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WINTER 2011
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**Spiral patterned
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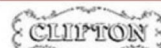
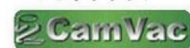
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Robert Sorby



Sharpening Innovation



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Well, the winter issue is here and Christmas is not far away. Before anyone lambasts me and tells me it is only the beginning of November, I know, and am working way in front of this issue. We will be doing something next year to bring the dates of the issues more in synch with the months they purport to represent.

Now back to the coming season. I trust that the holiday period will be pleasant and you have a fun time with family and friends. I thought I would have a bit of fun this month – and it is the time to have some fun – with Sue Harker's snowman money box project. I thought about what a great gift this makes and wondered what sort of things you make. Handmade gifts are often better thought of than shop-bought ones, but what will you make for that special someone? Do let me know.

Once again it seems that one of the hot topics at *Woodturning*, no pun intended, is heating the workshop, and insurance is causing some issues too. Insuring workshops, especially those not attached to the house – and even then there are some issues – is somewhat tricky with many companies not wanting to cater for the home woodworker and their kit. Without insurance we're left vulnerable to fire, theft and other mishaps – heaven forbid. Are you finding this a problem too? Do share with us how you insure yours or any experience you may have in this area.

Heating is a strange one, in as much as I don't have any. It seems that my workshop insulation is quite good – especially with its new roof – all I seem to need is an occasional blast from a warm air heater. With the cost of electricity at the moment I am glad that it is only a short blast too. So what heating do you use? Some have written to say they use radiators, some oil-filled and others electrics, some use wood burners and I am sure there are many other options. But what you use is dependent on the space you have and, in some cases, what the insurance company will allow, assuming you have insurance.

A minefield? Maybe, but do let us know how you've solved this issue.

All that remains for me to say is season's greetings and thank you to you all for sharing your experiences with me during the year.

Mark Baker, Editor
email: markb@thegmcgroup.com

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Woodworkers Institute website (www.woodworkersinstitute.com) is thriving. It would be great if you took a look and participated in the various discussions and competitions in our community.



PHOTOGRAPH BY GMC/ANTHONY BAILEY

ABOVE:
One of Sue Harker's snowmen



Woodturning

In this issue

ISSUE 234

Winter 2011

DIARY DATES can be found on www.woodworkersinstitute.com. Click on 'community' which will take you to the forum list. Scroll down to 'woodturning,' click on 'General Woodturning Discussion' and in the 'Announcements' section you can see the monthly 'Woodturning Diary Dates.'

Cover image
by GMC/
Anthony Baliley



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7 Night at the Opera

Bob Chapman makes this unusual sculptural piece which was influenced by the Tenerife Opera House



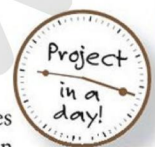
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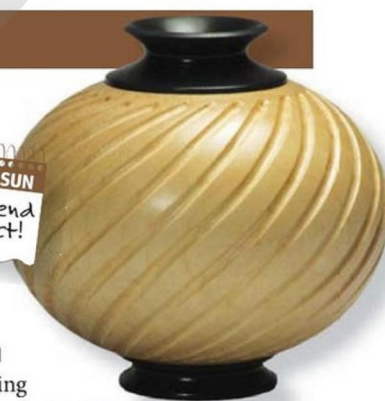
Sue Harker makes a festive snowman money box from one piece of timber which would make a perfect gift for a child at Christmas time. She also shows you how to make a decorative version, which would make a lovely festive ornament



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SAT SUN
Weekend Project!



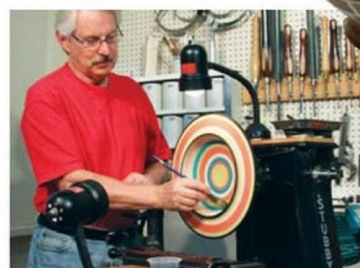
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Tegan Foley spends 20 minutes finding out more about the magnificent hollow form creations of minimalist woodturner Keith Burns

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Woodturning is an inherently dangerous pursuit. Readers should not attempt the procedures described herein without seeking training and information on the safe use of tools and machines. All readers should observe current safety legislation.

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A Night at the Opera

Bob Chapman makes this unusual sculptural piece which was influenced by the Tenerife Opera House

A few years ago my wife and I embarked on a cruise, and one rather dull afternoon we found ourselves marooned in Santa Cruz, the capital of Tenerife. With little else to do we decided on a stroll along the seafront where, after about a mile, we happened to arrive at the 'Auditorio de Tenerife', the Tenerife Opera House. Wow! The building is quite stunning. Its most striking feature is a beautiful pointed 'roof' which arches over the entire structure.

The opera house provided the inspiration for the piece I called 'A Night at the Opera.' During the 'critique' at the AWGB seminar in 2009, Bert Marsh described this as "The piece I would like to take home with me," and in a private conversation afterwards he told me again how much he liked it. Praise indeed.



BOB CHAPMAN



About the author:

After teaching chemistry for many years, Bob took early retirement to become a professional woodturner, and is a member of the Register of Professional Turners (RPT). He was a demonstrator at the 2009 AWGB Woodturning Seminar and

is available for lessons, demonstrations and commissions. Bob may be contacted through his website.

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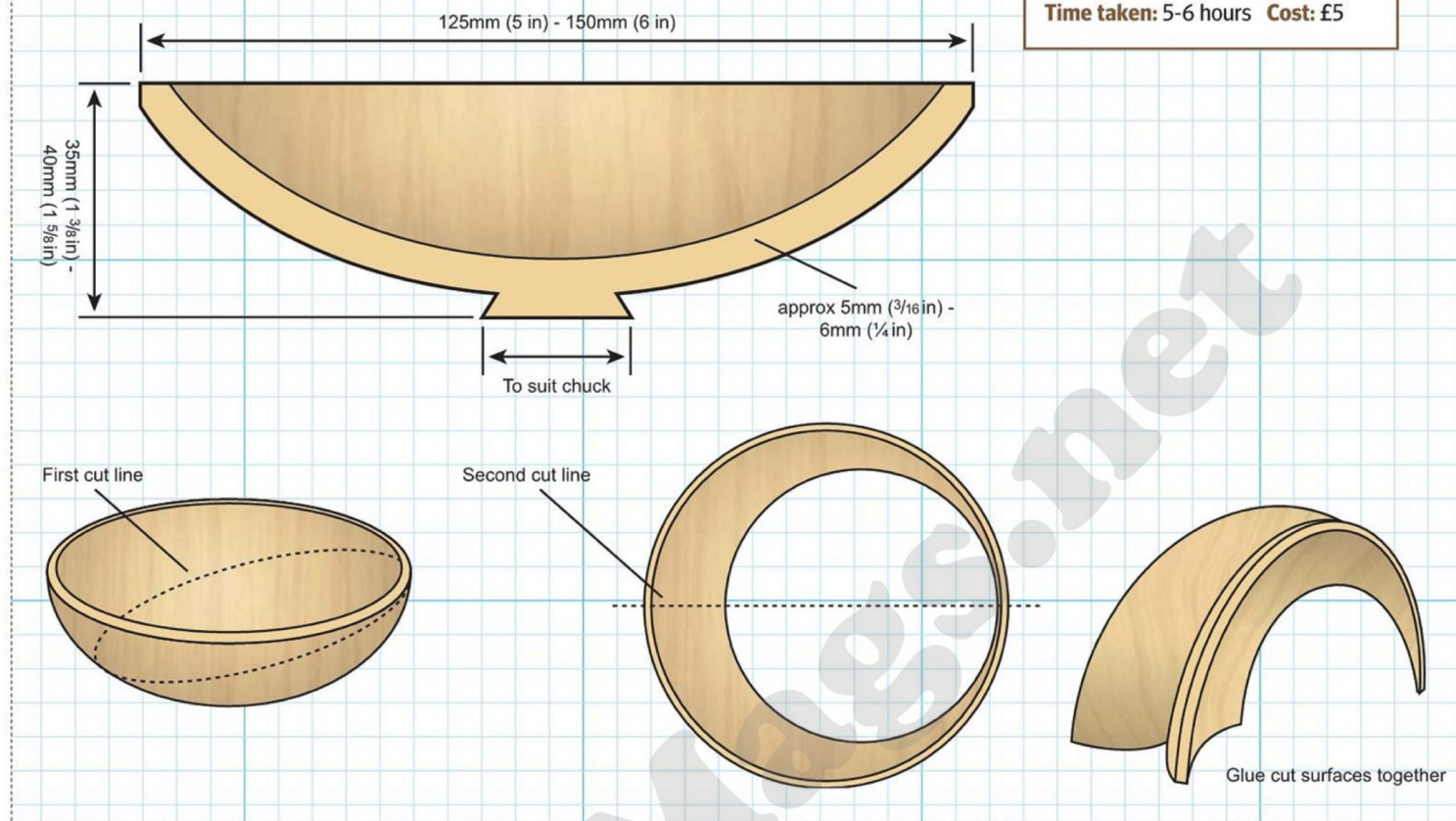
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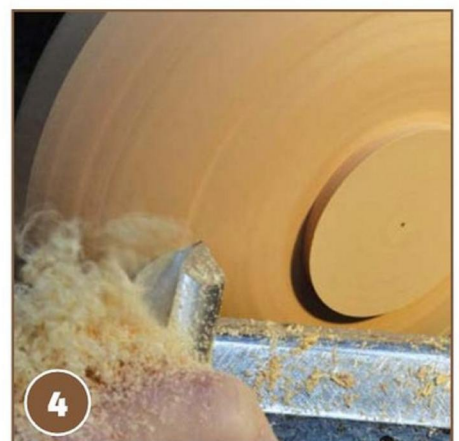
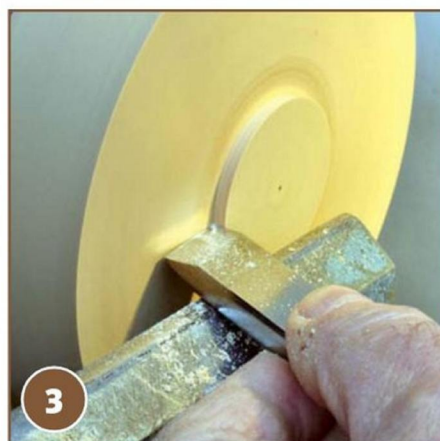
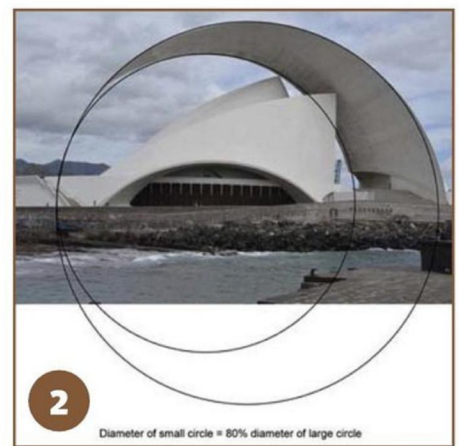


1 My first thought was to cut two opposite sides from the bowl and then glue them together, but I soon realised that I needed to cut a circular 'slice', at an angle, from the bottom of a bowl

2 I calculated that the diameter of the circular slice needed to be approximately 80% of the diameter of the bowl. For a bowl 150mm (6in) diameter the slice should be 120mm (4³/₄in) diameter

3 Mount a piece of beech 35mm (1³/₈in) thick and 150mm (6in) diameter on a screw chuck. True up the piece with a 13mm (1/2in) bowl gouge and form a chucking spigot on the underside by removing waste with the bowl gouge and then forming the dovetail shape with the long point of a skew. The size of the bowl is not critical, but I recommend a diameter of around 125 to 150mm (5 to 6in) to start with. Don't make the bowl too deep, as the depth will be more or less doubled in the finished piece

4 Leaving a small section flat around the spigot will help seat the chuck jaws securely later. Use the bowl gouge to shape the underside of the bowl into a smooth curve up to the rim. Sand from 120 down to 400 grit. If you intend to bleach the wood, then leave it unsealed, otherwise seal and polish



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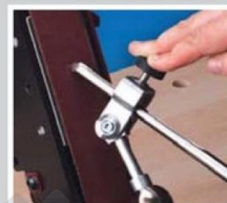


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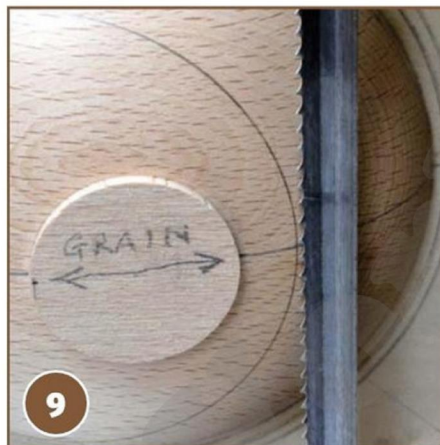
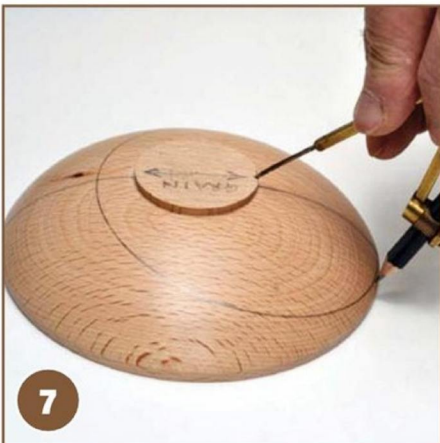
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5 Use the toolrest to mark a line across the bowl surface from one side to the other. This should align with the grain direction to avoid forming narrow sections later on which have the grain running across them. With this line marked, the blank can be removed from the screw

6 With the dovetailed spigot held securely in the chuck jaws, hollow the bowl to a wall thickness of around 5mm ($\frac{3}{16}$ in) using a 13mm ($\frac{1}{2}$ in) bowl gouge. Sand down to 400 grit, and leave unsealed if bleaching it. An even wall thickness is not essential, and you don't need to bother too much about the centre of the bowl because it will be removed when the 'slice' is cut away

7 Once the bowl is made, mark the slice out on the underside by setting compasses to 60mm ($2\frac{3}{8}$ in). The centre of the circular slice must lie on the pencil line drawn earlier. By trial and error find the centre of a circle that comes close to the edge of the bowl. This circle is the circumference of the slice. In order to cut the slice off the bottom of the bowl a special 'carrier' must be constructed to hold it at the correct angle. Hinge two plywood squares, a little larger than the bowl diameter, together along one edge. Fix a sliding clamp on an adjacent edge, near to the opposite side

“Mark a horizontal line across the carrier and align the line across the bowl with it”

8 Mark a horizontal line across the carrier and align the line across the bowl with it. Glue the bowl to the carrier using five or six dabs of hot melt glue around the rim. The circles drawn on the carrier are from a previous job and are irrelevant to this project

9 Adjust the angle of the carrier so that the bandsaw blade will cut the bowl at the correct angle to remove the slice. This is most easily done by a little trial and error. Line the front of the cut up with the front of the blade...

10 ...and line up the back of the cut with the back of the blade. Continue the adjustment until both ends of the cut are correct, then lock the carrier in place by tightening the screws in the sliding clamp

11 When all is correct, the slice can be carefully cut from the bowl. Keep the carrier tight to the saw fence and guide the bowl gently by hand, keeping fingers well away from the blade. Owing to the shape of the bowl, it is not easy to use a push stick for this

SKILLS & PROJECTS

Sculptural piece

12 With the slice removed take the 'bowl' off the carrier by warming the glue, and then cut in half along the remaining pencil mark

13 Apply a thin coat of PVA adhesive to the cut surfaces. I find a finger is by far the easiest tool for this job. Avoid using too much glue as it can be difficult to remove 'squeeze out' in the valley formed between the two pieces. Line up the tips of the two pieces and hold them with a clothes peg. Align the curved edges and clamp the wide end with a rubber band. Leave overnight for the glue to set

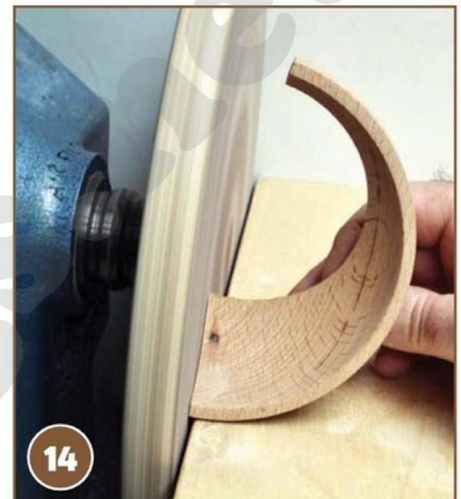
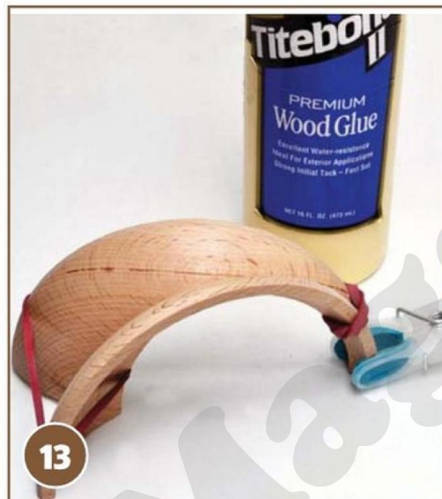
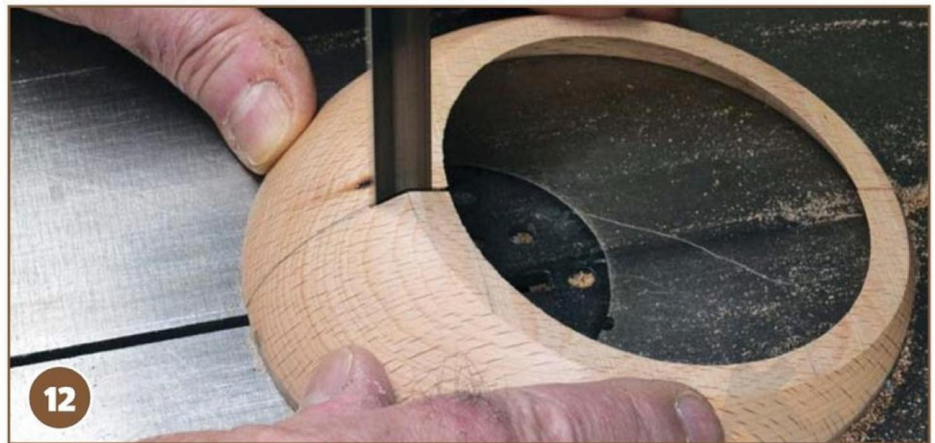
14 Clean up and level the wide end of the assembly on a sanding disc. By holding the tip about half an inch from the disc surface, sand the wide end at a slight angle. This ensures that when the wide end is eventually fastened to a base, the pointed end will stand above the surface

15 Using a drum sander in the drill press, sand the inside curve smooth, taking care to maintain an even curve from tip to base. Sand away more near the tip to thin it and make it more elegant. At this stage you need to bleach the piece to make it paler in colour. I've used Rustin's two part wood bleach several times and find it does exactly what it claims. Simply follow the instructions given on the box. The bleaching will raise the grain slightly and, when dry, it can be rubbed down with fine steel wool to restore the smooth surface. You can then apply two coats of cellulose sanding sealer as the final finish, rubbing down between coats

16 Measure the distance from the upper surface of the tip to the bottom of the valley at the wide end. Add 5mm ($\frac{3}{16}$ in) to this measurement. This value is the internal diameter of the partial ring which will form the 'spine'

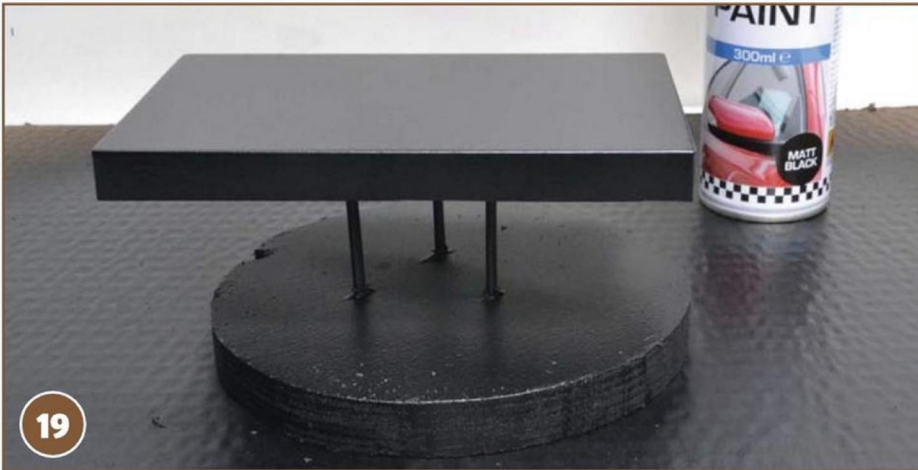
17 Next, you need to mount a piece of scrap wood on the screw and, after marking the required internal diameter, use a captive ring tool to form a ring of the correct size. Sand the ring smooth while it is still attached. Don't part all the way through at the back because when the ring comes loose it will be trapped between the wood, the tool and the toolrest, and will almost always get broken. Instead, move the toolrest to the front of the piece and use a narrow parting tool to part off the ring while catching it with the left hand. This method has proved very effective in making unbroken rings of all sizes. The ring will inevitably have a residual narrow fillet on the side but this is easily sanded away

"The bleaching will raise the grain slightly..."

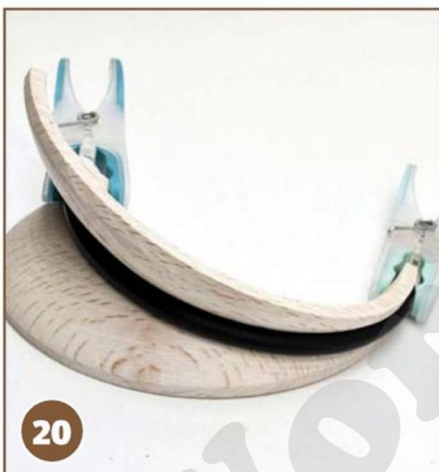




18 Place the ring around the piece and mark the required length, allowing an extra 13mm ($\frac{1}{2}$ in) or so. Cut the required segment out of the ring and sand one end down to a rounded point. Sand the outside curve down towards the inside, starting far enough back from the tip to make the change in direction of the outer curve imperceptible. In a similar way, sand the sides in towards the point



19 Drill a hole in a piece of scrap, big enough to put the end into to hold it, and spray the curved segment matt black. At the same time, prepare a rectangular base from whatever you might have – I used plywood – and spray that too. I made a small painting stand for the base by knocking three nails through a piece of scrap



20 When the paint is dry glue the curved segment in place to form the spine of the piece. If you have used cellulose paint, as I have, do NOT try to glue the spine in place with CA adhesive – it dissolves the paint instantly and it will get everywhere. Using three or four tiny dabs of an epoxy glue is much safer. Use clothes pegs to clamp the spine in place. Align the tips and sand off the excess spine at the bottom when the glue has set. Drill suitably sized dowel holes in the bottom edge of the piece. I find this is best done by switching the drill on and, holding the piece by hand, pushing it upwards onto the drill. It is not necessary to go deeper than four or five millimetres (about $\frac{3}{16}$ in). Take care not to come through the sides of the piece. A cocktail stick or match stick makes good dowels for this purpose



“Drill suitably sized dowel holes into the bottom edge of the piece”



21 Put a tiny dab of white correction fluid, or any white paint-like liquid, on the ends of the dowels and touch these onto the base where you want to position the piece. The resulting white spots enable you to drill the dowel holes in exactly the right places. With the piece glued to the base the sculpture is finished. In the original piece I made two arches, of different sizes, but the technique is identical for both. Obviously a bigger base would be required



22 In this instance I decided to add a bleached beech ball to give a focus and add interest to the piece. The ball is dowelled to the base in the same way as the main piece

23 This sculptural bleached piece is now complete •



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Making chessmen – part 1

PHOTOGRAPHS BY JOANNE B KAAR

Taking inspiration from the Lewis Chessmen, **Michael O'Donnell** shows you how to make the first chess piece in part 1 of this article

Probably the most famous chessmen in the world are the 'Lewis Chessmen.' These were found on the Outer Hebridean island of Lewis in around 1831. 82 pieces in all, from four sets. 11 pieces are owned by the National Museums of Scotland, Edinburgh, and the remainder held by the British Museum in London. At the time of writing this they are on exhibition at 'Museum nan Eilean,' Stornoway, on the Island of Lewis. They are all carved from walrus tusks, the tallest being 103mm (4 1/8in) and the widest measuring 55mm (2 1/4in) across; these are too big for the modern basic board with 50mm (2in) squares. The pawns are very simple compared to the elaborately carved kings and queens. Apart from the pawns, they are all fully carved figures with lots of detail and are easily recognisable. One interesting point is that they didn't have castles; instead they have 'warders' who hold a shield and sword. Four of the warders are carved as wild-eyed 'berserkers,' biting their shields with battle fury.

A full set consists of 32 pieces; made up in two colours, and each colour has: 8 pawns; 2 warders; 2 knights; 2 bishops; 1 queen; and 1 king. The Lewis Chessmen form the basic inspiration for this chess set.

MICHAEL O'DONNELL



About the author:

Michael moved to the north of Scotland with his work as a Research & Development Engineer, but left in 1974 to become a light house keeper at Dunnet Head. He took up woodturning to try and make some extra money and has been at it ever since.

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Website: www.woodturning.uk.com

DESIGN

The first thing to note is that the Lewis Chessmen are all carved. None of them were turned. I liked the physical size of them, though I felt the necessity to work within the constraints of a board with 50mm (2in) squares. I settled on a diameter of 22mm ($\frac{7}{8}$ in) for the pawns, going up to 37mm ($1\frac{1}{2}$ in) square for the king. For a reasonable proportion, I made the pawn 50mm (2in) high, the king 90mm ($3\frac{1}{2}$ in) high and I scaled the other pieces equally between.

I am using contrasting woods: holly (*Ilex spp*) for the white set and rosewood (*Dalbergia retusa*) for the black set.

Turning does tend to result in 'round' pieces so I looked to design simple representative shapes for each of the pieces with features that could be added by turning, that would take away the traditional 'roundness' of turning. In a way the 'ring turning' article I did a few issues' ago achieved exactly that, though ring turning does not come into this article. The pawn is the one piece which turning could come close to so this was the starting point for the design process.

“Turning does not tend to result in 'round' pieces...”

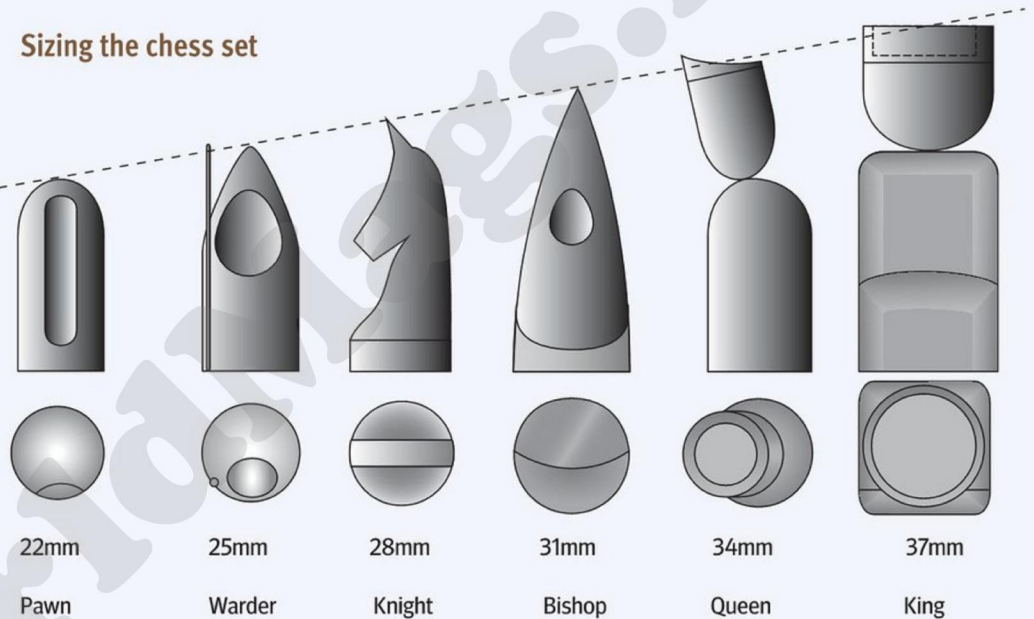


MAIN: Project chess pieces



ABOVE: A sketch of one of the Lewis Kings

Sizing the chess set



TIMBER & PREPARATION

I prepared a cutting list for all the pieces, allowing 50mm (2in) on the length for chucking and parting off. It's always a good idea to cut more than you need to allow for mistakes as it avoids going back to the saw. I should have done it. Both woods, holly (*Ilex spp*) and rosewood

(*Dalbergia retusa*) are close grained hardwoods.

Once I had the wood and a cutting list for the whole set, I took them to my neighbour, furniture maker Keith Parks, who prepared the blanks for me. I could then begin the turning process for the pawn.

CUTTING LIST

Piece	Section	Length	Holly	Rosewood
Pawn	22 x 22	100	8	8
Warden	25 x 25	108	2	2
Knight	28 x 28	116	2	2
Bishop	31 x 31	124	2	2
Queen	34 x 34	132	1	1
King	37 x 37	140	1	1



ABOVE: Wood cut, ready for turning

TOOLS

All of the turning for these chessman is done using conventional tools, though I do reshape some scrapers for specific jobs.

Here is the list of tools you will need for the chess pieces:

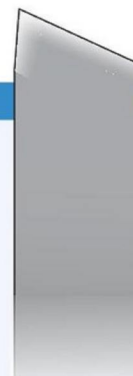
1. Spindle roughing gouge
2. Deep fluted gouge

3. Shallow fluted gouge
4. A small gouge where the flute is a semicircle
5. Skew chisel
6. A selection of scrapers
7. Fluted parting tool

Special scrapers used



2a Left-hand, curved side-cut scraper

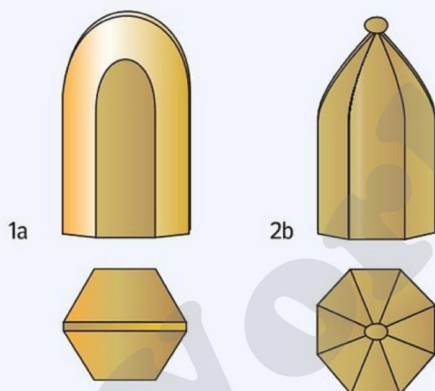
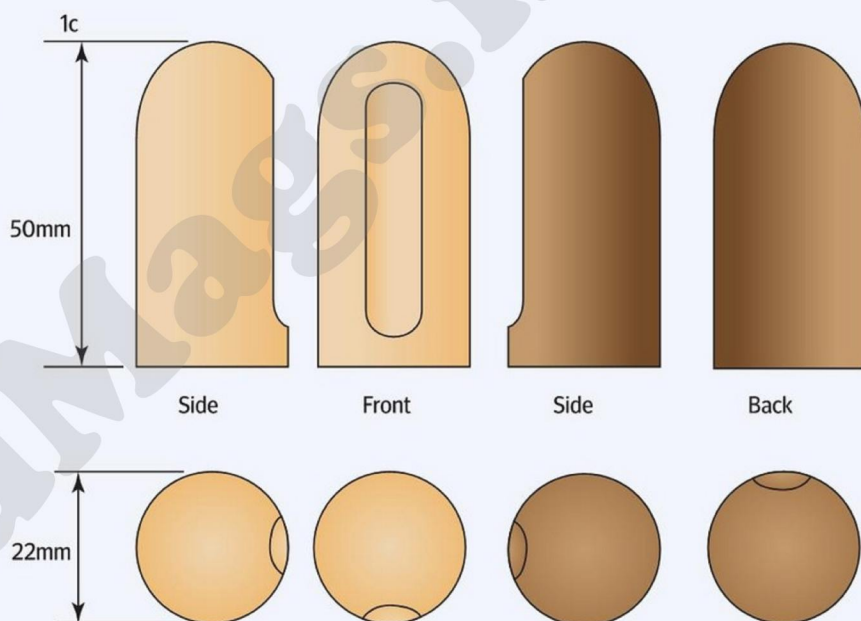


2a Left-hand, side square-cut scraper

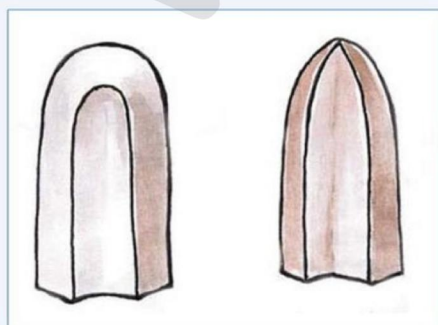
PAWN

The Lewis pawns are very simple hexagonal/octagonal shapes with some delicate carved detail. A turned straight cylinder with a round end would be a reasonable replication from the lathe, though I thought they needed a little more detail. Adding a single flute part way along the length to give it a front and back would do that. I was happy with this design. The question now was how to put the flute in by turning, but not using a router. One technique would be to use the same process as for 'involute turning.' Holding the four square pieces together in the chuck then turning a hole down the centre. The hole diameter being large enough that it takes a scallop out of what will be the finished round section, but not so large that it reaches the centres of the individual pieces. The size of the pawn is 22mm diameter x 50mm (7/8 x 2in) tall.

Pawn design based on the Lewis pawn



Sketches of the Lewis pawns



ABOVE: Sketch of the Lewis pawns



ABOVE: Four pieces fixed together with double-sided tape, held in 50mm (2in) O'Donnell Jaws



ABOVE: Hollowing for the flute on the pawns

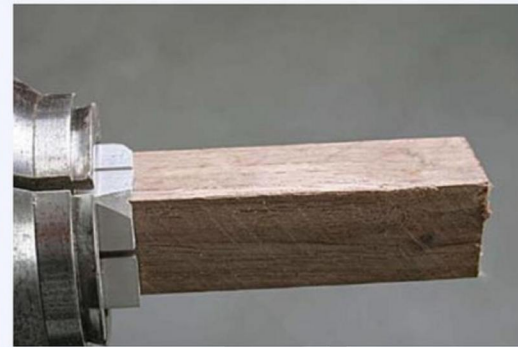
PAWN (CONT.)



ABOVE: End hollowed showing guide lines



ABOVE: Sanding the inside of the hollow



ABOVE: Pawn gripped in the spigot chuck with aluminium corners to make it fit



ABOVE: Individual pawn being shaped with the spindle roughing gouge



ABOVE: Rounding the end of the pawn with the shallow fluted gouge



ABOVE: Finished pawn

CHUCKING

To hold the four pieces together, which are 22mm (7/8in) square x 100mm (4in) high, so the four pieces together would be 44mm (1 3/4in) square, I am using scroll chucks with deep jaws. The O'Donnell 50mm (2in) jaws have a depth of 40mm (1 1/2in) so will hold the four pieces of wood together. I first fixed the four pieces together with double-sided tape; this made it easier to position them in the chuck and keep them in place while turning. A hot melt glue could be used as an alternative.

The second chucking is the individual pieces held in a scroll chuck, gripping on the square section. The pieces were a little small for my jaws so I cut four short pieces of aluminium angle and put them on the corners to bring them up to size for a secure grip.

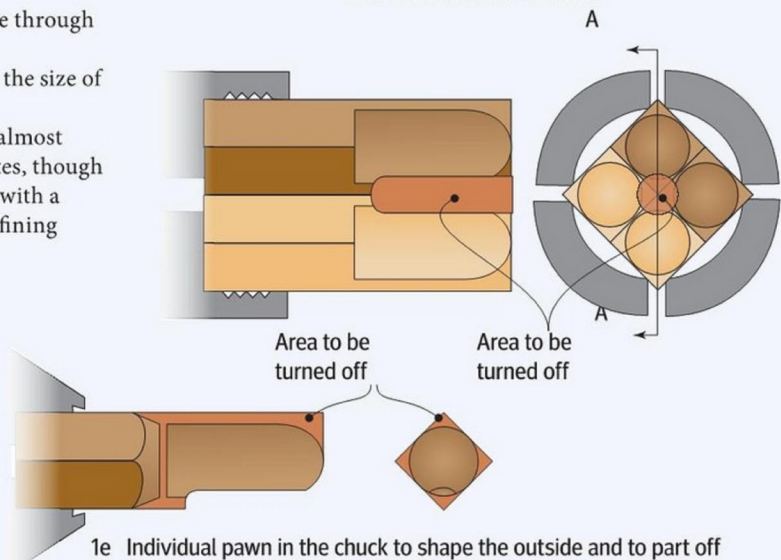
Procedure

1. Carefully hold four pieces of the same wood together with double-sided tape, keeping the end flat
2. Mount the pieces in a scroll chuck with deep jaws, locating the wood against the back of the jaws

3. Square the end of the piece with the deep fluted gouge
4. Draw a circular pencil line through the centres of the squares
5. Draw a circle 14mm dia – the size of the hole to be turned out
6. Using a twist drill would almost give the desired shape of flutes, though removing most of the wood with a shallow fluted gouge then refining with a curved end scraper gives more satisfaction
7. Sand the inside of the pieces down to 400 grit
8. Remount the pieces individually in the scroll chuck
9. Turn the square to a cylinder with a spindle roughing gouge
10. Round the end with the shallow fluted gouge
11. Sand to 400 grit
12. Apply an oil finish and burnish
13. Part off with a fluted parting tool
14. Off the lathe I applied a paste wax which gave the pieces a very nice tactile feel
15. Repeat for the remaining 12 pawns

Pawn

1d Pawn blanks held in spigot jaws to turn the flute down the side



1e Individual pawn in the chuck to shape the outside and to part off

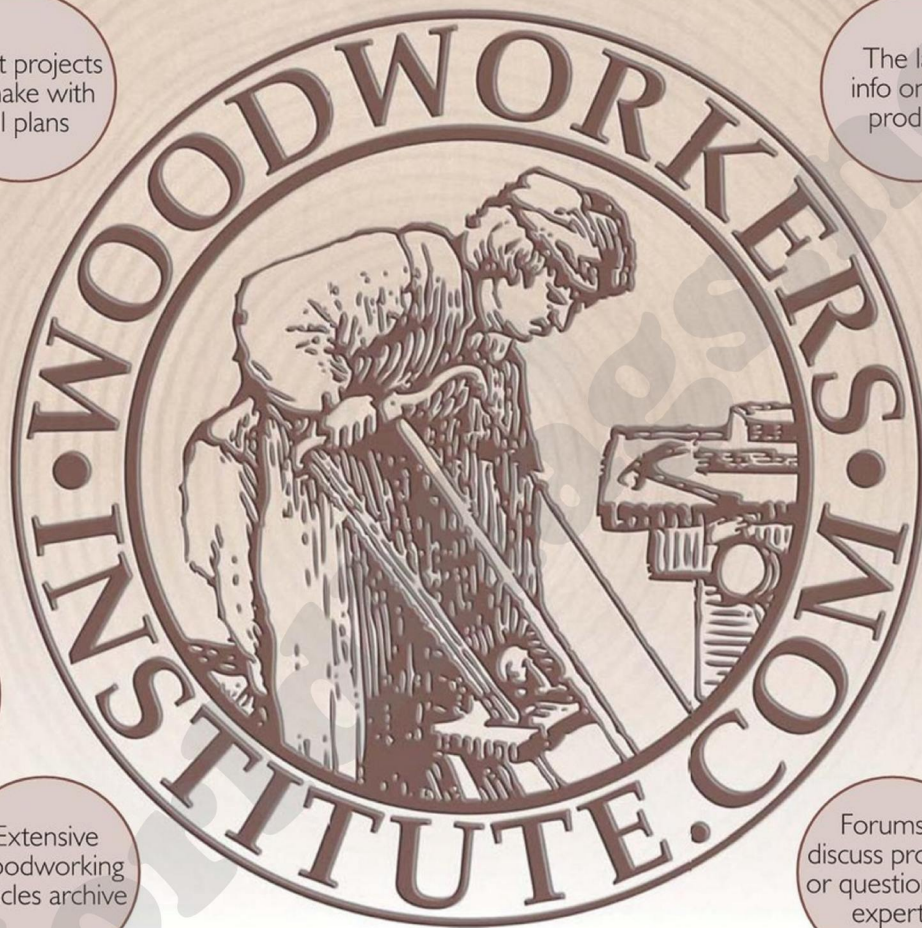
NEXT MONTH...

In part 2, Michael shows you to to turn the warders and knights

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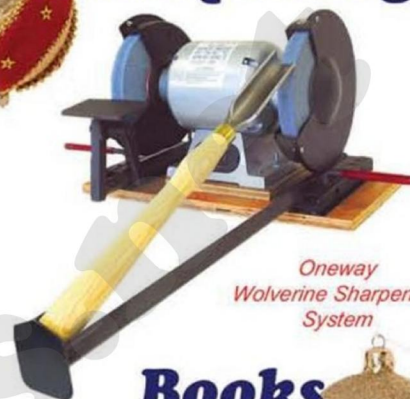
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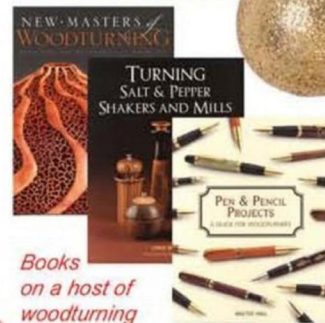
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Diary of a professional woodturner – part 2

In the second part of this new series, **Richard Findley** shares his experiences, and tells us about the challenges he encountered when making a number of commissioned items

It will probably please you to find out that things don't always go according to plan for professionals, despite the impression we give in magazine articles and at demos. This month has been a funny one, firstly because it has been rather quiet on the turning front but also because the most interesting job, which I will describe in more detail later, went wrong from the start and continued to challenge me throughout. This series is a warts and all diary and I will recount to you all of the disasters,

as well as the triumphs, that I encounter each month.

“It will probably please you to find out that things don't always go according to plan for professionals...”

RICHARD FINDLEY



About the author: Richard Findley is a registered UK professional woodturner living and working in Leicestershire. He discovered woodturning while working for his father as a joiner.

Richard makes all kinds of work to commission, from replacement antique components, walking canes and stair spindles, to decorative bowls. It is the variety of work that he loves. He also offers demonstrations, tuition and a range of woodturning supplies.

Email: richard@turnersworkshop.co.uk

Website: www.turnersworkshop.co.uk

BUSINESS STRUCTURE

I have been fully self employed since June 2010, having built my business up over the four previous years. I have been fortunate to have been kept busy throughout this period. This month has been the first I have experienced when things have just gone very quiet. Short periods of respite can be nice, allowing me to catch up on things that may have been put aside or on the 'to do' list, but once these have been done, what then? There is only so much cleaning up I can do!

Well, I try to keep my options open. My main income is from my turning

work which is all commission based, then there are the demos I do at clubs but these are booked up to a year in advance and I have little control over when they fall, apart from having a choice of two or three dates for some of them. I also sell a range of woodturning supplies, including finishes and abrasives; this brings in a small but steady income and also has the advantage of supplying me with my finishes and abrasives at cost price, which reduces my overheads. I offer one-to-one tuition in my workshop which generates a few days' work each

year, but again, this is at the whim of potential students as to if and when they might want a lesson, and in my experience, it is always when I am most busy and not at these quiet times! Then of course there are my articles for *Woodturning* which pay a small – Editor take note! – but regular income.

The other occasional source of income is through non-turning woodworking jobs. I trained as a joiner and have set my workshop up in such a way that I can undertake some small scale woodwork and this month that is what I have done.

OTHER WORK

From time to time I am asked if I can make 'such and such' or 'X, Y or Z' and usually I say, "Sorry, it's not really the sort of work I do..." unless I fancy a change or the challenge of a particular job that is, "A change is as good as a rest."

Around a year ago I had made a CD storage box for a client in oak (*Quercus robur*); it was to hold 18 CDs of photographs – one for each year – taken over the lifetime of his son and given as a birthday present. He was so pleased with it that he asked if I would make two more, one for his daughter for 20 CDs and another with 40 CDs. There was no immediate rush as the birthdays were not for a year or two, so I had put them on the back burner until I got quiet, so I made them. Again, he was very pleased with the outcome and this job kept me busy for a few days.

Another customer came to me and asked if I would make a garden storage box for him, to store fire wood for his terracotta garden heater and perhaps to double as a seat, so I

did. Another day filled. Once I had delivered that, he asked if I would make him an oak swing seat – he had the rope but no seat – so I obliged.

I was then approached by a Parish councillor from a small town in Nottinghamshire who had seen the picture of the original CD box on my website and wanted something similar to hold a scroll which was to be given in a presentation ceremony. Once again, I made it and it filled a couple more days for me.



LEFT: The presentation box Richard made which was designed to hold a scroll



RIGHT: Richard's garden storage box

BELOW: The 'canopy post' that Richard was commissioned to make



WHEN THINGS GO WRONG

When a turning job finally did come in it was an absolute gift to someone like me who is writing a magazine article and needs to fill pages with interesting turning jobs. It was described as a 'canopy post,' which I took to mean it would be fitted to a house each side of a doorway and appear to support a porch canopy. Made in softwood, it was to feature a barley twist, be split turned and, to top it all off, it was 1500mm (59in) long

and 150mm (6in) square.

Things started to go wrong from the start when I put in my price. Quoting for jobs in itself is a pretty simple equation: (Timber + profit margin) + (hourly rate x estimated time taken) = quote. The difficulty comes in knowing how long a particular job will take. I have cut a lot of barley twists so have some experience with how long it takes; what I hadn't bargained for was how much longer it takes to

cut a twist in 150mm (6in) material, even softwood, compared to a twist in 75mm (3in) timber. My last barley twist job had been 22 stair spindles, made from 75mm (3in) oak. These had a single tapering twist and by the time I had cut that many I had it down to 45 minutes each.

Based on this information I quoted for a day's work to cut the twist, it ended up taking me nearer two, but that wasn't all that went wrong!

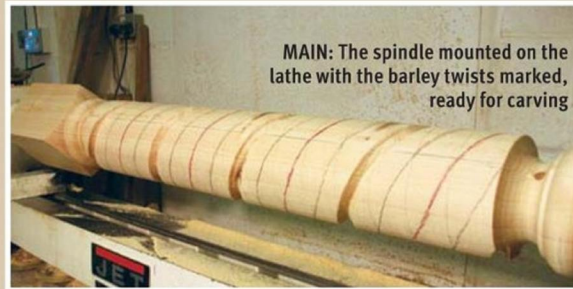
PRO V ENTHUSIAST

The main difference between a professional and an enthusiast, I think, is that when things go wrong for an enthusiast they can chuck their tool and/or timber in the corner of the workshop and walk away in disgust, possibly returning a day or two later with fresh eyes to look again at the project. As a professional I don't have that luxury. This job had a deadline and so, no matter what happened I had to get it done by the date. By the time I had ordered in the timber, prepared it and glued it up I had three days before I needed to have it on the carrier and off to its new home in Birmingham.

RIGHT: The spindle once the barley twist had been cut, before sanding



MAIN: The timber for the spindle, mounted on the lathe



MAIN: The spindle mounted on the lathe with the barley twists marked, ready for carving



GETTING TO WORK

With the wood prepared, I mounted it on the lathe. Once again, my Jet lathe was used to its full capacity. I started off slowly, making sure the glue and paper joint for the split turning was holding OK. Once I was happy I could turn up the speed, within the limits of my machine. I cut the pommels with my 12mm (1/2in) spindle gouge and turned the centre section round, I then marked out for the twist.

Barley twists are not difficult, they are just hard work. I marked it up for a double twist which is my preferred style and began cutting it. There are few 'rules of thumb' about cutting barley twists which are outlined in the handy hints panel opposite.

As I cut the twist it quickly became clear that this was going to take much longer

than planned and then, just as I cut the two valleys down to about 25mm (1in) deep my Microplane rasp snapped! I use a combination of a large round and large square tools and it was my square one that snapped at the handle. I quickly ordered another in the hope that it would arrive early the next day but in my mind I knew it was really too late in the day to get it in time. I did as much as I could with my remaining tools and went home with my fingers crossed that it would arrive in the morning. It didn't so I had to do the best I could with the round tool, my other rasps and finally with abrasives. It came out well and overall, I was pleased with the result but I can't help feeling that the valleys are a bit too rounded and the broken tool would have sorted that out for me.



MAIN: Hand sanding with abrasive wrapped around a sanding stick



MAIN: Hand sanding the spindle with abrasives

MOMENT OF TRUTH

With the twist cut it was time to see how the glue joint would work. During the job it had opened a little but it had plenty of gluing area so I was confident it would hold. I started off with a chisel in the joint and some firm raps with a mallet – this opened it up a little – I then progressed onto my wedge shaped axe which split the two halves apart with ease. A quick sand of the edges and the job was ready to pack up and send off, just in time! I heard from the customer a few days later and he was very pleased with the job.

Handy hints

1. Split turning is a simple technique, just add a layer of newspaper between a normal glue joint. Once turned, the paper de-laminates leaving you with two neatly turned halves. Use ring centres during turning for maximum support
2. When turning barley twists, the twist should start and end on the same horizontal line, so divide the area into an even number
3. For a full twist, one rotation should be around two times the diameter of the timber
4. The depth of the valleys should be approximately one quarter of the diameter of the timber



Thought for the month

You can learn something from every job you undertake and I have gained more experience to apply in the future. Once again, my Jet lathe has been used to its maximum capacities so I have been researching new lathes, but perhaps after a quiet month it isn't the best time to be buying a new lathe...



MAIN: Using a chisel to open up the glue joint on the spindle

Try before you buy

I'd hazard a guess that you wouldn't buy a new car or other item of capital equipment without trying it first? Probably not, and neither would I! Yet amazingly that is what happens so frequently when it comes to lathe purchases. For most of us, a decent lathe is a significant purchase that we don't expect to make more than once or twice in a lifetime. Wouldn't it be a good idea to be able to try out your intended lathe, on a real project, at your own pace, in a relaxed atmosphere, using familiar tools?



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Here at The ToolPost we have examples of our premium brand woodturning lathes available for you to try. Bring along your own tools, project, timber and ideas and put these superb lathes to the test. We'll supply a chuck and centres (or bring your own if you prefer and they're compatible). Try the lathe for ten seconds, ten minutes or ten hours - as long as it takes for you to feel at ease with the lathe. Then, and only then, you'll be equipped to make an informed decision about your future lathe. Just call to make a date.

Woodturning can be a pain in the b...

... back, or legs, or knees, or hips - the list goes on. Advancing years and infirmity take their toll of life's pleasures - such as woodturning. Many would like to be able to continue turning but need to find a more comfortable working position to make this possible. Oneway Manufacturing, producers of premium quality woodturning equipment, appreciate that just because a turner may have difficulty standing all day, it doesn't mean that they lack commitment, enthusiasm or skill - which means that they deserve to turn on a quality lathe. That's why Oneway produce the 1236SD lathe (SD = Sit Down), expressly designed to permit comfortable operation from a sitting position, or from a wheelchair. As with the other products mentioned above, we have one of these lathes available for you to test, here in our training facility at Didcot. Make the call and give it a try.

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Demon woodturner Tony Wilson at work on the 1236SD from his wheelchair.



The ToolPost

Unit 7 Hawsworth, Southmead Industrial Park, Didcot, Oxon. OX11 7HR
01235 511101 www.toolpost.co.uk

PHOTOGRAPHS BY SUE HARKER, UNLESS OTHERWISE STATED



PHOTOGRAPH BY GIM/ANTHONY BAILEY



Snowman money box

Sue Harker makes a festive snowman money box from one piece of timber which would make a perfect gift for a child at Christmas time. She also shows you how to make a decorative version, which would make a lovely festive ornament



With Christmas fast approaching I have turned my thoughts to a simple gift for my grandchildren: a snowman money box. It has been made from one piece of timber and the main body has been hollowed out to an even wall thickness. A slot has been cut in the hat and a hole drilled through the head and hat to allow coins to pass through into the body. A rubber electrical grommet has been fitted into the hole used for hollowing.

I have also made an ornamental snowman which can be brought out with the Christmas decorations and would look good on anyone's mantelpiece.

The decorative version has been left solid and the hat has been made

from a separate piece of timber so it could be mounted at an angle. The colours I have used are ones from the Jo Sonja's Acrylic paints range. The pearlescent white allows the grain pattern to show through whilst still giving an all over colour. Of course, this decorated version could be hollowed and made into a money box should you wish. The choice is yours.

SUE HARKER



About the author: UK turner Sue started woodturning in 2000 and turned professional in 2006. She is a member of the RPT and AWGB, teaches woodturning, demonstrates all over the country, writes for *Woodturning* magazine and has produced three DVDs.

Email: sueharker@talktalk.net **Website:** www.sueharker.com

12mm (1/2in) skew chisel

Swivel tip scraper

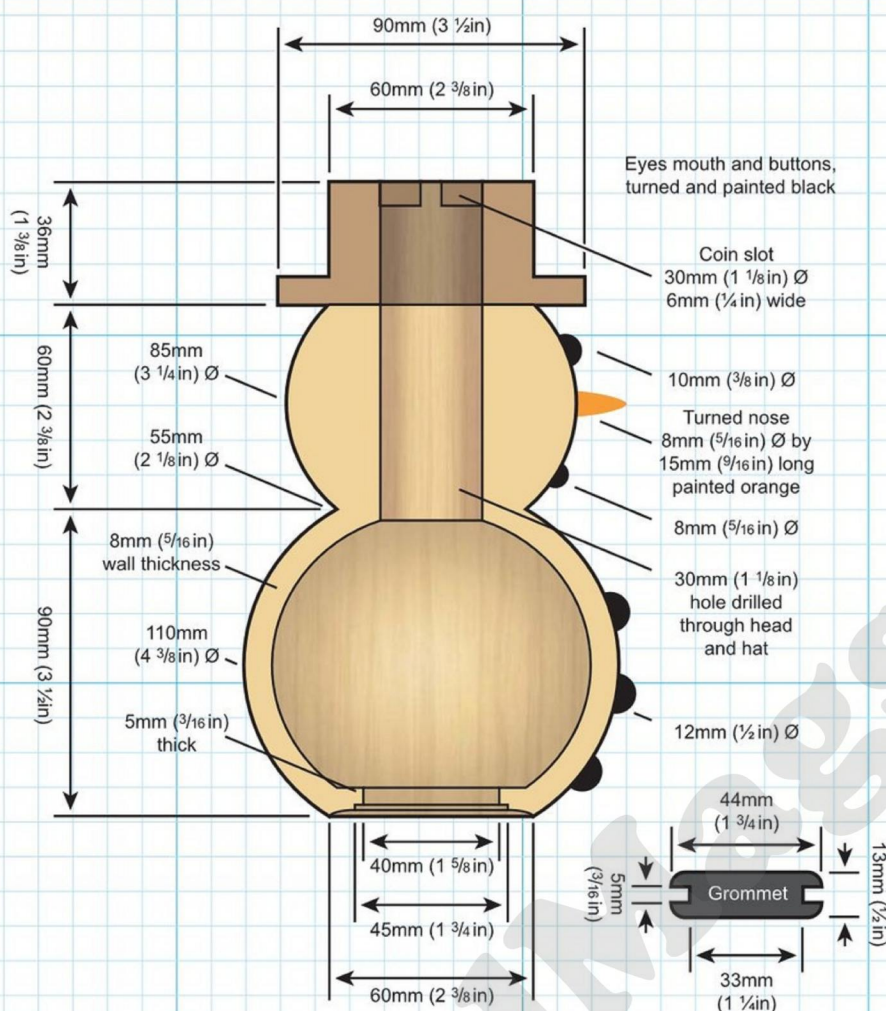
3mm (1/8in) parting tool

12mm (1/2in) fingernail-profile spindle gouge

10mm (3/8in) fingernail-profile spindle gouge

Spindle roughing gouge

MONEY BOX DIMENSIONS



MATERIALS USED

Piece of sycamore: 115 x 115 x 230mm (4 1/2 x 4 1/2 x 9in) long

For the facial features and buttons: 4 offcuts of timber approximately 15 x 15 x 100mm (9/16 x 9/16 x 4in)

TIME TAKEN & COST

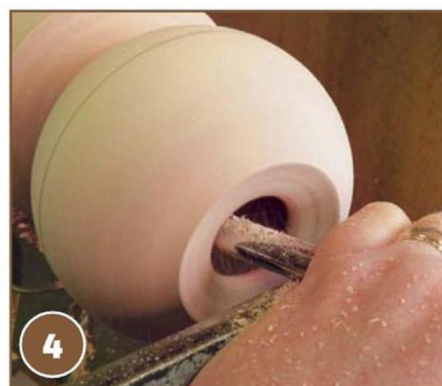
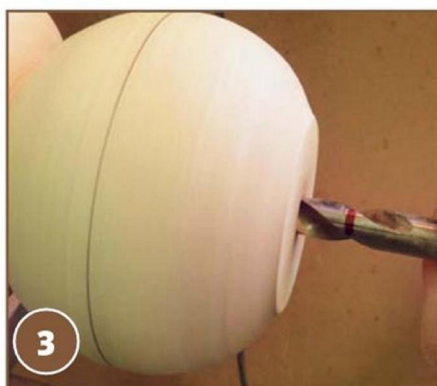
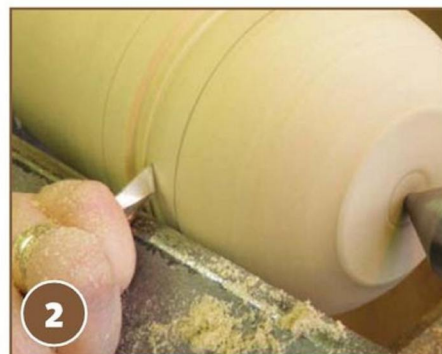
Time taken: 3 1/2 hours **Cost:** £9

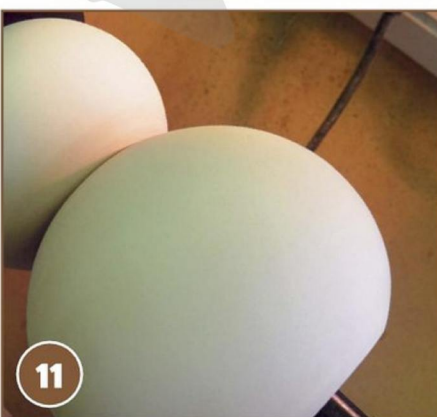
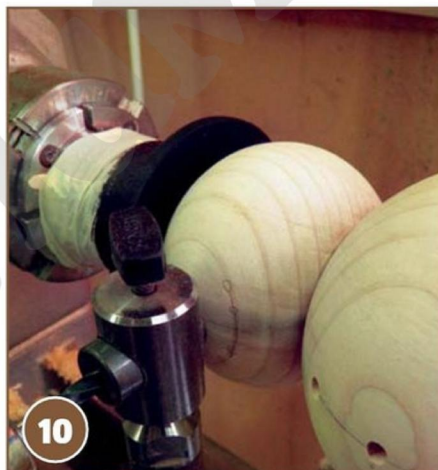
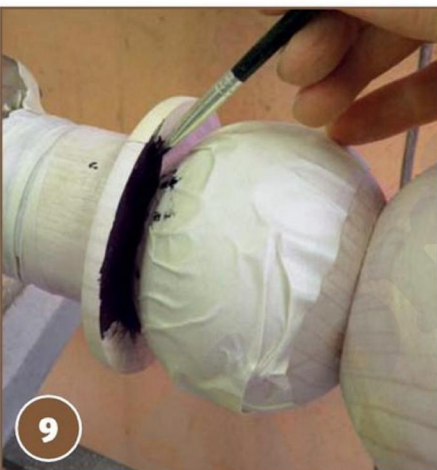
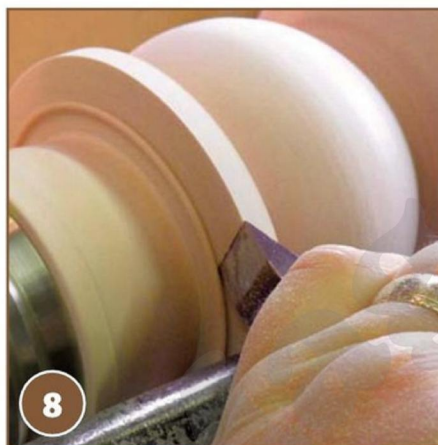
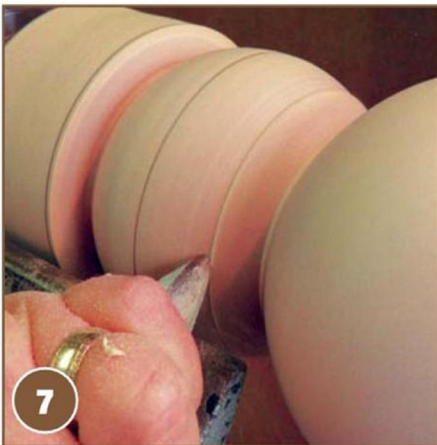
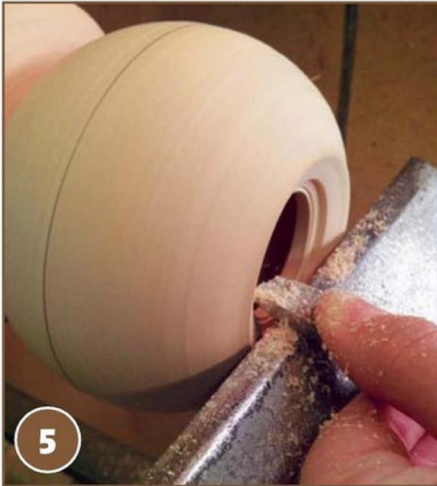
1 The first step is to mount a piece of sycamore (*Acer pseudoplatanus*) measuring 115 x 115 x 230mm (4 1/2 x 4 1/2 x 9in) long between centres and turn into the round. Next, you need to cut a chucking spigot, the correct size to fit your chuck jaws, at one end of the piece of sycamore

2 The next step is to mount the form in your chuck jaws and bring the taildrive up for added support. Draw a pencil mark 90mm (3 1/2 in) in from the taildrive; this is the length of the snowman's body. Draw another pencil line at 45mm (1 3/4 in) from the taildrive; this will be the widest part of the snowman. Using a fingernail profile spindle gouge, form a flat bottomed sphere

3 Using a Jacobs chuck, with a drill bit fitted, drill to the required depth for hollowing

4 Cut a recess at 40mm (1 5/8 in) diameter and undercut the base deep enough for a rubber grommet to fit into. Hollow the body to approximately 8mm (5/16 in) wall thickness. Here I used a swivel tip with a scraper tip attached





5 Use a skew chisel to refine the opening and cut a recess approximately 45mm (1³/₄in) diameter for the outer surface of the grommet to sit in

6 Check the grommet for fit and adjust the opening if required. Check the grommet does not sit proud of the base. Holding the edge of a ruler across the base is a good way to check this. Sand the body to a finish starting with 120 grit abrasive and working through 180, 240, 320, and finishing with 400

7 Mark where the head and hat will start and end. Use a fingernail profile spindle gouge to shape the head

8 Turn the shape of the hat. Using a skew chisel, undercut where the rim meets the head and to crisply cut the top of the rim. Sand to a finish using the same grits as before

9 Wrap masking tape around the head and paint the hat with black acrylic paint

10 Mark the approximate positions of the mouth, eyes, nose and buttons. Set up a precision drilling jig and drill 6mm (1/4in) diameter holes. Try not to drill through into the hollow body

11 Using a 30mm (1¹/₈in) diameter Forstner bit, attached to an extension bar, drill a hole approximately 175mm (6⁷/₈in) deep through into the head and hat. Wrap a piece of tape round the extension bar to act as a depth gauge. This leaves approximately 8mm (5/16in) wall thickness at the top of the hat for a slot to be cut into

12 Make a jam chuck for the base of the snowman to fit onto. Bring up the taildrive for support and reduce the diameter of the spigot, finishing the top of the hat as you progress

- Handy hints**
1. A rotary sander is a useful tool for sanding the spherical shapes
 2. When turning the facial features and buttons make a measuring template to ensure they are turned as accurately as possible
 3. When spraying with lacquer sit the snowman on a board of MDF, or similar, which has been screwed to a Lazy Susan. This allows you to rotate the piece

SKILLS & PROJECTS

Festive money box

13 Leave a pip of timber, stop the lathe and cut off with a hacksaw

14 Fit a sanding mandrel into the chuck and attach an abrasive disc. Sand the sawn surface and working through the grits, smooth the top of the hat to a suitable finish

15 Mark the centre of the hat and draw a line 30mm (1 1/8in) long for the money slot. Using a 5mm (3/16in) brad point drill bit fitted into a pillar drill, drill several holes along the pencil line

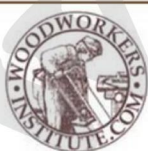
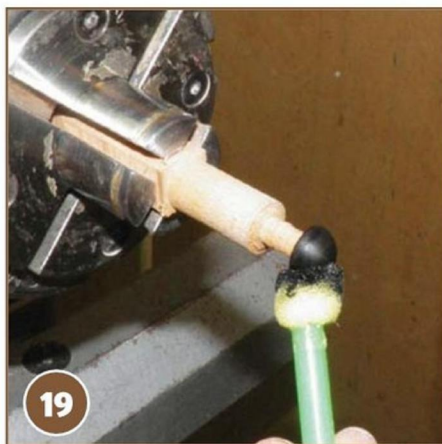
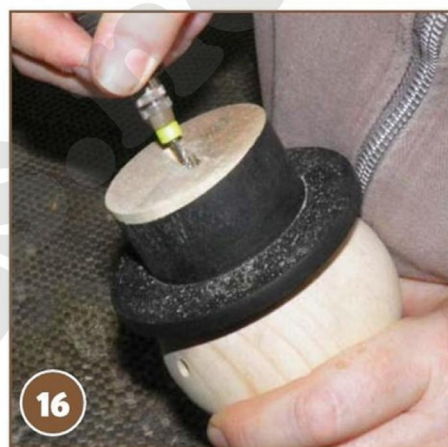
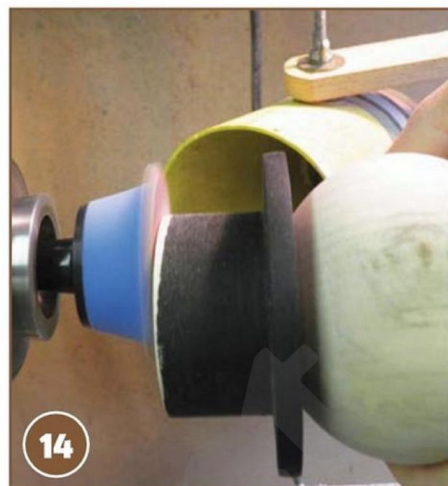
16 With a side milling bit fitted into a rotary tool join the drill holes and tidy the slot. Use a flat file to smooth the surface of the slot and sand to the desired finish using abrasives. Coat the top of the hat and the inside of the slot with black paint

17 Coat with acrylic sanding sealer, to seal the surface, before applying several thin coats of acrylic gloss lacquer

18 While the lacquer is drying turn the eyes, nose, mouth and buttons. For the eyes mount a length of timber in the chuck and turn into the round. Mark the spigot length and size of the eye with pencil lines

19 Reduce the spigot to 6mm (1/4in) diameter and turn a 10mm (3/8in) diameter half bead. Sand the half bead to the required finish and apply black acrylic paint before parting off. The remaining pieces are turned the same way. 8mm (5/16in) diameter timber is required for the nose and mouth pieces, and 12mm (1/2in) for the buttons. Apply orange paint to the nose. To finish the snowman apply CA adhesive to the facial features, glue the buttons in place and apply a coat of finishing oil

20 The festive snowman money box is now complete •



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1. Sue Harker's turned Christmas crackers:

<http://bit.ly/dkILbF>

2. Sue Harker's precision drilled vase:

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PHOTOGRAPH BY PAUL HANNABY

LEFT: Paul Hannaby's platter which was chosen for the Tony Boase tribute award. Made from sycamore (*Acer pseudoplatanus*), measuring approximately 405mm (16in) diameter and coloured using airbrush acrylic paints. Turned on two centres on both sides

The AWGB's 13th International Seminar

Mark Baker attended this exciting 13th international event and reports back on the remarkable sights he saw

The AWGB pulled off what I can only describe as a stunning event with their 13th biennial symposium, held from 12-14 August, 2011. The event was a mixture of demonstrations, trade stands, as well as the auction, gallery display, and not forgetting the social aspect.

The gallery was displayed in a recently refurbished room which I have to say was bright, and which

therefore allowed for better lighting and also display of the work. This was one of the best displays I've seen for a long while – not only the setting of it – but also the number and quality of works shown.

As one would expect, the demonstrations were superb and there was something for everyone. This increase in standard and organisation year on year means that the next

seminar in 2013 is looking to be bigger, bolder and lots of fun. Do try to go. More information about the seminar and the AWGB in general can be found on their website (see below).

CONTACT DETAILS

Contact: AWGB

Website: www.woodturners.co.uk

DEMONSTRATOR LINE-UP

Nick Arnall	Michael Mocho
Marilyn Campbell	Tracy Owen
Paul Coker	Les Thorne
Tobias Kaye	Hans Weissflog
Yann Marot	John Wessels

AUCTIONS

The live auction after the Saturday night dinner raised a grand total of £2,535, and the Internet Auction realised an impressive total of £14,780. Donations by the makers of the items on sale allowed the AWGB Development Fund to benefit to the tune of £9,400

RIGHT: Turned box by John Wessels, with pewter detailing around the lid and finial

CONTACT DETAILS

Email: jawessels@gmail.com

CONTACT DETAILS

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Website: www.marilyncampbell.ca

RIGHT: 'Divine Encounter,' by Marilyn Campbell, holly (*Ilex spp.*), purpleheart (*Peltogyne porphyrocardia*), epoxy, paint, 215mm (8½in) high x 140mm (5½in) long

PHOTOGRAPH BY MARILYN CAMPBELL

LEFT: 'Stalactitel' by Robin Goodman, African blackwood (*Dalbergia melanoxylon*) and sycamore (*Acer pseudoplatanus*)

MAIN: The Instant Gallery area at the Seminar



FEATURE

AWGB Seminar

MAIN: Tobias Kaye working on one of his sounding bowls



RIGHT: A textured rim platter, turned by Woodturning author Nick Arnall

CONTACT DETAILS

Email: nickarnall@hotmail.co.uk

Website: www.nickarnallwoodturner.co.uk

RIGHT: Embellished platter
by Mick Hanbury

CONTACT DETAILS

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Website: www.mickhanbury.com

LEFT: 'English Summer'
by Joey Richardson

CONTACT DETAILS

Email: joeyjoey@btinternet.com

Website: www.joeyrichardson.com



RIGHT: Carved neck
hollow forms in yew
(*Taxus baccata*), turned
by Tracy Owen

CONTACT DETAILS

Email: tracy_owen@tiscali.co.uk

Website: www.tracyowen.com



RIGHT: Pierced and decorated
sphere by Margaret Garrard

CONTACT DETAILS

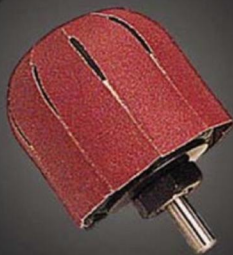
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“...the demonstrations
were superb and there
was something for
everyone”



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Carved hollow form

Nick Arnall creates this small hollow form and decorates the outside surface using a range of power carving techniques

I recently turned and carved a classical jardinière for an article in issue 231 of *Woodturning*.

I have often considered using similar techniques on a hollow form, and this is what I will be making this month. I will add an inset neck and paint the top and foot black to give the piece balance and lift. This also allows the carved area to be contained between the two elements. Adding an inset neck is a method I use a great deal when turning small vessels, as it is easier to remove the debris from the inside through a larger opening. This is then reduced with the addition of an added neck. This has the advantage of stopping people from putting their fingers inside the piece; this is

something that almost all turners seem to want to do. The disadvantage is that some seem to see it as a lid; even though it has a hole in its centre they try to remove it!

NICK ARNULL



About the author: UK professional woodturner, author and demonstrator Nick Arnall produces decorative turned wood art and also turns spindles for furniture makers, cabinet makers, joiners and builders. He has demonstrated at symposiums all over the world and

also offers tuition to those who are looking to improve their woodturning and explore decorative techniques.

Email: nickarnull@hotmail.co.uk

Website: www.nickarnullwoodturner.co.uk

Small swan-neck end grain hollowing tool

Straight or slightly offset hollowing tool

6mm (1/4in) parting tool

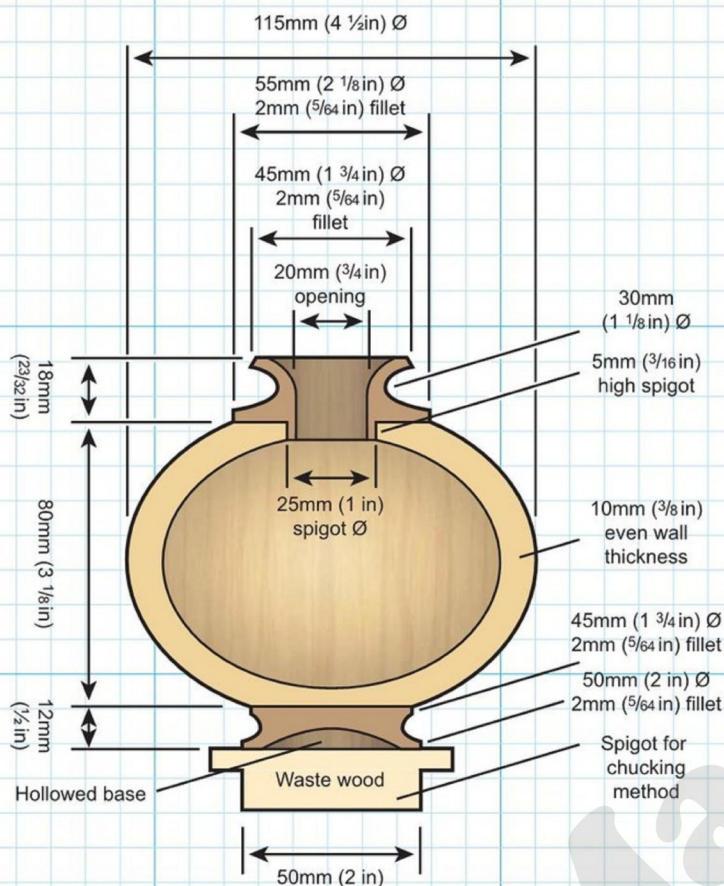
10mm (3/8in) skewchigouge or small round-nosed scraper

10mm (3/8in) spindle gouge

10mm (3/8in) long-grind bowl gouge

32mm (1 1/4in) spindle roughing gouge

SQUAT HOLLOW FORM DIMENSIONS



TIME TAKEN & COST

Time taken: 6 hours Cost: £5

ADDITIONAL MATERIALS

1. Acrylic sanding sealer
2. Matt black acrylic spray paint
3. Acrylic satin lacquer

HEALTH & SAFETY

1. Protect your eyes and lungs at all times, and work at a speed that allows you to feel both comfortable and safe
2. Always reduce lathe rotation speed when using alternative chucking methods that you are not familiar with
3. Keep the toolrest between your hand and the work – NEVER let your fingers cross over to the other side
4. Protect yourself from dust when using rotary carving tools

1 Begin by centring and mounting your blank between centres and making round using a 32mm (1 1/4 in) spindle roughing gouge, then use a 6mm (1/4 in) parting tool to create a spigot at one end to fit into your chuck

2 Attach your chuck and mount the blank, then drill a 25mm (1 in) hole to the required depth using a 25mm (1 in) sawtooth bit mounted in a Jacobs chuck held in the tailstock

1. When carving on a form such as this one you need to sharpen the tool regularly

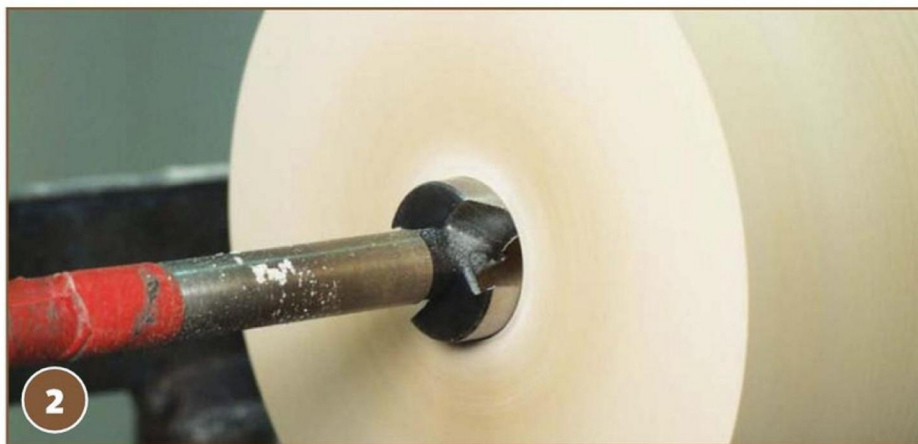
2. When making finishing cuts always use a freshly sharpened tool

3. Keep designs simple to create maximum impact

4. Inspect all areas before applying a final finish

5. Add an inset neck to reduce the opening

Handy hints





3 Using a 10mm ($\frac{3}{8}$ in) long-grind bowl gouge, roughly shape the outside of the vessel. Leave a flat area at the top measuring approximately 60mm ($2\frac{3}{8}$ in) in diameter; this will create the glue joint for the added neck

4 Refine the outside shape using a 10mm ($\frac{3}{8}$ in) spindle gouge

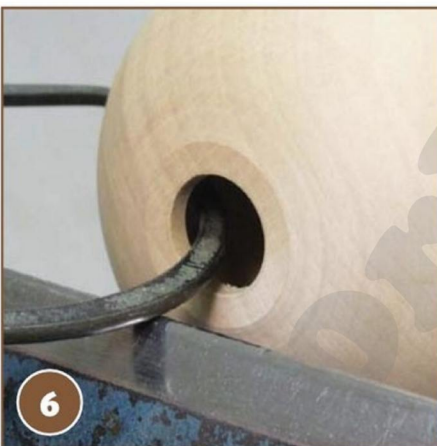
5 Remove the centre of the vessel with an end grain hollowing tool. I use a Kelton hollower for removing the bulk of the waste and then refine the interior with a mini Rolly Munro hollowing tool

6 Measure the wall thickness frequently as work progresses. When turning a vessel that will be carved you should aim for an even wall thickness of around 10mm ($\frac{3}{8}$ in)

CREATING AND FITTING THE NECK OF THE VESSEL

7 Centre and mount the blank between centres, make round using a 10mm ($\frac{3}{8}$ in) long-grind bowl gouge, then create a spigot at one end that fits tightly into the opening at the top of the vessel. At the other end create a spigot to fit into your chuck

8 Mount the blank into the chuck, dish the centre slightly and drill a 10mm ($\frac{3}{8}$ in) hole through the blank, taking care not to drill into the chuck



6. Use contrasting timbers for accents on a piece. For example, the neck and foot could have been added using African blackwood

7. Consider access with power tools if you are creating a project like this. If the twist was marked in the other direction then it would have been difficult to carve on the lathe

8. Don't be afraid to make use of multiple chucking methods

9. When marking parallel lines use a collar fitted to the toolpost to set the height

10. If working through a small opening then remove shavings and debris from the vessel with compressed air



SKILLS & PROJECTS

Squat hollow form

9 The next step is to remount the vessel and glue the prepared blank into the top, taking care to align the grain. Use the tailstock to apply pressure and aid with centring. Allow to dry

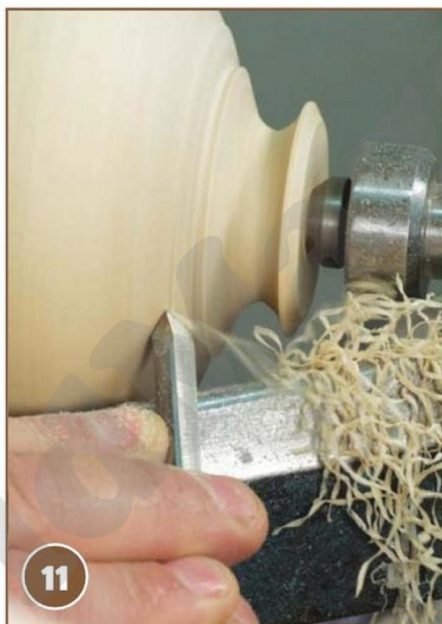
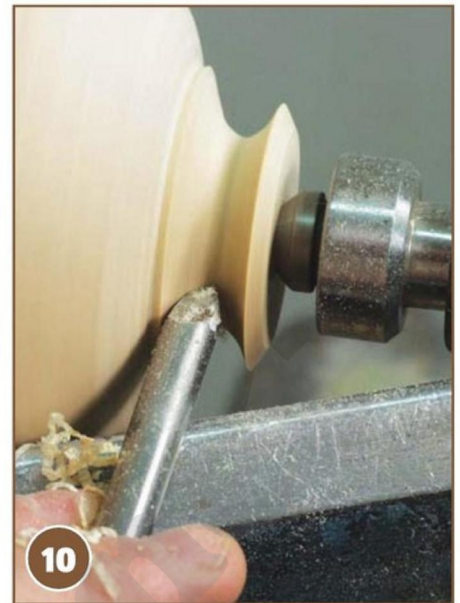
10 Next, with the tailstock in place for added support shape the neck and refine the outside details of the vessel. Take care to place the glue joint at the position which indicates the change in direction from the vessel to the neck

11 At this stage, it may be necessary to refine the top curve of the vessel once the top is added; this is best done with a freshly sharpened 10mm (3/8in) spindle gouge

12 Once the outside of the vessel is complete, remove the tailstock and refine the inside of the neck. Take care at this stage as there may be a tendency for chatter if the cut is too aggressive

13 Refine the opening with a small swan neck hollowing tool; this will make the opening look more natural. At this stage you can sand the piece to a good standard

14 With the sanding complete use a scrap wood tapered chuck mounted in the chuck and reverse the vessel onto the taper. Centre with the tailstock and define the foot, leaving a shoulder to allow the vessel to be remounted in the chuck; this will allow the piece to be worked more easily when marking out and carving the vessel



11. A good tip is to use a watercolour pencil to avoid marking the timber

12. It is important to take regular breaks when carving - this will avoid fatigue setting in

13. Always make sure your work area has a good source of light

14. Make sure there is sufficient access when you are carving between centres with power tools

15. Try working at a smaller scale; this will allow the marks being made to fit the form you are making

16. Retain decorated areas by creating boundaries

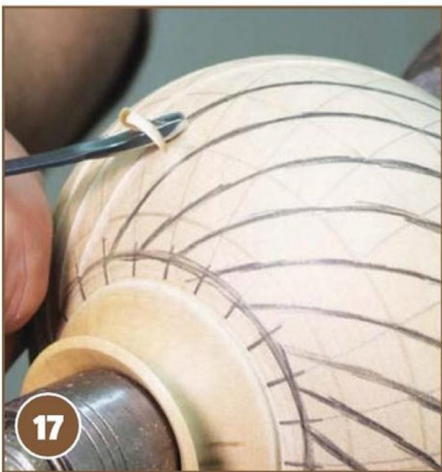
Handy hints



15



16



17



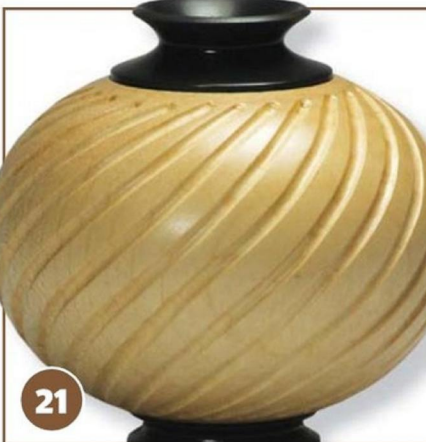
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19



20



21

15 With the toolrest set at exact centre height, use the indexing head to divide the piece by 24 and mark around the top using a soft pencil. This marking needs to be continued down the piece

16 Further divide the piece along its length into eight marking around the circumference of the vessel; this will create squares. Mark diagonally across the squares to create the spiral, and continue until all the spirals are marked. Take care at this stage as any error will show when the piece is carved

17 Lock the spindle and carve the spirals around the piece – I used a reciprocating power carver. Starting at the tailstock and working towards the headstock, rotate the vessel as required while maintaining the best access

18 Once all the carving is complete the piece may need some fine tuning; this is best done with a diamond or ruby burr fitted into a rotary handpiece to even out any discrepancies that may have occurred during the carving stages

19 Once the carving is complete the foot needs to be finished. Place on the scrap wood tapered chuck and trap it between centres, then remove the waste timber at the foot. Sand the bottom of the foot with a sanding arbor held in a Jacobs chuck mounted into the headstock. Take care as it is all too easy to create too much heat. With the sanding complete it is now time to apply a coat of acrylic sanding sealer from a spray can. Allow to dry then denib with artificial wire wool

20 To add black to the neck and the foot mask the vessel with painter's tape and spray with matt black acrylic spray paint. Allow to dry before removing the masking tape and seal the entire piece with acrylic satin lacquer. Multiple light coats are always best; this will avoid runs and uneven coverage

21 Here is the completed carved squat hollow form •



Enjoyed this article?

Log on to **The Woodworkers Institute** and follow the link below.

1. Nick Arnall's diamond rim bowl:
<http://bit.ly/chRoEf>

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PHOTOGRAPHS BY DENNIS KEELING



Ornamental cartoon urn

Dennis Keeling uses his segmenting skills and calls in the help of an illustrator friend to help create this ornamental urn with a difference using pieces of light coloured timber and Perspex

When the editor asked me to create a vase with pictures, as an engineer I was panic stricken. I called in the help of an illustrator friend to create a cartoon frieze for me – a collaborative effort. For the urn I experimented with a white Perspex and Corian segmented design using Indian rosewood (*Dalbergia latifolia*). The Corian was used for the frieze to enable the cartoon to be drawn on it. Perspex was used for the horizontal and vertical separators.

The brickwork design has been highlighted with the white Perspex to create the effect of mortar between the rosewood 'brick' segments. A light coloured timber could have been used for these separators, such as holly (*Ilex spp*) or sycamore (*Acer pseudoplatanus*). The advantage of using Perspex was that it required no thickening – it was a 2.5mm sheet of Perspex offcuts.

The urn was made in two halves to enable the insides to be hollowed out and finished before the halves were joined together. When you leave a hole in the top woodturners always want to stick their fingers inside to see what the finish is like.

ABOUT THE CARTOONIST

The ability to make people laugh is foremost in Andy Hammond's chosen career and he has gone on to draw anybody and anything. He worked in advertising for many years, but eventually made cartooning his job. He's drawn cartoon characters from 'flat-capped tea drinkers' to an Offgas dog called Gus. He now works extensively on children's books

DENNIS KEELING



About the author: UK turner Dennis Keeling has been turning for nearly 15 years, first as an amateur, and now as a professional. He is one of the leading exponents of segmented turning and is a Freeman of the Worshipful

Company of Turners, producing a DVD on segmented turning, undertaking one-to-one tuition in his well equipped workshop and demonstrating segmented turning.

Email: dkeeling@dkeeling.com **Website:** www.dkeeling.com

20mm (3/4in) bowl gouge

10mm (3/8in) spindle gouge

Tungsten-tipped shear scraper

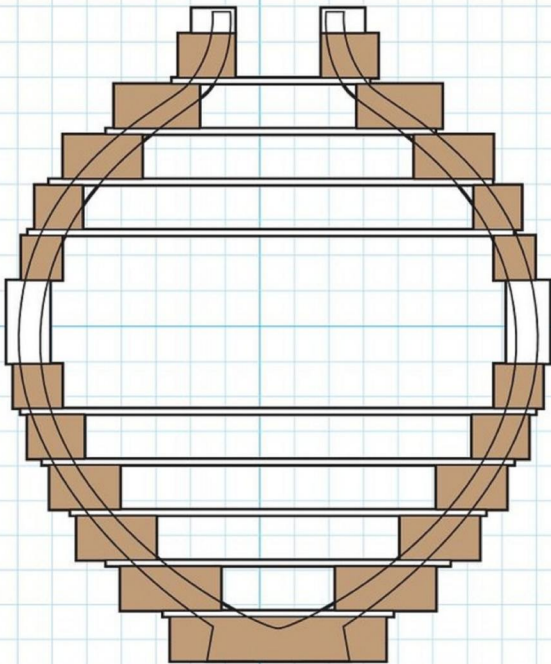
Teardrop shear scraper

Square-end negative-rake scraper

SKILLS & PROJECTS

Cartoon urn

URN DIMENSIONS



ADDITIONAL TOOLS & EQUIPMENT

Planer/thicknesser	Mitre saw
Circular saw	Disc sander
Bandsaw	Drum sander (optional)

TIME TAKEN & COST

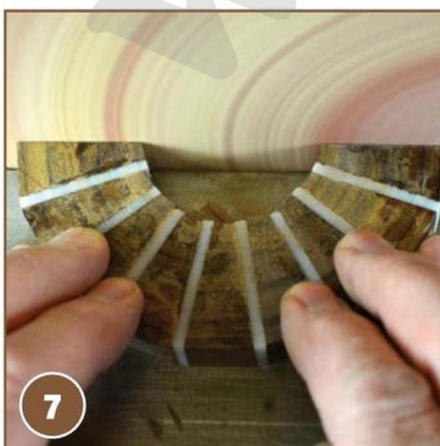
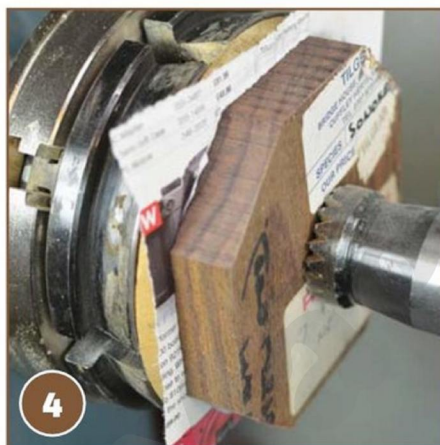
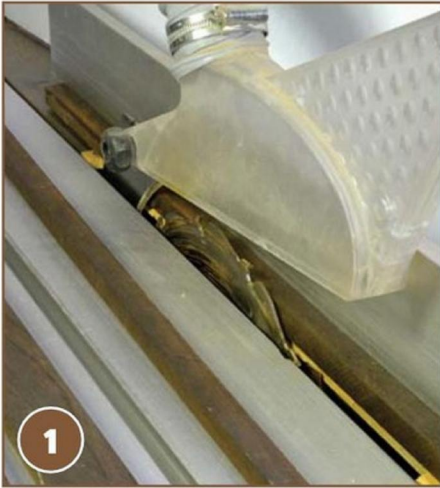
Time taken: 12 hours – elapsed over 3 days to allow the glues and finish to dry. The frieze takes around 4 hours to draw – if you are an experienced illustrator

Cost: Indian rosewood – £30; Perspex offcuts – £1; Corian Offcuts – £1; CA adhesive – £8

DESIGN

The design was developed in 3D Design Pro and WoodturnerPro. It is a 22 layer x 18 segment design. It has 11 rosewood layers, 9 Perspex horizontal layers and 2 Corian layers. The frieze was made using 35mm (1 3/8 in) thick Corian offcuts. Each rosewood segment has a 2.5mm Perspex separator. These separators have no effect on the 10° mitre angle

Row	Type	Segments	Board Thickness	Outside Diameter	Inside Diameter	Segment Edge Length	Vertical Spacer Width	Board Width	Economy Board Length	Miter Angle
22	Flat Corian White	18	10mm (3/8 in)	60mm (2 3/8 in)	30mm (1 1/8 in)	10.6mm (3/8 in)	0mm	15.2mm (9/16 in)	1516.4mm (60 in)	10°
21	Flat Indian Rosewood	18	15mm (9/16 in)	70mm (2 3/4 in)	30mm (1 1/8 in)	9.8mm (3/8 in)	2.5mm (1/8 in)	20.2mm (3/4 in)	1487.4mm (59 in)	10°
20	Disk Perspex White	18	2.5mm (1/8 in)	75mm (3 in)						
19	Flat Indian Rosewood	18	15mm (9/16 in)	115mm (4 1/2 in)	55mm (2 1/8 in)	17.7mm (23/32 in)	2.5mm (1/8 in)	30.4mm (1 1/8 in)	1599.7mm (62 in)	10°
18	Disk Perspex White	18	2.5mm (1/8 in)	120mm (4 3/4 in)						
17	Flat Indian Rosewood	18	15mm (9/16 in)	150mm (6 in)	95mm (3 3/4 in)	23.9mm (15/16 in)	2.5mm (1/8 in)	28.2mm (1 1/16 in)	1717.4mm (67 in)	10°
16	Disk Perspex White	18	2.5mm (1/8 in)	160mm (6 1/4 in)						
15	Flat Indian Rosewood	18	15mm (9/16 in)	170mm (6 3/4 in)	135mm (5 1/4 in)	27.4mm (1 1/16 in)	2.5mm (1/8 in)	18.5mm (23/32 in)	1809.9mm (72 in)	10°
14	Disk Perspex White	18	2.5mm (1/8 in)	175mm (6 7/8 in)						
13	Flat Indian Rosewood	18	15mm (9/16 in)	180mm (7 in)	150mm (6 in)	29.2mm (1 1/8 in)	2.5mm (1/8 in)	16.1mm (5/8 in)	1848.8mm (73 in)	10°
12	Flat Corian White	18	30mm (1 1/8 in)	190mm (7 1/2 in)	160mm (6 1/4 in)	33.5mm (1 3/8 in)	0mm	16.2mm (5/8 in)	1926mm (76 in)	10°
11	Flat Indian Rosewood	18	15mm (9/16 in)	185mm (7 1/2 in)	150mm (6 in)	30.1mm (1 1/8 in)	2.5mm (1/8 in)	18.6mm (3/4 in)	1857.2mm (74 in)	10°
10	Disk Perspex White	18	2.5mm (1/8 in)	180mm (7 in)						
9	Flat Indian Rosewood	18	15mm (9/16 in)	175mm (6 7/8 in)	135mm (5 1/4 in)	28.3mm (1 1/8 in)	2.5mm (1/8 in)	21mm (13/16 in)	1818.3mm (72 in)	10°
8	Disk Perspex White	18	2.5mm (1/8 in)	165mm (6 1/2 in)						
7	Flat Indian Rosewood	18	15mm (9/16 in)	160mm (6 1/4 in)	110mm (4 1/4 in)	25.7mm (1 1/32 in)	2.5mm (1/8 in)	25.8mm (1 1/32 in)	1756.3mm (70 in)	10°
6	Disk Perspex White	18	2.5mm (1/8 in)	145mm (5 3/4 in)						
5	Flat Indian Rosewood	18	15mm (9/16 in)	140mm (5 1/2 in)	85mm (3 1/4 in)	22.1mm (7/8 in)	2.5mm (1/8 in)	28.1mm (1 1/8 in)	1685.9mm (68 in)	10°
4	Disk Perspex White	18	2.5mm (1/8 in)	120mm (4 3/4 in)						
3	Flat Indian Rosewood	18	15mm (9/16 in)	110mm (4 1/4 in)	40mm (1 5/8 in)	16.9mm (11/16 in)	2.5mm (1/8 in)	35.3mm (1 3/8 in)	1569.2mm (62 in)	10°
2	Disk Perspex White		2.5mm (1/8 in)	85mm (3 1/4 in)						
1	Disk Indian Rosewood		15mm (9/16 in)	75mm (3 in)						



1 Cut the rosewood into 18mm ($\frac{23}{32}$ in) thick strips on the circular saw and bring them down to 15mm ($\frac{9}{16}$ in) finished size on the thicknesser. Cut the strips to the required width on the circular saw and plane both cut edges

2 Cut the rosewood segments on the mitre saw having set the mitre angle and stop to 10°. It's best to fit a new wooden backplate to the mitre saw; this will ensure a clean cut and will also stop the segments flying through the back fence

3 Cut the Perspex separators on the bandsaw so they are the same size as the corresponding rosewood segments. Cut the Perspex horizontal discs to size on the bandsaw and remove the corners. The centres can be removed on the lathe later

4 Glue the solid rosewood disc for the base on the lathe using a paper glue-joint and affix it to a wooden faceplate. This ensures that the base will not need to be parted off later with the resulting loss of thickness

5 You can now glue the first Perspex horizontal layer to the base using clear CA flexible adhesive. The flexible CA glue works much better for turning than ordinary CA glue, which tends to be brittle and sometimes the joint can fracture during turning

6 The intermediate rosewood and Perspex layers are now glued up in semi-circles. Always wear protective gloves as the glue sticks to skin permanently. I use a sheet of polythene as the base for the gluing level as the CA glue does not adhere to it. Use a CA accelerator to cure the glue

7 When the CA glue has cured – after about 30 minutes – clean the two halves up on the disc sander ready for gluing together. Whilst the glue may be hard on the outside it does take some time to cure where the air cannot get to it

8 Glue the two halves together with their separators using the flexible CA glue. Make sure they are flat on the polythene base and the joint is tight before spraying with the CA accelerator to cure the glue. Repeat this stage for all the segment levels

1. CA glue should be handled with care – always wear protective gloves and have plenty of ventilation – the fumes are choking

Handy hints

SKILLS & PROJECTS

Cartoon urn

9 It's important to get one side of the segment rings absolutely flat for gluing together as a composite. I use a drum sander for this but it can also be achieved using a flat sheet of sandpaper. Only flatten one side

10 The first segment layer can now be glued to the base level. Spread the flexible CA glue evenly around one surface, but don't put too much on as it will run all over the lathe bed. Centre the segment level using a backplate on the tailstock, which has concentric rings drawn on it. Apply a reasonable amount of pressure from the tailstock. Rotate the work and apply CA accelerator to cure the glue. Even though the glue on the outside may have set it can take up to an hour for the glue in the joint to cure

11 Before the next Perspex disc can be glued to the composite the composite has to be trued up. First of all it can be roughly trued up with a bowl gouge but then it has to be sanded to ensure it is perfectly flat across the whole surface

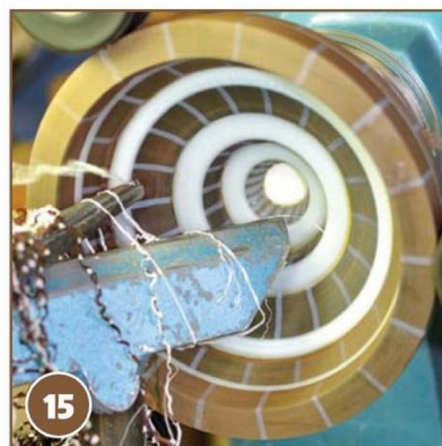
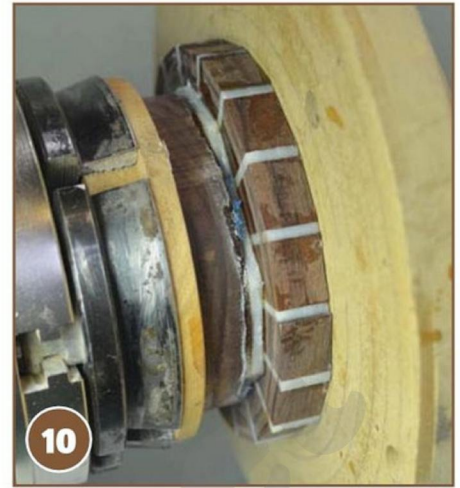
12 Use a steel rule across the surface to ensure it is flat before proceeding with gluing the next Perspex disc. Use the wooden backplate to centre the Perspex disc and to ensure sufficient pressure across the whole surface to force the glue out of the sides. Seal the glued edges with CA accelerator

13 Cut the Corian into segments using the bandsaw and then sand to size using the disc sander. Glue the segments together. Instead of using the clear CA glue I used Corian's own two-part epoxy adhesive as it will eliminate any joins, but you may not be able to obtain supplies of this special glue as it is restricted to approved makers

14 After the glued Corian ring has cured, one side has to be flattened. The drum sander works well on Corian as long as only light cuts are made. It can now be glued to the middle level of the composite by supporting it with the backplate mounted on the tailstock

15 The top half of the urn can now be constructed in exactly the same manner. In order to hollow out the insides you need to support the halves using a lathe steady. Create the runway on the top layer of each half. Undertake the initial hollowing using the tungsten-tipped shear scraper with lathe speed set at about 800rpm. Any faster and the Perspex starts to splinter and melt

16 Once the insides have been turned and sanded the top solid Corian disc can be drilled out to size using a Forstner drill bit. Reduce the lathe speed to about 500rpm; this will ensure that the Corian does not splinter





17 The difficult stage is getting the two halves exactly the same size for gluing together. Flatten the surfaces with a bowl gouge and then sandpaper to ensure a tight fit and check flatness with a steel rule. Glue together with clear flexible CA adhesive and seal with the CA accelerator

18 The top can now be turned down to size. Use a bowl gouge in shear scraping mode to rough turn the urn to shape. Use a flat ended negative-rake scraper to smooth off any ridges and tool marks

19 The bottom half can now be reduced down to finished size; first of all using the tungsten-tipped shear scraper and then the flat ended negative-rake scraper. Be careful not to make cuts too deep – it is very easy to get the Perspex to fracture and splinter – which can damage the urn's finished appearance

20 In order to clean up the base the faceplate now needs to be removed from the base. A sharp tap with the edge of an old kitchen knife is enough to break apart the paper-glue joint. Mount the top in a wooden jam chuck on the headstock and support on the tailstock with a small steb centre, which hardly marks the base

21 The base can now be shaped and the bottom undercut to allow the urn to sit well. I prefer to use a small spindle gouge to hollow the base and then the skew chisel to make my signature concentric rings

22 The outside can now be sanded ready for the final cartoon to be added. Start with 120 and work up to 1,000 grit. I prefer to use Abranet sanding discs as they do not clog with the Perspex and the Corian

23 After the cartoon has been drawn the vessel should look something like this. It can then be finished with a couple of coats of silk finish acrylic lacquer ●



Enjoyed this article?

Log on to **The Woodworkers Institute** and follow the links below.

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Turning courtesy Jacky Ferra & Willy Vanhoutte boxes

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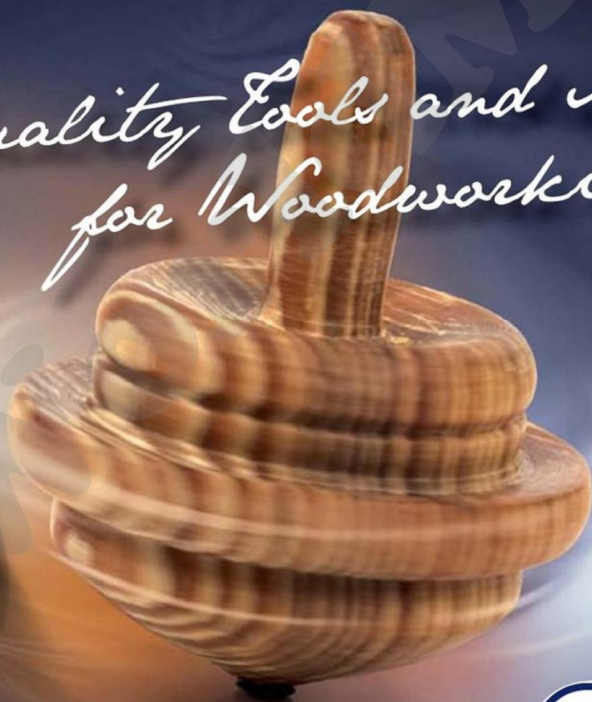
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Straight:

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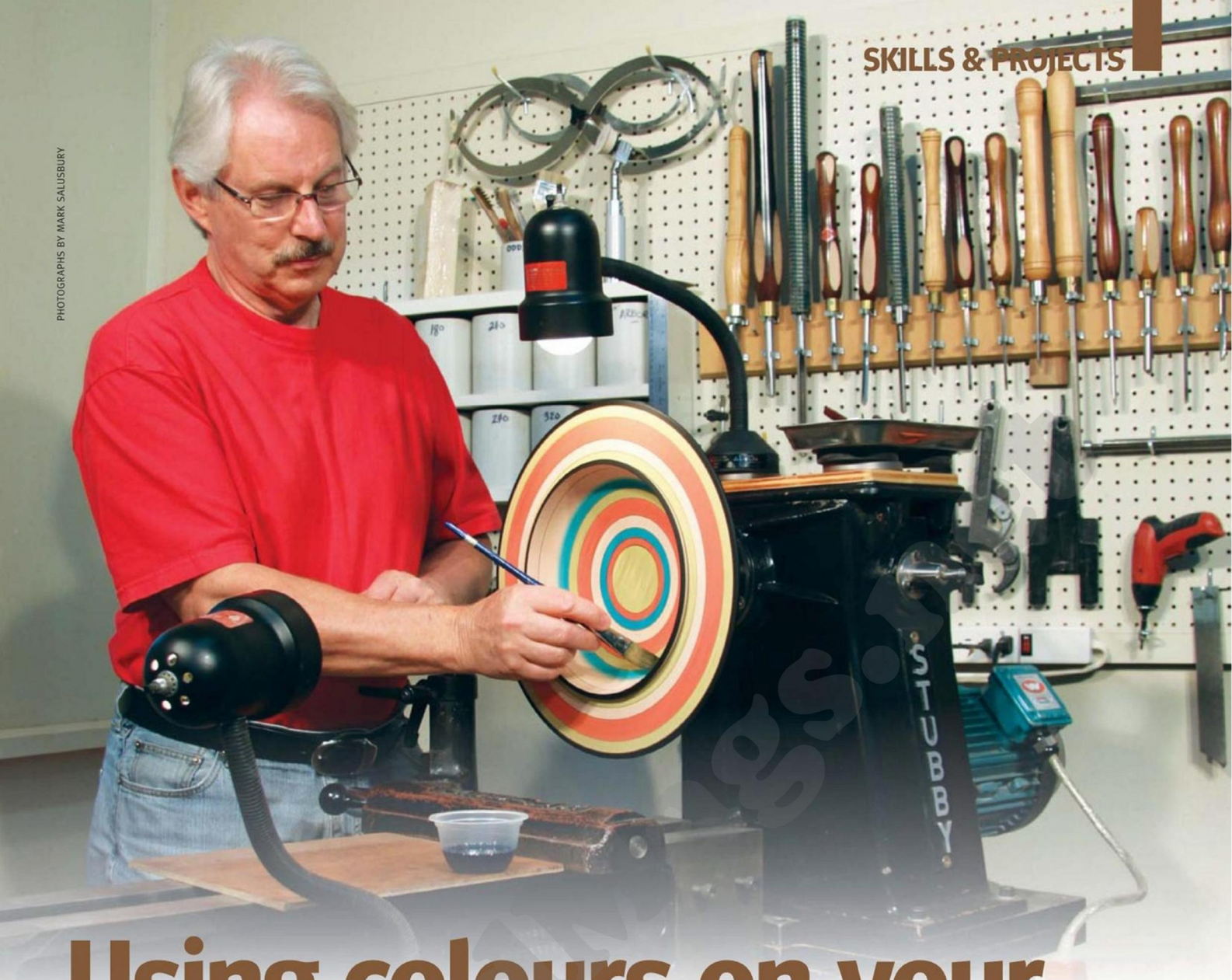
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Using colours on your turnings

Colour expert **Mark Salusbury** shares his thoughts and tips for applying colour to your turnings

When I began woodturning I was smitten by wood's natural colour, figure and grain; therein lay the beauty of the craft. Live cut black walnut, cherry and apple; I could think of nothing finer than "seeing what I could get" by turning perfect natural edged vessels, bark intact, revealing the rich complimentary tones of heartwood and sapwood starkly contrasted against the dark jagged bark framing the rim of the vessel.

I crafted clunky, visually unbalanced forms which I knew were imperfect, yet the craft was wonderfully exciting because of the material, not my workmanship. I was spurred on by my self-inflicted duty

to the wood, to do better in my part of the relationship. Surely the wondrous wood could do no wrong?

Once I got my tool skills up a bit and began to develop an eye for form and visual balance, I realised a few of my failures were because the wood wasn't holding up its part of the relationship after all!

Of course, ultimately it was all my fault. The wood can do no wrong; it's up to us as craftspeople, to select material carefully for each project, read it well to get the most from it, then create a well proportioned, visually balanced piece that pleases the eye, satisfies its purpose and celebrates the wood for the wonderful material that it is.

MARK SALUSBURY



About the author:

From his workshops near Peterborough, Canada, Mark has created in wood and mixed media for

over 20 years. Diversely grounded in audio-visual arts, systems design, and mechanics, Mark brings imagination, creative vision and precision producing clean lines, simple form and rich contrast. Proudly, Mark is an active member of the woodturning community; he's also a guild founder/ President and Life Member, designer/maker, consultant, and writer.

Email: mark@salusburystudios.ca

Website: www.salusburystudios.ca

SKILLS & PROJECTS

Using colour

'EASIER SAID THAN DONE'

But let's face it, rarely do we have the perfect blank of wood at hand to select. You know the piece – just the right size, no imperfections, uniform figure throughout, rich natural hues and swirling grain that will 'knock your socks off' once finished. Heck, if you had that perfect piece you'd probably set it aside, afraid you'd muck up your end of the deal!

No, we mostly have to settle for pieces that aren't quite perfect and use our skills and knowledge to add and subtract from each piece, creating a visual statement and perfection where it doesn't naturally exist. Our duty is to bring a little extra to the relationship to make the wood look better than its natural potential. Gone are the days of seeing what I can 'get' from every piece of wood; today I'm all about what I can 'bring' to each piece of wood. Each project is approached deliberately and from the perspective of the potential viewer interacting with my work.

Here's what I strive to bring to all my work:

1. **Simplicity** – I'd like each piece to make one overall statement
2. **Symmetry** – I'd like each piece to have a strong visual balance
3. **Attractiveness** – I'd like those seeing my work to then wish to experience it more closely
4. **Interest** – each piece needs to have points of interest to hold your attention and keep you exploring and finding new details and relationships
5. **Tactility** – each piece should satisfy your hand by its texture, shape and weight
6. **Warmth** – each piece of wood's natural beauty must be celebrated richly
7. **Contrast** – each piece you make needs to have some pleasant co-supportive contrasting features

You may think to accomplish all this in every piece is a tall order. I don't think so, and I'm pleased to give Mother Nature a little help to make her look her best.

ENTER 'COLOUR'

We all love colour, don't we? If it weren't for colour then we'd live in a pretty drab world, right?

A visit to my website (www.salusburystudios.ca) reveals that I use colour often, but not a lot. A glance at most forms of my lathe work shows colour included in every style. Never opaquely obscuring the wood, and never overall. Rather, I use colour to compliment the wood's natural features. I draw on the material properties of wood, enhancing the grain and figure specific to each piece of wood I work with. Selectively, I make as big a statement about the wood's natural properties as I do my own creative statement from it.

A PARALLEL

When people want to make a good impression it's best to dress the part, right? A well groomed person in crisp, well tailored clothes, healthy cheeks and eyes, a splash of colour from a tie, a scarf or a flower in the lapel and a bit of tasteful 'bling' foster, in the eyes of others, an appreciation, intrigue and likely the desire to learn more about that person.

I take that attitude to the lathe, creating pieces which encourage viewers to pause, be intrigued, explore and enjoy them. And I have no reservations about incorporating complimentary elements to make each individual piece of wood look its very best.

My first exploration using colour came in 'basic black,' the sum of all colours, in 1994. By then I had switched from exploring natural edged forms and had discovered

figured bigleaf maple (*Acer macrophyllum*) from British Columbia, a versatile species I still prefer to this day. I'd turned a piece I thought was quite special, in celebration of my newly honed ability to turn repeatedly identical beads.

The previous year, Australia's Vic Wood had shown me the basics in hard maple, but in my version I'd reworked Vic's form in my figured bigleaf maple. I'd intended to leave it natural, altered the aspect ratio of the piece and tooled it to suit my tastes by adding crisp edges, deep incisions between each bead and undercut the rim of the central bowl to give the piece visual depth through shadow. The issue I had with my natural version was that the figured wood's linear grain and the equally linear figure looked like an 'X-Y' grid. I'd thought my crisp and

RIGHT:
Vic Woods'
1993 'demo'
rocking bowl in hard
maple, 280mm (11 $\frac{1}{2}$ in) x 50mm (2in)

deeply incised beads would visually anchor the piece but all they did was add to the confusion.

'CENTERPIECE' IS BORN

I consolidated the piece as Vic had done, by searing, gently wire brushing and blackening the beads, creating a strong visual piece that makes a single statement. The ebonised beads frame the beautiful wood and upon closer inspection, a soft leather-like texture on the beads is revealed. I've made this piece many times over in sizes from 305-460mm (12-18in) or more, altering proportions and the width of the beads and it always looks stunning to me.

An exception, as you may expect, an identical piece turned from densely, randomly figured birdseye maple or burl in any species looks much better sans colour; the natural beads creating simple visual support to celebrate the rich randomness of the grain and striking figure.

LEFT: 'Centerpiece,' 355mm (14in) x 50mm (2in)



'CRAZY FOR YOU'

A year or so later, I decided to embrace the world of 'mixed media.' As my wife Susan is a quilter, what better way to enter that realm than by working with her to create a series of pieces featuring a rim of colourful, quilted fabric. What's special about these 'Crazy For You' pieces is that the colours chosen and placement of the fabric pieces can be arranged to coincide with the natural features of the wood within the bowl. In the piece shown, notice that the bowl has slightly darker wood on the lower area and lighter toned wood above. In creating the rim inlay, Susan and I chose black and darker greens to compliment the dark side of the bowl while we chose lighter oranges and reds for the lighter side with segments of purple and green present

throughout for unity. The 'crazy quilted' fabric ring is stitched and bordered on both sides and inlaid into a recess. Surrounding the recess, the wood is undercut on both its inner and outer edges, presenting a finished appearance yet an easily removable fabric ring, permitting laundering the fabric and waxing the woodwork.

Had the small segments of randomly structured colour not been present, the visual balance of an all natural platter would not

have been good, as the dark and light wood areas were in conflict, being disproportionately present. By shifting attention to the quilt which plays a supporting role to the wood's features, a nice piece of wood is given a chance to sing rather than speak. I've turned a number of these ranging in size from about 305mm (12in) up to over 460mm (18in) in diameter, all about 50mm (2in) deep overall and all have been well received.

LEFT: 'Crazy For You,' 460 x 50mm (18 x 2in)

FAR LEFT: Close up view of 'Crazy For You'



'SPRING OFFERING'

Following a long Canadian winter, another opportunity to add a bit of colour presented itself in the spring of 2003. Preparing for an upcoming solo exhibition, I felt I should make some light-and-lively pieces reminiscent of the freshness, new warmth and colourful foliage that we Canadians were revelling in at that time of the year. Using my favourite, light toned figured bigleaf maple, I turned a series of pieces, all 355 x 50mm (14 x 2in) with uplifting bowls

thrusting from within a coloured rim. Each of the bowl's diameters varied slightly in sympathy with the natural features I revealed in the wood as I turned each piece. Wishing to keep the works light, natural and in keeping with the 'Spring' theme, I chose fabric dyes like 'kingfisher blue,' 'leaf green,' 'nasturtium,' 'crimson' and 'magenta' to colour the rims, resulting in transparent hues that 'popped' the vibrancy of the wood's figure while framing the natural colour, figure and grain of the stunning central bowl. As a slight treat, three nearly symmetrically spaced segments of brass dowel were inserted within the face of each rim, trimmed and polished flush to glisten when caught by light.

'Spring Offering' is a simple form, single statement, a symmetrical and visually

balanced piece that is attractive and upon closer inspection reveals little surprises both visually and to the touch.

In subsequent versions of this on-going series, as shown in the piece as pictured, only the rim area is dyed, both top and beneath. The naturally finished lower surface rises to support the rim area outside, while the natural bowl surface rises from within the rim; the coloured area left only large enough to play a strong supporting role.

BELOW LEFT: Spring Offering,' 355 x 50mm (14 x 2in)

BELOW CENTRE: Close up view of 'Spring Offering'

BELOW RIGHT: Rim/foot area of 'Spring Offering'



SKILLS & PROJECTS

Using colour

'SPLENDID GRACE'

Each autumn, Canadians turn – no pun intended – our attention to the beauty nature provides in the form of the changing colours of the leaves of our splendid trees. Maple (*Acer campestre*), birch (*Betula pendula*), poplar (*Liriodendron tulipifera*) and even some conifers like larch put on a display that's a real treat to the senses. I wanted to capture the essence of that in a series of decorative platter forms. The notion was to apply colour to the rim of several pieces in a leaf-like pattern much like the carpet the fallen leaves create on a forest floor. After eliminating other options which I thought too 'unnatural,' I arrived at making 'leaves' from hand-cut veneers of different species of woods, all known for their strong natural tones.

Padauk (*Pterocarpus dalbergioides*), pau amarello (*Euxylophora paraensis*), bloodwood (*Pterocarpus angolensis*), purpleheart (*Peltogyne porphyrocardia*), sapele (*Entandrophragma cylindricum*), goncalo alves (*Astronium fraxinifolium*), spalted bigleaf maple, claro walnut and boxelder (*Acer negundo*) were all gathered, individually quarter-cut and flat-cut to tone and figure advantage then sanded to thicknesses between 1.5mm ($\frac{1}{16}$ in) and 3mm ($\frac{1}{8}$ in). Each veneer strip was then cut into the shape of the leaf of the sugar maple (*Acer saccharum*), making sure I

made a variety of sizes of 'leaves' in each veneer species.

Over a period of months I turned a number of pieces, all of figured bigleaf maple, in sizes ranging from about 405mm (16in) up to close to 760mm (30in) in diameter. Surrounding the bowls of each piece was a ring of leaves, gathered and carefully arranged to show off the variety between the leaves themselves and how their grain and colour contrast against the backdrop of the naturally vibrant figure and tone of the bigleaf maple bowl and the rim which frames the scene.

LEFT: 'Splendid Grace' style piece
355 x 50mm
(14 x 2in)

FAR LEFT:
Close up view of
'Splendid Grace'



'AUTUMN GLORY'

In the largest pieces, I went one step further, gilding and antiquing the bowl area of the piece. Viewed from a distance as they were intended, the gilded bowl catches your eye, then once drawn closer the viewer identifies with the colourful, textural leaves framed by the mass of lightly carved natural maple. Very special.

BELOW: 'Autumn Glory' 660 x 63mm (26 x 2½in)



'SIGNE' BOWLS

Recently I introduced colour to the one category I've left unexplored – bowl forms. I've always been fortunate to have large stock available for bowls which was blessed with striking features, grain and figure. As such, I've left bowls, most recently my 'Signe' series, 'all natural' with only explorations of clean, traditional form and subtle details applied to bring them to life.

Then I was requested to craft smaller bowls, 200-305mm (8-12in) in diameter and 100-150mm (4-6in) tall, each piece had to be both functional and decorative, stylistically neutral yet pleasingly eye-catching and had to be able to sell affordably. I'd need to employ a lesser grade of figured maple, less costly and unfortunately...less figure! By adding a bit of colour in a supportive role I met the mandate. The 'Bon Bon' vessel was born.

BELOW: Various 'Signe' bowls, approximately 430mm (17in) x 115mm (4½in)





THE 'BON BON' VESSEL

Since I was a child, I've enjoyed looking into the bottom of mugs, drinking glasses, vessels and other containment forms to see what the maker left on the bottom. Often there's an interesting pattern, swirl or other evidence left by the maker. In rare cases the bottom is used as a canvas for expression with a contrasting glaze, texture or even a humorous saying ("The End") written to be revealed only when the vessel is empty. With my 'Bon Bon' bowls, I apply a controlled patch of colour within to coincide with the same area outside, surrounding the vessel's foot or base. Nothing garish or unnatural; a wood-hue stain with tones as might be found naturally in the heartwood of the figured maple I was creating from. The applied colour adds visual depth to the interior and mass to the exterior such that a thinly turned vessel has satisfying visual mass yet has a pleasantly lofty physical presence and weight when lifted.

I've turned and stained other pieces similarly, but applying colour in the upper portion of the form rather than the lower, framing natural features in the bottom of the vessel that the rim area was less endowed with. This rendition seems to work best visually when the colour band is minimal, say 1.5mm (1/16in) of the overall height of the piece.

A styling cue carried forward from my all-natural 'Signe' styling, is the slight yet perceptible 'step' in thickness on the outside wall of my 'Bon Bon' vessels at the point of

TOP LEFT: 'Bon Bon' bowl, 280 x 85mm (11 1/4" x 3 3/8")

MIDDLE & TOP RIGHT: Inner and foot detail on 'Bon Bon' bowl

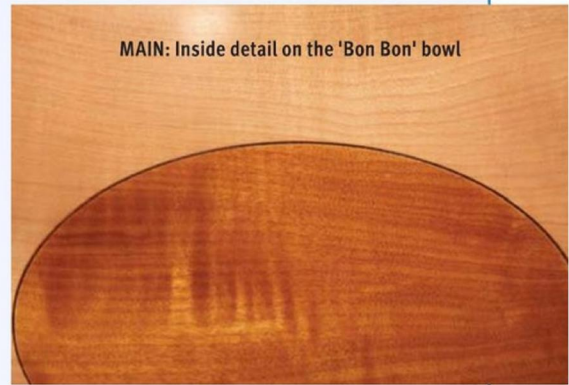


ABOVE: A selection of bowls in the 'Bon Bon' series

transition between the natural and colour areas.

By making the area below the change-line abruptly +1.5mm (+1/16in) thicker than the surface above the line, the vessel appears to be made of two pieces, a bowl supported by a dish. But of course the continuity of the grain and figure confirms otherwise. Outside you sense one piece, two elevations, two treatments. Inside, the coloured area is defined but smooth and uninterrupted in elevation for functionality.

MAIN: Inside detail on the 'Bon Bon' bowl



CONCLUSION

Like a well turned natural edged vessel with bark intact, my work makes a framed statement featuring pleasing shades of colour, strong dynamics, contrasting elements and interesting details which invite exploration. And if I've done my part right, also an appreciation for the wood and the craftsmanship. Through wholly nature's design or partially my own, tasteful colour helps me make a statement.

Applied colour can enhance the wood itself by making the figure more dynamic and creating interesting areas of contrast within a piece. It's also a useful tool which lets me introduce visual balance or add weight without altering chosen proportions and thicknesses, getting me closer to perfection by giving Mother Nature a helping hand.

TOP TIPS FOR USING COLOUR

1. Whatever grit you sand to make sure the surface preparation is uniform and random
2. surfaces sanded to different grits retain colour differently. Vary your abrasives between areas for effect
3. Wear disposable protective gloves when working with stains and dyes
4. Dampen areas to be coloured first to raise the grain then scuff and sand back down prior to colouring. This is especially true when using water based colourants
5. Cauterise incised lines between zones of colour to stop the colourant from bleeding. The edge of a small piece of kitchen worktop material held firmly within the incision as the piece revolves at speed will do this
6. Wear a dust mask when sanding coloured wood; stains and dyes are made with minerals and other organic and inorganic compounds you might not want in your lungs
7. Liquid shoe polish works well for colouring wood; it's alcohol based, dries quickly and comes conveniently packaged with an applicator
8. Have paper towels handy for the unexpected ●

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Buying timber from source

In the next part of this series, **Philip Greenwood** looks at selecting timber, visiting tree surgeons and transporting your timber once you have sourced it

Carrying on from the last article in this series, if you are looking for large quantities or more unusual pieces of timber, then sawmills are a good place to go to source your timber. You can find sawmills by looking on the internet or in the phone book.

After making contact with the sawmill or timber supplier, ask if you can go round to look at the stock they have on offer; some may ask how much timber you are looking to buy,

and some may not be interested if you say you are looking to spend £50. Be prepared to be overwhelmed by the vast quantities of tree trunks and species, and always have in mind what you are looking for before you go. You know what it's like when you go into a tool shop – you want to buy one of everything and it then becomes very expensive! So it is advisable to have a good idea of what you are looking to buy before you go, and then you can minimise the cash outlay.

PHILP GREENWOOD



About the author: Philip has been turning wood since 1980 and started turning professionally in 1986. He was accepted onto the Register of Professional Turners (RPT) in 2006. He is also a member of the AWGB. He can be seen working in his workshop in North Yorkshire and has demonstrated at the woodworking show at Harrogate since 2008. He also runs courses at his workshop.

Email: philip@woodturningintoart.co.uk

Website: www.woodturningintoart.co.uk

SKILLS & PROJECTS

Buying timber

MEASURING MOISTURE CONTENT

Low cost timber is one positive aspect about going to sawmills. You could be buying timber with a high moisture content, but this will depend on how long the tree has been down, if it is still in the round, or if it has been planked.

You could expect to pay around £15 per cubic foot compared with £35 for kiln-dried timber. But this can be a long term investment, because of the amount of time you will have to store it for. Now that timber blank

in the woodturning store which you were asking the price of is really not that expensive considering the time and equipment which has gone into producing the wood blank.

I will look at how to measure moisture in a few issues' time.

RIGHT: You can check the moisture content of blanks using a moisture meter similar to the one pictured here



SELECTING TREE TRUNKS

If this is your first time visiting a wood yard of this scale then it is advisable to ask for advice on selecting a tree trunk. If you are paying hundreds of pounds then you don't want to make a mistake, but the staff will be only too happy to help you.

You will have waste, but don't think of money being wasted, instead think of the firewood generated which will keep you warm through the winter – more about that later. Talk about money to burn!

LEFT: Ask for advice on selecting a tree trunk when you are visiting a wood yard

SELECTING TIMBER TO YOUR SPECIFICATION

You may wish to select a tree trunk which could be cut to your specification, through and through or quarter-sawn, or you could choose to buy timber that is already planked. This stack could be over 60 cubic feet, which is a lot of timber, and will weigh around a ton – not for the boot or back seat of your car.

This is a rough guide but a tree trunk averaging 510mm (20in)

diameter and 12ft long will produce around 27 cubic feet of timber, but not all useable. Remember the bark and sapwood, multiply that by £15 a cubic foot and that comes in at around £400 – and half a ton in weight.

If you ask at the sawmill, they may deliver for you if you are local, but you may have to pay for this service unless you spend a lot of money. One way is to ask a friend with a van or a pickup

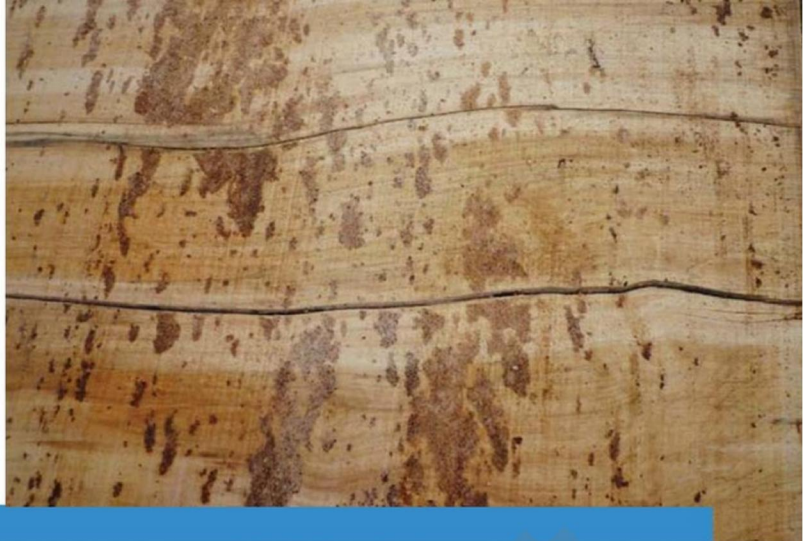
truck to help you move the timber to your workshop. OK, you might have to cross their palm with silver, or in my case a nice wooden bowl.

I like to use sawmills then I can cut my timber the best size for the project I have in mind. I have boards that are 760mm (30in) wide which can be used for platters or cut up for smaller bowls. It gives you the scope to make a wider variety of items.

BOTTOM LEFT:
Quarter-sawn
logs

BOTTOM RIGHT:
Logs, ready cut





BE PREPARED FOR WASTE

Be prepared for waste – this might mean you will lose 10-20% of your timber. Cracks will be visible on the boards or, at the ends of the tree trunks. You will have to take into account how far the cracks run into the board or the trunk ends. I have

seen cracks go as far as 255mm (10in). If the board has been at the top of the stack where the sun has been drying it out at a fast rate, this will leave cracks on the surface as well.

Don't be surprised if you see worm holes on the edge of the board – this

can be common – but you don't want a worm looking out of the planks at you when it is in your workshop. Nails are a problem with this type of timber; I know as I cut through a nail with my ripping chainsaw, resulting in a few broken teeth.

TOP LEFT: Cracks in a timber trunk

TOP RIGHT: Cracks on a top board

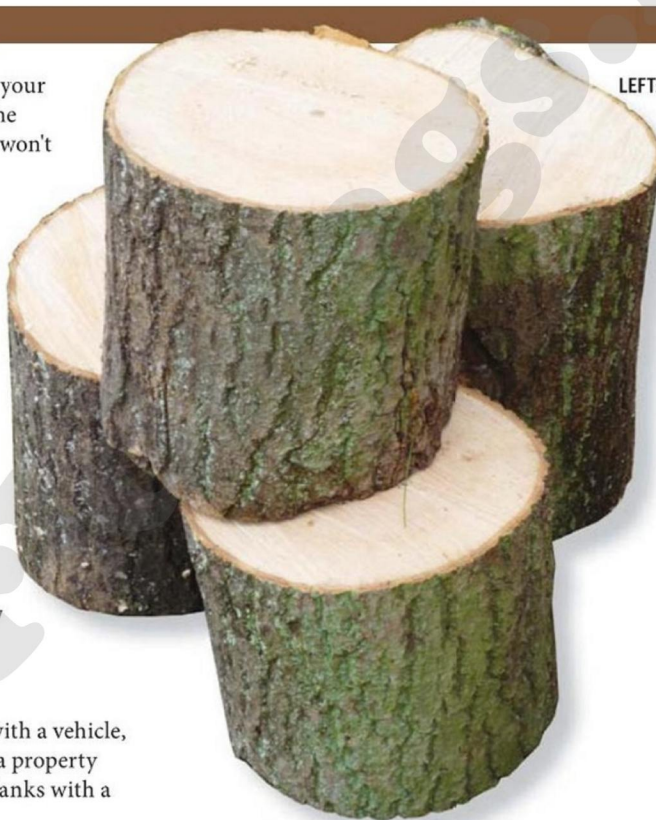
TREE SURGEONS

Making contact with tree surgeons in your local area is a good way of finding the more unusual types of timber, which you won't find in large timber yards. I have come across most fruit woods, a few monkey puzzle trees, small beech, silver birch and other more commercial types. I am lucky that Mick will give me a call if he has something unusual to take down.

The size of a tree could be 255mm (10in) to 760mm (30in) in diameter. Depending on where the tree is standing will depend on how it is cut down; if it can't be felled in one piece due to its position then it may be taken down in slices through the trunk, this will be of little use to most woodturners, so ask beforehand as to how it will be taken down.

Chainsaw mills

If a tree being cut down is not assessable with a vehicle, the only way for this to be removed from a property is to cut it into small pieces or mill into planks with a chainsaw mill.



LEFT: A tree cut up into logs

RIGHT: A tree with the limbs cut off in slices



MAIN: A chainsaw mill

TREE SURGEONS (CONT.)

A chainsaw mill to fit a standard chainsaw will cost upwards of £100. You will need a large chainsaw if you are fitting a mill to it – for a 460mm (18in) diameter log you will be looking for 55cc plus – which will set you back around £600 or more. A chainsaw mill is a large investment.

Using smaller branches

Most of the smallish branches will be burnt or put through a chipper machine to turn into mulch. Most of the small branches can be used for small turned items, such as mushrooms. Keep the lengths as long as possible; you will lose a few inches at each end due to the cracks.

Larger branches can be used for vases or even cut lengthways for small bowls. A tree surgeon may be pleased that someone is willing to take these away from the site, so will not charge you for this.

MAIN: A chainsaw mill in action



MAIN: Small branches



Transporting the timber

One consideration is how to transport timber in your car – don't fall foul of the law when using your car. Branches sticking out of the back of the car will not go down well, and if the unthinkable happens, your insurance claim may be turned down. Using the roof rack for a long branch is one way but bear in mind the weight. I remember someone who put branches in a large car then closed the boot and the back window smashed – one expensive load of timber. ●

BELOW: My car loaded up with branches



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Norwegian Woodturning Cruise – August 2011

This year's Norwegian Woodturning Cruise was an event not to be missed; **Mark Baker** reports and other turners who went on the cruise also share their thoughts with us here

Every three years one gets to hear about the Norwegian Woodturning Cruise. I had the privilege of being able to go last time as a demonstrator and was asked back this year. I knew from experience that it would be tiring and hard work, but it is also one of absolute pleasure, too. The Woodturning Cruise is more than just turning – although that is a major part of what goes on – but there is also a range of other activities such as carving, knife making – a hugely popular series of lessons that people subscribed to – felt making, chip

carving and so much more. Odd Erik, has refined what is done over the years and listens to all comments – good and not so good – to make this one of turning's most unique events. I think it true to say that the combination of the practical and the visual – as far as sightseeing and the chance to be in ports longer than you would get on a standard cruise in the area – is a huge boon and mind blowing as far as what is seen; this gives ample opportunity to explore the local environment. It is also the case that people meet up with old friends

and make new ones. It does seem like one big family when on the cruise irrespective of whether anyone is new to it or has been before.

I also think that the crew on the ship was brilliant. The food was plentiful and superb. I know that the cruise costs quite a bit of money – this part of the world does – and that it will always be a juggling act as to affordability. As an experience, I can only say that the cruise is fun, educational, inspirational and an event which will stay in your mind for many years to come.

FEATURE

Woodturning Cruise



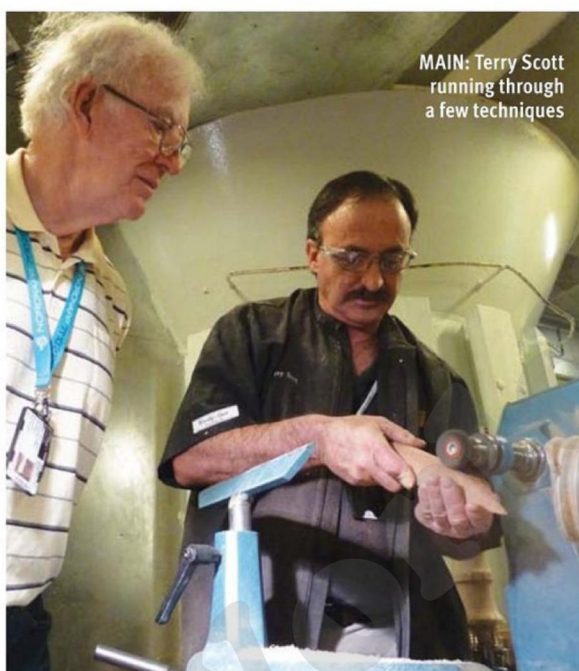
MAIN: Bonnie Klein working on a spinning top

WOODTURNING DEMONSTRATORS

1. Richard Raffan – Australia
2. Glenn Lucas – Ireland
3. Åsmund Vignes – Norway
4. Jimmy Clewes – UK
5. Nick Agar – UK
6. Bonnie Klein – USA
7. Mark Baker – UK
8. Terry Scott – New Zealand

OTHER DEMONSTRATORS

1. Rolly Munro (woodturning) New Zealand
2. Wayne Barton (chip carving) USA
3. Bob Neill (pyrography) UK
4. Lars Stana (wood shaping) Norway
5. Tor Nyhus (wood shaping) Norway
6. Jostein Tvedt (woodcarving) Norway
7. Jim Stirling (scrollsawing) Australia/Norway



MAIN: Terry Scott running through a few techniques



MAIN: Crossing the Arctic Circle

PEOPLE OFFERING TUITION

- Stuart Mortimer – UK
Knut Andreas Lien – Norway
David Muckle – UK

SUPPLIERS & TRADE STANDS

1. Ullform (felting) Norway
2. Francis Tacq (Wivamac) Belgium
3. Inge Hågenssen and Lars Tveit (knife making courses) Norway
4. Arthur Aveling and Jerry Hammock (King Arthur's Tools) USA
5. Clive Brooks (Robert Sorby) UK
6. Tony Chalk and Bjarne Isaksen (Trend) UK
7. TEKNATOOL (New Zealand)
8. Mike Hunter (Hunter Woodturning Tools) USA
9. Håkan Persson (Tormek) Sweden

MONEY RAISED

There was an auction which took place on board the MS Gann, which raised money for the Norwegian Cancer Society. Money from the auction raised an impressive NOK 63,260 (£7,051). This beneficial charity works to improve the lives of those affected by cancer – patients and their families alike



MAIN: The MS Gann, the ship on which the cruise takes place

PHOTOGRAPH BY JOE HERMANN



MAIN: Clouds on the mountains on the way to Molde



MAIN: Traditional buildings on the river in Mosjoen



BELOW: Glenn Lucas showing how he makes cuts

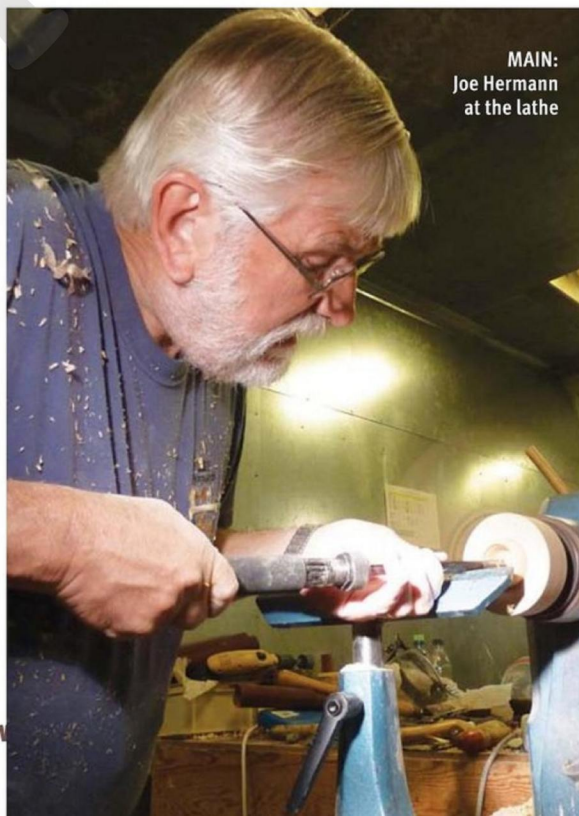


MAIN: Jimmy Clewes explaining a technique he uses

PHOTOGRAPH BY JOE HERMANN



BELOW: Hanseatic timber buildings which form part of the Bryggen, or old wharf area



MAIN: Joe Hermann at the lathe



MAIN: Using a diffuser is not as easy as it looks

TESTIMONIALS FROM WOODTURNERS WHO ATTENDED THE CRUISE

JIM PEARSON

"This was the third Woodturning Cruise for my wife and I, and it speaks for itself that we have gone for three in a row. It is not the cheapest cruise in the world, but when you take into consideration all the benefits, it must offer the best value for money.

A dozen world class woodturners who in addition to demonstrating their skills throughout the 12-day trip, freely gave one-to-one tuition to all who requested it. There were also five lathes available for passengers to try their hand at what they had seen the experts do, with experienced turners on hand at all times to assist any beginners.

And it wasn't only woodturning, we had demonstrations of woodcarving, chip carving, routing and much more, with 'hands-on' for all interested.

If that wasn't enough, there was Norwegian knife making which proved to be one of the most popular events. I even tried this myself. And for the wives, there was felt making, cross-stitching and yoga for the energetic.

Add all this in the beautiful Norwegian scenery, with excellent weather throughout, and the result was WONDERFUL!"

TIM AARON

"For me the 2011 Woodturning Cruise was a once-in-a-lifetime opportunity to see some of Norway but more importantly, to meet, watch and be inspired by world-renowned professional turners and demonstrators.

I wasn't disappointed on any count. The ship was laid out well, the food was great, the ports of call and excursions were amazing and apart from woodturning there were courses in chip carving, regular carving and traditional Norwegian knife (handle and sheath) making. No one fell out, fell overboard or fell in love (that I saw!). A brilliant two weeks of fun."

DAVID CARLEY

"To the astonishment of most of my friends, yes I was off on a woodturning cruise in Norway when they were sailing around the Caribbean. What a truly fantastic experience. A like-minded group of people aboard a ship specially modified with lathes, tools, accessory shop and manufacturer representatives. Daily woodturning demonstrations and tuition, knife making, chip and woodcarving tuition, scrollsawing, pyrography and felt making – a hit with the ladies. To top all this off was superb food, excursions every afternoon, and some of the finest demonstrators – this was absolute heaven to like-minded people. Talk eat and sleep craft, exchanging ideas and techniques, it was total bliss."

BELOW: Some of the pieces on display in the instant gallery



PHOTOGRAPH BY JOE HERMANN

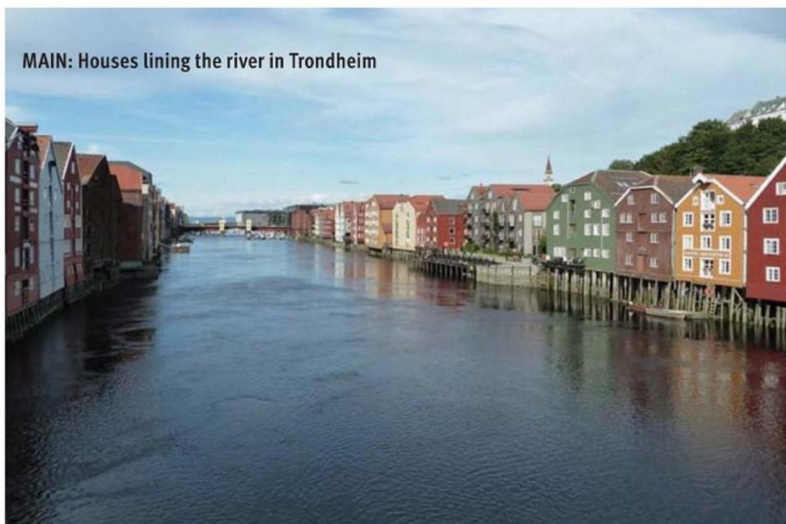
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Namsos
Bodø
Tromsø
Hammerfest – North Cape
Hammerfest – city
Sortland
Mosjøen
Trondheim
Ålesund
Bergen

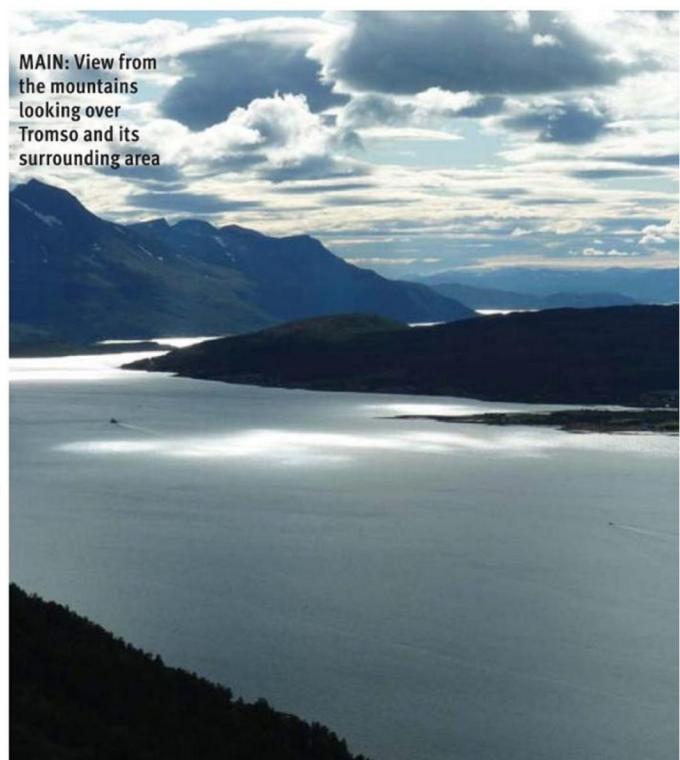
CONTACT DETAILS

Contact: Odd Erik Thjømøe
Email: post@verktoyas.no
Website: www.woodturningcruise.com
Next cruise: 11-26 August, 2014

MAIN: Houses lining the river in Trondheim



MAIN: View from the mountains looking over Tromsø and its surrounding area



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Round-up

Stay up to date with all the latest news and events in the world of woodturning

Introducing 600 Scouts to woodturning

During this summer, the East Herts Woodturners (EHWT) have been introducing Scouts to the craft of woodturning. Following discussions between the Scout Association and the AWGB, woodturning has been introduced into the badge work for Scouts. On behalf of the AWGB, the East Herts Woodturners have organised two events this year, to bring woodturning to young people.

In July, the East Herts Woodturners attended Gilwell 24 for the second time and woodturning was one of the craft activities on offer. It was set up in a 40ft x 80ft marquee, with demonstrations of woodturning and a display of turned items. In the marquee, a training area with 15 training lathes was set up. During the day, nearly 200 young people and their leaders tried woodturning. The supervision was provided by turners from East Herts, Cambridge and Herts and Beds clubs, together with members of the AWGB and a

local professional turner. In August, the East Herts Woodturners, with support from other woodturning clubs and professional turners, organised hands-on woodturning at CamJam 2011. This was held over five days, at Huntingdon Racecourse and attended by over 3,500 Scouts and staff. At this event more than 430 Scouts and their leaders, each experienced a hands-on woodturning taster session. In addition, there were demonstrations of woodturning and a display of turned items. At both events, woodturning proved so popular that the demand for places exceeded those available.

To put on events of this size, the support of many people and companies is essential. The East Herts Woodturners gratefully acknowledge the support of a number of organisations including, Axminster, Charnwood, JET, Henry Taylor Tools, Chestnut Products, Toolpost, Multistage, and Staples.



PHOTOGRAPH BY JOHN LEACH & ROGER WILKOT

CONTACT DETAILS

When: East Herts Woodturners
Tel: 01279 814 337
Website: www.easthertswoodturning.co.uk

Masters of Contemporary Woodturning Exhibition, Vale Craft Gallery

Vale Craft Gallery in Chicago is pleased to announce its second annual Masters of Contemporary Woodturning invitational exhibition of contemporary wood turned art on view from November 4-26.

Co-curated by Chicago area woodturner Alan Carter, the exhibit will showcase the work of 12 world-class woodturners and rising luminaries.

The exhibition will feature sculptural works and vessels by a dozen North American artists including Malcolm

Tibbetts, Molly Winton, Douglas J. Fisher, Stephen Hatcher, Carole Floate, Art Liestman, Cindy Drozda, Andy DiPietro, David Belser, Geoffrey Ames, and Alan Carter.

CONTACT DETAILS

When: 4-26 November, 2011
Where: Vale Craft Gallery, 230 W. Superior St., Chicago, IL 60654
Contact: Vale Craft Gallery **Tel:** (001) 312 337 3525
Website: www.valecraftgallery.com

BELOW:
A piece from
Art Liestman's
'puzzling' series



PHOTOGRAPH COURTESY OF VALE CRAFT GALLERY

Against the Grain – Wood Sculpture by Robert F. Lyon

Robert F. Lyon's wood sculpture attracts the eye because of its texture, colour and materials. Rather than simply relying on the beauty of the wood and the craftsmanship of traditional forms, Lyon is concerned with the ability of form and colour to express ideas.

Beauty, fragility, memory and our connection to the earth have been continuing themes in his work. In his sculpture, Lyon has made the effects of his hands evident, as a conscious contrast to the 'digitally heavy' age in which we live.

The exhibition takes place at the Vero Beach Museum of Art from October 15 – January 1, 2012; see below for further details.

CONTACT DETAILS

When: October 15, 2011 – January 1, 2012

Where: Vero Beach Museum of Art

Tel: (001) 772 231 0707

Website: www.verobeachmuseum.org

RIGHT:
'Receptor,'
2413 x 585 x
585mm (95 x
23 1/2 x 23 1/2 in)
maple (*Acer
campestre*),
poplar
(*Liriodendron
tulipifera*),
dyes

PHOTOGRAPH BY ROBERT F. LYON



Craft In Focus Christmas Show

Craft In Focus is returning to Wisley from 24-28 November to stage their Christmas craft and design fair. This year the event will be held in floored and heated marquees in front of the main entrance to the garden making a visit to the fair possible without having to visit the Garden.

Showing at Wisley this year will be around 130 of the UK's finest professional contemporary craftworkers and artists working in wood, glass, metal, textiles, ceramics and more. The UK has a wealth of individual and talented designer makers and artists who produce wonderful original items that simply cannot be found amongst the mass-produced and imported goods on the high street. Craft In Focus has selected the best of these to show at the Christmas event. All exhibitors at Craft In Focus events design and make the work that they display and are selected for their individuality and

innovation in contemporary design, as well as outstanding technical ability. The event is a must visit for anyone seeking something unusual and original and produced by an individual business that has a real passion for the work they create.

BELOW: Ceramic bowl by Tony Laverick



PHOTOGRAPH COURTESY OF CRAFT IN FOCUS

CONTACT DETAILS

When: 24-28 November, 2011 **Where:** RHS Garden Wisley, Nr Woking, GU23 6QB

Tickets: £7; RHS Members and accompanied under 16s – free **Contact:** Craft In Focus

Tel: 01622 747 325 **Website:** www.craftinfocus.com

Latest news from Jerry Kermode

We've just heard that American woodturner Jerry Kermode has just been accepted into the American Craft Council Baltimore and San Francisco Shows next year. This is great news for both Jerry and his wife, Deborah, and this means that they will be travelling east in February again, visiting friends, customers and favourite haunts. Watch this space and we will bring you further details of shows next year.

CONTACT: Jerry Kermode

TEL: (001) 707 824 9893

WEBSITE: www.jerrykermode.com



PHOTOGRAPH COURTESY OF DEBORAH KERMODE

Woodcraft Weekend

Taking place in January, at the National Botanic Garden of Wales, this show offers something for every woodworker, regardless of discipline. There will be demonstrations covering woodturning, woodcarving and stick making, as well as a variety of trade stands and lots more. The show offers free entry so this is definitely an event to put in your diary.

WHEN: 21-22 January, 2011

WHERE: National Botanic Garden of Wales, Llanarthne, Carmarthenshire, SA32 8HG

CONTACT: Les Bryan

TEL: 01269 594 980

WEBSITE: www.picuscrafts.co.uk

Terry Scott launches new website

Terry Scott's new website sells a wide range of woodturning supplies including products from brands such as WoodCut, Bee Kind and Burnmaster. There is also a wide range of books, DVDs, second hand lathes and machinery.

CONTACT: Terry Scott

EMAIL: timberly@xtra.co.nz

WEBSITE: www.timberlywoodturning.co.nz



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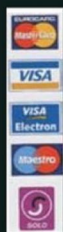
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This month's top woodturning sites

1. Tom Hubert

www.hubertceramics.com

RIGHT: 'Carved Wood Jar,' wheel thrown and carved whiteware ceramic with multiple layers of fired underglaze and carved wood base and handle, 460 x 150 x 150mm (18 x 6 x 6in)

PHOTOGRAPH COURTESY OF TOM HUBERT



If you're looking for inspiration then look no further than the fantastic work of ceramicist Tom Hubert. His decorative whiteware vessels involve large decorative pottery forms using wheel thrown and slab built construction. Take a closer look at his website

2. Peter Schlech

www.peterschlech.com

RIGHT: 'Unisbel Series' piece of rosewood veneer and ziricote

PHOTOGRAPH COURTESY OF PETER SCHLECH



Another great place to look for inspiration is Peter Schlech's website. Peter's work combines beautiful aesthetic with sculptural design and he is known for his award-winning and unique style. His work is displayed in some of the best galleries in and around the USA and unsurprisingly, his work has received a wonderful response for its unique design and elegance

If you haven't already signed up as a member of our website (www.woodworkersinstitute.com) not only is it quick and easy, it is also a great way of getting advice from fellow woodturners and having your questions answered quickly

Community comments



Woodturning brings you Q&A and letters generated by readers to both the magazine and the **Woodworkers Institute website**

Freshly cut horse chestnut

Q Well, there I was walking through the park and I spot a large 305mm (12in+) diameter at base horse chestnut (*Aesculus hippocastanum*) branch lying on the ground. I approach the guy standing by it and ask if he's a bystander or a "Council Tree Blokey." Guess who he is? – the council's Senior Tree Officer!

And guess what else? Despite the council's policy of all tree 'waste' being chipped, shipped and sold for burning, he's an active hobby turner and encourages local people to ask the tree surgeons for any bits they can carry – to turn or burn.

So, hey presto! Three wheelbarrow loads later, and I have my first pile of fresh green wood.

Do I store it and if so, for how long to dry? and should I seal the ends with anything? Or, do I turn some/all of it green? and if so, anything to be aware of?

I guess I need to buy a chuck now, as I only have spindle centres at the moment.

Greg

A Well done, Greg, but now the fun starts. You really must do something right now or you risk wasting all your effort so far. For short term storage wrap each log completely in cling film or similar. For the longer term either cut or split each log through the pith – effectively you are inviting the wood not to move elsewhere – then seal the ends with anything semi-watertight (one of the special waxes if you are investing, or leftover paint if you are not).

Or if you are intent on making bowls, mount each log on the lathe and quickly cut to a VERY rough bowl shape, about 25mm (1in) thick all round. Write the date and timber on each blank. Store away from sun and heat for several months before re-turning and finishing – I favour using paper bags but not everyone agrees on the necessity.

Alternatively, turn the wood to a finished piece straight away, so long as it has an even

MAIN: A horse chestnut (*Aesculus hippocastanum*) tree on an autumn day

PHOTOGRAPH COURTESY OF ISTOCKPHOTO.COM/PETER GARBET



thickness of less than 5mm (3/16in) – everywhere!

So there you are, there is a downside to getting a load of freebie green wood all in one hit after all!

Brian

A I would be inclined to rough turn some now, process some to dry for spindle blanks – cut on the bandsaw and seal the ends with wax – and leave some in a damp and shady spot until later – it can spalt quite nicely, but also gets rather less robust quite quickly. I have found that horse chestnut tends not to be great wood – quite soft and flexible – but it can be nicely figured in some pieces. The kind of stuff I would expect to make would obviously affect what I choose to do and how I did it. I don't know what wood you will need in a year or two's time?

Dod

(For full thread, see: <http://bit.ly/qFozCd>)

Turning 25mm (1in) ebony

Q Hi all,
I'm more of a box maker but am experimenting with making ebony (*Diospyros spp*) catches. I need to turn a 'hemisphere' on the end grain of an 25mm (1in) ebony cylinder. I'll be cutting it off to use in a catch.

The trouble is that I had hoped to buy cylinder jaws for my Axminster super precision chuck – fitted with dovetail jaws – but they are currently out of stock. Is there a DIY way to hold cylindrical stock to work on the end grain?

Cheers,
Recipio

A Hi Brian,
The multiple O'Donnell jaw set work very well as cylinder jaws. The three sizes also cover quite a range of both cylinders and square spindles.

If those don't work, another trick I have used is to make a wooden insert to fit a set of existing jaws. Mine just consisted of a split cylinder with a hole down the middle. The split allowed the cylinder to compress on the spindle. Give it a try and see how it works.

Regards,
Paul

A Thanks Paul,
I hadn't realised the O'Donnell jaws could be ordered separately and have now sent for the 25mm (1in) set. Great to have someone to ask about these things.

Recipio

(For full thread, see: <http://bit.ly/oi2jdq>)

ABOVE:
The 25mm (1in) O'Donnell jaw sets are available from Axminster Tool Centre

PHOTOGRAPH COURTESY OF AXMINSTER TOOL CENTRE



From the forum



Andi Fincher's walnut (*Juglans regia*) vessel, 160mm (6in) tall x 180mm (7in) wide, finished with beeswax



Bill Wyko's staved vessel with spiral, entitled 'The Queen' stringy burl eucalyptus, tiger eucalyptus, bubinga and gaboon ebony



Cornucopia's spalted beech (*Fagus sylvatica*) hollow form, 170mm (6 3/4in) wide x 190mm (7 1/2in) tall



Jaif's spalted beech (*Fagus sylvatica*) platter with distressed gold centre, 305mm (12in) dia. oiled and buffed

Fairwell, Bert Marsh

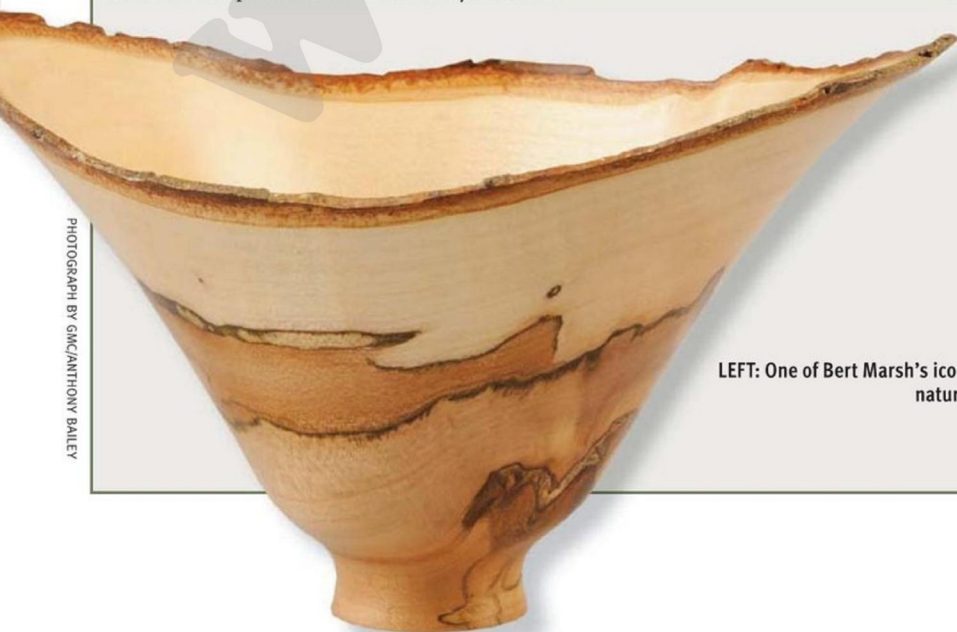
Hi Mark,

Just a short note to say that I and, I'm sure many others, were very shocked to learn of the death of Bert Marsh. He was a gentleman's gentleman in every sense of the word. He was always very generous with his advice and help, whenever it was needed. I'm proud to own one of his masterpieces, which will always remind

me of the skill he had when making very thin walled, natural edge small flared vessels.

He will be sadly missed by the woodturning community and anyone else who knew him. Take good care, and I enjoy your magazine.

With best regards,
Dave Hibbert



LEFT: One of Bert Marsh's iconic thin walled, natural edged bowls

PHOTOGRAPH BY GMC/ANTHONY BAILEY

Reader's showcase

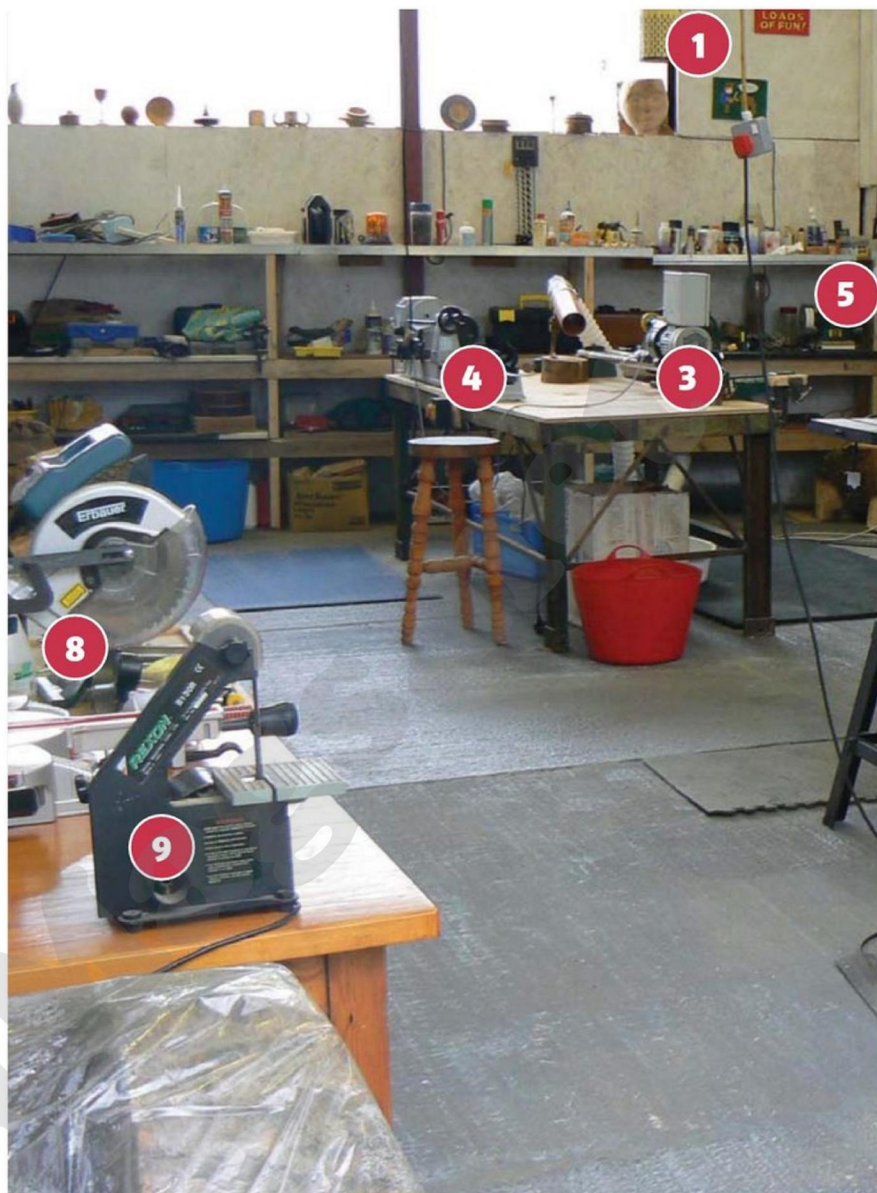


Andi Fincher shows us around her large workshop, which houses three lathes and a variety of homemade jigs

My discovery of woodturning three years ago was purely accidental, but I have to say that I was hooked from the first shaving. I didn't know any other woodturners so I had to teach myself how to use the tools. I have been turning for two years now, and still have never had a lesson, but do take note of any advice given and read lots of books.

Most of what I have made has been experimental, not really knowing what I was going to make, but I enjoy the process of turning rough chunks of wood into something pleasing to look at and hold. I love discovering the hidden beauty that lays beneath the bark. I am now a member of a woodturning club, and the Woodworkers Institute website forum, which helps greatly with hints and inspiration. I'll often dash into my workshop after seeing something that impresses me, and have a go myself. I tend to turn green wood the most, as I find it more inspiring than a flat seasoned blank. I turn from rough to finished, missing out the drying process. I like the way the wood keeps on moving after it is taken off the lathe and seems to have the final say in what it becomes.

In the future, I want to move into turning oversized pieces, and put more colour and texture in my work.



1 Microclene air filter. This is placed above the general work area, above the smaller lathe, and removes all of the harmful dust particles from my workshop

2 Bandsaw. I prefer to cut my own timber and the bandsaw comes in very handy for this. I can cut up blanks and planks using this machine

3 My Record Power CL4 lathe. This lathe is mainly used for turning smaller items, and it is handy as it can be bench mounted. I'll often use this lathe rather than the big VB 36

4 Draper lathe. I'm lucky to have three lathes in my workshop and the Draper one is the last, which is situated opposite the CL4. Again, this lathe is used for smaller work and is also bench mounted for ease of use

5 Bench grinder. Sharp tools are a must so this machine is widely used and I have a variety of wheels which I can change on it

6 VB 36 lathe. This is a great machine and is also very powerful. The size of the machine means that I can turn very large items with ease. This is a great lathe with lots of capabilities

7 Photo booth. I have this set up in my workshop so I can photograph all my work professionally

8 Mitre saw. Although not really used for turning, the mitre saw is a good addition to the workshop and ensures that I can achieve good angles on my woodwork

9 Sander. This useful piece of kit is a great multi-functional tool for the workshop. It is great for tidying up my turnings and also useful for various other woodworking tasks as well

10 Tool trolley. I keep the majority of my tools on this trolley, which is also in easy reach of the lathe. All tools are stored blade downwards for safety reasons

5 THINGS THAT I HAVE LEARNT WITH MY WOODTURNING

1 Safety first! I always make sure that I'm protected from dust, and make sure I have a clear work space to avoid any tripping hazards

2 I have learnt that being patient, and taking my time with each process, really shows in the end product

3 If the wood has something special to show then be prepared to alter your design accordingly

4 If it all goes wrong, remember, it's just a piece of wood

5 Pushing your boundaries is the only way forward – you learn a lot from pieces that went wrong



The readers' gallery is your opportunity to display your work to a worldwide audience.

Gallery

Below are some examples of Andi's turnings:



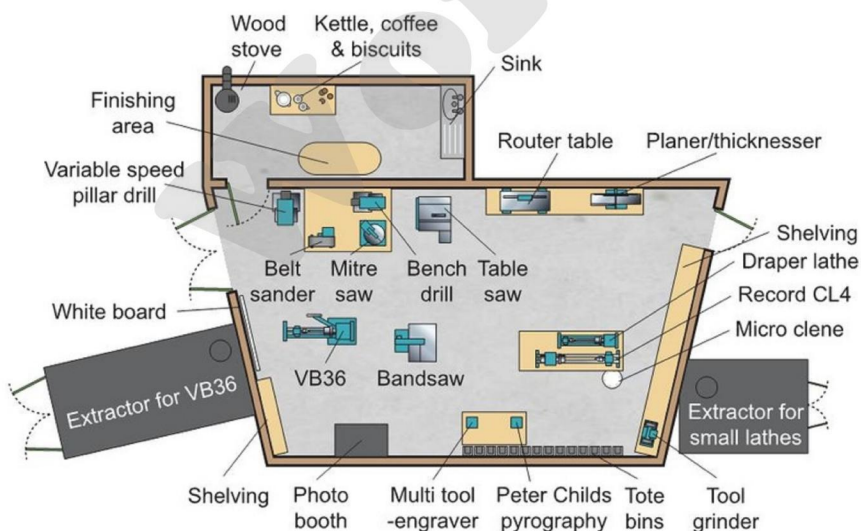
1. Burr elm (*Ulmus procera*) bowl, 305 x 100mm (12 x 4in), finished with Danish oil



2. Yew (*Taxus baccata*) bowl, 460mm (18in) high x 280mm (11in) dia. finished with Danish oil



3. Hawthorn root ball vase, 180mm (7in) high x 200mm (8in) dia. finished with food safe oil



LATEST HOMEMADE JIG

This is a homemade mobile tool holder, to take my tools from one lathe to another. This handy piece of kit was made using offcuts from around the workshop and also takes a variety of woodworking bits and pieces as well as the main turning tools. It is fitted with wheels to make sure that it can easily be manoeuvred across the workshop



David Elliott

David is 48-years-old and has been living in Suffolk for about 33 years. He started turning about 15 years ago and bought his first lathe. He has belonged to a woodturning club in Bury St. Edmunds for about 18 months. He admires many woodturners but David's favourites include Eli Avisera and his father.

David gets a lot of inspiration from looking in magazines but he is also inspired by many things that he sees around him. He admits that he probably spends more time in his workshop than he does in his full-time job.

RIGHT: Hollow twist candlesticks in yew (*Taxus baccata*), which was first boiled to minimise shrinking and checking. These took about 14 hours to complete as there were four hollow twists to make, 200mm (8in) tall with bases of 100mm (4in) dia. each made up of four pieces each



RIGHT: Ash (*Fraxinus excelsior*) clock inspired by Alan Carter's 'Proud Mary' piece, finished with sanding sealer and then varnished, 405mm (16in) high x 150mm (6in) wide



Vince O'Connor

Vince is a 79-year-old self taught woodworker and woodturner.

He took up woodworking as a hobby when he retired from a career in engineering. He had not done any woodworking except for some home DIY since being at school in 1944/48.

His first piece of kit was a Hegner scrollsaw which was used for small pieces until it became obvious that certain pieces required turning. As a result, Vince acquired a small lathe based on an electric drill as a power source, which of course had its limitations. So in 1998, he decided to purchase a Record CL1-36 lathe. Vince has made such items as standard lamps, table lamps, coffee tables, etc. for family members and friends over the years.

He joined the Woodturners Association of Gwynedd, Wales,

and as well as the usual monthly meetings, three times a year they have an exhibition and sale in the town hall at Beaumaris.

Vince finds that learning is a continuous process so he still considers himself an apprentice when compared to others. He does, however, admire the work produced by them and sees other people's work as inspiring.

Matt Jones

Matt Jones would like to turn professional at some stage. He has been turning for a couple of years but got serious about it in the last year or so.

He makes a lot of these traditional items like candlesticks and stools as this gives him a chance to practice lots of beads and coves. Matt is still adding to his workshop and would hope to build a kiln in the near future. Matt is beginning to stretch his wings a bit and try new materials and styles of turning hoping to find his own unique voice. He copies a lot of the projects in *Woodturning* magazine – if he has the tools. Matt has not tried hollowing yet, but he hopes to perfect his skills in this area in the not too distant future.

ABOVE: Matt makes a lot of these baby rattles. These are hollowed out and filled with lentils to give the rattle. The simple shape allows the grain to show itself off to great advantage

RIGHT: Candlesticks made from Valchromat and ash (*Fraxinus excelsior*). Valchromat is a tinted MDF which can be shaped well and sands easily to a smooth finish. Mixing it with real timbers adds another dimension



To have your work featured, send a maximum of three high resolution digital pictures on a CD with a brief description to: Tegan Foley, Readers' Gallery, *Woodturning*, 86 High Street, Lewes, East Sussex, BN7 1XN, or email teganf@thegmcgroup.com We reserve the right to include your submission on our website (www.woodworkersinstitute.com)



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PHOTOGRAPHS BY KEITH BURNS



ABOVE RIGHT: 'Snowy Winter Night' 165mm (6½in) dia. x 230mm (9½in) tall. Pyrographed mesquite (*Prosopis juliflora*)

ABOVE LEFT: 'Maple Medley' maple (*Acer campestre*) burl with ebony (*Diospyros spp*) finial. 150mm (6in) dia. x 280mm (11in) tall

20 minutes with Keith Burns



Tegan Foley spends 20 minutes finding out more about the magnificent hollow form creations of minimalist woodturner Keith Burns



Can you explain, briefly, the type of work that you carry out at present?

Hollow forms; however, I recently discovered pyrography. I have always been what I like to call a 'minimalist turner' enjoying the beauty of the wood without any adornment. Although I am still learning the art of pyrography, I find it to be enjoyable,

a lot of fun and it gives me another creative outlet.



You primarily turn hollow forms; is there any particular reason for this choice?

I love the challenge of the 'form.' I am always searching for the perfect form but will probably never attain it. There is nothing more pleasing to my eye

than a great form. If you don't have a good form with proper proportions, anything else you do to adorn a turning, whether it is carving, piercing, or pyrography, will not make it better.

BELOW: Bark edge elm (*Ulmus procera*) burl, 125mm (5in) dia. x 140mm (5½in) tall with 5mm (¾in) walls





What are your current likes and dislikes within the sphere of turning?

I really like the fact that there is a lot of smaller regional symposiums. They are more accessible and always offer a great learning environment. What I don't like is that I can't attend all of them! I also like seeing turners teaching their children and grandchildren to art of turning. That always brings a smile to my face.



What direction do you see your turning work taking in the future?

I think I will always be a maker of hollow forms because that is my main passion as far as turning is concerned. Where turning hollow forms leads me in the future remains to be seen.



If you could only offer one bit of advice to someone starting out turning, what would it be and why?

Find a turning club and attend the meetings. Members are always willing to help new turners and mentor them. Also join the online turning forums, as they are a great place to learn as well. Turners are the most sharing group of artists in the world.



At present, what music and which book are you currently into?

Well, as I am from Tennessee I listen mostly to country music. I also enjoy bluegrass, classical music and the 'oldies' as well. I don't seem to have much time for reading but do enjoy listening to audio books while I am travelling. I prefer non-fiction United States history but enjoy fiction as well. The last audio book I listened to was the *Treasure of Khan* by Clive and Dirk Cussler.



Tell us about the piece you are currently working on

Another hollow form. I can't say a whole lot about it except the title, which is 'Amber Waves of Grain.' If it doesn't turn out as planned, it will be titled 'Trash' and it'll be sent to the burn pile.



Which are your favourite items to turn?

Obviously hollow forms although I have recently started turning lidded boxes with threaded lids, which presents a new challenge in itself.



Which turners do you most admire, and why?

If I were to name them all it would take up way too much space. If I had to pick one that has had the biggest influence on me it would be Binh Pho, not for his turning skill as much as for his story, his personal insight and the advice he has so graciously shared with me.



What do you think the best single developing in turning has been?

There have been so many things with the internet being the best overall development to advance woodturning. You can get help with virtually any turning problem with a few simple keystrokes.



What do you see yourself doing in five years' time?

Still turning, but hopefully retired so I can spend more time in my shop, spinning wood.



What do you see as the biggest thing that has hindered the development of woodturning in general?

I don't know that I can come up with an answer for this question. If you look at the progression of turning as an accepted art form in the last 10 years, it is absolutely amazing. The AAW has 14,000 members, making it the largest 'craft' association in the world.

CONTACT DETAILS

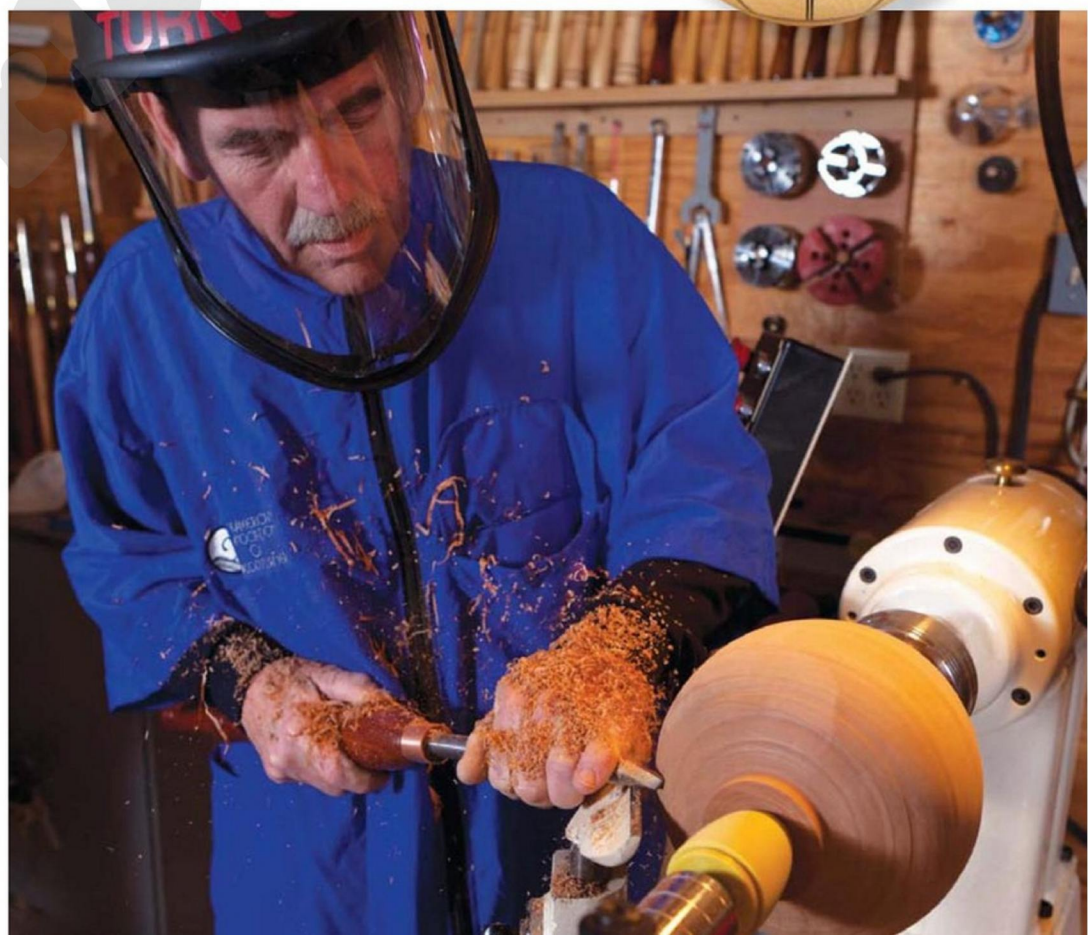
Email: kburns@kbjb.net

BELOW RIGHT:
'Flat Top #13" stave construction from maple (*Acer campestre*) with veneers and ebony (*Diospyros spp*) lid and finial. 140mm (5 1/2 in) dia. x 255mm (10 1/8 in) tall

BELOW LEFT:
'Untitled' buckeye (*Aesculus flava*) burl, 165mm (6 1/2 in) dia. x 85mm (3 3/8 in) tall with 5mm (1/8 in) walls

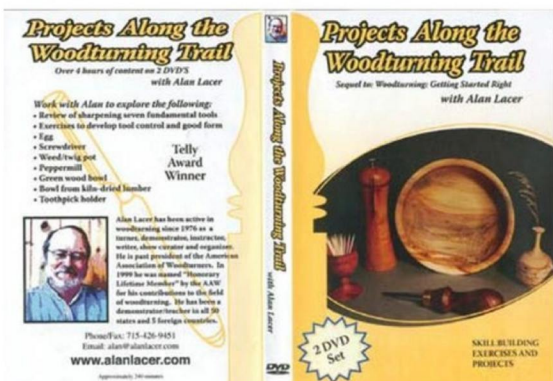


BELOW: Keith turning one of his hollow forms



KIT & TOOLS

Essential viewing & reading



This next installment from professional turner **Alan Lacer** covers a range of techniques for improving your tool control

I reviewed *Woodturning: Getting Started Right* a few years ago, but this next DVD provides you with over four hours of content on two DVDs. Presented by Alan Lacer himself, the DVDs cover a range of techniques for improving tool control as well as a review on the sharpening of seven fundamental woodturning tools.

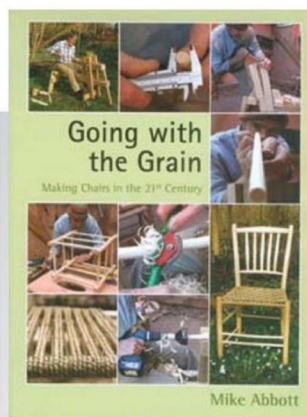
Alan shows you how to make a number of projects including an egg, screwdriver, peppermill, green wood bowl and a bowl from kiln-dried timber.

The DVD is easy to follow, suitable for beginners, and Alan tackles each stage of the project in a step-by-step manner, covering all the important bases needed to make the best projects you possibly can.

This DVD set offers great value for money and is well worth a watch if you're new to woodturning and looking to pick up some useful techniques from an experienced woodturner.

DETAILS

Price: \$49.95 (£31.95) (All products from USA to UK are subject to shipping & taxes)
Contact: Alan Lacer **Tel:** (001) 715 426 9451 **Email:** alan@alanlacer.com
Website: www.woodturninglearn.net



If you have a passion for trees and green woodworking then you'll love this book by **Mike Abbott**

This book, written by Mike Abbott explores the making of chairs in the 21st century. The book covers how to make your own chair and is designed to provide simple steps and ideas on how you can do this easily with few tools.

The book features easy to follow, step-by-step sequences and is fully illustrated with over 600 colour photographs, which cover techniques and tools needed for cleaving, shaping and assembling a chair.

Going with the Grain shows you how to make three stools and three chairs, each with its own unique character.

DETAILS

Price: £16.95 **The book can be purchased from:** Woodland Craft Supplies, Woodsmith Stores, Living Wood Books, and Amazon
Tel: 01531 640 005
Website: www.living-wood.co.uk

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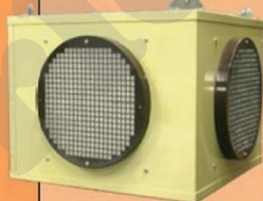
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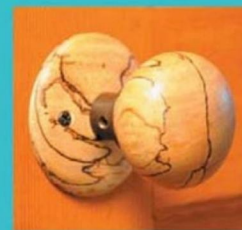
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Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

William Holland looks at the topic of lathe art from an American perspective

Dennis Keeling turns a sculptured flared vessel

Paul Hannaby creates a homemade vacuum chucking system

Andrew Potocnik makes a carved hollow form



PHOTOGRAPH BY WILLIAM HOLLAND

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Hot stuff for Christmas

Looking for Christmas gift inspiration for the woodturner? If so, then look no further than this comprehensive list of goodies, some of which are old, and some of which are brand new

Chesnut Gilt Cream



Available from Chestnut Products is this range of gilt creams, available in 30ml jars, which come in three colours: gold, silver and copper. These gilt creams can be used for

decorating timber on your turned items, and will either produce a solid metallic effect or a 'metallic limed' effect when used in conjunction with a lacquer.

DETAILS

Price: £8.95 per jar **Contact:** Chestnut Products
Tel: 01473 425 878 **Website:** www.chestnutproducts.co.uk

The Sanding Glove

This popular product from The Sanding Glove virtually eliminates the fatigue associated with sanding by hand. It allows the woodturner to easily sand in places that were previously difficult to reach and makes the task of hand sanding very easy, even for people with arthritis.



DETAILS

Price: \$16.95 (£10.72) (All products from USA to UK are subject to shipping & taxes)
Contact: The Sanding Glove **Tel:** (001) 800 995 9328
Website: www.thesandingglove.com

FEIN Cordless MultiMaster

Now available in a cordless version, the FEIN MultiMaster features 14.4 V lithium-ion batteries, and has the same performance and range of applications as the well-known mains-powered tool. The new system weighs

in at just 1.7kg and features two battery packs; a sanding pad, without holes, with sanding sheets – five each of grit 60, 80, 120, 180 – a universal E-CUT saw blade (44mm); standard E-CUT saw blade (65mm); carbide segment saw blade; HSS segment saw blade; rigid stopper knife; and a carbide rasp, all supplied in a handy plastic tool case.



DETAILS

Price: £358.80 (RRP)
Contact: FEIN
Tel: 01327 308 730
Website: www.fein-uk.co.uk

Burnmaster Eagle

The fantastic Burnmaster Eagle 2-Port Woodburner has really made its mark since launching here in the UK. It includes two handpiece power ports, two Burnmaster pens, 10 tips and a very nice tool bag to store the machine in. And for those of you on a smaller budget, the Burnmaster Hawk is available with one port for one handpiece and 10 tips at £243.94. Both models come packaged with Stephen Poole's book, *The Complete Pyrography*.



DETAILS

Price: £296.12
Contact: Classic Hand Tools
Tel: 01473 784 983
Website: www.classichandtools.com

The Simon Hope vacuum chuck

This new vacuum chuck system from Simon Hope Woodturning fits all M33 x 3.5, 1 1/4 x 8 tpi, 1 1/2 x 6 tpi threaded lathes with a 10mm (3/8in) hole through the headstock. Each kit includes spindle adaptor, 2 x chucks

with direct thread, 8 cfm vacuum pump, vacuum gauge, junction box, air filter and all connections required. For full details on exactly how to use this new system, just see website details opposite.

DETAILS

Price: £575
Contact: Simon Hope
Tel: 01206 230 694
Website: www.hopewoodturning.co.uk





Killinger Lathes

This German lathe company has recently introduced two new electronic variable-speed hand turning lathes: the KM1400 SE and the KM1500 SE. The 1Hp KM1400 is a more compact swivel head bench mounted lathe, whereas the 2Hp KM1500 SE is a swivel and slide head, stand mounted lathe with an over the bed capacity of 405mm (16in) and measures 1090mm (43in) between centres.

DETAILS

Prices: KM1400 SE – £1750; KM1500 SE – £2750 (there is also a range of optional extras available)

Contact: Phil Irons Woodturning **Tel:** 01789 204 052

Website: www.philironswoodturning.com

Liberon Fine Paste Wax – Black Bison

Every woodturner should have this multi-purpose wax in their workshop. Made from a blend of high quality waxes, including Carnauba wax, Black Bison is a versatile product which enhances the beauty of wood. It feeds, polishes and helps prevent wood from drying out, and also gives good resistance to finger and water marks. Black Bison is hardwearing and helps to cover marks and scratches.



DETAILS

Price: 150ml – £6.18; 500ml – £9.76 **Contact:** Liberon

Tel: 01797 367 555 **Website:** www.liberon.co.uk

KIT & TOOLS

Hot stuff



Kirjes Sanding System

The complete Kirjes Sanding System consists of the motor, flexible shaft, one of each of the four drum sanders, and one of each of 220 grit sleeves together with an introductory DVD and manual. The System uses up to four inflatable rubber sanders that each have four grits of sanding sleeves, from coarse to extra fine, fitted either to a flexible shaft or the quiet 1/2 hp (300W) motor. The purpose-built dust extractor helps to effectively eliminate potentially hazardous dust, while allowing the user to maintain freedom of movement.

DETAILS

Price: £250.16 **Contact:** Turners Retreat

Tel: 01302 744 344 **Website:** www.turners-retreat.co.uk

Crown Revolution Hollowing System

This new hollowing system is designed to be the finest hollowing tool on the market. The new 'Super Ring' ensures clean efficient wood removal at all times and there is also a range of five other cutting tips. The modular articulation design ensures that the Revolution is a must have for all woodturners.



DETAILS

Prices: Complete system – £125; optional shear scraper tip and holder – £22; 355mm (14in) long hollow bar (with 2 swivel-tip cutters) – £35; foam extension handle – £15; shaft and cutters only – £68

Contact: Crown Hand Tools **Tel:** 0114 261 2300

Website: www.crownhandtools.ltd.uk

The Galbert Calliper

The Galbert Caliper gives a constant, accurate reading of the diameter of a workpiece as it is cut. Described as the 'Turner's Tape

Measure' this is a dream tool for anyone making spindle work for any purpose. It allows the user to cut to the exact diameter desired with ease.



DETAILS

Price: \$79.50 (£50.81) (All products from USA to UK are subject to shipping & taxes)

Contact: Peter Galbert **Tel:** (001) 978 464 2956

Website: www.petergalbertchairmaker.com



Record Power DML305 Lathe

This cast iron midi lathe features a bed which is made of finely ground cast iron for weight and rigidity and is fitted with cam locking toolrest that clamps easily and solidly to the bed with one-handed operation. The DML305 benefits from 305mm swing over the bed and a ½hp motor. It has a ¾in x 16tpi thread to ensure a wide range of Record Power accessories can be fitted.



DETAILS

Price: £269.99 **Contact:** Record Power
Tel: 01246 561 520 **Website:** www.recordpower.co.uk

Hamlet Big Brother 2 deep hollowing tool

New from Hamlet Craft Tools, this all new system is robust, which means no more cumbersome linkages, and it also benefits from a compact design and is simple to adjust for fast, effective hollowing. There is also a new cutter configuration with optional side handle and hollowing gate as well as a choice of swan neck or curved stems available. There is also a range of scrapers available including fully interchangeable Siragas versions.



DETAILS

Prices: Little Brother – £85 (including the 460mm (17in) main handle, stem, cutter cover and Allen keys); Big Brother – £95 (including the 710mm (28in) main handle, large stem, Little Brother cutter & cover, Allen Keys and a reducing collet which takes the Little Brother stem – does not include Little Brother Stem. Hollowing Gate (£35.72 – customers must specify their toolrest stem diameter when ordering) and Side Handle (£15.84 – Little Brother and Big Brother) are available as additional accessories
Contact: Hamlet Craft Tools or Henry Taylor Tools
Tel: 0114 232 1338; 0114 234 0282 **Websites:** www.hamletcrafttools.co.uk; www.henrytaylortools.co.uk

The Decorating Elf

This clever tool allows you to cut wood – side and end grain – as well as acrylics, alternative ivory, bone and antler. You can use it on concave, flat and convex surfaces and it is ideal for decorating pens, boxes, finials, bowls, jewellery, Christmas decorations, toys, and much more.

DETAILS

Price: £37.15 – supplied with 8mm (5/16in) ball cutter, 2 spacers (one spare), a hog's hair burnishing brush and instructional DVD
Contact: Henry Taylor Tools **Tel:** 0114 234 0282
Website: www.henrytaylortools.co.uk



Creusen HP7200T Powerline Grinder

This is a very sturdy bench grinder, ideal for heavier work, which is fitted with a very powerful 600W motor and 200mm (8in) diameter by 25mm (2in) wide stones. It is supplied with two 25mm (1in) wide grey aluminium oxide grindstones – 36g and 80g. It also benefits from generous fully adjustable grinding rests and a 5-year warranty. There is also a range accessories available.

Serious Ultimate 16mm (5/8in) Bowl Gouge

This tool is machined from a Super High Speed Steel alloy, delivering unmatched hardness and very strong toughness. The tool measures 15mm (9/16in) x 12mm (1/2in) and is deep fluted from end to end, with the double ends CNC rounded. The tool does not arrive sharpened so you need to apply your personal grind to the gouge. The tool is supplied unsharpened, but you can combine it with the Serious Camlock Handle.



DETAILS

Price: \$124.95 (£78.16) (All products from USA to UK are subject to shipping & taxes)
Contact: Serious Toolworks **Tel:** (001) 800 211 1484
Website: www.serious-toolworks.com



Mid-Size Easy Hollowers

The #1 Mid-Size Easy Hollower measures 12mm ($\frac{1}{2}$ in) square x 215mm ($8\frac{1}{2}$ in) and has a 355mm (14in) handle; Mid-Size Easy Hollower #2 is perfect for clearing out the intermediate area in all of your hollow forms; and the Mid-Size Easy Hollower #3 measures 10 x 20 x 180mm ($\frac{3}{8}$ x $\frac{3}{4}$ x 7in) with a 355mm (14in) handle. The Ci5 Carbide Cutter will fit any tool bar that has Ci5 engraved on it.

DETAILS

Prices: Mid-Size Easy Hollower #1 – \$129.99 (£105); Mid-Size Easy Hollower #2 – \$139.99 (£115); Mid-Size Easy Hollower #3 – \$139.99 (£115); New Ci5 Carbide Cutter – \$16.99 (£12)

Contact: (USA): Easy Wood Tools

Tel: (001) 270 903 4270

Website: www.easywoodtools.com

Contact (UK): Wood Workers Workshop

Tel: 01491 629 699

Website: www.woodworkersworkshop.co.uk



DETAILS

Price: £216.50

Contact: BriMarc Tools & Machinery

Tel: 0300 100 1008

Website: www.brimarc.com



DETAILS

Price: £995.99

Contact: Axminster Tool Centre

Tel: 0800 371 822

Website: www.axminster.co.uk

Startrite 352E bandsaw

The 352E takes up to a 25mm (1in) blade and has a cutting height of 280mm (11in) and can easily handle most operations. It is equipped with cast iron wheels and electro-mechanical braking. The cutting of light alloys can be undertaken making it a truly versatile machine.

DETAILS

Price: £1439.99 **Contact:** Startrite Ltd.

Tel: 01246 561 520

Website: www.startrite.co.uk



Pen Blank Casting Kit

This kit allows you to create your own resin cast pen blanks.

You can paint your own scenes on the tubes, glue your own projects to the tubes, then simply apply the resin and create your own acrylic pen.



DETAILS

Price: £39.95 **Contact:** Turners' Retreat **Tel:** 01302 744 344

Website: www.turners-retreat.co.uk



Microclene MC1210 filter

This new filter is a larger version of the MC420, and can easily cope with filtering a 120 cubic metre workshop, 10 times an hour. For the best results you are advised to hang the filter near the centre of the workplace, or it can be sited over the machinery area.

DETAILS

Price: £274.80 **Contact:** Acrol **Tel:** 023 9250 2999 **Website:** www.acrolltd.co.uk

Axminster AWWSWL1200 Woodturning Lathe

This powerful lathe offers a high capacity of 1200mm (47in) between centres and 450mm (18in) diameter over the bed. The motor is an inverter controlled, DC permanent

magnet unit of 1.5kW (2hp), combined with the 2-speed belt drive gives very high torque at the low speeds plus a high speed of 3200rpm for smaller work, or finishing.

Trend Diamond Taper File

This 150mm (6in) file is ideal for sharpening woodturning tools. Manufactured from pre-plated nickel carbon steel, this file has a surface of Monocrystalline diamond bonded to the steel. The surface has a fine 600

grit finish making this product ideal for sharpening small tools, knives and carving tools. A through tang handle allows for comfortable use and has a hanging hole on the handle for ease of storage. There is also a 75mm (3in) version available.

DETAILS

Prices: 75mm (3in) file – £27;
160mm (6in) file – £29.40
Contact: Trend
Tel: 0800 487 363
Website: www.trend-uk.com

Jet mini lathe indexing system

This complete system allows you to index on your Jet 1014 mini lathe. The system consists of an 180mm (7in), laser engraved, anodised aluminum plate with a 25mm (1in) centre ID spindle hole and two concentric rows of indexing holes. You can adjust the indexing for virtually any position.



DETAILS

Price: \$49.99 (£31.81) (All products from USA to UK are subject to shipping & taxes)
Contact: Alisam Engineering **Tel:** (001) 585 624 2280
Website: www.alisam.com

Foredom Micro Motor Kit

The control box features forward and reverse rotation, is operated via manual or foot speed control, and has a selector switch to use the machine at either 115v or 230v. The included H.MH-170 handpiece has a slim, contoured grip for precise and high-speed work, and a quick-release rotary chuck. It comes fitted with a 3.18mm (1/8in) collet. The kit comes with a range of accessories.

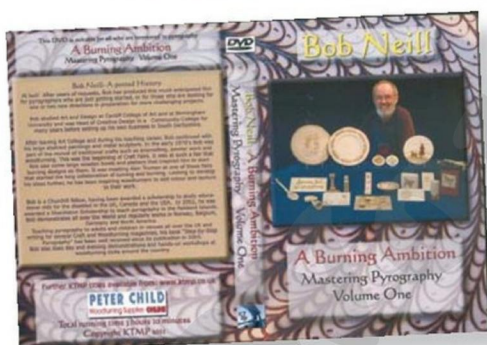


DETAILS

Price: £345 **Contact:** Woodworks Craft Supplies
Tel: 01633 400 847
Website: www.woodworkscraftsupplies.co.uk

KTMP woodturning DVDs

KTMP have a huge range of woodturning DVDs available. The newest addition to the range is 'A Burning Ambition' by pyrography master Bob Neill which focuses on a range of pyrography skills to enhance your turning projects. Other DVDs which are due for release include Bob Chapman's 'Bowls Volume 2' and Nick Arnall's 'Ying & Yang.'



DETAILS

Price: £19.99 for a 2-disc DVD set **Contact:** KTMP
Email: enquiries@ktmp.co.uk **Website:** www.ktmp.co.uk

Wivamac DB1000 lathe

Available from the ToolPost, this powerful lathe offers up to 960mm between centres, 520mm over bed, is floor standing and offers a choice of three drives including continuous electronically variable

speed – the Vario system. The Wivamac DB1000 is a free-standing lathe suitable for advanced amateur turners looking to move up to a fully professional-quality lathe and is also suitable for the professional turner.



DETAILS

Prices start from: £1990.61 (delivery charges apply)
Contact: The ToolPost
Tel: 01235 511 101
Website: www.toolpost.co.uk



Tormek BGM-100 Bench Grinder Mounting Set

With the BGM-100 you can use your Tormek jigs and setting devices on a bench grinder. The shape and edge angle are precisely repeatable even when you move onto the larger diameter wheel of a Tormek machine,

allowing you to benefit from the fast steel removal of the bench grinder. It also allows the use of other Tormek woodturning jigs in combination with a bench grinder such as the SVS-50 Multi-jig and SVD-110 Toolrest.

DETAILS

Price: £63.50 **Contact:** BriMarc Tools & Machinery
Tel: 0300 100 1008 **Website:** www.brimarc.com

Rotur pen mandrel system

This kit from Rotur has been designed to provide a means of holding practically any size of pen barrel during the turning operation. It is capable of accommodating either one or two components at a time by simply adjusting the length of shaft protruding from the shank. The kit contains everything you need to start turning top quality pens on your lathe.

DETAILS

Prices: 1MT set – £54.03; 2MT set – £55.81
Contact: (Rotur) Planet Plus Ltd
Tel: 08449 670 363
Email: office@planetplusltd.com



Gorilla super glue

This glue contains tiny rubber particles that give it impact strength, which reduces the chance of the repair breaking when the object is bumped or dropped. Just hold in place for 30-60 seconds while the formula sets – there is no clamping necessary. Also, the anti-clog tip with metal pin keeps the nozzle clean.

DETAILS

Prices: £6.49 – 15gm bottle; £4.49 – pack of 2 x 3gm tubes
Contact: Gorilla Glue UK sales
Tel: 01257 241 319
Website: www.gorillatough.co.uk



Enduro-Var urethane varnish

This product from General Finishes is a self-crosslinking polyurethane that looks more like an oil varnish than a water coating. It is classed as a top of the line coating and should be used when only the very best will do. It is suitable for floors, cabinets and millwork.

DETAILS

Prices: 473ml – £15.95 **Contact:** Behlen Ltd.
Tel: 0115 973 7288 **Website:** www.behlen.co.uk



Robert Sorby micro pen turning set

This new product from Robert Sorby includes a micro spindle roughing gouge to allow for the easy removal of waste material from blanks, a micro spindlemaster that delivers a cut so smooth it can pass for a finish, having the added bonus of reducing the likelihood of splits, and a parting tool for trimming and

cleaning ends.

The interchangeable handle allows other heads and blades from the range to be purchased separately making this a versatile, economical and highly practical system. The micro pen turning set provides a versatile alternative to the handled pen set.

DETAILS

Price: £52.20 **Contact:** Robert Sorby
Tel: 0114 225 0700 **Website:** www.robert-sorby.co.uk



KIT & TOOLS

Hot stuff

Hunter hollowing tools

The St. Leger Straight Tool, St. Leger Heavy Bend Tool and St. Leger Medium Bend Tool are all supplied with 10mm ($\frac{3}{8}$ in) shanks tapered towards the #1 – 10mm ($\frac{3}{8}$ in) – cutters. All these tools are supplied without

handles and can be bought as a set or as individual items. All tools in the range sport a black aluminium oxide finish to prevent rust and each tool is supplied with its own Torx wrench. Cutter life is up to 100 times longer

than similar HSS cutters. These tools are perfect for the turner who creates small-sized hollow forms.



DETAILS

Prices: £74.47 each; cutters – £19.13 each; replacement Torx wrench – £5.94

Contact (UK): The ToolPost Tel: 01235 511 101 Website: www.toolpost.co.uk Contact (USA): Hunter Tools Tel: (001) 612 718 7926

Website: www.hunterwoodturningtool.com

Exterior High Build Wood Oil



This product is a blend of natural oils and resins, offering a transparent satin finish with exceptional durability and resistance for all external joinery and woodwork. The product produces a clear, quick drying, water repellent and weather resistant finish that will not peel or flake when applied following the directions stated on the tin. Fiddes Exterior High Build Wood Oil contains UV Filters and is VOC compliant. It is also highly durable and is easy to maintain and apply.

DETAILS

Prices: 1l – £21.04; 2.5l – £41.47 (RRP)

Contact: Fiddes & Sons Tel: 029 2034 0323

Website: www.fiddes.co.uk



Maximo lathe

This new maximo lathe from Steinert, Germany has been designed for maximum stability, precision and security when turning both large and smaller objects. Weighing in at 540kg, the standard Maximo lathe has a heavy, diagonally

ribbed cast iron bench bed, as well as cast iron feet. The lathe's construction allows for smooth and quiet running with no vibration. The lathe's headstock can be rotated 360° and is freely moveable on the bench bed. See below for further details.

DETAILS

Price: Approx. £9,094 Contact: Steinert Email: info@steinert-drechseln.de

Website: www.drechsler-shop.de

Blue Groove wood drill sets

These Blue Groove 14mm ($\frac{1}{2}$ in) drill bits from IRWIN are the smallest in the current range, and they are available in 6x and 4x models. The new bit joins other Blue Groove 6x sizes ranging from 16mm to 32mm and is available as a single bit as well as being included in the 4x 8-piece sets and 6x 6-piece sets. The 4x achieves a drilling output that is four times faster than basic flat bits and the 6x is six times faster.

DETAILS

Prices: 6 x 14mm single bit – £6.99; 4 x 8-piece set – £33.23; 6 x 6-piece set – £42.32

Contact: Irwin Tel: 01543 447 000

Website: www.irwin.co.uk

Kel McNaughton multi-axis scraper

This new multi-angle scraper from Kel McNaughton, available from The ToolPost, is particularly designed for all types of work and even works well on wet timbers. The scraper itself measures 350mm (12 $\frac{1}{2}$ in) in length, the cutter is 6mm ($\frac{1}{4}$ in) thick and measures 40 x 45mm (1 $\frac{3}{8}$ x 1 $\frac{3}{4}$ in). The spigot – which fits in any interchangeable handle with the right bore size – is 70mm (2 $\frac{3}{4}$ in) long and 16mm ($\frac{5}{8}$ in) diameter.

DETAILS

Price: £106.50 Contact: The ToolPost

Tel: 01235 511 101 Website: www.toolpost.co.uk



Oneway StrongHold chuck

This four-jaw scroll chuck package, available from The ToolPost, comprises the following: #2 Profile jaws, woodworm screw, chuck key and spindle adaptor. It is available

in a multitude of spindle thread sizes to suit your individual needs. Alternatively, you can opt for the body only package which contains the chuck key and spindle adaptor only.



DETAILS

Prices: Stronghold chuck package complete with #2 profile jaws, woodworm screw, chuck key and spindle adaptor – £282.71; jaws range from £38.40-£120

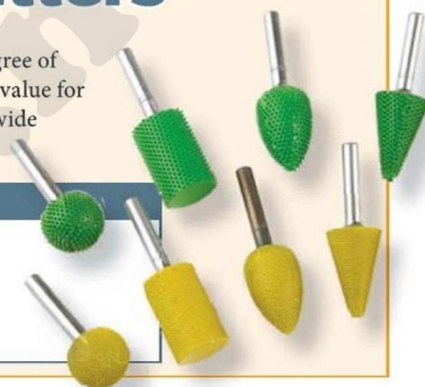
Contact: (UK) The ToolPost **Tel:** 01235 511 101 **Website:** www.toolpost.co.uk **Contact:** (USA): Oneway Manufacturing **Tel:** (001) 800 565 7288 **Website:** www.oneway.ca

Saburr Tooth rotary carbide cutters

These tungsten carbide bits from Saburr Tooth are but a fraction of all of the designs and types they sell, which are obtainable in three grit

grades: Yellow = fine tooth; Green = coarse; Orange = extra coarse. They are also available in three shank sizes. Perfect for power carving, these blades

offer an incredible degree of control, provide good value for money and there is a wide range to choose from.



DETAILS

Prices: Shank tools – from \$14 (£9.34); 50mm (2in) sanding sleeves – \$17.50-\$21.50 (£11.68-£14.36); rubber mandrels for 50mm (2in) sleeves – \$5.95 (£3.97) **Contact:** (USA): Saburr Tooth

Tel: (001) 586 731 0990 **Website:** www.saburr-tooth.com **Contact:** (UK): The ToolPost **Tel:** 01235 511 101 **Website:** www.toolpost.co.uk



Kutzall extreme cutters

This range of cutters from Kutzall are capable of creating myriad shapes and sizes to suit different sizes of work. Kutzall has an extensive range of products that will take you from primary shaping to final finishing. Available in the range are

115mm (4½in) sanding discs and the Kutzall Extreme (black) and Original (silver), which are available in three grit grades – very coarse to fine – these fit into an angle grinder and are used to initially shape larger sculptural work.

DETAILS

Price: £55 each **Contact:** Woodworks Craft Supplies **Tel:** 01633 400 847 **Website:** www.woodworkscraftsupplies.co.uk

Ashley Iles double-ended turning tools

The tools in this range include double-ended gouges with a hybrid flute design on one end and a scraper profile on the other, as well as a Simon Hope double-ended bowl gouge. All tools in the range are made from 12mm (½in) High Speed Steel (HSS) round bar. The Simon Hope bowl flute is machined to his preferred flute style and this is capable of taking both a swept-back or fingernail profile easily.

DETAILS

Prices: Simon Hope double-ended gouge – £70.56; 12mm (½in) hybrid double-ended gouge – £35.88 **Contact:** Ashley Iles **Tel:** 01790 763 372 **Website:** www.ashleyiles.turningtools.co.uk

Alan Lacer skew chisel range

These tools, made in conjunction with Hamlet Craft Tools, come in varying lengths and some are supplied handled and unhandled. The Lacer Signature Skew is favoured by Alan and there is a variety of blade lengths available. The Ultimate Skew chisel is another of his favourite tools and is designed by Alan himself.

DETAILS

Prices: \$71-\$210 (£45 – £134) (All products from USA to UK are subject to shipping & taxes) **Contact:** Alan Lacer **Tel:** (001) 715 426 9451 **Website:** www.woodturninglearn.net



Dremel christmas sets

The Dremel 300 Black Edition includes the 300 Series multi-tool plus five attachments: a line & circle cutter, a flexshaft, a detailer's grip, a multipurpose cutting kit and a shaping platform. It also contains 45 handy accessories. The Dremel 7700 White Edition, designed for the creative crafter or hobbyist, comprises the versatile Dremel 7700 cordless multi-tool, five engraving accessories, 15 multipurpose accessories and two ready-made engraving templates – presented in a stylish, white storage case.



DETAILS

Prices: Dremel 300 Black Edition – £85; Dremel 7700 White Edition – £35
Contact: Dremel **Tel:** 08447 360 109
Website: www.dremel.co.uk

Pen sets from Kallenshaan Woods

These pen kits make great Christmas presents and there is a wide range available. One such kit is the Acoustic Guitar inlay kit, which is made using Alaskan yellow cedar, curly koa, African blackwood as well as red dyed and stabilised black ash burl. The kit comes with complete instructions and is currently available for the Sierra, Sierra Vista, and the Sierra Elegant Beauty as well as the Sienna, Diplomat, Wallstreet II, Gatsby, Mesa, and the Apprentice Classica.

DETAILS

Prices: Acoustic Guitar kit – \$29.95 (£19.09); Woodturner's Inlay kit – \$20 (£12.75)
 (All products from USA to UK are subject to shipping & taxes)
Contact: Kallenshaan Woods **Tel:** (001) 702 523 9236
Website: www.kallenshaanwoods.com



Woodchucker Mandrel



Designed for hollow form turning, this product mounts directly in the headstock and provides two support points to hold the work securely in place. The end of the mandrel accepts any sanding pad with a 6mm (1/4in) diameter shaft which acts as a support pad inside the bottom of the workpiece while the adjustable 75mm (3in) faceplate with turned wood adapter fits into the top of the piece for added stability.

DETAILS

Price: \$68.25 (£43.61) (All products from USA to UK are subject to shipping & taxes)
Contact: Craft Supplies USA
Tel: (001) 800 551 8876
Website: www.woodturnerscatalog.com

Collet Chucking System with 5 Collets

This product allows the precision gripping and centring of small diameter dowels and tenons. It is ideal for gripping pen mandrels, bottle stoppers and other small projects

where a tenon is used for chucking. The system easily hand tightens to safely secure collet and workpiece and comes pre-threaded with 25mm (1in) x 8tpi headstock thread.

DETAILS

Price: \$89.95 (£57.51) (All products from USA to UK are subject to shipping & taxes) **Contact:** Penn State Industries **Tel:** (001) 800 377 7297
Website: www.pennstateind.com

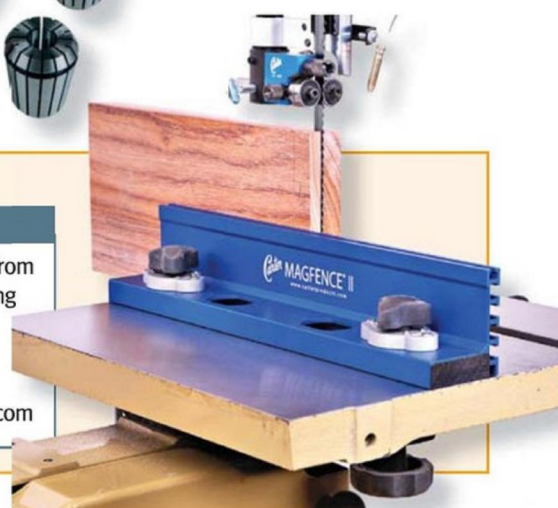


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DETAILS

Price: \$99 (£64) (All products from USA to UK are subject to shipping & taxes)
Contact: Carter Products
Tel: (001) 888 622 7837
Website: www.carterproducts.com



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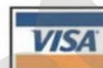
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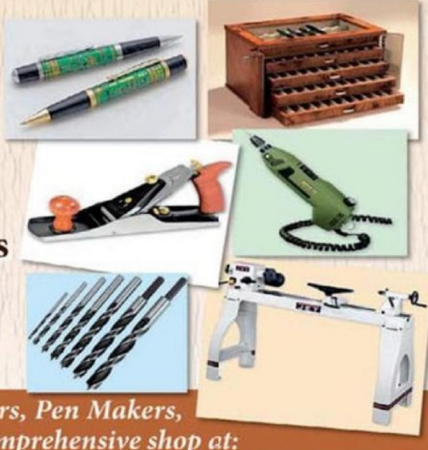
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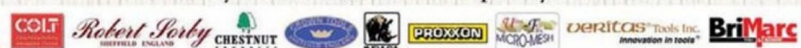
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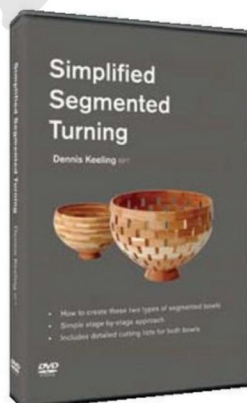
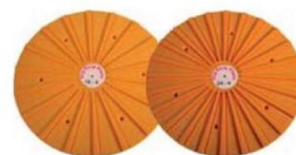


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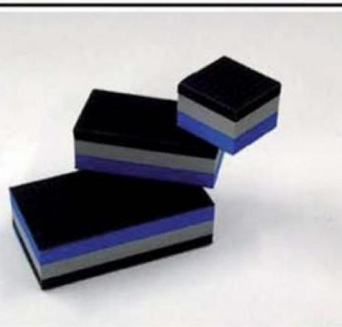
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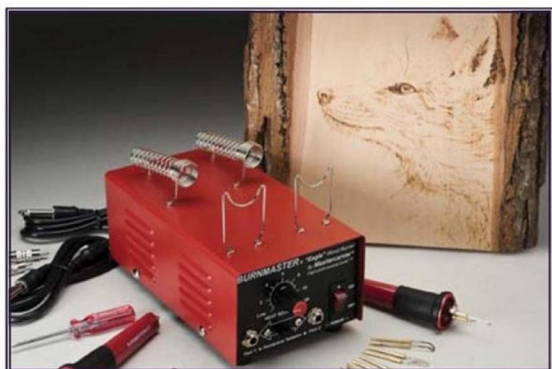


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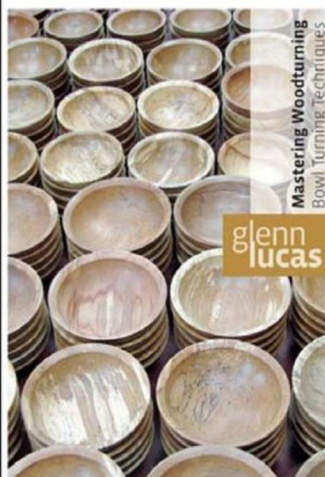
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Pam Reilly – #670 Cherry Mosaic

Pam Reilly shares this textured mosaic piece with us which is made from a piece of cherry

When I first started turning, I did what many people do – bowls, bowls, bowls. I didn't have access to a lot of wood and you can only turn so many pine bowls before you start to go nuts, so I purchased a lot of varieties of exotics. Once the excitement wore off and the reality of the cost of my wood purchases set in, I learned how to scavenge for local woods. Living in the middle of farm country leaves me few options for the more exciting timbers, so I decided to shift my focus from bowls to vessels and then come up with a way to embellish the vessels to enhance the rather straight grained, flat appearance of the plain woods with which I now work.

When viewing a variety of online galleries, what caught my eye was woodburning and colouring. Since I can't draw worth a darn, the grid layout in the basket illusion works of Lincoln Seitzman and then carried on by David Nittmann, appealed to me. Beading isn't my strong suit, so my departure from their works was clear. I decided to keep it simple. My challenge is to work with the wood – use the embellishments to enhance the wood, not overwhelm it.

As is typical with embellished pieces nowadays, a small fraction of the total time put into each piece is spent turning. While I can lightly score the grid onto each piece on the lathe using a variety of homemade jigs, burning the grid into the piece is a slow, delicate process. The burner is kept at the lowest possible temperature to effectively burn a line without scorching and overburn. The first mosaic pieces I made were attempts at a southwestern style pattern with lots of colour. I decided somewhere along

the way that maybe extensive colour use wasn't my forte and it was time to tone it down several notches, so I thought perhaps I should try adding texture. Using a high-speed carver, I texture the patterns after burning the grid and before adding colour. This also enabled me to use one colour – the polished sections of the wood take in only enough colour to become lightly tinted, while the textured areas with the resulting severed grain absorbed colour deeply providing a monochromatic contrast. This combination also served to let the wood show through. With the exception of pieces dyed black, the

wood grain is evident in all of my pieces.

With each new piece, I strive to continue to improve my forms and make subtle changes to patterns, textures and colours to further enrich and enhance the natural beauty of wood. It's a delicate balancing act, but the exploration sure is a lot of fun. ●

CONTACT DETAILS

Email: gpreilly@embarqmail.com

ABOVE: '#670
Cherry Mosaic,'
90mm (3½in)
wide x 120mm
(4in) tall

PHOTOGRAPH COURTESY OF PAM REILLY

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