

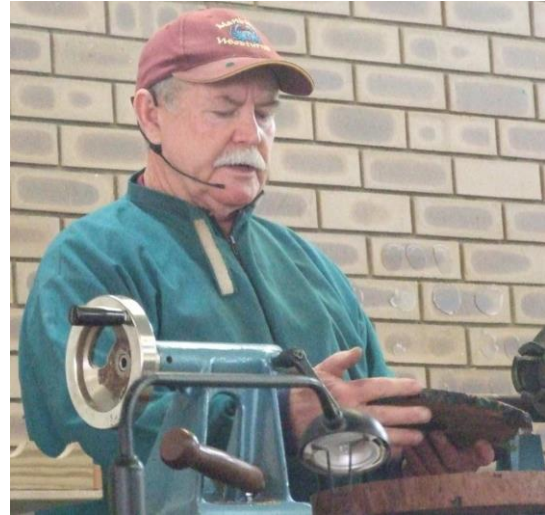
PROFILE OF A TURNER

Frank Evans

I am 51 years old, married to Pauline and we have raised 5 children, Samantha, Ken, Leanne, Mason and Patrick. I was born in Kalgoorlie (31/10/51) and some say my parents were tricked but I'm sure it was a treat.

I have two brothers and a sister. My parents and grandparents are goldfields people living most of their lives in Kanowna, Gwalia, Southern Cross, Kalgoorlie and Fremantle. I consider myself to be lucky to be here as my father was a soldier with the 214th machine gun battalion which spent 3 1/2 years in Changi prison and on the Burma railway. If someone asked me to name a hero, it would have to be any one of those blokes.

I attended St. Mary's, Kalgoorlie Central and East Hamilton Hill schools. As a kid in Kalgoorlie I played football, baseball and swam with the amateur swimming club. I reckon Kalgoorlie was the best place to be a kid, lizard hunting out the 7 mile or on the tip, playing on the tailing dumps (unsafe), swimming at the best pool in Australia, hanging out down the racecourse, making corrugated iron canoes down at Stubbsies dam and fishing for goldfish at the covered railway dam. In 1963-4 we moved to Hamilton Hill (Fremantle). There I attended Hamilton High School for 2 years and left after year 9. The only things I was good at in school were woodwork, tech drawing, art, hockey, and swimming (senior champ 1966). Most teachers agreed that it was best I leave.



I met my wife to be, Pauline, at high school. On leaving school I worked in the wool and sheepskin industry completing Wool Classing 1 at tech and started 16 weeks experience in the shearing sheds. Here I made one of the great blunders of my life. I saw the money the shearers made and decided that's what I wanted to be. Sadly, I never completed wool classing. The next few years saw me work in shearing sheds, drilling rigs, skin stores, abattoirs, wool stores, tannery, hotel and club work. It was in that time I married. I was 19 and a lot of people said it wouldn't last and we are now in our 32nd year of marriage. When I was 23, we moved to the northwest, and I spent 12 months with Hammersley Iron. In that time, I worked as a crusher op, truck and dozer op, dumper, reclaiming, ship loading, truck and bus operator. In Paraburdoo and Karratha, I played football, baseball, softball, darts, lawn bowls and fishing. It was also very satisfying to spend 7 years as a coach, umpire and administrator with junior football in the north. In 1986 we left Hammersley Iron and moved to Collie to work with Worsley, didn't like it and 8 months later I started with Transperth as a bus driver and drove buses until 1993.

1992/3 was when my interest in woodturning started. I thought I could get into turning for about \$400 to \$500. After attending a course at Woodstock, Balcatta I realised that to do it properly, I would need \$4,000 to \$5,000 and more. (No regrets) I still have the first bowl I made at that course. I turned at home in my little shed making pens and other small items. I sold enough to buy a band saw. In 1994 I joined WAWA North of the River group and was immediately impressed by the work of Peter Lowe, Viv Paust and John Rule. I can always remember a comment made in conversation with Peter Lowe,

"If your work isn't good enough to buy, it probably isn't good enough to sell".

In 1995 we moved to Mandurah, and I joined the Mandurah group and although I didn't turn for a couple of years, I kept an interest in what was happening. In 1998 I started turning again and in 1999 I decided to enter the WAWA comps.

I have been lucky enough to graduate through the beginners, intermediate, advanced and masters' divisions. Woodturning has become a very satisfying and frustrating hobby with the obsession to make everything as good as I can at the time. With turners like Gordon Ward, Jack DeVos, Peter Lowe, Viv Paust and Gerald Young willing to help all of us who will listen, WAWA has certainly had a very diverse group of leaders and I, as one, am very grateful for all their tuition. I have completed several courses at Dwellingup and that, I believe, has helped me to try to get the best out of each piece. Unfortunately, I still don't have enough time to do as much turning as I would like but I have been happy with my progress. Jeff Tills and Gordon Ward convinced me to enter my Jacaranda bowl "On Clover" in the Australian Woodturning Exhibition in Victoria. I was very happy to have success with this piece.

One thing about woodturning in WAWA is the number of people who continue to do tireless amounts of work in the different groups for little or no reward and this makes it a great Association to belong to.

To them, thank you. We have a great bunch of blokes at Mandurah with some promising new turners.

Extract from WAWA Newsletter issue 148 dated June/July 2010

Observations Collie WEWS March 2010

Frank Evans was next with a three-legged platter.

Frank passed around samples of bowls and platters with three feet. For his demo he mounted a large blank on a screw chuck and with a bowl gouge shaped the bottom. Frank explained the importance of the base matching the flow of the sides, then with the spigot in the chuck he shaped the top. With the need to avoid sanding Frank had prepared another piece and marked out the position for the three feet. Using an Arbortech mini carver he shaped the feet, next he used a drill type sander and finished off with a Dremel. There was a fault on the surface of the platter so Frank decided that he would make it into a feature and using the Dremel opened it up and also created some new fault lines. Frank demonstrated by his actions that a potential disaster can be changed into an opportunity to create a work of art using skill and imagination.

Extract from WAWA Newsletter issue 161 dated July 2012

Observations Mandurah WEWS May 2012

Frank Evans gave the first demonstration of a lightning edged platter embellished with paint and Dremel work, stating that he was inspired by the work of Peter Lowe. Using a Laurie Green faceplate, Frank mounted the 320x55 mm blank on the lathe. After cutting a spigot and shaping the bottom, he measured the base to suit the planned topside and cut a small bead at the ogee plus a small cove closer to the spigot.

Frank scraped with a vertically held skew chisel. The job would then be sanded and finished to complete the bottom. Frank had another platter with the bottom completed, which he fastened in the chuck and shaped the topside to match the bottom. He then removed the work from the lathe whilst still fastened in the chuck and applied sanding sealer. After covering the lathe with black plastic, Frank sprayed it with two coats of black quick dry auto lacquer. At this stage he changed over to another platter with the paint completely dry, cut a groove on the edge and skimmed out the centre bowl to remove overspray, explaining that he would normally at this stage power sand and finish the bowl centre. Frank used the Dremel with a small bit to cut the lightning strikes, starting with the stem and fork then the branches, explaining that lightning strikes are not all the same and therefore the pattern can be slightly different.

Extract from WAWA Newsletter 163 dated November/December 2012

Observations Busselton WEWS November 2012

The demonstrators were requested to adopt a nautical theme.

Frank Evans was first on stage, obliging with a Boat Mug Holder.

For the hull of the "boat", and to achieve a finished oval shape, Frank had prepared a 300mm diameter paper joined laminated blank, consisting of Jarrah on the edges, two sacrificial pieces of pine, and a further piece of Jarrah in the middle. To imitate portholes on the finished product, he also glued light coloured dowels, slightly above centre on the side pieces of Jarrah. A mast hole was drilled on the centre line of the blank, prior to turning.

Frank had been experiencing some inexplicable failures with his paper joints of late, so he as a safety factor (which showed considerable initiative), he screwed a plywood disc to the back of the blank, to avoid any nasty accidents. Unfortunately for Frank, whilst shaping the desired curved with a bowl gouge, his woes with paper joints continued. To the best of the writer's knowledge, despite all the wise heads in the audience, nobody could give a definite reason for these failures. Not deterred, Frank produced a plain blank, and continued to turn a "round" hull. Frank turns his main mast with a skew, to between 25 and 28mm in diameter. Two one-piece cross bars (200mm long) were produced from Jarrah, and the finished lengths were then pushed through 11mm holes drilled in the mast. Noting the demonstration would have been somewhat frustrating for Frank, a finished mug boat displayed at the start of proceedings showed that his project was both innovative and functional.

Extract from WAWA Newsletter issue 167 July/August 2013

Observations Mandurah WEWS May 2013

Frank Evans as the first demonstrator with a topic of a lidded box with finial.

Frank commenced by passing round a sample piece and explaining that he always starts with a drawing or at least a quick sketch. Frank started with the finial, then the lid followed by the base. With the wood on the lathe, he cut back from the pointed end finishing as he progressed through balls, beads and coves to the base, cutting the spigot last to a diameter of 6 or 8 mm. After parting

off the finial, Frank used a chatter tool on the scrap, and then added two colours of acrylic paint, to be used in the future as spinning tops. Frank then mounted the wood for the lid and box, cut a spigot on both ends, and then using Golden Mean callipers to determine the ratio between top and bottom, he marked and parted off the lid. Frank turned the inside of the lid first cutting grooves for the shark jaws and decorations and cut the flange to fit the box. After shaping the outside of the lid, Frank reversed the lid (fastened the shark jaws to the inside) and drilled the top of the lid with a brad point bit followed by another bit with the point ground off, so as to achieve a flat-bottomed hole for the finial. After clamping the box base in the chuck, Frank marked the depth and drilled and hollowed out the inside, then fitting the lid to the box, he completed the outside and parted off. Frank then assembled the completed unit, which he passed round.

Frank delivered a smooth demonstration complete with tips and ideas for variations.

Extract from WAWA Newsletter issue 170 dated January/February 2014

Observations Bunbury WEWS November 2013

First up was **Frank Evans** to demonstrate a goblet with a barley twist.

Frank passed round an example of his work. Frank stated that you must have a drawing before attempting any turning work, and particularly for a barley twist with a separate diagram of the actual twist. With a round piece of wood on the lathe he explained and demonstrated how to mark out the barley twist. Frank had diagrams of other varieties which he passed round, as well as three more examples of goblets. He then reminded us that you should always attempt to draw an example of what you intend to make, showing several drawings of different types of goblets. Frank mounted a piece on the lathe and turned to round, cutting a spigot and mounting in shark jaws, then drilled out the cup of the goblet and hollowed out with a spindle gouge. After sanding it was passed around.



With another piece at the same stage Frank shaped the outside of the goblet explaining that you can use a support if required. After sanding with a mixture of 80% paraffin wax and 20% bees wax for dustless sanding Frank partially turned the stem and passed it round. He then mounted a pre-turned marked out goblet on the lathe and wound tape to follow the markings of the twist. With a support in place and using the tape as a guide, cut the barley twist with a Dremel Stylus finishing with micro files.

Frank presented a very smooth and informative demonstration as a result of the preparation and planning that he had put into it.

Observations Collie WEWS 2014

First demonstrator was the well-known Frank Evans with a Pepper Mill using a crush/grind mechanism. As usual Frank was well prepared and passed round a completed mill, explaining that he sometimes uses a three-point steady which he also passed round. This time he would use shark jaws to enable members to better view the work. He then showed the guide that he would use to shape the outside of the mill. After rounding down the blank Frank parted off the top. He then bored out the body from the bottom using various sized forstner bits. He showed us a special mill drill for crush grind (purchased from New Zealand) as well as a special recess tool to complete the hole for the mechanism to pass through. Frank shaped and fitted the top to the body then showed a cut away of the pepper mill with the crush grind mechanism in position. This was also passed round. Frank then assembled the completed unit. Clear explanation plus demonstration should be of great assistance to anyone wishing to make a pepper mill of this type.

Observations Joondalup/Wanneroo WEWS 2015

The next demonstration was by Frank **Evans**, and he advised that he had been asked by Joondalup to demonstrate the making of a lidded box given that this is the theme for entries into the September competition at Wandi.

Frank passed around a few boxes he had made. One was cut on end grain the other on long grain. He had a number of different examples to demonstrate what he thinks is a 'Lidded Box'.

Prior to starting his demonstration, Frank advised how he always looks at a piece of wood before starting to work on it. He looks for flaws in the wood and tries to either work around the flaw or remove the flaw completely. He said that spending a little extra time checking the wood for defects can have a significant effect on the overall finish of the piece.

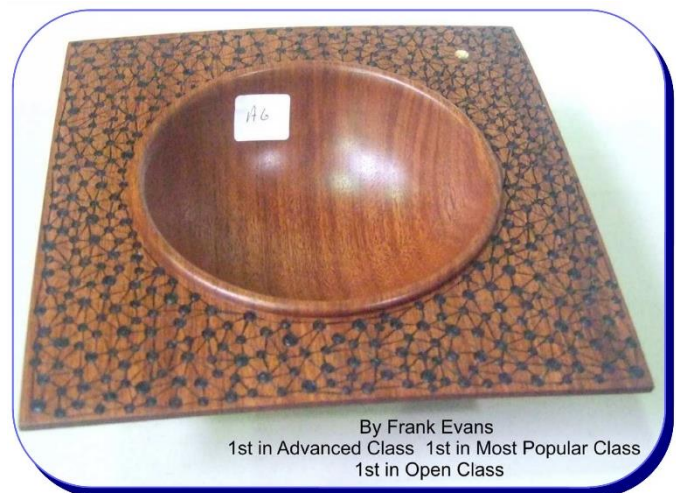
Using a steb centre Frank mounted a piece of blackbutt and brought the piece of timber to the round using a roughing gauge. Frank explained how he uses a rough diagram to illustrate what it is he is trying to make. He rarely uses actual measurements unless the piece is to be made more than once. Normally he would cut a small spigot at each end of the piece however on this occasion he forgot to cut the spigots before mounting the piece into the chuck.

Frank remounted the piece between centres and cut the spigots at each end of the piece. Frank mounted the piece into the chuck and then he explained that when he makes a lidded box, he always does the lid first. Frank shaped the lid and then used a narrow parting tool to remove the lid from the body section. Frank also explained how he ensures that the width of the lid is slightly smaller in diameter than the body.

Frank commented on how it was important to ensure that the hollowed-out section was large enough to be remounted on the chuck. Once Frank had finished shaping the lid he used a



stitching tool, normally used by tyre repair places to press a patch against the inside of a tyre, to do a nice bit of embellishment. Frank used a black marking pen to highlight the embellishment. Frank recommended a book that he works from written by Chris Stott called 'Book of Turned Boxes' and it has 50 individual designs. Whilst working on the lid Frank reminded us all that it was important to make a continuous cut so that flat spots don't emerge that may be highlighted when you lacquer your piece. Frank then placed the body into the chuck and commenced to work on it. Having finished shaping the body Frank brought the lid into play and attempted to fit it onto the box. The body was still too big for the lid so further work was necessary. Frank explained this was why he finished the lid first. Frank went on to discuss the importance of making the lid a snug fit or a tight fit and he outlined that this should always be a personal thing. Does it really matter in the long run tight or loose? Having achieved a fit to his liking, Frank went about hollowing out the body. Firstly, he used a depth gauge and set this to the amount of hollowing that he was going to do. Using a spindle gouge, Frank hollowed out the body of the box. After achieving the desired depth, he went onto sanding the box. He used a piece of rubber purchased from Clark Rubber to hold onto the sandpaper. Having finished the sanding Frank reversed the body and ensured that the base of the box was slightly concave. He explained that this was done to make certain that the box stood level. Having finished the box Frank passed it around for all to see. Another good demonstration.



Frank Evans – A clean sweep at Collie in April 2015 for the square-edged bowl

Extract from WAWA Newsletter issue 185 dated July/August 2016

Observations Mandurah WEWS May 2016

The final demo of the day was using burls for clock making, presented by **Frank Evans**. Frank passed around a number of small burl clocks of varying sizes and designs. He explained some of the things to look for in a piece with potential for a clock and also showed us clocks made with separate movements and numbers alongside those with the full workings as an insert. The desert timber burls Frank had transformed had beautiful finishes with both types of clock movements. Clocks are always a popular project and Frank showed us how to make something quite special.

Extract from WAWA Newsletter issue 188 dated January/February 2017

Observations Busselton WEWS November 2016

Next to be introduced was **Frank Evans** and he outlined how he was going to make a tea light turned from scratch. Using a nova chuck with two jaws he mounted a piece of wood onto the lathe. His piece of timber was oblong in shape and he explained how it was essential to ensure the centre was marked correctly. Firstly, he used a small skew chisel followed by a small bowl gauge on the work. This was where he cut the holes in the timber for fitting the tea lights into. Frank then removed the timber from the lathe and replaced the two-jaw nova chuck with normal scroll chuck. He then put two pieces of timber together and mounted the timber into a jig. The jig was necessary to hold the two pieces of timber together. He also used some tape to secure the timber together. The piece, now almost cylindrical in shape was mounted back on the lathe using the scroll chuck and live centre. The piece was brought to the round, then shaped using a detail gouge. Frank shaped the piece of timber ending up with two shaped balls in the centre. Finally, Frank used a pyrography tool to embellish his work. The piece was then removed from the jig, the tape was also removed, and Frank ended up with the finished product, that being two identical tea light holders. A very interesting demonstration.

Hollow Form by Frank Evans.
Trifecta winner of Advanced Open.
Most Popular at the October 2017 workshop



Extract from Newsletter issue 193 dated November/December 2017

Observations Joondalup/Wanneroo WEWS October 2017

We returned from morning tea to watch **Frank Evans** demonstrate the finer points of making a platter. Frank explained that his original idea was to discuss aspects of design but was asked to demonstrate a platter, which is the next competition item. However, Frank combined the two and started by discussing the development of design as proposed by Doug Bell at his recent pyrography workshops. The importance of design should not be taken lightly. Components of design include taking and making notes, doing sketches and rough drawings, thinking about what we are trying to make and/or achieve in our woodturning. In moving on to the making of a platter, Frank reminded

us of the specifications for a competition platter, ie, height is 10% of the diameter. He showed us a number of platters, some of which did not conform. Also, he advised that "thin" work should be finished and sealed in one go because of the possibility of the wood shifting and making it difficult to finish at a later date. Starting with a marri blank, Frank pointed out defects that would affect the decision on which side of the blank to use as top or bottom. He mounted the piece on a faceplate with a screw, using a thin washer of plywood to reduce the depth of the screw in the blank. A bowl gouge and scraper were used to reduce the dimensions of the blank. Some of the reasons for getting a wobble in a piece were explained. For instance, you need to be careful in the preparation of the spigot and be aware that tightening the jaws can crush the wood unevenly, throwing it out by 0.5mm or more. After creating the spigot, Frank shaped the actual base. He then measured the diameter (330mm) then checked the height. A line was marked at 110mm for the base and finished to the rim using draw cuts then shaped from that line to the edge. Frank was using the principle of "thirds" to achieve the final shape. Having got to the boring stage of sanding, Frank then used his transmogrifier (the only woodturning secret he won't share with us) to sand and finish the platter before mounting the piece to work on the face. Removing the wood using a bowl gouge and draw cut, he then hollowed the centre to form the platter. At this point, Frank said to think about any embellishment you may have in mind and plan the width of the lip. He made a bead at the boundary of the lip and hollow, advising us to make sure the top of the bead was only as high as the outer edge of the lip. Frank then discussed finishing options, saying he believed battery-powered drills not as good as corded drills for sanding. He showed us how to use a jam-chuck to finish the base. If you use adhesive tape during embellishment or finishing, Frank recommends the use of Prepsol to remove any sticky residue.

A very encouraging demonstration of the competition item for the next workshop at Bunbury.