



# YewTurn

*The Monthly Magazine for Norwich Wood Turners*  
*Affiliated to the Association of Wood Turners of Great Britain*  
Issue 88 - April 2014



## The Chairmans Report

Having been your chairman for a few years now I am finding it more and more difficult to find something to write about every month, what do they call it, "Writers Block" ? At least I do not have to do it to earn a living.

Talking of earning a living, or, another closely related subject, pricing your own work on the occasions that you wish or have to sell some. I am at the moment in the lucky position of having been asked to take on two private commissions for the platters decorated with the air brushed autumn leaves that I have recently been making. It is very flattering that there are people that wish to have some of your work to display in their homes but when they are very close friends of many years standing, I find it impossible to charge them what I would call anything like a realistic price for it. When selling my work in a gallery or in an exhibition I do not have that problem at all, It is very easy if they do not like the price they do not buy it.

I think it is a good job that I do not have to depend on selling my work to make a living. I think if that was the case it would be like being under the hammer again and would take away all the enjoyment that I get from my hobby. In many ways it is really great being retired and not having to think "GOOD GRIEF" I have got to complete 50 or 100 wooden WIDJITTS by next Friday.

So I will console myself with the fact that any money made at least goes toward offsetting the cost of the next tool or piece of machinery that I am hoping to add to my collection. Or as my wife would say "You can't possibly need anything else in the garage" oh sorry, I

think she meant my studio. It is really great to see many more of you bringing your work in to display at the club and I look forward to seeing what you all come up with next.

Keep up the good work and keep turning safely,  
All the best, Ivan Tatnell

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## The Rodger Foden Demonstration

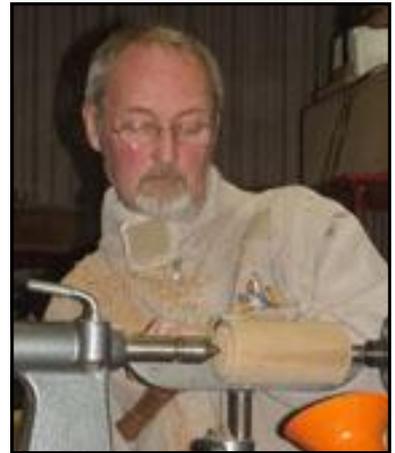
7th March 2014



Rodger has been a professional now for over 10 years, and if you want to see more of his work, have a look at [www.rodger.foden.co.uk](http://www.rodger.foden.co.uk)

The work he finds most enjoyable is any form of "one-off" turning, and well remembers his first show

appearance. A pet hate is Sapele, and THIEVES. The project for the evening was to be a jewellery box made in the shape of an egg, turned from a London Plane blank.



Early in the demonstration Rodger explained that he doesn't know what lathe speed he turns at, you should turn at the fastest speed you can whilst feeling safe. He also explained that for much of this work he uses a skewchi-gouge. More will be said about the tool at the end of this article.

With a 3" square by 6" long blank held between centres, it was rounded off

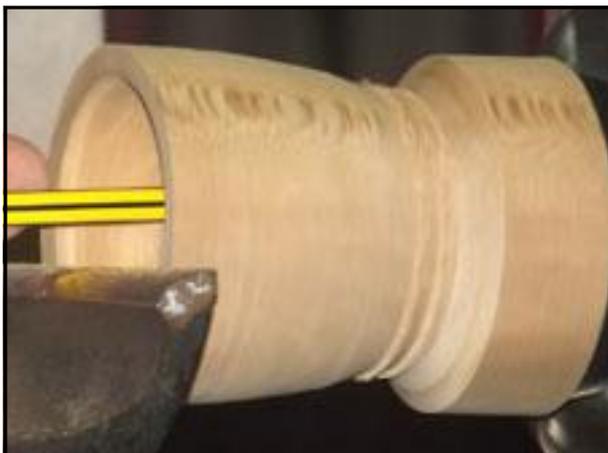
and a dovetail spigot was added at both ends. Marking out for the box is simple, it is 1/3rd and 2/3rds. Look at the grain on the blank and choose which end would be best for the bottom part of the egg (1/3rd). Part through with a thin parting tool, and then mount the small section in the chuck using the spigot cut earlier. With the free end faced off, the joint spigot was cut, completing the operation with a slight undercut on what will be the horizontal face to ensure the two

halves will come together



fully. This was followed by the hollowing of the section. For this, use whatever hollowing tool gives you the best results. As you work your way into the piece, you should mirror the internal curve onto the outside.

Mount the other blank in the lathe and work





through a similar process, tidy up the end, hollow well into the base and work on the joint recess, ensuring a good fit with the first half. Take very small cuts until you get a good fit.

Often, these boxes are better to use with the joint spigot on the lid section and the joint recess on the

base, but this is a personal choice, and as with the demonstration we saw, you may well have good cause to change plans mid way through the turning session.

With the joint made, mount both halves in the lathe using tail stock support with a live centre. Continue to add external shape, working from the centre line towards each end. As soon as the overall general shape is achieved on the outside, you should individually mount each half and sand, seal and finish the inside. When doing this, take great care to



NOT disturb the fit of the joint that you took so much time over to get right.

With both halves together in the lathe again, start to cut away the chucking point at the tail stock end, working down to a thin stub. Whatever you do, make sure you maintain the lines of the egg shape. Finally, part off with the long point of a skew and smooth off any remaining pimple with the skewchi-gouge. Sand, seal and polish. Now, with only one half of the egg in the lathe, cut

away all you can at the headstock end, working down to a thin section, and part through. Using the piece remaining in the lathe, cut a re-chucking spigot and re-mount the final half of the egg to allow you to finish the bottom end as necessary, then sand, seal and polish as before.

Having completed the egg, turn up a stand from either a matching or contrasting wood, and you have a very nice box and stand to present to someone.





As noted above, Rodger makes a lot of use of a skewchi-gouge. A skewchi-gouge is made from high speed steel bar and is described as a spindle gouge without a flute. When sharpening or re-grinding a skewchi, make sure the top face is concave and has a curved rather than a pointed end. The lower surface

should be cut in a similar way to a normal spindle gouge. After roughing out to the round, use the normal "rubbing the bevel" technique to achieve a cut. With the tool on the tool rest and the bevel on the work, draw the blade back and raise the handle to start the cut. Move the tool forward into the cut, maintaining bevel contact.

An interesting demonstration Rodger, Thanks.

A Message To The Club From Rodger: Can you please thank your members for the warm welcome they gave me. I still find it difficult to be in a room with lots of people since my wife passed away, but thanks to your members I felt at ease and enjoyed the evening, and hope that your members did also. Many thanks and all the best, Rodger.



### The Table Display - 7th March 2014

A three sided bowl made of Apple by Alan Fordham



An Oak whistle from Barry Mobbs



Two bowls, well turned and highly coloured from Bill Gibbons



From Phil Cooper, an earring stand made of Purpleheart



A large Sycamore bowl made by Eric Harvey.



Also from Eric, a pair of goblets made of either Ebony or African Blackwood. The first is 8.5mm tall and 5mm diameter with a 4mm ring. The second has a .75mm stem, is 12mm tall, 4mm diameter with a 3.5mm ring

From Roger Rout, a very impressive LARGE pot turned from Macrocarpa. Inherent splits have been repaired with circular inserts



A pair of very fine Maple boxes from John Gilbert. Not turned, but very attractive and accurate all the same

A hollow form from Grumpy, made of Apple and Yew. Very interesting to look at



A Birch ply and Walnut platter from Vic Cracknell



Three pots from Brian Hollett. The large one was made from driftwood picked up on Caister beach

Ivan Tatnell showed a set of serviette rings made from various materials. Along side is the mandrel used to hold the rings while being worked. The central screw expands the chuck to hold a ring



A hollow form from Maurice Hanchet, turned from a brown Oak Burr

Andrew Moore displayed a fine Ash bowl / platter, made from rings to give depth to the piece



A pot-puree made by Ron Lansdell, made of Ash, decorated and highly coloured



Finally, from Jon Simpson, loosely described as a set of bottles and glasses, the main stem diameter of this trembleur is 2.5mm. The piece started off as an Ash dowel, one metre long and 1/2" diameter, While being turned, it was at one stage, supported by 7 steadies spread along its length. A copy of this will be attempted during the hands on night on July 4th.



### Norfolk Open Studios - 24th May to 8th June, 2014

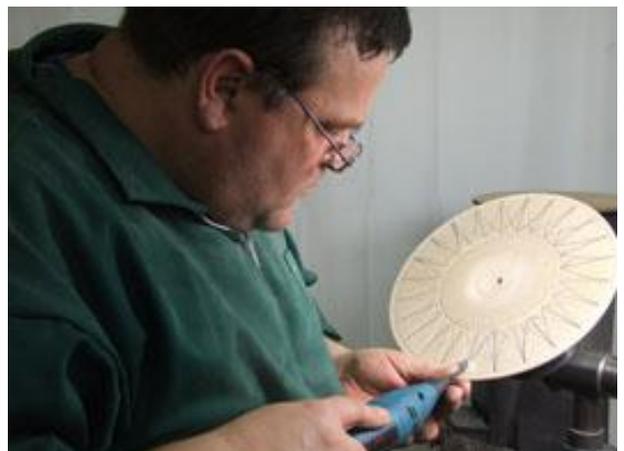
Norfolk & Norwich Open Studios is celebrating its twentieth anniversary in 2014. Norfolk & Norwich Festival has delivered Norfolk & Norwich Open Studios (NNOS) for the last 20 years in partnership with Norfolk artists and has grown to become one of the largest and most successful Open Studios schemes in the country.

For two weeks every May, NNOS celebrates the county's artists and their achievements by offering them the opportunity to open their doors to the public to exhibit, sell and talk about their work. 2013 saw one of the most successful years to date with 479 artists in 231 studios, welcoming an estimated 32,500 visitors.

Norfolk & Norwich Open Studios gives visitors the opportunity to see new art, meet artists, and - with many of the works on display being for sale - to buy original artworks directly from their creators. There's no need to book in advance (unless you are a large group), and there's no admission charge - studios are free to visit. To see and read more about the open studios event in Norfolk, visit the web site at [www.nnopenstudios.org.uk](http://www.nnopenstudios.org.uk)

Well known to the Norwich club, Nick Arnall is once again participating in the event. He is known widely for his pioneering decorated work, has written 90 articles for GMC publications and his first book, "Contemporary Woodturning Techniques and Projects". This is a great opportunity to visit artists and crafts people in the Norfolk area to see where they work and live.

At Nicks workshop and gallery you can see, handle and purchase finished items, discuss his motivations and book woodturning courses. This is a great opportunity not to be missed. If you are interested in any aspect of woodturning, make a date to visit Nicks workshop. He will be open at the weekends during the Open Studio event on May 24th-26th, May 30th-31st and June 7th-8th from 10am to 5pm, and at other times by arrangement.



## East Meets West During Our Annual Pilgrimage, 13th March, 2014



As is often the case, Bron and I went off on our first annual holiday via Kent to Saundersfoot (Pembrokeshire), and we took some really good weather with us. This holiday is 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 full demonstration report, some habits are hard to kick.



We were to watch Jerome Kelleher do some inside out turning. Not a subject often seen as a demonstration, so congratulations to Jerome for taking on the challenge.

Jerome opened with the statement "This is my way, others may be different or better, so take your choice". Using 2 wooden battens

that had been screwed edge to edge, Jerome took great care to mark where the screws were with a thick felt tip pen, he also marked the bold outline of where timber was to be turned away. All these marks would be visible while the piece was spinning at high speed. When asked what the wood was, the reply was "Miele packing timber". Turning progressed well into the centre of the piece using a



spindle gouge, taking care of the fact that a) there were some hard sharp corners on the move quite close to the tool rest, and b) those corners **MUST** be preserved for gluing up later.



Having cut away the centre section, it was sanded to help blend in some of the edges

with a length of very coarse sandpaper, aka "a 40 grit chisel". The piece was then taken out of the lathe and the fixing screws were removed, whereupon Jerome showed us how the two halves should be re-glued, with the two half turnings facing each other. After the glue is set, re-mount between centres and trim the diameter at the headstock end so that it will fit inside the chuck jaws so as to help keep the piece intact during turning. At this stage Jerome used a normal live



centre in the tailstock, my choice would have been a

ring centre which would have helped keep the parts together at the tail end. Commence turning at the tail stock end and reduce the support thickness to a stub which can be parted off later, then start on the centre

towards the chuck, aiming to maintain a consistent thickness all the way to the chuck. Some commented that the timber looked a bit rough, but the instant reply was " nothing that 40 grit sandpaper cannot cure".

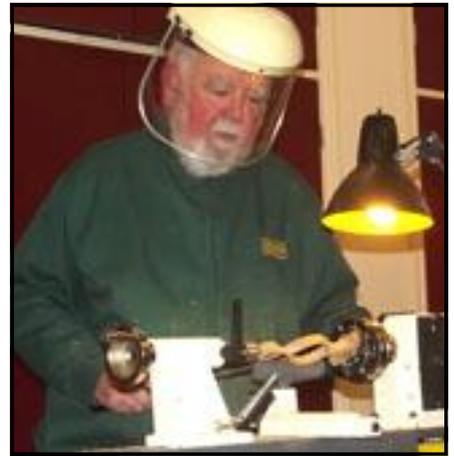
Jerome was just starting to part off at the tail stock end and "BANG", one half was in the air and the remainder was flopping around in the lathe, the glue had given way. This occurred just as Jerome was preparing to say "hand sand and polish to a good finish, and you have a nice tree decoration.



On to the second project of the evening, an inside-out candle holder. This was made from 4 pieces of timber about 1.5" square and 8" long, all glued together using PVA and a paper joint. Mount the block between a steb and live centre. Again, I would advocate the use of a ring centre to help keep the piece together. Turn away the whole of the centre section as a single large cove. Aim to finish with about an inch in the centre

and make sure you preserve all the corners at the ends. How deep into the cove you actually go will very much depend upon how brave you feel later in the job. Sand, seal and polish the centre section.

Split the 4 joints open and re-glue the four pieces together with all the turned faces pointing into the





centre. When all is dry, drill the end of the blank to take a metal candle holder. Mount between centres again and wrap packing tape round the centre section to help give a bit of extra support. Cut away the waste at the tail stock end (the top) to form the collar and the candle recess. Next, work on the area near the step centre, cutting away the waste and form a foot for the piece to

stand on. Finally, work on the centre section, aiming to blend all areas into each other and maintain an even thickness as best you can.



As before, use a 40 grit chisel to get rid of sharp edges. The final stage is to make a jam chuck and reverse the piece, then part off at the base. This is then followed by lots of hand sanding and finishing.

Nice job Jerome, and well done for trying this out.

### The Most Important Night Of The Year - [April 4th 2014](#)

I guess many will now turn to the back page of this newsletter to see what is happening on April 4th. Others will already know. It is your first opportunity to bring display material into the club so that we can take it to the Wood-Works show in May. You have two other opportunities to bring pieces in, on Saturday April 5th (the Mark Baker day) and Friday 2nd May (Tom Kittle night). Whenever you bring pieces, it is essential they are wrapped and labelled. Please ensure they are given to Bron so that she can list them all.

It may have escaped your notice but April 4th is also AGM night. Please put in as much effort into attending the club as you would do on a regular club night. It is the one chance you get, once a year, to have a say at how the club is run. It is after all, your club, and it is spending your money.

AGM night is also the time for committee elections. You should know that the post of Secretary is vacant, and needs to be filled, so please, can we see a few hands going up, offering to join in with the committee functions, for the good of all.

Jon Simpson

## Two Shows In Two Weeks - And What A Difference

We all go to the odd show, but it is not often that you get a chance to do two shows in two weeks, and what a difference there was between them. First, on Saturday 8th March we went to the Nilton show on the Kent County Showground. Several good contacts were made with a view to getting top quality demonstrators into Norwich Woodturners next year (yes, we are already working on the 2015 program for you). An excellent, broad-based selection of demonstrators and trade stands were on show, and we had a good time catching up with old friends, Les Thorne, Mark Baker, Mark and Lisa Raby, etc. A good show, and some nice wood bought (due to be on the table in April), but for some reason we felt the show lacked something, possibly due to the wide open isles between the stands. Yes, they let you move round easy, but they do lack atmosphere.

As an absolute contrast, we went to the Axminster show at Nuneaton on Friday 21st March, and what a difference. The show hall was buzzing with activity. The isles were tight, the demonstrators were excellent, and it felt like an exciting place to be. Best of all the show boasted FREE entry, FREE tea and coffee, and a burger van (sorry, mobile catering unit) was on the doorstep providing excellent value and service, you couldn't ask for more.

### WELL DONE AXMINSTER - DO IT AGAIN PLEASE, NEXT YEAR

A few words, either from or by four of the star attractions.



**Andrew Hall:** I turn hats from several types of wood such as Sycamore, Oak, Cherry and Beech. I have had exhibitions in two galleries in the North East of England, The Biscuit Factory in Byker, Newcastle Upon Tyne and Blagdon Mill in Northumberland. The hats come in all shapes and sizes from top hats to Stetsons and bowlers to baseball caps. I was initially inspired after reading an article in the Woodturning magazine about a turner in America who made full size hats that you could wear, His name is Johannes Michelson and after having tried several times to make hats I had the opportunity to see Johannes demonstrate in Ireland at the Irish Woodturners Guild and my full size hat making took on a

new dimension with the learning that I received. I have taught and practiced woodworking associated crafts for over twenty years to apprentices and now teach privately in my workshop at home.

**Phil Irons:** has turned exquisite vases for many years and has created some wonderful one-off masterpieces from his studio



workshop in Warwickshire. His expertise in the field has led him to write books on the subject and he runs several successful teaching classes, from the beginner hobbyist to more advanced master classes on a the lathe. He is best known for his coloured vessels and hollow forms with their clear, beautiful shapes and flowing lines. He is always striving for the perfect form. He uses wood salvaged from tree surgeons and firewood merchants. This wood often has no commercial value other than as firewood. His reason for colouring wood is to enhance the hidden figure in white woods, usually crotch wood or rippled Sycamore, Silver birch, Ash, Maple, and the like. Taking something very bland and using bright contemporary colours to make the figure "pop" so that the beautiful "hidden" figure can be seen from a distance rather than just close up.



Stuart Mortimer says "I love wood and I am always on the look out for the unusual piece, exotic or home grown, the hunt is part of the fun. I examine each piece very carefully before using it. Identifying or bringing out hidden features that will enhance the final piece is a joy. I am also constantly looking for very plain freshly cut wet wood that has no features or blemishes whatsoever. This type of material is very predictable and allows me to produce flawless and stable lightweight turnings. I like simple flowing artistic shapes, in spite of this I also enjoy the extra challenge of constructing works from several turnings. Retaining flow and design with constructed work is more technically challenging. This gives my work more versatility and myself a wider licence to explore new ideas and techniques. My wife is my strongest critic, her feelings as well as my own towards a particular piece is normally a good barometer as to how it will be received by others. The conception of new ideas, design and techniques quite often develop from disappointment. Attaining perfection in wood is illusive but I continually strive for this goal, I enjoy each attempt at the impossible".

Richard Findley lives in Leicestershire with his wife and son. He has been involved in woodwork since leaving school in 1996. While working in the trade for his father he discovered Woodturning. He began by turning components for small pieces of furniture and cabinetry that he had made but found that he got more and more involved with the turning side of things. You could say, he got hooked! In 2006 he set up The Turner's Workshop to pursue his passion for Woodturning, selling a few small turned items through a shop and his website. Gradually the business grew, gaining several regular customers and in March 2008 he moved into his own workshop in Wigston, Leicestershire. Here he is fully equipped to store, cut and prepare timber for turning. In 2010 he finally went full time and was accepted onto the Register of Professional Turners, supported by the Worshipful Company of Turners.



## Norjam Is Coming

I am calling woodturners from all the eastern woodturning clubs to take part in the forthcoming 'Norjam', the 14th International Jamboree to be held at the Norfolk Showground from 9th to 16th August 2014. What is this Jamboree you may well ask? In Scouting, a jamboree is a large gathering of Scouts who rally at a national or international level. You can find all about 'Norjam' on their website but for those without internet here is some of the information to be found there.

The Norfolk Jamboree has been held in several forms over the years. The County held a 'Jamboree' to welcome the World Chief Scout to the County in 1918 and again had a Jamboree in 1921. The jamboree as we know it today really started after the second world war and jamborees were held at Sandringham and Sennow. The Norfolk International Jamboree has become well known throughout the UK to the Scouting and Guiding worlds and offers a life changing experience to those who come. We now see some 4000 young people with over 1000 adults involved in the event delivery. A world of difference from 1918 to 2014 but one thing remains the same, the delivery of a quality experience for young people from different backgrounds: 'like plums in a pudding, all mixed up', Baden-Powell once said.



I have been asked to lead the woodturning event and arrange for turners, and those who have done this before, to put on a woodturning event during the show. It will involve 'hands on'

in a one to one situation with young people wanting to have a go. You would only be making small items, mainly based on spindle turning (e.g. honey dipper, dibber, mushroom). There will also be demonstrations and a good display of turned items. Health and Safety are as ever a most important aspect of this type of event and everyone attending in whatever capacity will have to be CRB checked which will not involve any expense to the individual. You will not have to attend every day, just as and when you can. I would appreciate a small group of people to volunteer as a working party with me to make sure that with the help of the Scouts, and old hands like Mike Rothwell and John Leach, we do ourselves proud and give these enthusiastic young people a memorable experience.

We are always saying that we need more young people to take an interest in our craft. Now is the time to step up to the mark and do what you can to make this a reality. Your rewards may not be monetary but something much more memorable – the smile from a young person who has made something to take away with them. Please sign up with me at [jonandbron@googlemail.com](mailto:jonandbron@googlemail.com) or ring me on 01692 678959. I look forward to hearing from you.

**Bron Simpson**

## Forthcoming Events For Your 2014 Diary

Friday 4th April	2014 AGM.
<b>Saturday 5th April</b>	<b>Mark Baker (GMC) - An All Day Demonstration.</b>
Friday 2nd May	Tom Kittle.
<b>Sat-Sun 10th-11th May</b>	<b>WoodWorks @ Daventry 2014.</b>
Friday 6th June	John Gilbert.
Friday 4th July	Hands On, and Mini Demonstrations.
Friday 1st August	Jon Simpson (craft goods) with A. N. Other.
<b>Saturday 2nd August</b>	<b>Rolly Munro - An All Day Demonstration.</b>
<b>Saturday 23rd August</b>	<b>Turn East - At Fakenham High School.</b>
Friday 5th September	Chris and Rita Norton - Fruit.
Friday 3rd October	The Ralph Jones Trophy - Competition Night.
<b>Saturday 1st November</b>	<b>Andrew Hall at the West Suffolk Woodturning Club</b> <b>an all day event, booking required.</b>
Friday 7th November	Andy Coates - Program TBA.
<b>Tuesday 18th November</b>	<b>Nikos Siragos at the West Suffolk Woodturning Club.</b>
Friday 5th December	Hands On Night & Membership Subs.

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## And Finally - Heading Off For A Lecture At Night School

An elderly man was stopped by the police at around 2am, and was asked where he was going at such an early hour. The man replied "I am on my way to a lecture about alcohol abuse and the effects it has on the human body. I may also find out about the effects of smoking and staying out late".

The police officer didn't believe a word, saying "Really, and who is giving such a lecture at this hour of the day?"

The man replies:

"That will be my wife when I get home"

