing challenge. Although not a wood turner myself, I have a keen interest in the woodturning world. Previously I was lead person for the setting up of the Daventry 'Woodworks' show, consequently I have had contact with many professional wood turners and trades people. With your assistance and suggestions I look forward to maintaining the high standards of our club and providing you with a varied and interesting program of events for 2014.

Bron Simpson

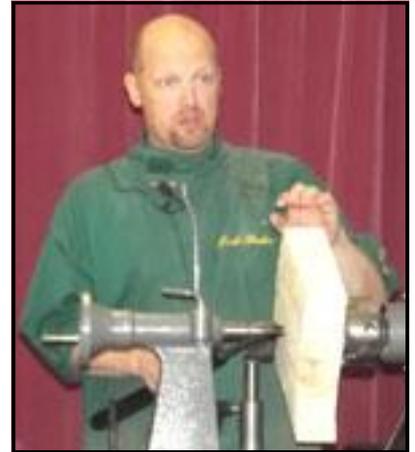


The Mark Baker Demonstration As Seen At The Waveney Club, 10th October 2013



When asked are you an amateur or a professional, the reply was "It's up for debate, as a good deal of my income comes from teaching and demonstrating all over the world, I am also group editor for GMC magazines, so decide for yourself. I get a lot of pleasure from exploring shape and working with timber. People do not realise how expensive it can be, they think it grows on trees. The material is versatile, dynamic and tactile, and there are enough species and variants to last you a lifetime. Then when you add colouring and carving, and a host of other techniques, the

range of possibilities is limited only by your imagination. A pet hate is people who lay claim to a shape. However, people can claim a style of work, or develop something so far that something becomes their signature piece, which may or may not



include some stylised or individualised enhancement, but in my opinion not an individual shape. I have yet to see a new shape come into the area of woodturning that has not been done before in some way or other. That said, I am always ready to be proven wrong. I would ask that if people are influenced by something and then adopt or adapt it in their own work, they should always credit the source material that inspired them to have a go.

Tonight's demonstration is going to be a contemporary Tazza with a square Box Elder top standing on a Sycamore column."

So, with a large (10" square by 3" thick) blank on a screw chuck, Mark started to true up the central part of what would eventually become the lower face of the Tazza platter. This allowed him to cut a spigot in the centre ready for re-chucking later in the process. It was quickly found



that the piece was badly out of balance, this was largely remedied with several heavy pull cuts, working from centre to rim. This was followed by cutting the corners back to about 45 degrees, which helps to protect them during the cutting of the main body of the platter.



At this point, Mark felt it was worth spending a little time improving the blank, and several knots and splits



were doused in superglue, quickly followed by a good spray of accelerator. Clearly, safety is an important issue, and we forget this at our own cost.

When all was dry, Mark proceeded to blend the open face back into the four corners, taking great care to remember

the sharp prongs going round like an aeroplane propeller. The finish was completed, firstly, with a bowl gouge in sheer scrape mode, i.e., handle held low and flute almost closed, and secondly, with a negative rake scraper which had the tip angle cut back to about 45 degrees. This allows you a greater range of tool movement without changing body position. You can continue the refining process with tools and sandpaper until you are happy. **SAND WITH CARE**. NOTE: When cutting in free space, use plenty of down pressure on the tool rest rather than forward pressure on the wood.

With the piece taken off the screw chuck, it can be re-mounted using the spigot cut earlier so that work can commence on what will now become the top surface of the platter. It is important at this stage to bring up the tail stock so that support is used for as long as possible. Draw lines on the outside of all four of the sides to show the thickness you intend to cut down to. When the blank is turning you will be able to see the lines at all times, and they will give you a good guide to follow. Start with the wings, and work in small sections down to your projected shape. Only when you are happy should you move on to the middle and central areas. As with the back, use a scraper (curved this time) to refine the surface until you are convinced you cannot get it any better.

As soon as you can get no further, remove the tail stock and cut away the central cone, followed by a full clean up of the central section and a full scrape from tip to centre (WITH CARE).



The base of the project was to be made from a 4" square blank, about 10" long. With it mounted between centres, a chucking spigot was cut at one end, followed by mounting in the chuck with tail stock support and rounding off. With the tail stock briefly removed, the open end of the piece was hollowed to take the spigot on the bottom of the platter. The tail stock was then put back in place to give continued support. The shape and detail of the column was gradually refined until it looked correct. If you find it difficult to judge shape, take your column out of the lathe with the chuck attached, stand it up, and put the platter on top. Repeat the process of turning and checking until you are happy with the appearance.

Having completed the main turning of the column Mark proceeded to apply deep parting cuts



over the whole length of the piece, which, I thought looked awful. How wrong I would turn out to be. The cuts were equally spaced to varying depths over the whole length, and only after the column was sprayed black and held up to the light did I realise that the central core that remained was a carefully crafted shape in it's own right. How little do I know of style ??

With the platter reverse mounted, the spigot was trimmed down to be a good fit in the head of the column, job done.

An interesting point I have seen before with Mark Baker. Very little time passes without him re-dressing the cutting edge with a diamond hone. I know that many of us cut, and cut, and try to cut more, until we can't, and then we think "maybe I need to re-sharpen". Perhaps there is a clue here that we can pick up on which will keep us "at the cutting edge" of our hobby.

Thanks Mark, a really interesting demonstration.

Would You Like To Be A Politician

- Nick:** David, I want to talk about the unemployment rate.
- David:** Good Subject, but terrible times, it's 7.8%.
- Nick:** That many people are out of work?
- David:** No Nick, that's 14.7%
- Nick:** You just said 7.8%.
- David:** 7.8% Unemployed.
- Nick:** Right 7.8% are out of work.
- David:** No, that's 14.7%.
- Nick:** Okay, so it's 14.7% unemployed.
- David:** No, that's 7.8%.
- Nick:** Wait a minute, is it 7.8% or 14.7%?
- David:** 7.8% are unemployed, 14.7% are out of work.
- Nick:** Surely if you are out of work you are also unemployed.
- David:** No, the DWP say you can't count the "out of work" as the unemployed. To be unemployed you need to be looking for work.
- Nick:** BUT THEY ARE OUT OF WORK!!!
- David:** No, you miss the point, someone who doesn't look for work can't be counted with those who do look for work. It's unfair to the unemployed.
- Nick:** But ALL of them are out of work.
- David:** No, the unemployed are actively looking for work. Those who are out of work have given up looking and if you give up, you are no longer in the ranks of the unemployed.
- Nick:** So if you're off the unemployment roll, it counts as less unemployment
- David:** Yes, unemployment goes down, that's how they get it to 7.8%. Otherwise it would be 14.7%. Our government doesn't want you to read about 14.7% unemployment.
- Nick:** That would be tough on those running for re-election. So that means there are two ways to bring down the number of unemployed, give people jobs, and stop them looking for a job !!!
- David:** Now you're thinking like an economist.
- Nick:** I don't even know what the hell I just said!
- David:** Now you're talking like a politician.

It Is Always Interesting To See What Turns Others On



Colin Hovland, a highly skilled woodturner with many years experience contacted me a little while ago with some information. I asked Colin to elaborate a little on the project, and this is what he sent me.

I needed to make a fruit bowl recently. The brief for this month on the photography course I am doing is a still life photograph which needs to depict a bowl of assorted fruit.

I didn't have a bowl which was suitable, either in character or size, so I decided it was time to make one, and this is a very short account of the procedure I followed.

I chose to make the bowl from a burr elm blank which has been residing in my workshop for over 35 years. I started off with it on a screw chuck, and turned the outside to shape leaving a 3" diameter spigot for re-mounting in the scroll chuck. A 1/2" bowl gouge with a "David Ellsworth" grind was the main tool, and I used a small spindle gouge to shape the



dovetail spigot for re-mounting in the scroll chuck. I then faced off the front to level it, and with my Kelton bowl saver kit, I proceeded to take out the centre. I turned the inside to a finish and after sanding I applied Danish Oil. The same was done with the piece that was "saved" using a smaller dovetail spigot, and no centre saving as it was too small for another turning.

Anyway, here they are, with a first coat of Danish Oil, and more to follow when completely dry.

Finally, after all this time, I have converted that old blank into a beautiful pair of bowls.

Thanks Colin, Jon Simpson



Is Woodturning Art or Craft, Does It Matter, and Does Anybody Care?



Donated by my good friend Peter Fagg, this article was originally written in 2000 for inclusion in the AWGB "Revolutions" newsletter. The writings of several world renowned turners were quoted in the original, but are not included here.

This has not been written with the idea of stirring up the proverbial can of worms, but to merely highlight something that is often discussed at meetings and shows by all craftsmen and women at some time.

Now, I am not a particularly art orientated turner, but I do endeavour to turn items that can be viewed as artistic, to the effect that it has taken hard work and inspiration to reach that goal. It does appear

that if a turner does not possess that certain flair for which art, or artistically minded persons regard as the norm, then the turner has very little chance of any success in the artistic world gallery.

Judging by the work of some world renowned turners, this point is debatable. Looking at some items produced, the question begs to be asked if the objects concerned have ever been mounted on a lathe, let alone been turned, even in the broadest sense of the word. It is generally the public perception of what constitutes an artistic piece. I am sure it would be appreciated by every turner if they, the general public, could somehow be



more aware of the inherent "art" of turning wood, and not put the work of the turner into the generalised category of being purely fruit bowl or candlestick makers.



I have often been puzzled by the reaction of people to the "art" of producing anything. Be it paintings of the most obscure abstractions of an artists mind or the creation of corn dollies. At several "art and craft" shows the comment "its only a bit of wood" or "it's not very artistic" tends to make the hackles rise, considering that many turners would argue



that they have put their heart and soul into a piece. So, where does "wood art" fit into the future of art in the general sense, does it become a museum piece, or does it come under the umbrella of "decorative arts"?

Art tends to become, in most peoples eyes, something that is unattainable, or that which fetches high prices in an auction house or gallery.

So, what are we producing? Can it be regarded as "art", or is it merely "craft". The question remains as unanswered now as it was before,

because so much depends on how we, the "artist" regard our work.

The question of "Art or "Craft" is one that is on-going and every turner has his/her own view on the subject which gives all club members and others the opportunity to air their views through this newsletter! Please put fingers to keyboards or pens to paper and join in, we need your feedback to help fill the pages!

Peter Charles Fagg

This article is proof that the "art" versus "craft" question remains as unanswered now as it has ever been, especially when you allow for the fact that this was all written thirteen years ago.



The images used to illustrate this article are the work of (in order):

Bill Ooms, Bob Neil, Jennie Starbuck, Joey Richardson, John VanDolmelen and Phil Irons.

It should also be noted that these images are "One View" of what constitutes art. The world and his dog will have a different view, and therein lies the problem.

Jon Simpson

Forthcoming Events For Your 2013 / 2014 Diary

Friday 1st November	Mick Hanbury - NOTE: An Early Start, at 7.00 pm.
Friday 6th December	Simon Hope - Program TBA.
Friday 3rd January 2014	Grumpy Makes a Rattle (or two).
Friday 7th February 2014	Barry Mobbs - Program TBA.
Friday 4th April 2014	2014 AGM.
Saturday 2nd August 2014	Rolly Munroe
Friday 3rd October 2014	The Ralph Jones Trophy - Competition Night.
<u>Mar/May/Jun/Jul/Sep/Nov/Dec to be arranged</u>	

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And Finally - As We Age

As we age, this is what we are going to become !!!!!!!

One night a nurse was making her rounds in a nursing home. While walking down the hall, she came across an open door.

She looked in and saw old Frank sitting up in bed pretending to drive.

She asked, "Frank, what are you doing?" He replied, "I'm driving to Harrogate for the North Of England Woodturning Show ." The nurse smiled at him and carried on making her rounds.

The next night, as she walked past Frank's room she saw the same thing. Again she asked, "Frank, what are you doing?"

He replied, "I'm still driving to Harrogate. It's a two day trip, you know!" The nurse smiled at him and carried on making her rounds.

Five minutes later she came across another open door and looked in. She saw Bob pretending to dance with someone. She asked, "Bob, what are you doing?"

"I'm dancing with Frank's wife. He's gone to Harrogate for a few of days"