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Woodturning

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to make this
weekend

**Turn a contemporary
open segment
lampshade**

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Origination: GMC Reprographics
Printer: Precision Colour Printing
Tel: 01952 585585
Distribution: Seymour Distribution Ltd
Tel: +44 (0) 20 7429 4000
Woodturning (ISSN 0958-9457)
is published 13 times a year by the
Guild of Master Craftsman Publications Ltd.
Subscription rates (including postage & packing)
12 issues: UK £45
Europe £56.25 Rest of World £63
24 issues: UK £90
Europe £112.50 Rest of World £126
US subscribers should visit
www.lightningpublications.com
for subscription rates in USD \$.
Post your order to: The Subscription Department,
GMC Publications, 166 High Street, Lewes,
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Telephone: 01273 488005 Fax: 01273 478606
Cheques should be made payable to
GMC Publications Ltd.
Current subscribers will automatically receive
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PHOTOGRAPH BY RICHARD KENNEDY

Inspired by nature

The flushes of blooms and colour are coming back to the garden and countryside and it won't be long before there is the riotous technicolour of blooms and buds to brighten up what has been a dull, drab winter. It is also now the period when people start spending a bit more time in the workshop, although the lure of spending time in the garden and thinking about holidays is strong.

I am seeing quite a lot of people's turnings lately which have been directly inspired by nature. Items such as stylised flowers, trees, stones, eggs and much more are being turned. Also, there is a trend for such things to be carved, airbrushed or pyrographed – or a combination of these effects – to be applied to turned work as well. The results are often simply stunning and are serving as encouragement for others to try and explore further as a result. Have a go yourselves and see what you can come up with.

I also note that people are commenting that they are having lots of fun turning and working in their workshops. I am so glad to hear that. For a long while I hadn't heard that phrase mentioned much when talking and meeting people, but I am certainly hearing it much more now. Yes turning, as with any hobby, sport or job, can be hard work and challenging. But it has seemed that for a long while people forgot to mention that they were having fun, or maybe forgot that they could have fun. Without that element in a hobby – which is something we choose to do in our spare time – why bother?

My comment for the rest of this year is to make sure you have lots of fun.

Mark Baker, Editor
email: markb@thegmcgroup.com

ABOVE:
Richard Kennedy's pyrographed tree bowl is a good example of a piece that has been inspired by nature



Get up-to-date information from the Woodworkers Institute by accessing our social media tools. On Twitter we're @woodworkers and our Facebook page can be found by searching for Woodworkers Institute



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.

Woodturning

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March 2012

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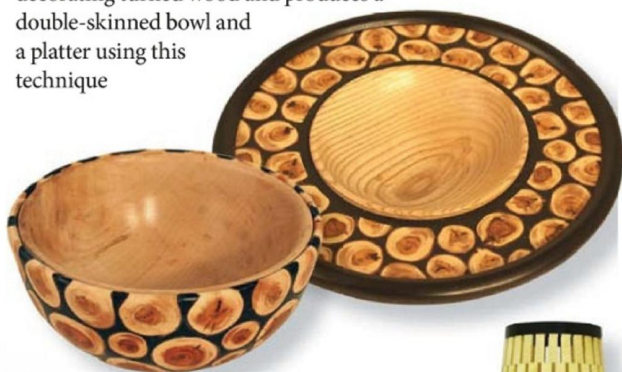
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by GMC/
Anthony Bailey



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30 20 minutes with Robert F. Lyon

Tegan Foley spends 20 minutes finding out more about the work of woodturner Robert F. Lyon who works with a number of different mediums whilst pursuing a full-time career as professor of art in sculpture at the University of South Carolina

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Your opportunity to display your work to thousands of other readers

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

This month, our independent tester review panel are:



Paul Hannaby



Keith Fenton

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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.

Round-up

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

Inter-club competition

Sunday 16 October, 2011 saw the third inter-club competition between hosts, Wealden Woodturners and The Garden of England Woodturners' Club.

A substantial number of people attended from both clubs along with partners which helped to make it a social occasion, too.

There were two competitions for participants: a 'bowl' and an 'open' competition.

Mark Baker was kind enough to act as competition judge for the event. Nobody envied him his task owing to the variety of items entered. It took nearly two hours to arrive at the following results:

Open:

First place: John Turner

Second place: Peter Castle

Third place: Maggie Wright

Bowl:

First place: Maggie Wright

Second place: Tom Pockley

Third place: Peter Castle

Highly commended: Bob Hollands, Richard Haselden, Mike Knight and Dave Ward.



MAIN: The panel of judges for the competition

Members were very appreciative of Axminster Tool Centre, Record Power, Stiles & Bates and Mylands for their generous donations of the prizes.

A good time was had by all and a firm promise made to repeat the exercise next year. See below for further details.

RIGHT: Maggie Wright won third place in the 'Open competition' with this stunning piece



CONTACT DETAILS

Contact 1: Wealden Woodturners

Website: www.wealdenwoodturners.org.uk

Contact 2: Garden of England Woodturners' Club

Website: www.gardenofenglandwoodturners.org

Farewell, Jan Peters

It is with great sadness that we heard of the passing of Jan Peters, one of the founders of the del Mano gallery, on 5 December last year, following a heroic 12-year battle with cancer.

Jan established del Mano gallery in Pasadena in 1973, along with partner Ray Leier. The gallery expanded to Brentwood in 1976 and moved to its present location in Westwood in 2009.

Jan was especially passionate about the long craft of wood art and she generously shared her time and expertise with artists, collectors and curators. Jan lectured widely and juried many craft shows in the

United States and was a member of the Design Review Board of the San Vicente Scenic Corridor, Los Angeles, served on the board of The Boys and Girls Club of Venice and annually helped raise money for the Craft Emergency Relief Fund. Jan, along with partner Ray Leier, received the Lifetime Achievement Award from the Collectors of Wood Art.

Del Mano gallery, on their website, also commented on Jan's tenacity and professionalism, which was complemented by her warmth and wry sense of humour. She will be greatly missed by many.



MAIN: Joey Richardson with Jan Peters and Ray Leier of the del Mano gallery at a recent SOFA expo

CONTACT DETAILS

Contact: Del Mano gallery **Tel:** (001) 310 441 2001

Email: gallery@delmano.com

Website: www.delmano.com

Leon Lewis – bursary winner update

Having received an invitation to view the work of a Worshipful Company of Turners 2009 bursary recipient, Leon Lewis, I duly travelled to Pitzhanger Manor, Ealing. The enigmatic title of the exhibition was 'Portraits in the making', as portraits there were none! The space was a show case of 'up and coming' artists, but to be honest I have seen better work at our local play group! What a gullible lot the art world must think the great British public are sometimes.

I had arrived early and quickly cruised through the galleries hoping that the next exhibit would 'light my fire', but no, a fire of the exhibits might bring a little warmth, though. At the entrance were a couple of dozen woollen bumblebees dangling immobile from the ceiling on thin threads; I just could not resist, I made some of them mobile by giving them a flick with my fingers. I was chastised by a dutiful po-faced steward, Leon walked through the door and saved my bacon and escorted me to the room where his

turnings were displayed, the saving grace of the whole exhibition, along with his gigantic non-turned sculpture from an enormous oak tree.

Oak is obviously Leon's passion, all his pieces were of this king of English woods, rustically turned with a tooled finish, adorned with applied metal bands and oiled. They are redolent of another age. They would be equally at home in a top East End gallery or as a humble cottage doorstep. As far as I can see they have no equal in the woodturning world and it will be interesting to follow the progress of this talented Bursary winner.

Stuart King

LEFT: A sculptural piece, by bursary recipient, Leon Lewis

PHOTOGRAPH BY STUART KING



CONTACT DETAILS

Contact: The Worshipful Company of Turners **Tel:** 020 7236 3605 **Email:** clerk@turnersco.com
Website: www.turnersco.com

40 years in the trade notched up by tool company

Not every company in the tool trade can claim it has been around for 40 years, but one company that can is Axminster Tool Centre, set to celebrate 40 years in the business this year.

The company has always been a supporter of all things close-to-home, so the celebrations will have a distinctly local flavour and to mark the occasion the company is putting on a special event, linking up with the Axe Vale Festival at their annual summer show.

Axminster Tool Centre plans to host its own mini show within the festival, putting on woodturning, carving and craft-orientated demonstrations. The line-up of top notch, professional demonstrators will include woodturners, Nick Agar and Stuart King, carver Peter Berry and furniture maker, Tom Kealy.

There will also be trade stands from top power tool manufacturers including Bosch, Makita and Festool.

This show has the potential to be a really enjoyable day out for those who love tools or just want to experience an old-fashioned country show. See below for details.

CONTACT DETAILS

When: 23-24 June, 2012
Where: Axe Vale Festival Showground, Axminster, Devon, EX13 5PJ
Contact: Axminster Tool Centre
Tel: 0800 371 822
Websites: www.axminster.co.uk; www.axevalefestival.org.uk

Alan Mitchell

Sadly, we also heard of the passing in December of former *Practical Woodworking* magazine editor, Alan Mitchell. Alan worked with the likes of Jack Hill in the 1980s and was a kind, jovial man who was described as one of the "larger-than-life characters in woodworking journalism". He also helped with the publicity for the Worshipful Company of Turners.

The Southern Tool Fair

The 2012 event will feature a number of exhibitors as well as a number of workshops and demonstrations, all taking place at the Hampshire Rose Bowl, Southampton.

The event last year featured a pre-registration prize draw with a range of prizes up for grabs as well as the IRWIN challenge, which also gave visitors a chance to win a number of IRWIN goodies. More details of what you can expect to find at this year's event will be announced on the website shortly, so keep checking for details.

WHERE: The Rose Bowl, Botley Road, West End, Southampton, Hampshire, SO30 3XH

WHEN: 18-19 May

CONTACT: Elliots Tool Warehouse

WEBSITE: www.toolfair.uk.com

Scotland's National Woodworkers Show

Also taking place this year is Scotland's National Woodworkers Show, brought to you by Nelton Exhibitions. The show takes place from 26-27 October, and not 14-15 October, as we incorrectly printed in issue 235. Once again, the show will be held at the Royal Highland Centre, near Edinburgh.

Stuart Mortimer will be the lead demonstrator this year and there will also be a host of other demonstrators and exhibitors on hand, as well as a range of trade stands. Keep checking the website for regular updates and we will bring you further details in coming issues.

WHEN: 26-27 October

WHERE: Royal Highland Centre, Inglisdon, Edinburgh, EH28 8NB

CONTACT: Nelton Exhibitions

TEL: 01474 536 535

WEBSITE: www.nelton.co.uk



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PHOTOGRAPHS BY GABOR LACKO



Resin bowl & platter

Gabor Lacko discusses the use of resin in decorating turned wood and produces a double-skinned bowl and a platter using this technique

The subject of this article is the use of resins in decorating turned wooden objects, and here I will show you how to make a bowl and a platter. The scope of this topic is enormous and the principle of the basic technique is very simple: create an object by placing additional items on the surface of a turned piece, fill the gaps left between the added items with resin and turn the whole assembly into a new shape of your choice. Or, create cavities on turned objects which can be filled with resin and then re-turned.

Resin is a material used to provide a durable, shiny, high-quality finish on a variety of fibre-reinforced materials. The most common epoxy-type resins need a catalyst to harden or to 'cure'. The resin must be mixed with its catalyst which starts the hardening process.

The ratio of the two components is quite critical. For the casual user the 2-20-20 rule is a good guide: 2% of catalyst at 20°C cures in 20 minutes. If by some reason it does not cure, it is an absolute disaster. It is not easy to remove the mixture, but acetone can help. So, it is imperative to follow the instructions.

The idea of embedding slices of twigs

and branches is not new. Philip Moulthrop produced some unique hollow forms using this technique. His work can be seen online together with his father and son's work.

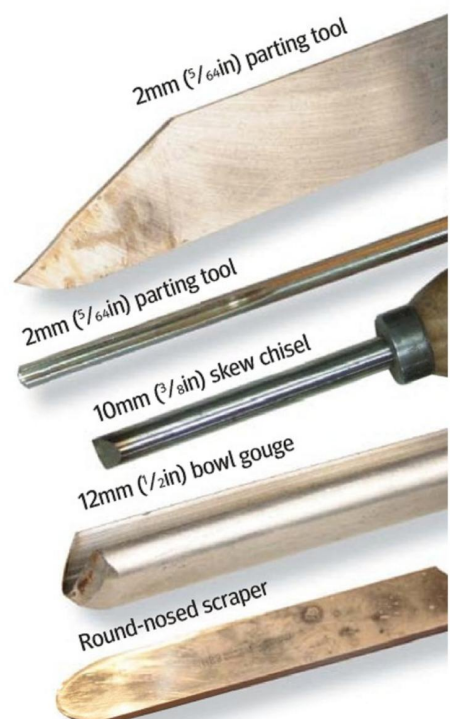
In the following two examples, we are embedding thin slices of yew in resin on the rim of a platter and on the outside of a bowl to make it into a double-skinned bowl.

"The scope of this topic is enormous and the principle of the basic technique is very simple"

GABOR LACKO



About the author: Gabor Lacko has been turning wood for almost 50 years. He likes thin turning bowls and platters and decorating these, usually with geometric forms.
Email: gaborlacko@msn.com



SKILLS & PROJECTS

Using resin

RESIN BOWL & PLATTER DIMENSIONS

USING RESIN

I leave the resin for a number of hours to make sure that it is cured and solid right through. Interestingly enough, if we add too much – more than 4% – catalyst, the mixture weakens, and possibly never cures. Polyester resins are thermosetting and cure exothermically, i.e. the process releases energy, usually heat. The use of excessive catalyst can cause charring or even ignition during the curing process. Excessive catalyst may also cause the product to crack, fracture or form a rubbery material. The same can happen if you try to speed up curing by increasing the temperature too much. Never place an electric heater near it. The cured mixture is strong, durable, can be machined nicely and polishes up to a shiny gloss.

Working with resin is not easy and not pleasant. It has a very strong, penetrating smell; it is harmful by inhalation and is irritating to eyes and skin. It is flammable and may explode in fire. Obviously it is not my intention to put you off using resin, but always ensure to use it outdoors or in a well-ventilated area, wear gloves when handling it and always use eye protection.

When mixing it with the catalyst, make sure that it is mixed right through. Mix the right amount only because the cured resin will be completely useless – it is wasted. If during application you come to the conclusion that you will not have sufficient quantity of mixture, do not use the spoon or spatula you mix with to add further quantities of resin. The fact that it has been in contact with resin that had catalyst in it is sufficient to render your entire pot of resin useless. This is the bad news. The good news is that when used properly, resin has a lovely looking finish, it is easy to apply, cures quickly and can be cut, turned, sanded and polished to a high gloss.

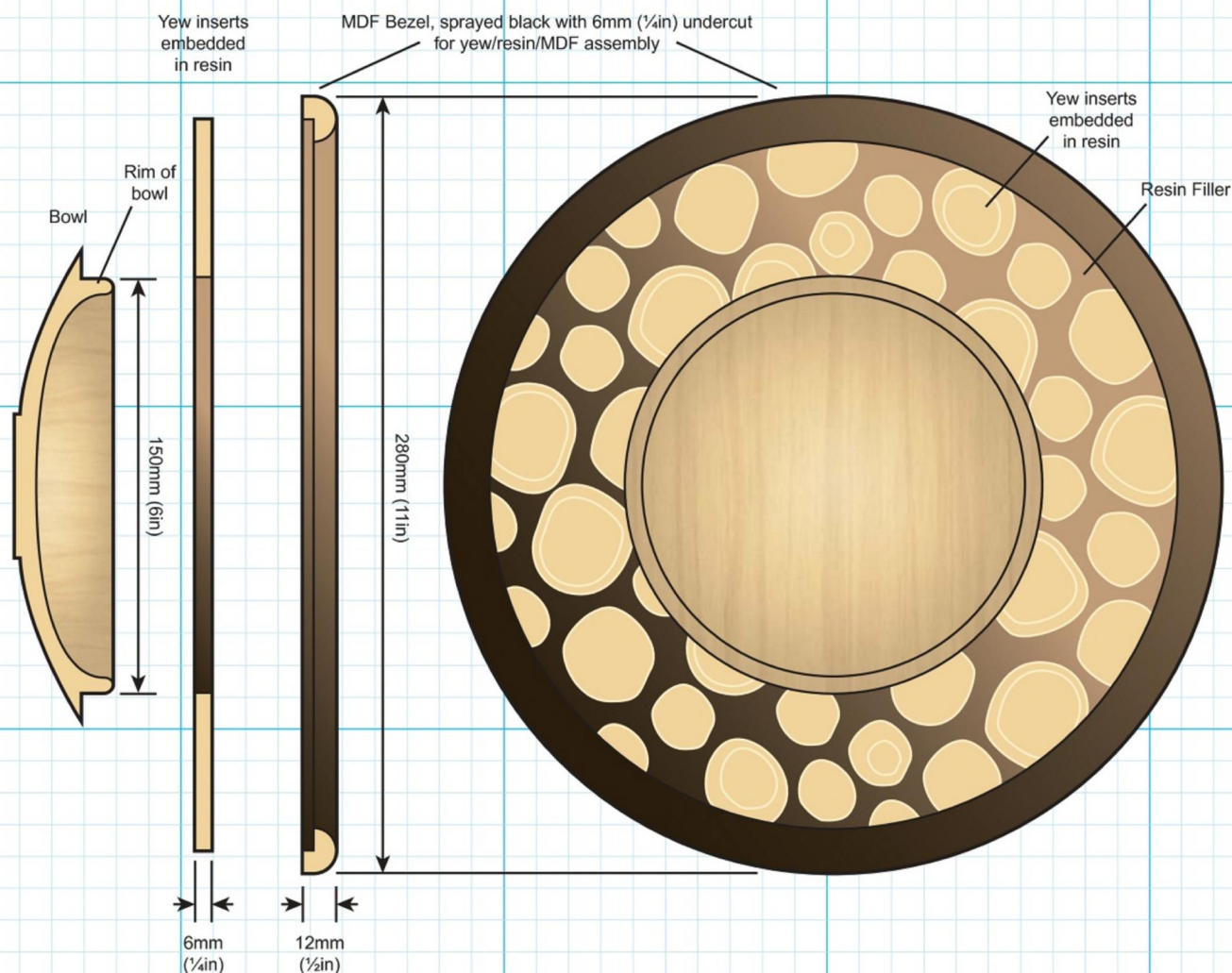
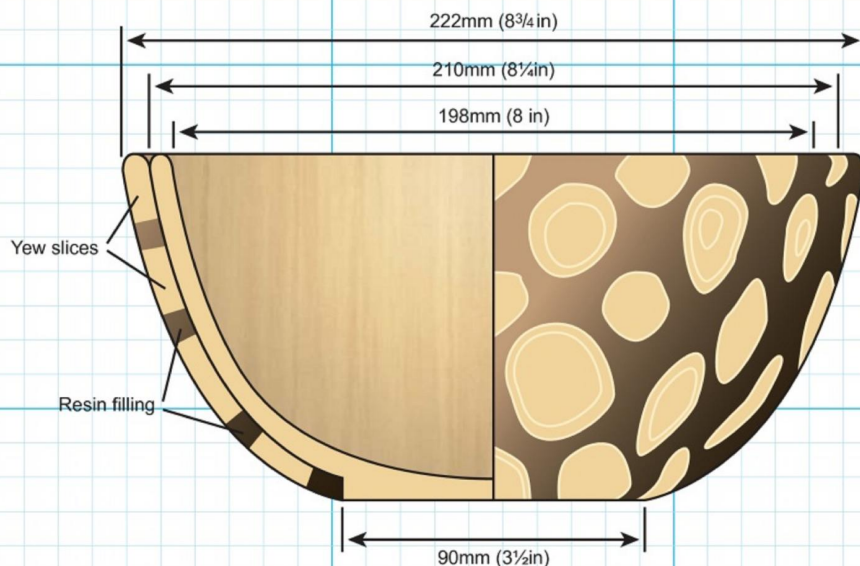
TIME TAKEN & COST

Double-skinned bowl:

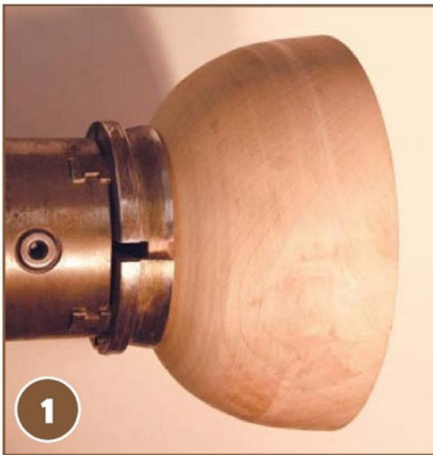
Time taken: 9 hours **Cost:** £12

Platter with resin insert rim:

Time taken: 10 hours **Cost:** £12



DOUBLE-SKINNED RESIN BOWL



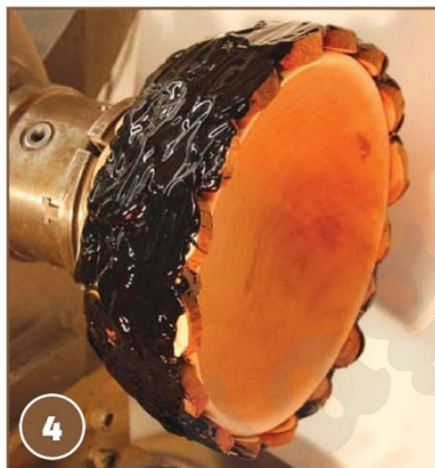
1



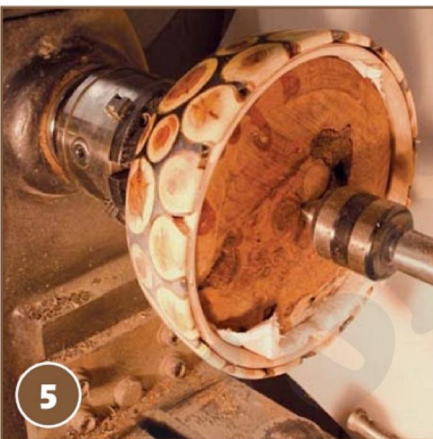
2



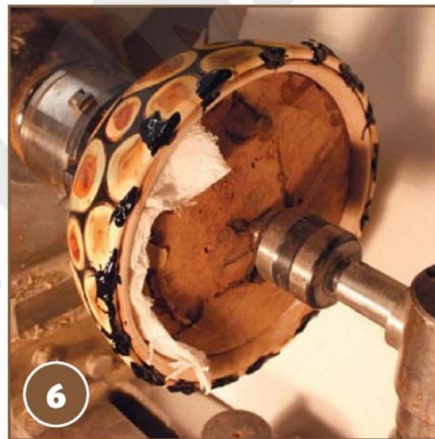
3



4



5



6



7



8

1 Turn a bowl of the desired shape and slice some yew branches of 18-30mm ($\frac{23}{32}$ - $1\frac{1}{8}$ in) diameter into 8mm ($\frac{5}{16}$ in) thick slices

2 Next, you can start sticking the yew slices to the bowl's exterior

3 Fix in position one by one, but when you get to the last three or so, make sure you have the right size slices to complete the whole circle without a gap. Use medium thick CA and activator for quick and reliable positioning and when finished, reinforce the joints with five-minute epoxy. Cover the outside of the bowl with the yew slices, keeping the gaps as small as possible. The whole process of covering the bowl with yew slices takes place on the chuck. It is easy to rotate and it is easy to see the overall effect. Start the first row – nearest to the rim – about 10mm ($\frac{3}{8}$ in) off the bowl

4 When complete, the assembly is ready for applying the resin. Mix the resin with the catalyst in a suitable vessel and cover the yew slices all over with the mixture. This is not a critical process. Excess amounts will be turned away when cured and all the misses can be put right by a second application of resin. The first layer of resin blends with the touch up layer

5 Turn away the overhanging parts of the top row of yew inserts bringing them in level with the top of the bowl, then cover the whole assembly in resin. When the resin is cured, start turning it away. Turn it to a uniform thickness, until all the yew inserts become fully visible. If the resin surface is too irregular to prevent the assembly being knocked offcentre, use the tailstock for support with a core positioned inside the bowl. To prevent marking the inside of the bowl, place a couple of layers of tissue between the plug and the bowl

6 Fill all the areas not covered with resin which were missed in the first application. Also, fill in the blemishes caused by air bubbles during curing and bring it to a level finish. Start sanding with 80 grit to remove the resin high spots. On small areas, use hand sanding and only when all areas look satisfactory should you start power sanding. Finish at 2,000 grit wet and dry, then finish with burnishing cream

7 When all looks nice and shiny, turn the bowl around, and clean up the foot and all around it. Use a button chuck or a jam chuck and support it with the tailstock. Take special care at the rim. A nice, rounded shape on both the internal bowl and on the resin-based bowl will give that good double-skin effect

8 Here is the finished double-skinned resin bowl

SKILLS & PROJECTS

Using resin

RESIN PLATTER

1 We are now going to produce a platter with a rim made of yew slices embedded in resin. The first step is to cut a wood, plywood or MDF disc of the size you want the platter rim to be. In this project I decided to use MDF. Next, you need to drill an 8mm ($\frac{5}{16}$ in) diameter hole in the centre of the platter, and establish the size of the inside of the rim and draw a circle. Lay out the yew slices between this circle and the edge of the rim. They have to fit with a reasonably uniform gap and the whole assembly has to be aesthetically pleasing. Using five-minute epoxy, stick the yew slices onto the MDF disc. When the epoxy cures, cut around the disc on the bandsaw, trimming off the edges of the yew inserts

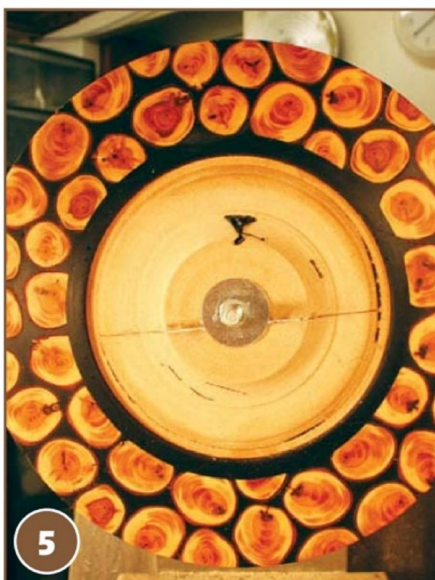
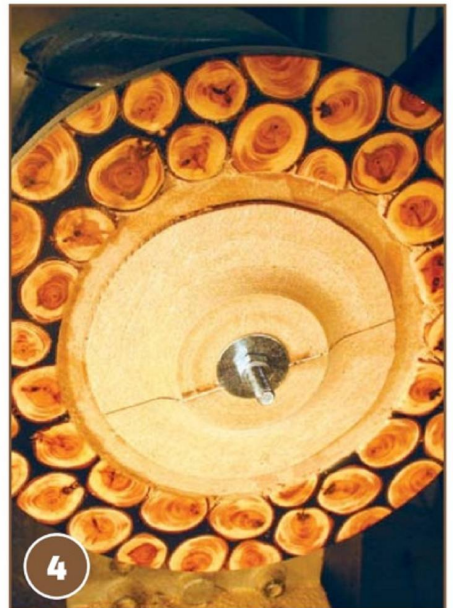
2 Cover the assembly in resin and let it cure. When it is uniformly set you can turn the excess resin away

3 To do this, you need to mount the MDF disc with the inserts on it on a M8 threaded rod held in a button jaws plate, with the buttons removed. The MDF assembly mounted on the threaded rod is less likely to vibrate or shudder because of the uniform back support provided by the plate. You can now start turning the assembly. The yew slices come into vision after the top layer of the resin is removed. You can now carry on turning until all the yew slices show. Now, clean up the edge and from the inside line of the rim towards the centre, remove all the resin

4 For appearance purposes, it would be nice to have a black border on the inside of the rim. To achieve this, turn a groove about 3mm ($\frac{1}{8}$ in) deep and 15mm ($\frac{5}{8}$ in) wide and cover it in resin

5 Next, when cured, turn away the excess resin. The outside dimension of the bowl the rim will sit on is 158mm ($6\frac{1}{8}$ in). Mark out this circle on the MDF/resin with pencil. Turn away the resin inside the circle, and level the top of the resin with the rest of the platter. Using a 2mm ($\frac{5}{64}$ in) wide parting off tool, cut through the assembly to remove the centre. But before doing so, reverse the disc on the threaded rod and gently turn away the MDF backing leaving only about 3mm ($\frac{1}{8}$ in) thickness for support. It is possible to remove all the MDF and have the yew slices showing on both sides. Reverse the assembly again and using a 2mm ($\frac{5}{64}$ in) wide parting off tool, cut through the assembly to remove the centre. Turn a bowl similar to the one in the drawing, mount the assembly on it, turn a bezel as in the drawing, and fit it to the rim

6 The resin platter is now complete and should look something like this



OTHER ITEMS MADE USING THE RESIN PROCESS

- 1** Pierced and resin filled rim for another platter assembly
- 2** The side of another resin bowl I made, entitled 'One that I made earlier'
- 3** ...and the bottom view of a similar double-skinned bowl with rounded base
- 4** Base view of a 200mm (8in) diameter bowl decorated with maple (*Acer campestre*) branch slices in resin with 24 2 x 2mm ($\frac{5}{64} \times \frac{5}{64}$ in) ebony (*Diospyros spp*) spokes

“Cover the assembly in resin and let it cure. When it is uniformly set you can turn the excess resin away”



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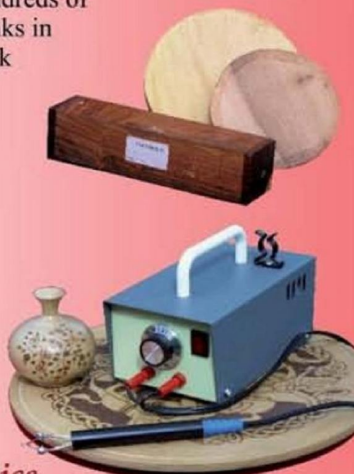
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Diary of a professional woodturner – part 5

In the next installment of his series, this month, **Richard Findley** is kept busy by undertaking a number of demonstrations and receiving orders for decorative stair spindles, a turned trophy base, a gear knob for a classic motor car, and much more

You know the saying about buses? You wait for ages then two come along at once. That seemed to be very much what happened last month with demonstrations and with decorative stair spindles.

It was a busy month all round, but it was particularly busy for my demos. I have demonstrated all around the country and throughout the year I do two or three a month. Back in February, I had a cluster and again, last month, I found myself demonstrating every weekend with a few mid week as well. I usually

do a lot more evening demos than Saturdays, so it was nice to do some full days, as they give me an opportunity to look at some bigger and more detailed projects.

Likewise, some months I can make no stair spindles. Often, when I do, there is just a couple of replacement spindles after a drunken party or a bit of DIY gone wrong. Last month, I had two jobs that required replacement spindles but they weren't normal spindles; both of these separate jobs had twisted details running around a section of them. I will describe these in more detail later.

“It was a busy month all round, but it was particularly busy for my demos”

RICHARD FINDLEY



About the author: Richard is a full-time, professional woodturner who makes all kinds of work to commission. He also offers demonstrations, tuition and a range of woodturning supplies.

Email: richard@turnersworkshop.co.uk

Website: www.turnersworkshop.co.uk

FEATURE

A year in the life

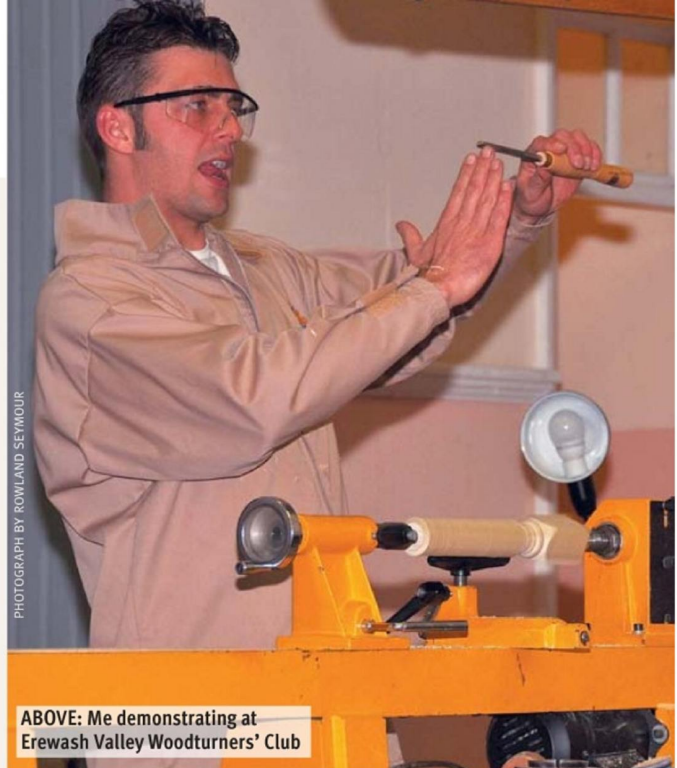
DEMO DAYS

When I have an evening demo, my average day starts with my alarm waking me at around 6am. I should explain that my alarm is my 11-month-old son, William, who wakes at between 5.30 and 6am each morning without fail! After some breakfast, I will usually spend part of the morning catching up on paperwork, then head for the workshop around mid-morning. I will probably do a bit of work before lunch then, after lunch, I will begin packing up for my demo. This usually takes a couple of hours of gathering together tools, preparing timber, dusting off the demo lathe and stands, sorting out the goods I sell at the

demos and loading up the van.

I will then head home, freshen up and set out for my destination. It will usually take a couple of hours to get to the club and I always make sure that I allow plenty of time just in case of traffic; I usually aim to arrive around 5pm to miss the worst of rush hour. I can then relax and await the arrival of the first club members.

With the demo completed, I head home. Saturday demos are much the same, except I will load up from lunchtime on Friday ready for an early start in the morning. I will usually unload the van at the workshop before arriving home on the Saturday evening.



ABOVE: Me demonstrating at Erewash Valley Woodturners' Club

WATCHING DEMOS

I still enjoy watching demos at our club – Tudor Rose Woodturners – and last month they organised a Saturday demo with Stuart Mortimer.

Although I have given a lot of demonstrations over the last few years, I still enjoy watching other professionals at work. When I first started going to demos it was all

about learning technique and taking in as much as possible. I still do learn from demos but I also watch with a professional interest.

I always try to take notice of how demonstrators present themselves and what they are doing, and I will try to incorporate the best things into my demos. For example, I watched Simon

Hope demonstrate at an evening demo last month and his description of why shear scraping works better than normal scraping is something I will be using myself; not the technique, as I do something similar to this already, but his description of how and why was clear and just seemed to make good sense.

OTHER WORK

Demos aside, I had a lot of turning work to do last month; this included some large curtain pole finials for a regular customer, a collection of turned fruit, a pair of Art Deco-style newel posts and some stained and polished sofa legs for a regular customer who is an upholsterer.

I do a lot of work for the trophy and engraving trade and was asked to make a replacement base for a golfing trophy in oak (*Quercus robur*). I also make some gear knobs for a client that supplies parts for classic cars. You'd think that a gear knob was just a gear knob, right? Well, apparently not; these particular knobs are for classic Lotus' and, I am told that cars from certain years have different shaped gear knobs, so I am asked to carefully replicate several different designs and stain them to a specific colour before inserting the Lotus badge, which he provides me, in a recess in the top.

There were also several samples to be made for jobs which may be coming up in the future, including some stair spindles, newel posts and carved newel caps for a large job in London for a local joinery company, and some fancy brush handles made in walnut (*Juglans regia*).

RIGHT: Gear knobs for a classic Lotus car



LEFT: Golfing trophy with a new turned base



ABOVE: Sofa legs, turned, stained and polished to the customer's requirements



GOODBYE TO THE JET

Ray came back for his second lesson at my workshop and to collect the Jet lathe. He was very impressed with the Wadkin but was still pleased with his new toy.

Before the lesson started I had collected the Jet from my parents' house, where it had been stored and,

at the end of the lesson, we transferred the Jet from my van into his car, along with all of the various jigs and parts that went with it. I waved goodbye to my old faithful lathe. I was a little sad to see it go and it brought back old memories.

DECORATIVE STAIR SPINDLES

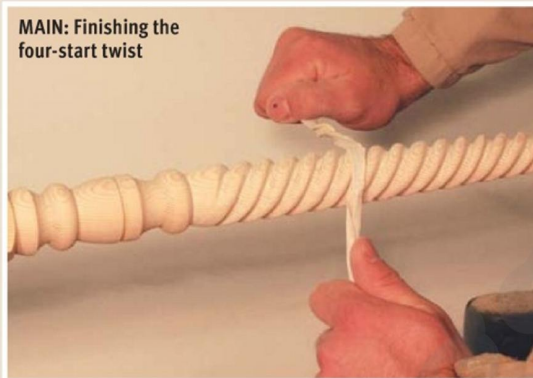
It was just pure coincidence that two separate jobs came in from two different parts of the country in the same week, both of which were stair spindles which featured a twisted detail. The first pair were relatively simple, featuring a double-round bottomed groove, spiralling along a parallel section of the spindle.

The second pair were a little more complex, featuring a four-start twist with rounded tops and a small flat fillet between them. These had clearly been mass produced with a specialist cutter so were more challenging for me to replicate.

I have had quite a lot of experience with cutting twists but watching Stuart Mortimer demonstrate – a master of twists of all kinds – had reminded me how much I still had to learn about them. This was the first time I had made a four-start twist but drawing on my experience, I was able to work out how to set it out, dividing the spindle into a grid, based on the sample and I was able to achieve two pretty good copies. I have found that setting out is so important; once you can get your head round this, cutting the various twists is easy. I worked with my small Microplane files then a file to improve the shape, and finally lots of sanding, first by hand and then using a length of abrasive.

I was pleased with the final result and more importantly, so were my customers. One of them sent me a picture of a row of spindles in place and I couldn't spot which one was mine, so I guess that is a good job well done!

MAIN: Finishing the four-start twist



RIGHT: Both sets of decorative stair spindles



LEFT: A selection of turned fruit



Handy hints

1. Most woodturning clubs are grateful for members to volunteer to demonstrate.

If you decide to have a go, remember that it doesn't matter what you do, your fellow members will certainly be very supportive of you, and they may even learn something from your demonstration.

2. I have found that the best way to present in a demo is to just keep talking, describe what you are doing and why and perhaps discuss your tool choice or the wood – either way, it is important to try and keep it going – there is little worse than a silent demo!

3. If you get a job that looks daunting, that perhaps you haven't done before, look more closely at it and mentally break it down into sections; you will find that it probably isn't as complex as it first appeared.



Thought for the month

I enjoy doing my demonstrations; they get me out of the workshop and give me the chance to talk to other turners. The ongoing challenge is to come up with new AND fresh ideas that perhaps people haven't seen before. To find out more about my demonstrations take a look at:

www.turnersworkshop.co.uk/demonstrations

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Open segment lampshade

Suitable for the experienced turner, **Dennis Keeling** uses his segmenting skills to create this contemporary open-segment lampshade using pieces of holly and ebony

Open segment construction is a great way of creating a lampshade with a contemporary twist. The heat of the bulb is dissipated through the holes; the light will shine through the gaps as well as the wood itself, providing the wall is thin enough.

My first design was a conventional lampshade shape; then my wife, an artist, suggested a more elegant shape that would enable the shade to be used as a standard lamp rather than a simple table lamp. I used the Bezier curve facility in Woodturner Studio CAD software to design a slim yet functionally pleasing shape. Holly (*Ilex spp*) was selected for its virtually grain-free structure and pale cream colour and Indian ebony (*Diospyros spp*) was used as a contrast for the top

and bottom closed rings.

The shade had to be made in two sections; the insides were then turned and glued together to form the completed composite. The tall top section pushed the limits of my lathe bed and my turning skills to the extreme. It is surprising how much a tall, thin walled structure vibrates when it's being turned. I did not realise how critical the dimensions were in building such a delicate shape. I allowed for a fair amount of padding in the construction but it was very difficult to get the smooth contour that I needed in the top section when turning the inside in stages.

This is a very difficult project and I recommend that it should only be attempted by experienced segmented turners.

DENNIS KEELING



About the author:

Dennis 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 has produced a DVD on segmented turning.

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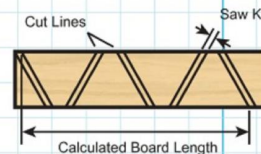
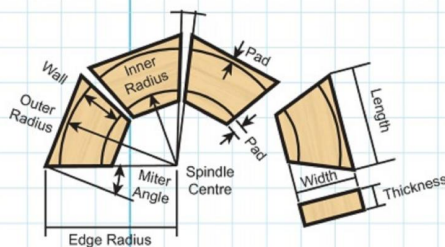
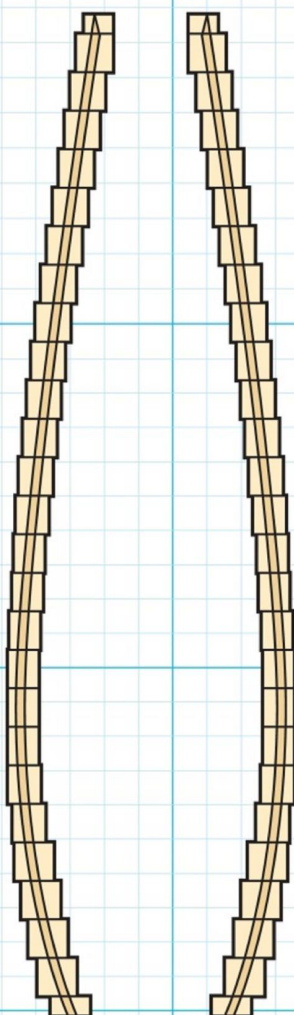
Website: www.dkeeling.com



SKILLS & PROJECTS

Segmented lampshade

SEGMENTED LAMPSHADE DIMENSIONS



Vessel Wall = 4mm ($\frac{5}{32}$ in)
Saw Kerf = 3mm ($\frac{1}{8}$ in)

Pad = 7mm ($\frac{9}{32}$ in)
Glue Percent = 20

Layer No.	Segments	Outer Radius	Inner Radius	Length	Width	Miter Angle	Gap Angle	Vessel Radius	Board Thick	Board Length	Edge Radius
Base	24	54mm ($2\frac{1}{8}$ in)	31mm ($1\frac{1}{8}$ in)	14mm ($\frac{9}{16}$ in)	23mm ($\frac{29}{32}$ in)	7.5°	0°	47mm ($1\frac{3}{4}$ in)	10mm ($\frac{3}{8}$ in)	350mm (14 in)	55mm ($2\frac{1}{8}$ in)
2	24	61mm ($2\frac{3}{8}$ in)	36mm ($1\frac{3}{8}$ in)	12mm ($\frac{1}{2}$ in)	26mm (1 in)	5.5°	4°	54mm ($2\frac{1}{8}$ in)	20mm ($\frac{3}{4}$ in)	302mm (12 in)	62mm ($2\frac{1}{2}$ in)
3	24	66mm ($2\frac{5}{8}$ in)	43mm ($1\frac{3}{4}$ in)	13mm ($\frac{1}{2}$ in)	23mm ($\frac{29}{32}$ in)	5.5°	4°	59mm ($2\frac{3}{8}$ in)	20mm ($\frac{3}{4}$ in)	330mm (13 in)	66mm ($2\frac{5}{8}$ in)
4	24	70mm ($2\frac{3}{4}$ in)	48mm (2 in)	14mm ($\frac{9}{16}$ in)	22mm ($\frac{7}{8}$ in)	5.5°	4°	63mm ($2\frac{1}{2}$ in)	20mm ($\frac{3}{4}$ in)	351mm (14 in)	70mm ($2\frac{3}{4}$ in)
5	24	73mm (3 in)	52mm (2 in)	14mm ($\frac{9}{16}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	66mm ($2\frac{5}{8}$ in)	20mm ($\frac{3}{4}$ in)	365mm ($14\frac{5}{8}$ in)	73mm (3 in)
6	24	75mm (3 in)	54mm ($2\frac{1}{8}$ in)	14mm ($\frac{9}{16}$ in)	20mm ($\frac{3}{4}$ in)	5.5°	4°	68mm ($2\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	375mm (15 in)	75mm (3 in)
7	24	76mm (3 in)	56mm ($2\frac{1}{4}$ in)	15mm ($\frac{9}{16}$ in)	19mm ($\frac{3}{4}$ in)	5.5°	4°	69mm ($2\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	382mm (15 in)	76mm (3 in)
8	24	76mm (3 in)	57mm ($2\frac{1}{4}$ in)	15mm ($\frac{9}{16}$ in)	19mm ($\frac{3}{4}$ in)	5.5°	4°	69mm ($2\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	386mm ($15\frac{1}{4}$ in)	77mm (3 in)
9	24	76mm (3 in)	58mm ($2\frac{3}{8}$ in)	15mm ($\frac{9}{16}$ in)	18mm ($\frac{23}{32}$ in)	5.5°	4°	69mm ($2\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	387mm ($15\frac{1}{4}$ in)	77mm (3 in)
10	24	76mm (3 in)	58mm ($2\frac{3}{8}$ in)	15mm ($\frac{9}{16}$ in)	19mm ($\frac{3}{4}$ in)	5.5°	4°	69mm ($2\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	387mm ($15\frac{1}{4}$ in)	77mm (3 in)
11	24	76mm (3 in)	57mm ($2\frac{1}{4}$ in)	15mm ($\frac{9}{16}$ in)	19mm ($\frac{3}{4}$ in)	5.5°	4°	69mm ($2\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	384mm ($15\frac{1}{4}$ in)	76mm (3 in)
12	24	75mm (3 in)	56mm ($2\frac{1}{4}$ in)	14mm ($\frac{9}{16}$ in)	19mm ($\frac{3}{4}$ in)	5.5°	4°	68mm ($2\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	380mm (15 in)	76mm (3 in)
13	24	74mm (3 in)	55mm ($2\frac{1}{8}$ in)	14mm ($\frac{9}{16}$ in)	20mm ($\frac{3}{4}$ in)	5.5°	4°	67mm ($2\frac{5}{8}$ in)	20mm ($\frac{3}{4}$ in)	374mm (15 in)	74mm (3 in)
14	24	73mm (3 in)	53mm ($2\frac{1}{8}$ in)	14mm ($\frac{9}{16}$ in)	20mm ($\frac{3}{4}$ in)	5.5°	4°	66mm ($2\frac{5}{8}$ in)	20mm ($\frac{3}{4}$ in)	368mm ($14\frac{5}{8}$ in)	73mm (3 in)
15	24	71mm ($2\frac{3}{4}$ in)	51mm (2 in)	14mm ($\frac{9}{16}$ in)	20mm ($\frac{3}{4}$ in)	5.5°	4°	64mm ($2\frac{1}{2}$ in)	20mm ($\frac{3}{4}$ in)	360mm ($14\frac{3}{16}$ in)	72mm ($2\frac{3}{4}$ in)
16	24	69mm ($2\frac{3}{4}$ in)	49mm (2 in)	13mm ($\frac{1}{2}$ in)	20mm ($\frac{3}{4}$ in)	5.5°	4°	62mm ($2\frac{1}{2}$ in)	20mm ($\frac{3}{4}$ in)	350mm (14 in)	70mm ($2\frac{3}{4}$ in)
17	24	67mm ($2\frac{5}{8}$ in)	47mm ($1\frac{3}{4}$ in)	13mm ($\frac{1}{2}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	60mm ($2\frac{3}{8}$ in)	20mm ($\frac{3}{4}$ in)	340mm ($13\frac{3}{8}$ in)	68mm ($2\frac{3}{4}$ in)
18	24	65mm ($2\frac{5}{8}$ in)	44mm ($1\frac{3}{4}$ in)	13mm ($\frac{1}{2}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	58mm ($2\frac{3}{8}$ in)	20mm ($\frac{3}{4}$ in)	330mm (13 in)	65mm ($2\frac{5}{8}$ in)
19	24	63mm ($2\frac{1}{2}$ in)	42mm ($1\frac{5}{8}$ in)	12mm ($\frac{1}{2}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	56mm ($2\frac{1}{4}$ in)	20mm ($\frac{3}{4}$ in)	318mm ($12\frac{1}{2}$ in)	63mm ($2\frac{1}{2}$ in)
20	24	60mm ($2\frac{3}{8}$ in)	39mm ($1\frac{5}{8}$ in)	12mm ($\frac{1}{2}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	53mm ($2\frac{1}{8}$ in)	20mm ($\frac{3}{4}$ in)	305mm (12 in)	60mm ($2\frac{3}{8}$ in)
21	24	57mm ($2\frac{1}{4}$ in)	36mm ($1\frac{3}{8}$ in)	11mm ($\frac{7}{16}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	50mm (2 in)	20mm ($\frac{3}{4}$ in)	292mm ($11\frac{1}{2}$ in)	57mm ($2\frac{1}{4}$ in)
22	24	54mm ($2\frac{1}{8}$ in)	33mm ($1\frac{1}{4}$ in)	10mm ($\frac{3}{8}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	47mm ($1\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	278mm (11 in)	54mm ($2\frac{1}{8}$ in)
23	24	51mm (2 in)	30mm ($1\frac{1}{8}$ in)	10mm ($\frac{3}{8}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	44mm ($1\frac{3}{4}$ in)	20mm ($\frac{3}{4}$ in)	264mm ($10\frac{3}{8}$ in)	51mm (2 in)
24	24	48mm (2 in)	26mm (1 in)	9mm ($\frac{11}{32}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	40mm ($1\frac{5}{8}$ in)	20mm ($\frac{3}{4}$ in)	249mm ($9\frac{3}{4}$ in)	48mm (2 in)
25	24	44mm ($1\frac{3}{4}$ in)	23mm ($\frac{29}{32}$ in)	9mm ($\frac{11}{32}$ in)	22mm ($\frac{7}{8}$ in)	5.5°	4°	37mm ($1\frac{1}{2}$ in)	20mm ($\frac{3}{4}$ in)	233mm ($9\frac{1}{4}$ in)	44mm ($1\frac{3}{4}$ in)
26	24	41mm ($1\frac{5}{8}$ in)	20mm ($\frac{3}{4}$ in)	8mm ($\frac{5}{16}$ in)	21mm ($\frac{13}{16}$ in)	5.5°	4°	34mm ($1\frac{3}{8}$ in)	20mm ($\frac{3}{4}$ in)	218mm ($8\frac{3}{4}$ in)	41mm ($1\frac{5}{8}$ in)
Top	24	38mm ($1\frac{1}{2}$ in)	19mm ($\frac{3}{4}$ in)	10mm ($\frac{3}{8}$ in)	19mm ($\frac{3}{4}$ in)	7.5°	0°	31mm ($1\frac{1}{4}$ in)	10mm ($\frac{3}{8}$ in)	257mm ($10\frac{1}{8}$ in)	38mm ($1\frac{1}{2}$ in)

ADDITIONAL TOOLS

Circular saw
Planer/thicknesser
Mitre saw
Disc sander
Drum sander – optional
Lathe steady

TIME TAKEN & COST

Time taken: 26 hours to make spread over 10 days for gluing and finishing

Cost: £40

DESIGN

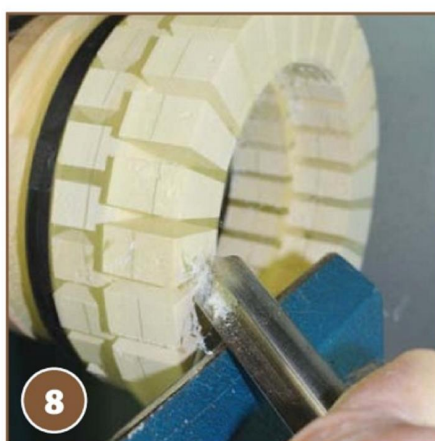
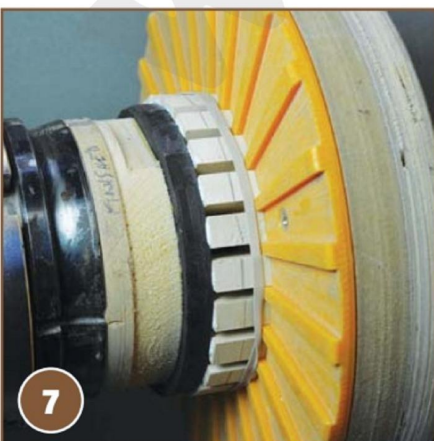
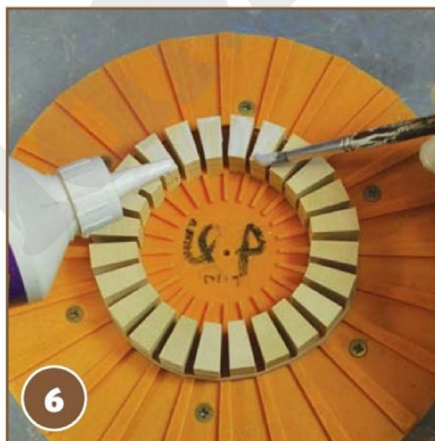
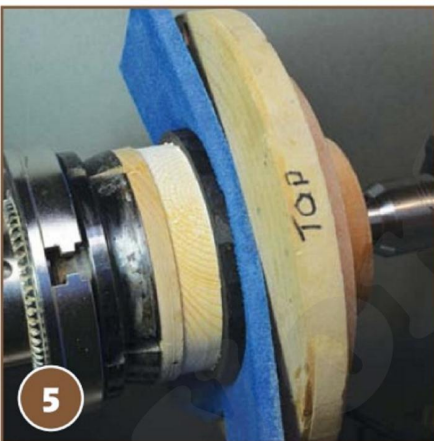
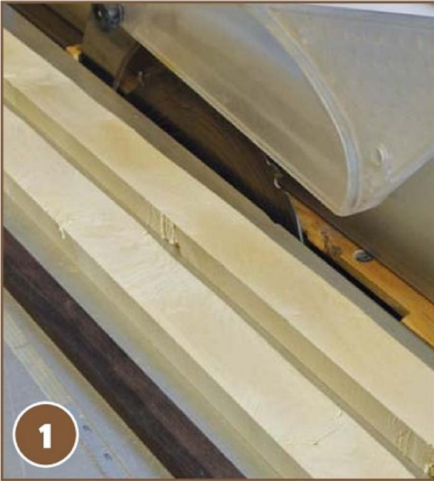
The design was developed in Woodturner Studio. The finished shape is 520mm ($20\frac{3}{8}$ in) high and 140mm ($5\frac{1}{2}$ in) diameter at its widest point. I tried to position the widest level at one-third of the height – to give it a pleasing, aesthetic shape. For this project I used the SegEasy template to position the segments for gluing. It was the 24-segment layer and a 4° gap option

MATERIALS REQUIRED

Ebony, holly or any close grained hardwood.
See cutting list

SKILLS & PROJECTS

Segmented lampshade



1 Select dry and stable wood for this project and cut the holly and the ebony into strips. Plane and thickness the faces and bring them down to finished dimensions on the circular saw. Plane the sawn edge – see cutting list

2 Cut the segments using a mitre saw. Set the mitre angle to 7.5° for the closed ebony segments and 5.5° for the open segments. I used a 24-segment closed ebony ring for the top and bottom but it would have been easier to make the top and bottom rings from 12 segments

3 True up the ebony segments using the disc sander to ensure that they are a good fit. It's best to check the sander angle by first sanding six scrap wood segments to ensure they make a right angle

4 Glue the ebony rings up into two half rings using yellow aliphatic glue – Titebond Classic. Ebony is very difficult to glue and especially its side grain; the faces have to be exact. Sand the two halves flat on the drum sander and glue them together as a ring

5 Glue the top and bottom ebony rings to a wooden faceplate with a 20mm (3/4in) thick softwood layer. Sand the rings flat on one side using a drum sander or by hand on 120 grit sanding sheet. Glue the sanded side to the wooden faceplate which needs to be trued up first. Use a foam spacer to clamp the level using the tailstock to cope with any surface irregularities

6 Assemble the first open segment layer on the SegEasy template. Ensure the grain is uniform. Use a rubber band to support the segments on the template and use a fast drying white PVA glue for the open segments. The joints are side grain, so PVA is strong enough

7 After about three hours the first ebony layer will have dried. True up the face using a bowl gouge and then sand flat using a sanding disc – as in step 8. Offer up the open segments and align to ensure the joints in the ebony layers marry up with the centre of the segments. Push the segments down into position and apply tailstock pressure. Excess glue can be removed using wet pipe cleaners. Nowadays, I don't bother with cleaning up the gaps; I am more careful with the application of my glue and most of the squeeze out will disappear after drying

8 After the glued level has dried, after about 1½ hours, true up the segments with a bowl gouge in shear scraping mode, using a pencil line to make sure all the segments have been picked up. It's essential that the segments are all level and square before the next level is glued

SKILLS & PROJECTS

Segmented lampshade

9 It is best to sand the level using a sanding disc supported on the tailstock. Use a pencil line before sanding and ensure that it has been removed after sanding to show that the levels are flat

10 True up the next level using a brick-work overlapping mode. It's best to apply glue to both surfaces to ensure that there is a good bond between the segments. Use a rubber band to hold the segments in place. Leave the SegEasy jig supported by the tailstock while the glue is curing – which will take about 1½ hours

11 After about five levels have been glued up it's best to clean up the inside of the lower levels and expose the side of the bottom layer. Use a softwood for the faceplate as this enables it to be undercut to allow the inside of the ebony ring to be turned. Use a tungsten-tipped shear scraper to tidy up the lower ring and the first two levels. Don't try to turn the higher levels at this stage as they are unsupported and will break off

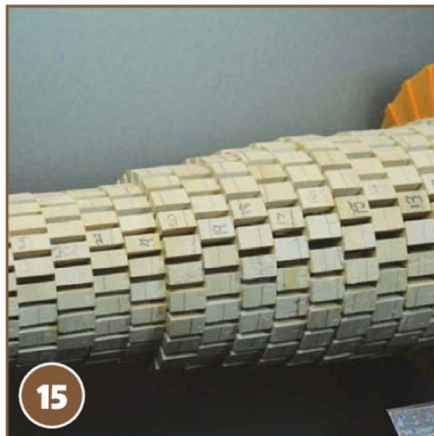
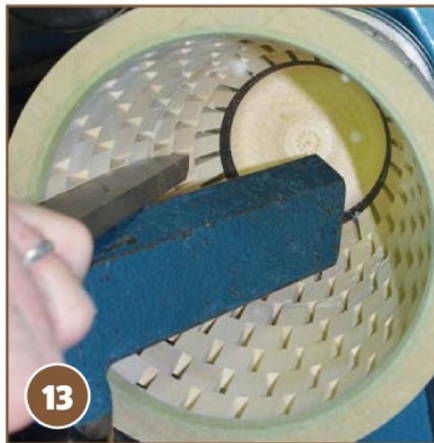
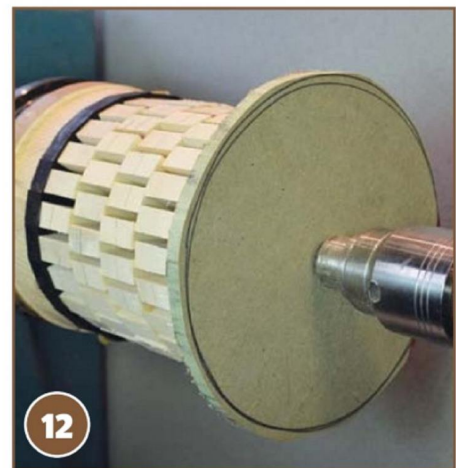
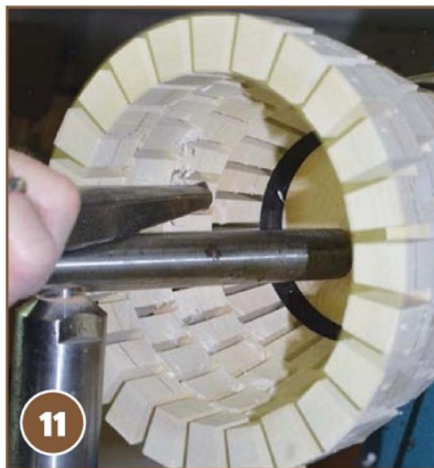
12 When the eighth top layer is reached glue a 6mm (¼in) MDF disc to the open segments; this will act as a support in the lathe steady. After the glue has dried, true up round and then fit the bowl steady. Cut the inside of the MDF disc away and turn the inside of the composite. All of the levels can now be turned as the top level is now supported

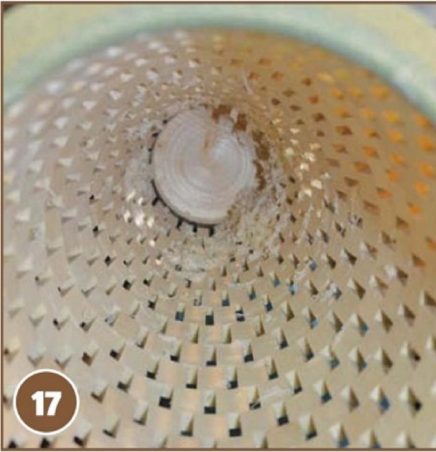
13 Apply the same procedure to the base section at level 9. Glue an MDF disc to the layer and turn the inside to size, first with the tungsten-tipped shear scraper and then with the teardrop scraper. Clean up the inside with a negative-rake side-scraper

14 Turn away the MDF disc on the top section and clean up the open segments for gluing to the next level. There is still strength in these sections to support the initial cleaning up with the bowl gouge held in shear-scraping mode; it can then be flattened with the sanding disc gently supported on the tailstock

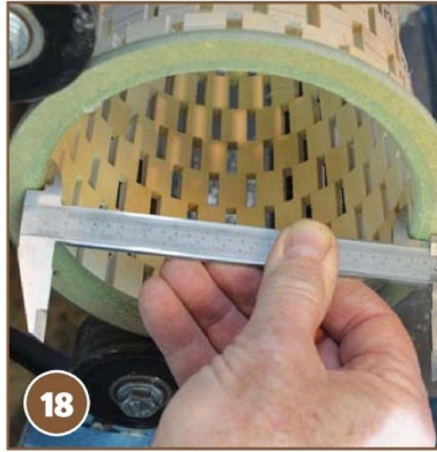
15 Glue up the remainder of the levels, as before, until levels 27-10 have been assembled. As before, glue a 6mm (¼in) MDF disc to level 10. With the structure supported in the lathe steady the finished inside shape can now be established. Use a large tungsten-tipped shear scraper to establish the basic shape as this could reach the top ebony ring mounted on the headstock. Once the contour has been established, initially clean up the segments using a teardrop scraper

16 Establish the final shape of the inside of the top section with a negative-rake side-scraper. Only remove slivers of holly





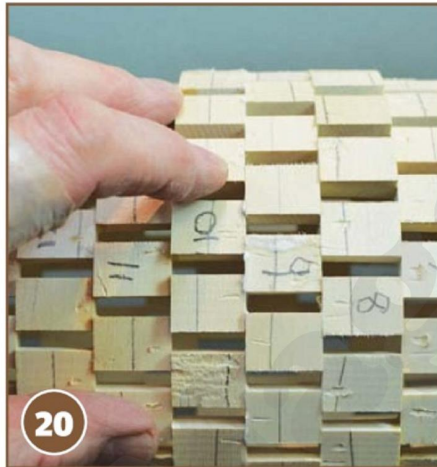
17 All the ridges have been removed and ample thickness still remains in the body to finish the outside



18 The critical stage is to get the inside diameter of the top and bottom sections the same. Not only do they have the same diameter but they must also meet with a vertical joint. When both sections are identical, you can remove the MDF faces

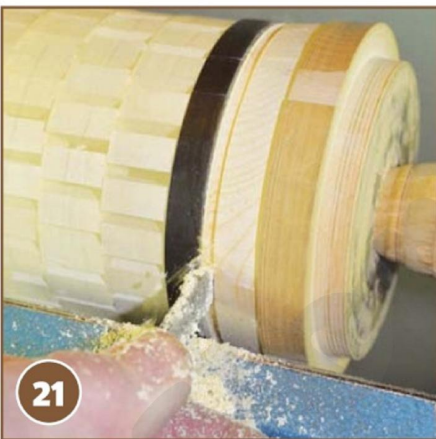


19 The two sections now have to be cleaned up ready for gluing. After the MDF disc has been removed you can true up the faces using the bowl gouge. Then draw pencil lines on the face and sand it flat and level using the sanding disc mounted on the tailstock

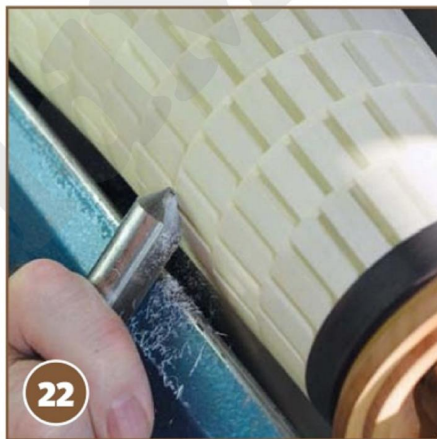


20 The two halves can now be glued together with the bottom section supported and centred on the tailstock. Check the alignment for concentricity to ensure both insides match perfectly

21 When the glue has dried the wooden faceplate on the top of the composite can be parted off. Clean up the salvage edge and fit a wooden cone to the tailstock; this will support the inside of the composite



22 With the base supported at the headstock the outside of the composite can now be turned, starting at the top – tailstock end – and gradually working down to the headstock. It's best to turn the composite in sections of about six layers to finished dimension. Once the support of the lower levels is removed it's too difficult to go back to clean up the fragile composite. Turn the bulk of the wood away with the bowl gouge in shear scraping mode



23 Clean up the final shape with a flat end, negative-rake scraper, taking very fine slivers. Take the wall thickness down to between 2-3mm ($\frac{5}{64}$ – $\frac{1}{8}$ in) to enable the light to penetrate the wood. Finally sand the outside using a rotary sanding disc, working up to 400 grit. Be careful not to contaminate the top and bottom holly levels with the black dust from the ebony rings. Finally cut away the composite from the wooden faceplate. Use the parting tool for the first three-quarters and then cut away the remainder with a pull saw. Clean up the top and bottom by reverse chucking the composite on the lathe



24 Apply a coat of silk-finish acrylic lacquer spray to the inside and outside and leave it to dry for a couple of hours. De-nib with Webrax and remove any whiskers between the segments with a needle file. Repeat for a further two or three coats of lacquer. The finished lampshade should look like this ●



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**Some folk have a workshop at the bottom of the garden,
some claim to have a fairy, but I'd prefer to have a
*Henry Taylor Decorating Elf***



HS900 Decorating Elf c/w spherical cutter, burnishing brush & instructional DVD: £37.15

HS901 Coving tool & HS902 Point Tool: £13.20 each. HS903 cylindrical and HS904 bud cutters: £4.98 each

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21st-Century Sharpening

It is not often that woodturners have the opportunity to make a step change (or, be trendy, and call it a "paradigm shift"!) in the way in which they sharpen tools. Whilst industry has, for many years, benefitted from the availability of superior grinding products, we woodturners have continued to plough our increasingly lonely furrow using grit wheels for sharpening. Now at last the benefits enjoyed by industry are available to us all. These CBN* (Cubic Boron Nitride) grinding wheels comprise a steel wheel covered with minute particles of this super-hard abrasive ceramic material, second only to diamond in hardness. Wheels that will wear "forever" with no dishing, no reduction in diameter, no chipping, no need to dress them. Just fast, fine, cool - unbelievably cool - sharpening of your HSS tools.

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(*recessed to 20 mm; ^srecessed to 25mm)



*CBN is a trade mark of the General Electric Co.

Prices shown include VAT @ 20% and are correct at time of going to press

**Advance notice: ToolPost Spring Open House, May 25th/26th 2012 with
Phillippe Bourgeat (France); Gerry Marlow (UK); Heinz Wiedemann (Germany)**

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PHOTOGRAPHS BY ROBERT F. LYON

20 minutes with Robert F. Lyon



Tegan Foley spends 20 minutes finding out more about the work of woodturner **Robert F. Lyon** who works with a number of different mediums whilst pursuing a full-time career as professor of art in sculpture at the University of South Carolina

ABOVE: 'Banded', maple (*Acer campestre*) with egg shell banding 330 x 560 x 200mm (13 x 22 x 8in)

BELOW: 'Plate of Dreams', canary wood (*Liriodendron tulipifera*), pencils, erasers, 55 x 200mm (2 1/4 x 8in)



You produce works in paper as well as wood; how do these two mediums complement each other?

Paper is derived from trees. I then glue the paper together once again forming the material into a solid form that somewhat resembles wood. So, like the trees they are made from, they can also be turned on the lathe.



The pieces you create in wood are very sculptural and unusual; can you explain your

sources for inspiration?

While I often try to emphasise the beauty of the material, craftsmanship and mastery of traditional forms and techniques are the means to express ideas, not ends in themselves.

During my mother's terminal illness, I observed the loss of memory associated with ageing, and began to think about the transient nature of the human memory and the written word. While I was a resident at the International Turning Exchange, I began working with some non-

traditional materials that included pencils, graphite and erasers.



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

My likes include the worldwide community of turners, the growing acceptance of wood as an art medium, and the workability of wood. My dislikes include the relatively small number of university/



college wood programs in the US, long hours of sanding and the fact that wood has a mind of its own – this is both a dislike and like.



What direction do you see your work taking?

I see my work continuing to develop along my current line of exploration. The next piece is often based on the ones before, so the development is often methodical and deliberate. When a piece suggests something new, the idea goes into my sketchbook for either elaboration or storage for another day.



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

Don't try to learn everything before you start turning 'seriously'. Our goal should not be to become walking encyclopaedias, but rather use the knowledge and skill we have at any given point to explore our own creativity. Don't confuse the priorities of others with those of your own.



What music and which book are you currently into?

While my general taste in music is rather eclectic, I've always been a rocker, and to this day most of the music played in my workshop and studio is rock.

In terms of books, I recently finished Bill Bryson's book *At Home, A Short History of Private Life*. Also, I've just started two new books – *Extra/Ordinary Craft and Contemporary Art*, edited by Maria Elena Buszek and *The*

Art of Not Making – The New Artist/Artisan Relationship by Michael Petry.



Tell us about the piece you are currently working on.

I just finished work for a one-person exhibition at the Vero Beach Museum of Art in Vero Beach, Florida. These pieces were part of what I call the 'Hive Series', which is based on my recent interest in beekeeping. In this series, pencils are grouped together in cross-sections so they take on a honeycomb pattern.



Which turners do you most admire, and why?

All of the turners I admire, I admire for much the same reasons, that is their ability to use turning as a tool for personal expression, while probing for the 'edge' of the medium. These would include, but are not limited to, Michael Hosaluk, Todd Hoyer, Stephen Hogbin, Maria van Kesteren, and Gord Peteran. I also greatly admire Albert LeCoff, the Director of The Center for Art in Wood, not for his turned work, although he was a skilled turner, but for a lifetime of unyielding dedication and service to the development of art made out of wood.



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

The understanding that the lathe is but a tool and wood can be used for personal expression. One of my professors at the Tyler School of Art, Rudolf Staffel once said that he wasn't interested in working in glass because he couldn't make it ugly. He complained that he could drip it on the floor and the glass was still beautiful. While I'm not suggesting that we try to make wood ugly – although some do it

beautifully – we have to understand that the beauty of the medium does not have to be an end in itself.



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

I have been a practising artist for over 35 years, and I expect that to continue. Furthermore, I am a professor of art in sculpture at the University of South Carolina. Sometime in the next few years I expect to retire from teaching and work full-time in my studio while allowing some time for teaching/workshops and travel. ●

CONTACT DETAILS

Email: rflyon@bellsouth.net

Website: www.robertflyon.com

BELOW: 'From the Hive', Comb Foundation, ash (*Fraxinus excelsior*), pencils, epoxy and graphite, 230 x 180mm (9 x 7in)



MAIN: Robert in his workshop



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PHOTOGRAPHS BY LEE SNEDDON, UNLESS OTHERWISE STATED

PHOTOGRAPH BY GARCANTHONY BAILEY



Contemporary Scottish targe

Lee Sneddon takes influence from Scottish history and turns this contemporary targe from an ash blank and decorates it using texturing tools and a leather belt

The targe was traditionally used in Jacobite times as a Highlander's main form of defence during battle. They were commonly covered with tough hide and the back was covered in deerskin or cowhide. The front was often decorated with brass or silver studs, sometimes with a large central spike.

For this project I have chosen to turn and decorate the traditional design in a contemporary fashion using texturing, gold studs and a leather belt.

Like many individual projects, it can be altered to suit your own tastes and

design ideas. Try, changing the colour or layout of the studs, for example, or colouring the wood to give it an aged appearance. Incorporate your own individual ideas to produce a targe with a difference.

LEE SNEDDON



About the author: Lee produces an eclectic mix of work ranging from simple forms to artistically challenging pieces. He lives and works in South Queensferry, Scotland.

Email: contact@leerobertsneddon.co.uk

Website: www.leerobertsneddon.co.uk

20mm (3/4in) bowl gouge

12mm (1/2in) skew chisel

6mm (1/4in) beading tool

3mm (1/8in) parting tool

10mm (3/8in) point tool

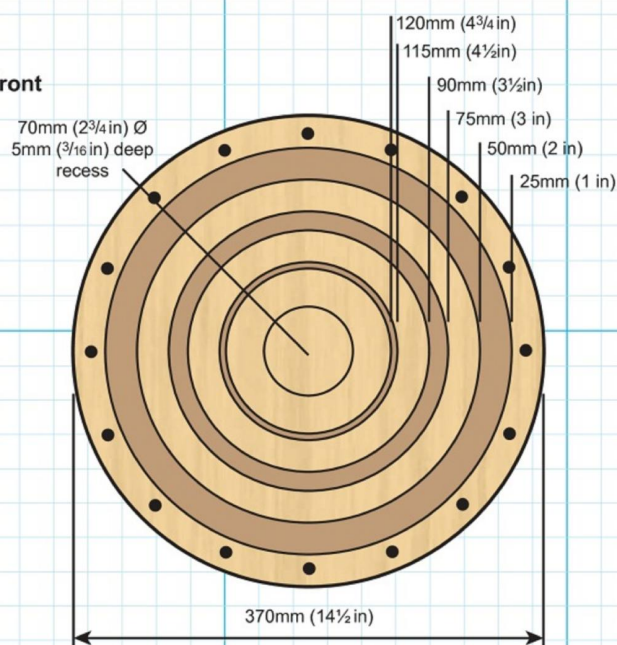
18-tooth texturing tool

SKILLS & PROJECTS

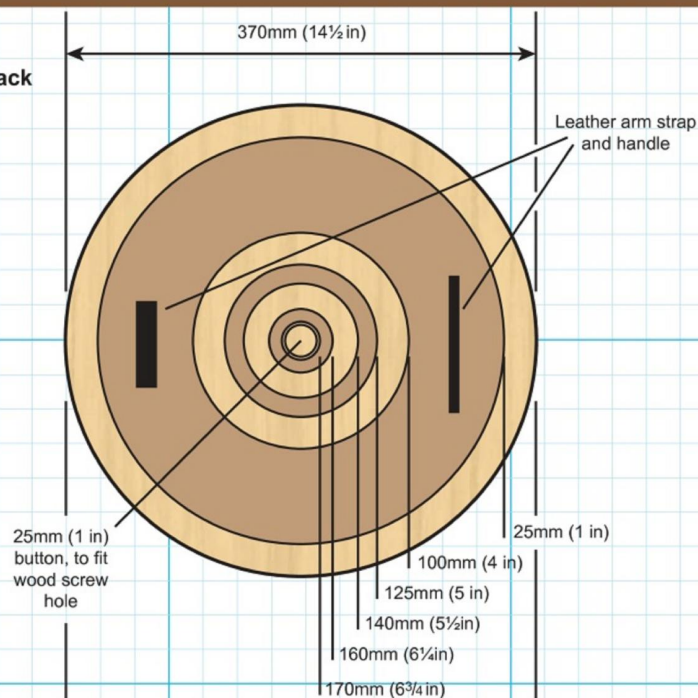
Scottish targe

TARGE DIMENSIONS

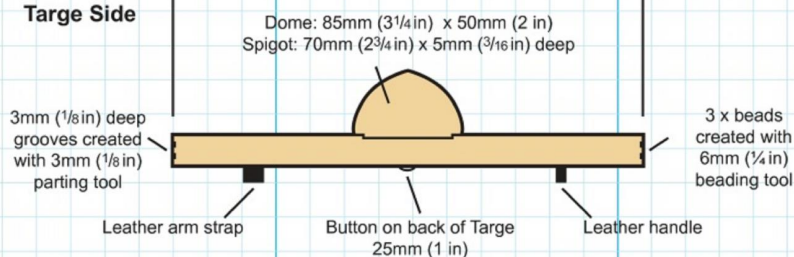
Targe Front



Targe Back



Targe Side



ADDITIONAL TOOLS & MATERIALS

24 upholstery pins
1 used or second-hand leather belt
1 sheet of A4 paper • Boiled linseed oil

TIME TAKEN & COST

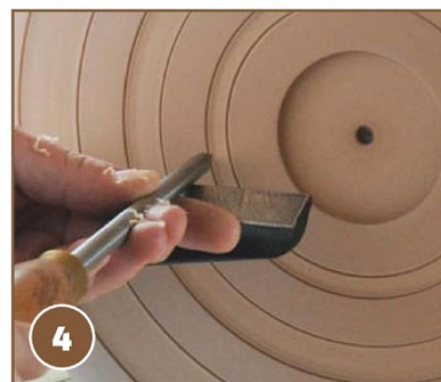
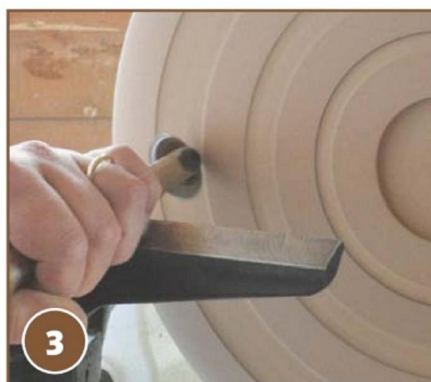
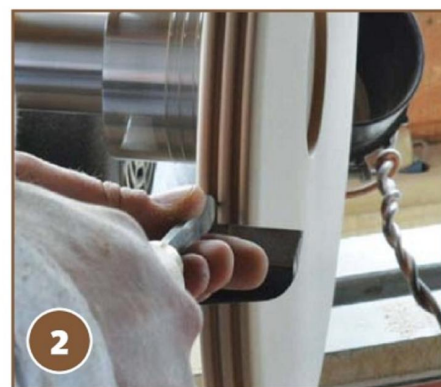
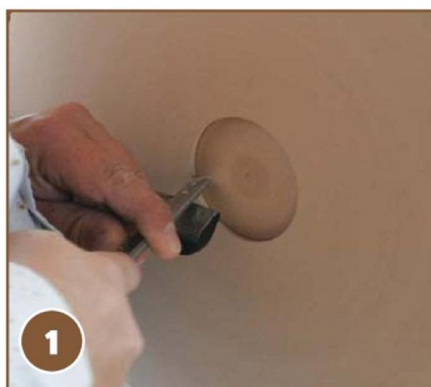
Time taken: 4-6 hours Cost: £16.50

1 Mount an ash blank measuring 380mm (15in) x 25mm (1in) thick on a screw chuck and true the outside using a 10mm (3/8in) bowl gouge, then clean up the front face and create a recess no deeper than 5mm (3/16in). When the blank is reversed you can tighten your chuck jaws. Refine the recess with a 12mm (1/2in) skew chisel. Take a 6mm (1/4in) beading tool and produce three equally spaced beads on the outside rim. This is the front face of the targe

2 Using a 3mm (1/8in) parting tool, cut in between the beads to a depth of 3mm (1/8in). Sand the front face and the outside rim to a finish then take a steel rule. Measuring from the outside to the centre, make markings at 25, 50, 75, 90, 115 and 120mm (1, 2, 3, 3 1/2, 4 1/2 and 4 3/4 in). Take a pencil and at each mark, draw a full circle onto the blank

3 Using a texturing tool, texture the three decorative bands. Gently sand the textured areas to remove any loose fibres

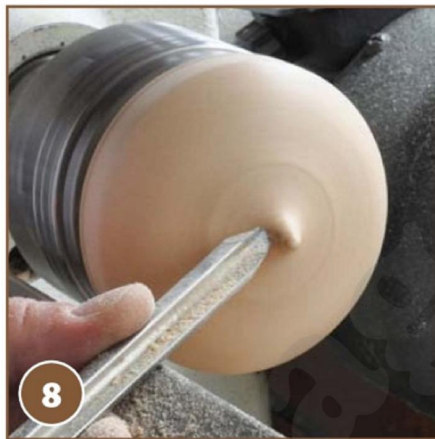
4 Take a 10mm (3/8in) point tool and frame the bands with a small groove. Create a groove between 1-2mm deep





5 Remove the blank and reverse it onto the chuck jaws and tighten. True up what is the back of the targe and sand to a finish. Take a steel rule and measuring from the outside to the centre, mark 25, 100, 125, 140, 160 and 170mm (1, 4, 5, 5½, 6¼ and 6¾in). With the lathe running slowly take a pencil and at each mark draw a full circle onto the blank. Use a texturing tool to texture the three decorative bands. Gently sand the textured areas to remove any loose fibres

6 Take a 10mm (¾in) point tool or a 12mm (½in) skew chisel and frame the textured bands with a small groove. Create a groove between 1-2mm (⅛-5/64in) deep. Gently sand the grooves



7 We're now going to turn the centre dome. Take a beech spindle blank measuring 75mm (3in) x 75mm (3in), and mount onto a M10 screw chuck. True the outside using a 10mm (¾in) bowl gouge. Using a 12mm (½in) skew chisel, create a spigot to match the diameter of the recess created on the targe. Ideally, you want to create a depth on the spigot no more than the depth of the recess

8 Reverse the blank and place tightly into the chuck jaws. Don't worry about marks on the spigot as this section will be hidden in the final project. Using a 10mm (¾in) bowl gouge, create a dome with a small, rounded point

9 Using the same 10mm (¾in) bowl gouge, create some decorative and attractive layers from the base of the dome

10 Using a 12mm (½in) skew chisel and with the fine point, create tightly spaced grooves over the dome around 0.5-1mm deep

11 Using a standard wire brush, press fairly hard into the wood and rub back and forth. The dome can be placed aside

12 Create 16 equidistant markings around the targe's perimeter to accept brass upholstery pins. I've assumed that most people may not have the facility for indexing on their lathes, so you need to get crafty with paper. Cut out a 75mm (3in) circle from a sheet of A4 paper. Fold this in half, and then fold it in half a further three times. Make sure to crease the edges of each fold well. Take a pair of scissors and cut off the centre tip of the folded circle. Unfold the circle and place this in the centre of the targe making sure the hole you cut in the centre lines up with the centre of the targe. Hold in place with masking tape. Take a steel rule and mark all of the folded lines in pencil. Measuring from the outside edge, line up the steel rule along each of the 16 lines and make a mark 12mm (½in) in from the outside edge. These are markings for the upholstery pins



SKILLS & PROJECTS

Scottish targe

13 Take a 1mm ($\frac{1}{64}$ in) drill bit and drill approximately 3mm ($\frac{1}{8}$ in) into the wood at each mark. The drill bit is measured against the thickness of the pin on the back of the upholstery pin. If necessary, adjust this to fit the pin you have chosen

14 Now take the dome completed earlier and apply glue to both the internal rim of the recess and the internal rim of the spigot. Press it securely into the recess on the front of the targe. Wipe off any excess glue immediately and allow to dry and adhere securely

15 Take a small beech spindle blank measuring 75mm (3in) x 25mm (1in) and mount this on a screw chuck. Turn a small button approximately 25mm (1in) in diameter using a 10mm ($\frac{3}{8}$ in) bowl gouge and part it off using a 3mm ($\frac{1}{8}$ in) parting tool. Glue this into the back of the targe. Wipe off any excess glue straight away and allow to dry and adhere securely

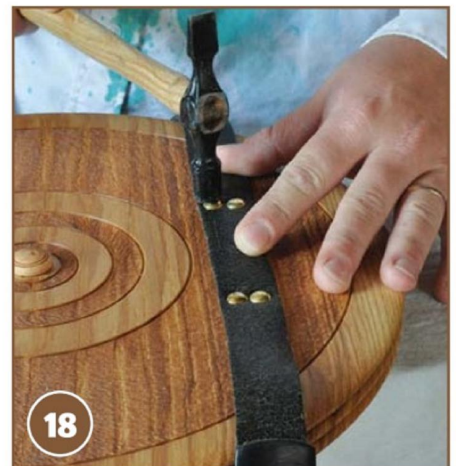
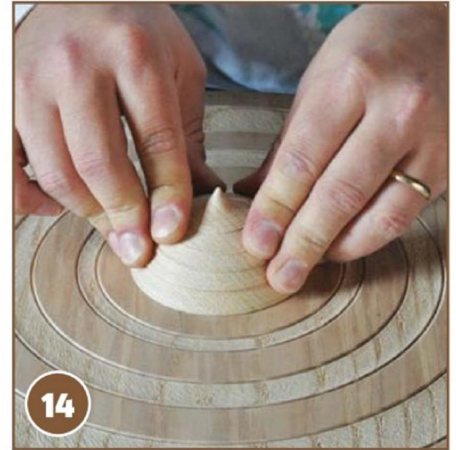
16 Next, you need to apply boiled linseed oil to the whole piece using a firm bristle brush, taking care to work this into the textured areas and the rim. Rub off any excess and allow to soak in

17 The next step is to take 16 upholstery pins and gently hammer these into the pre-marked positions around the edge of the targe. The targe is almost complete. Using an old or cheap second-hand leather belt, wrap it around your forearm and allow 75mm (3in) to 100mm (4in) of excess. Cut off the excess leather; you can choose to cut the leather in any shape or design you like. I originally cut it in a forked tongue design but changed this to a pointed design

18 Use a steel punch to stamp out a number of additional belt pin holes in the leather belt. If you don't have a steel punch then use a carpenter's awl or a bradawl instead. Lay this part of the belt onto the targe in a suitable position and attach it to the targe with four upholstery pins

19 Take the other section of belt and cut it to an approximate length of 150mm (6in). This will be used to form the handle. Trim the ends of the belt into a shape or design of your choosing. I have used a forked tongue design for this part of the belt. Lay it onto the targe so it will be a comfortable fit for your hand and attach it to the piece using four upholstery pins. Remember that after you have attached one side, pinch the belt into a curved shape before attaching the remaining two upholstery pins

20 The contemporary Scottish targe is now complete •



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PHOTOGRAPHS BY JANE ARNULL



Flame-inspired open form

Nick Arnall uses a piece of English sycamore to create this flame-inspired open form which is then decorated using pyrography techniques and various acrylic paints

When creating pieces for decoration it is always best to turn a simple form; this will allow the decoration to sit easily upon the item.

For many years I have been fascinated by the flames created in an open fire. Taking this as inspiration, I created this piece with an abstract pattern using a limited palette of three acrylic colours.

This piece uses a simple form which can be left natural or decorated using simple shapes burnt into the surface using a high powered pyrography machine; the lines created form a barrier which helps when colouring these areas.

When applying the decoration, this should be more intense towards the bottom and more spaced out towards the top of the form.

For this project you will need a piece of English sycamore (*Acer pseudoplatanus*) measuring 180 x 100mm (7 x 4in).

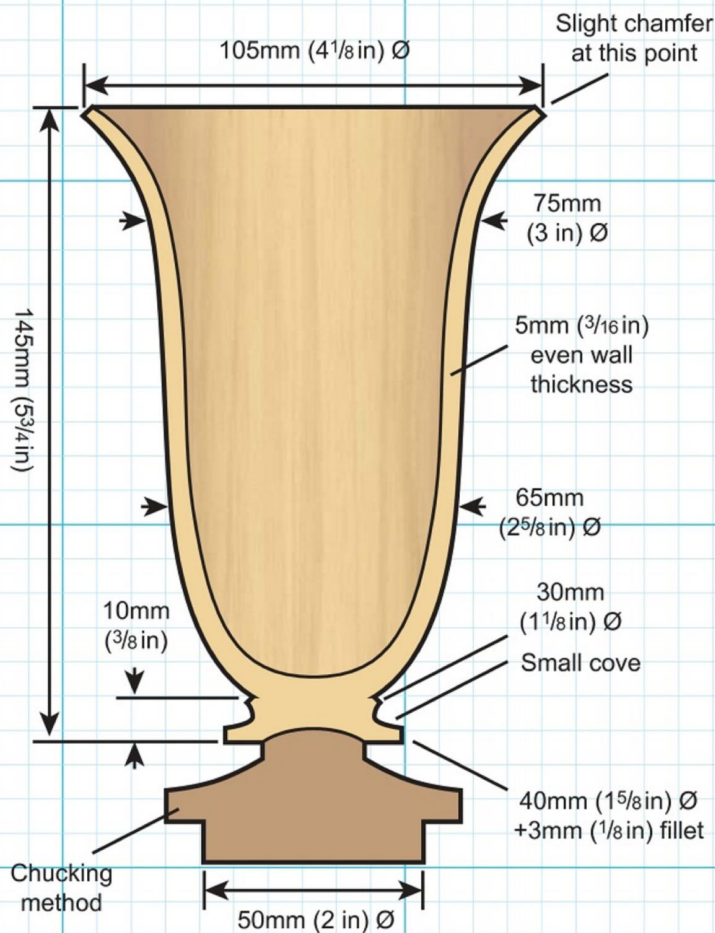
NICK ARNULL



About the author: UK woodturner, author and demonstrator Nick produces decorative turned wood art and turns spindles for furniture makers, cabinet makers, joiners and builders.
Email: nickarnull@hotmail.co.uk
Website: www.nickarnullwoodturner.co.uk



FLAMED-INSPIRED OPEN FORM DIMENSIONS



ADDITIONAL MATERIALS

Acrylic spray sanding sealer
Acrylic satin lacquer
Opaque artist's inks

TIME TAKEN & COST

Time taken: 5 hours
Cost: £5

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 wood that is not round and when using alternative chucking methods that you are not familiar with
3. Keep the toolrest between you and the work – NEVER let your fingers cross over to the other side

1 Firstly, take your blank and mount it between centres then make round using a 32mm (1 1/4 in) spindle roughing gouge. Next, using a 6mm (1/4 in) parting tool, create a spigot to fit into your chuck

1. Use simple forms for decorated items
2. Keep decorated elements simple
3. Use a soft/watercolour pencil when marking out your designs
4. It is advisable to use a limited palette when adding colour to a decorated form





2 With the blank mounted into the chuck, true the end using a 10mm ($\frac{7}{8}$ in) swept-back bowl gouge



3 Mark and define the length of the vase and plunge into the wood at this point to a depth of around 25mm (1in)

4 Remove some of the waste timber to create the desired shape; this is best done using a 32mm ($\frac{1\frac{1}{4}}$ in) spindle roughing gouge as this tool removes the waste quickly. Do not turn the final outside shape at this stage

5 Using a 12mm ($\frac{1}{2}$ in) fingernail-profile spindle gouge, refine the top radius/edge of the vase

6 Now you need to drill a hole at the centre to the required depth; this can be done using a drill bit mounted into a Jacobs chuck or with a spindle gouge



5. Ensure to use good quality colours

6. Use opaque colours for maximum effect

7. Sand to the best of your ability when applying colour

8. Complete every part of a decorated form to an equal standard

9. Avoid generating too much heat when sanding end grain

10. Sharpen your tools before taking a finishing cut

11. When using a pyrography machine, extract the fumes as they are carcinogenic/harmful

12. Take care when using a pyrography machine and avoid sparks floating away into the dust and debris around the work area

13. Work at a dedicated bench when decorating

14. Work in a clean environment; this will avoid contamination of the final finish

15. Only use good quality abrasives, if possible

16. Use a shear sander to eliminate sanding marks on the surface of the item

Handy hints

SKILLS & PROJECTS

Open form

7 Using a dedicated end grain hollowing tool, remove the waste timber from the inside of the vase

8 Refine the inside using a large shear scraper to remove the slight bumps that may have occurred when hollowing

9 Sand the inside of the vessel using a shear/self-powered sander and work through all the grades. Avoid generating too much heat as this will damage the end grain. Seal the wood with acrylic sanding sealer, allow to dry then spray with acrylic satin lacquer

“Avoid generating too much heat as this will damage the end grain”

10 Re-mark and define the length of the vase and using a 6mm ($\frac{1}{4}$ in) parting tool, plunge into the wood to a diameter of 40mm ($1\frac{1}{2}$ in)

11 Using a 12mm ($\frac{1}{2}$ in) spindle gouge, create the bottom of the vase turning into the area that will become the foot

17. Use water to raise the grain then allow to dry and re-sand through the finer grades

18. Keep the applied design simple for projects such as this one

19. If decorating for long periods, ensure to take regular breaks to avoid fatigue

20. Always use good lighting when decorating

21. Roughly turn the outside shape before hollowing the inside of the vase

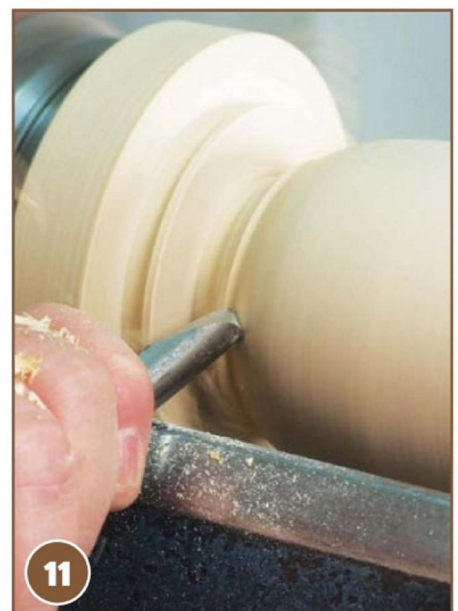
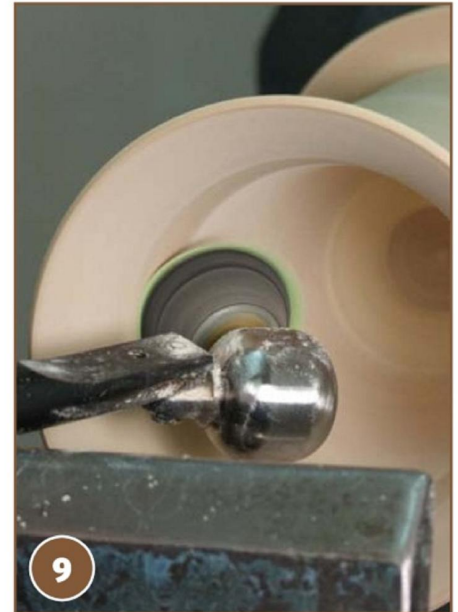
22. Leave the wall thicker towards the base; this will add stability

23. When laying out a design, use it only as a guide

24. Remove oxidation that occurs when burning the design

25. Use a base colour of yellow with this group of colours

Handy hints





12



13

12 At this stage, you need to further reduce the outside of the vase, create a wall thickness of around 5mm ($\frac{1}{4}$ in) and thin the vase wall slightly towards the top; this will give the edge a fine look and will avoid making it appear heavy

13 Turn and refine the bottom of the vase and create the foot detail. Turn the cove using a 12mm ($\frac{1}{2}$ in) skew chisel. You can now sand the outside of the vase – final sanding is best completed using a self-powered shear sander

14 Plunge into the timber at the bottom of the foot towards the headstock to a diameter of around 6mm ($\frac{1}{4}$ in), turn off the lathe then cut the finished vase from the waste using a fine-toothed saw



14



15

“Sit comfortably at a bench and draw out your design; I use a watercolour pencil to avoid damaging the surface of the timber”

15 Reverse chuck the vase onto a shaped scrap wood chuck, and with the tailstock in place, gently turn a shallow cove into the bottom of the base, then sand to a good finish

16 The finished turned vase is now ready for the decoration to be applied

17 Sit comfortably at a bench and draw out your design; I use a watercolour pencil to avoid damaging the surface of the timber. This laying out is nothing more than a guide to help when burning in the design. Begin to burn the design taking care to avoid inhaling the fumes as they are extremely harmful



16



17

26. When applying sealers and lacquers, I find that spray cans allow you to apply the lightest of coverings to the piece you're working on

27. Apply several light coats of lacquer/sealer to an item

28. Use new abrasive when sanding end grain

Handy hints

SKILLS & PROJECTS

Open form

18 With the design complete the vase will need to be sanded as the pyrography will boil sap/moisture from the timber and leave a residue on the surface; this needs to be sanded from the surface to leave it clean, before colouring

19 Using a good quality artist's brush and an opaque ink, apply a base colour of bright yellow; this will make the following colours more vibrant

20 Select the areas you wish to colour red and apply this to these areas

21 Finally, apply the orange to more selected areas, remembering to leave some of the yellow showing which will help to lift the design and avoid making it appear too heavy/dark. With the colouring complete, apply a coat of spray acrylic sanding sealer and allow to dry. If needed, gently denib the surface and remove the dust then spray with acrylic satin lacquer – 2-3 light coats is best. It always amazes me how the colour becomes more intense when the finishes are applied

22 The flame-inspired open form is now complete •



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3. Mark Sanger's contemporary bud vase:

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4. Jim Pearson's trio of multi-axis bud vases:

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5. Dennis Keeling's mixed media bud vase:

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6. Dennis Keeling's mixed exotic wood vase:

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7. Steve Russell's three legged vase:

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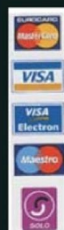
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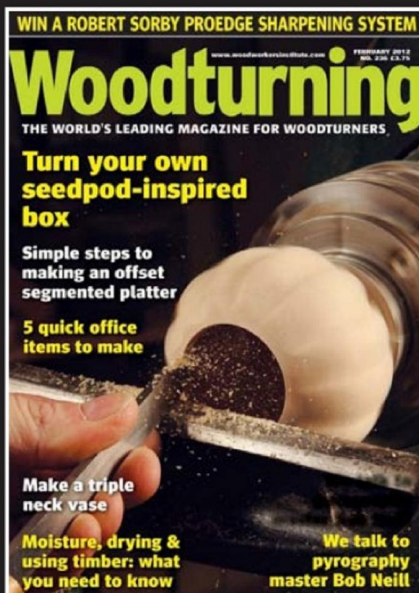
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“The ProEdge is a revolutionary sharpening system”

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1. Where is the ProEdge manufactured?
2. Name one of the uses of the ProEdge system



PHOTOGRAPH COURTESY OF ROBERT SORBY

Competition rules

Only entries completed via the Woodworkers Institute forum will be eligible. The competition is going live on the website on January 5, 2012. The closing date is March 1, 2012. No entries received after this date will be considered. No cash alternative will be offered for any prize, and GMC Publications reserve the right to offer alternative prizes to those mentioned. The judges' decision is final and no correspondence can be entered into. Employees of GMC Publications, associated companies and their families are not eligible to enter. Entries will be forwarded to the manufacturer, who will be responsible for providing the prize. By entering the competition, winners agree that their name may be used in future marketing by either GMC Publications or by the manufacturer. The winners will be notified by email.



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St Dunstan's in profile

Tegan Foley visits **St Dunstan's**, a charity set up for blind and partially sighted ex servicemen and women, learns about their woodworking facilities and meets some inspirational people who have had their lives changed by this wonderful facility

It was with pleasure that I was asked to visit St Dunstan's, a rehabilitation centre established almost 100 years ago, located just outside Brighton, East Sussex. This charity gives independence back to ex servicemen and women who have either lost their sight through combat or through age or disease.

I heard about this fantastic charity through one of the Woodworkers Institute forum members, Bill Mooney, who told me how this facility, its staff and the many services it provides, have changed his life since his sight diminished.

Facilities offered

Before I met the St Dunstaners and the staff involved, I was given some

background on the charity and the range of services they provide, which are extremely extensive. A range of rehabilitation and training services is offered including living skills, mobility, cookery, as well as learning how to use everyday equipment, and most importantly, how to be independent.

There is also a sports and recreation department offering such activities as marathon running, archery and rifle shooting. The art & craft department covers all aspects of painting, woodwork, sculpture, and much more. There is also a range of residential and respite care, a social group, dance week and gardening week. All in all, there is always something going on for people to enjoy and be part of.

I was informed that St Dunstan's staff members also look after the St Dunstaners' every need, including benefits, money issues, etc. So you can see that this charity is very much all encompassing.

Art & craft department

The next stop was the art & craft department. I was interested to find out what role woodturning plays, and I was surprised to learn that many St Dunstaners have worked with wood, in some capacity before coming here. I was introduced to Leigh Gibbins, a woodworking instructor, who specialises in woodturning, general woodwork and restoration work. He tells me that those who join are shown everything they can do at the

ABOVE:
Woodworkers
Institute forum
member, Bill
Mooney and
woodworking
instructor,
Leigh Gibbins

beginning. Many of the people have worked with a lathe or have/had a workshop before. Woodturning is an incredibly popular activity, according to Leigh.

I found out that those undertaking the woodturning course are supplied with a lathe at the beginning and they are given all the necessary kit to continue independently at home. People are set up at home once they have their training and they carry on from here. "Many go on to enter local competitions, etc. There is even one gentleman who turns stool legs and sends them back in so the top of the stool can be weaved – it's a mini industry out there", Leigh says.

Leigh goes on to further explain that those interested go on the introductory week and they are identified as having a need for training, then they come in and work one-to-one with an instructor for a week, and then they practice on their own. "These people already have the skills", Leigh explains; "It's about showing them modified tools and techniques and for them to gain their confidence back. Training is just a reconnection with skills rather than learning from scratch", he informs me. The people on the course are constantly developing and it's all about improving quality of life.

I was interested to find out what being certified as blind actually means, and I asked Leigh to explain this to me. He says that to be certified blind, it means a percentage loss of your vision: "Many people have some useable sight – usually a small tiny area – black spots or furry/fuzzy vision. This is very varied and depends on the individual. When we refer to someone as being 'total' this means that they have no sight at all. All the woodturners here don't necessarily have some useable sight", he tells me.

The woodworking workshop

The next stop was the dedicated woodworking workshop. Obviously Leigh doesn't want for any of the St Dunstaners to have too many distractions due to the machinery in operation, hence why this is situated in a separate room, but this room is also used by other woodworking instructors.

There is a space limitation but it is fully equipped with such equipment as a lathe, bandsaw, Robert Sorby



MAIN: A St Dunstaner trying his hand at chair weaving



MAIN: Bill Mooney turning a spindle in the dedicated woodworking workshop



MAIN: A St Dunstaner trying his hand at mosaic making



MAIN: Inside the art & craft room at St Dunstan's



MAIN: A wall display outside the art & craft department



MAIN: Various pieces of equipment in the workshop



MAIN: St Dunstaners making picture frames



MAIN: The Jet lathe in the woodworking workshop



MAIN: A stunning example of stained glass work made by a previous instructor



ProEge sharpening system and a multitude of cupboards and drawers housing various accessories and pieces of equipment.

Bill Mooney

It was now time to meet Bill and put a face to a name. I spent some time talking to Bill and he tells me that he was a joiner by trade, working in the steelworks industry in a pattern shop. He started woodturning from the age of 15 and often used a lathe. "We had a job card stuck on our bench and we had to turn 500 of something – all production turning", says Bill. He did this job from 1959-1971, but moved into other things after this. Bill tells me how he started his own business in 1982, and even had his own workshop, but since retiring, he has been able to concentrate more on the woodturning element. "Since then I have been in and out of hospital and I've had 10 operations. I hadn't been on a lathe for 18 months until recently. I have problems with my eyes repairing, but I have kept in touch with woodturning through the Woodworkers Institute and local clubs". Bill explains that if he gets a good assessment from Leigh then St Dunstan's will fund six hours' of tuition with professional woodturner, Andrew Hall.

Bill tells me that he has been able to keep his normal life thanks to St Dunstan's. He has a 685mm (27in) computer screen at home so he can still see things and comment on the forum. "I would be lost without woodturning as I've been doing it for so long, but I accept that I may have to let go of it at some point – but it is a big part of my life", he says.

When I asked Bill about the high



ABOVE:
A view of St
Dunstan's

point of his woodturning career so far, he tells me about his love of offcentre and eccentric turning. He wanted to try a piece by an American turner, but wasn't able to replicate it exactly. Instead, he made something similar with a Corian pedestal – which was featured in *Woodturning* magazine – and he entered it into the AWGB seminar. "I filled the forms in and sent them off. I got picked in the top 50 to go around the country – I was very pleased. I did the open critique and Mike Mahoney looked at it – my piece was right next to Jennie Starbuck's – but every time a new piece came in I got more and more nervous. Mike really liked it and so did Ray Key and Bert Marsh. Bert especially liked the padauk, and the crispness and colour of the piece. I recall Bert turning to me and saying, "don't worry, son, it's been picked". This was the first piece I turned after losing my sight".

Bill explains how he was eager to hear other people's opinions as this gives him an incentive to keep going. In Bill's words, "I see things through different eyes now".

Bill also says how the Woodworkers Institute forum has brought people together, allowing him to make friends with people he would never normally meet.

When I asked him about St Dunstan's as a whole, he says that it is a one off: "There is nothing else like it that offers the facilities, but unfortunately it is restricted to ex-service people and totally funded by donation – it receives no state help". Bill also comments how they also offer great help at home. He explains that when he lost his sight, he didn't know who to ask or who to turn to for help, but St Dunstan's was there: "My local blind society told me about it, but I'd never heard of the facility before. I said to myself that if I could still achieve the same standard after losing my sight then I would be happy. If you can turn a piece of square wood round then you can achieve something. St Dunstan's is a unique place that needs to be kept going. I don't think that it is publicised enough, but it started in 1910 and has kept going ever

since. When places get established they tend to get overlooked, but we just can't afford to let that happen".

Bill comments that you're totally on your own and isolated when you lose your sight – it's like you're outside looking in – but when you have your sight then you're part of it.

"St Dunstan's integrates you back into society. Woodturning is a lonely sport; you don't need much help from other people and you produce more at the end of it. When you lose your sight, your fingers can see more than your eyes", he explains.

Leigh Gibbins

Now I talked to the woodworking tutor, Leigh Gibbins and asked him about his background. He explains that he started working for a professional model making company in Northampton, and worked in pattern making before that, doing a lot of 3D work. "I worked in adult education for nine years, always in the arts side, but spent quite a few years in day centre settings working with people with various physical disabilities. I also worked with a few people who were visually impaired".

Leigh explains that St Dunstan's has always had a good name in the arts world, and hearing about it he knew that he wanted to come here. He waited a while and luckily he knew someone who had worked at St Dunstan's before.

Modified tools & jigs

I then asked Leigh about the woodworking facility and about some of the modified tools and jigs they use. Leigh explains that the first step of learning woodturning is getting over the fear of the catch, which many people are wary of. He says that they always use a step centre for spindle turning, always starting with turning a piece of square wood round. There is a wide range of tools available for use; but according to Leigh they don't use the skew chisel very much as it can be a bit frightening. It is just about being sensible and encouraging the woodturners to take their time.

Next, Leigh showed me some of the



ABOVE: Woodturning deputy editor, Tegan Foley with Bill Mooney and Leigh Gibbins

devices they use on the tools, such as 'bump-ons' which are supplied by the RNIB. These are self-adhesive and you can stick them on the lathe's toolrest to determine dimensions, etc. You can also put them on tools so you can feel how to hold the tool and tell which is the right way up. These can also be placed on the lathe switch, etc.

Leigh explains that it is about taking it back to basics and starting at the beginning. A large part of the learning curve involves touch, as opposed to sight. He says that it is useful to shut your eyes and imagine it from the visually impaired person's point of view.

He also tells me how he has developed some jigs of his own to make things easier. "For example, if you want to mark the centre of a block of wood, scrape it through and pop it into the slot and you can find the middle. If you are doing the centre, turn it so the top fits in and then it's the right diameter for the jaws of the chuck", says Bill.

In terms of the sharpening systems they use, Leigh says that they make use of the Robert Sorby ProEdge for repeatability reasons. "Someone who is total can feel the positions – i.e. four holes up is 45° and that can be set up. This is a good piece of kit. Putting the belt on can be difficult, but other than that it's great and it's used widely".

There is also a belt sander but this isn't really used except for specific training purposes. Leigh further reiterates that the key to anything is confidence.

The St Dunstan's woodturning course

When I asked him to explain the course, Leigh says that they start

with spindle turning. It is all about practising, then they try turning a bowl, a simple exercise to some, but it can be difficult. He also says how they can pick their own projects. Leigh refers to Bill and the complicated piece he wanted to turn – a goblet with some offcentre turning. "People are always worried about a catch or tearout", he explains.

As we walk back to the art department, Leigh shows me the guide rails along the halls. Markers are placed so that the blind people can always tell where they're going: "New staff are given training in visual impairment, and are even asked to wear blacked out glasses so they can understand things from their perspective. They are led around so they can learn how to use the guide rails properly", Leigh says.

Meeting other St Dunstaners

When we reach the art department, I meet a completely blind man who carves beautiful pieces. Leigh says that you can give this remarkable man a block of wood and he will carve an aircraft from it. "He hasn't seen for 50 years; he's never even seen his wife. You just cut the shapes out for him and off he goes. It's amazing".

He also explains that if someone has finished with a piece of equipment, or if they die, then the equipment is brought back and loaned out again to other people, but a lot of them have their own equipment. "When they lose their sight then they tend to get rid of it, but they should hold on to it and re-learn their skills. Once you've made a change then you've had it for good", he comments.

Bill says that if he couldn't do



ABOVE: Examples of woodturnings made by various St Dunstaners

any more woodturning then he would donate all his equipment to St Dunstan's. People donate their equipment and tools and it saves a lot of money. Bill explains that at St Dunstan's, there is no such thing as can't. "When you try something then you find you can do it", he finishes.

I very much enjoyed meeting Bill, Leigh and many of the other people who benefit so greatly from this fantastic charity. As Bill told me, it is very important to highlight and promote charities such as St Dunstan's as they do so much good for so many people. Before I knew what St Dunstan's did, I just assumed it was a hospital for the blind; I had no idea that there were so many remarkable, talented people who have so many insightful stories to tell.

St Dunstan's is purely funded on donations, so if you're interested in contributing to this cause and benefitting the lives of so many, then I urge you to see website details below for further information. ●

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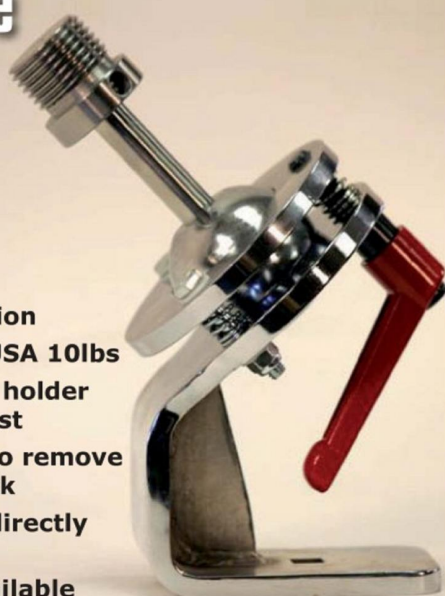
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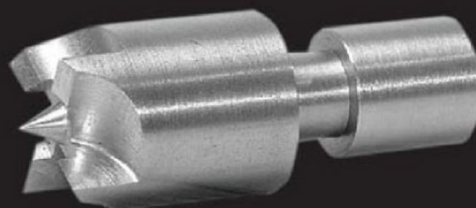


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Fumed & textured oak bowl



George Watkins shows how fuming and texturing techniques can be used to produce an aged effect on an oak bowl

For this article I wanted to combine two stand alone techniques to create the appearance of an aged effect.

Sometimes when I make things, I don't want them to look perfectly smooth and polished but I also don't want them to look worn out. I hope that by using texture and the fumed oak colour, I have achieved the correct balance with this project.

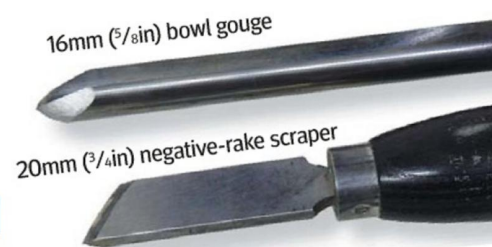
In addition to the turning tools, you will also need a stainless steel wire brush for this project. The finished piece measures 230mm (9in) wide x 78mm (3 1/8in) tall.

“Sometimes when I make things I don't want them to look perfectly smooth and polished”

GEORGE WATKINS



About the author: George Watkins is a hobby woodturner living in Leicestershire. He started woodturning in 1997. He is a painter and decorator by trade. **Email:** george@fromthetree.co.uk
Website: www.fromthetree.co.uk

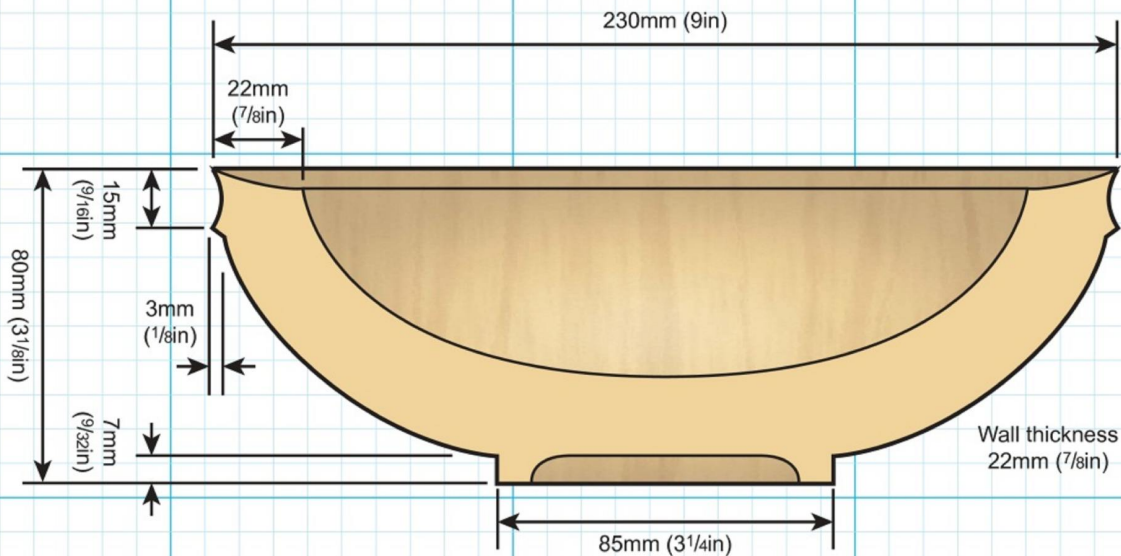


OAK FUMED BOWL DIMENSIONS

TIME TAKEN & COST

Time taken: 1½ hours (for the bowl)

Cost: £10

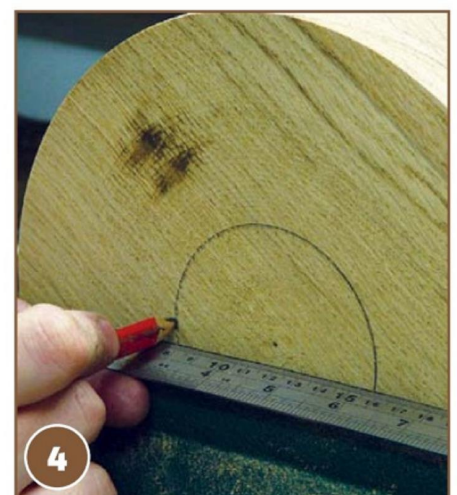


1 Start by attaching a faceplate or screw chuck, if you prefer, to what will eventually be the top of the bowl blank. Take an oak (*Quercus robur*) bowl blank measuring 230 x 75mm (9 x 3in) and use a 75mm (3in) faceplate

2 With the blank securely mounted on the lathe, use a 16mm (5/8in) bowl gouge to remove the wax and at the same time true up the sides of the blank

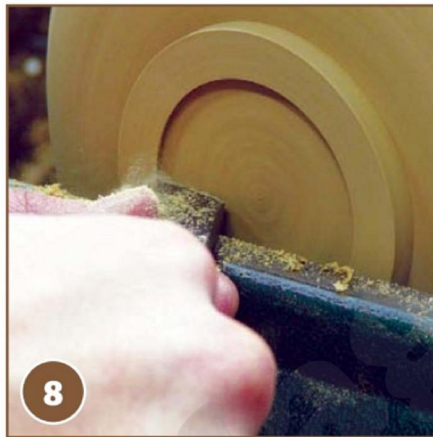
3 Using the gouge in a pulling cut with the flute rolled over but not fully closed, true up the face of the blank

4 With the lathe switched off, mark out the foot dimensions. As this bowl is going to be decorative, I used 35% of the overall width for the width of the foot. If this bowl was going to be functional then you would perhaps need to increase this to 45 or 50% to add more stability in use



1. Slow down the speed of the lathe whilst using the wire brush to add texture; this makes the brush easier to control and avoids heat build up

Handy hints



5 Using the 16mm ($\frac{5}{8}$ in) bowl gouge, start to round off the corner and begin to shape the exterior of the bowl

6 With the gouge in the same orientation – as used for the pull cut earlier – hold it still and gently push in with your thumb where you want the foot to be. Once it's 6mm ($\frac{1}{4}$ in) deep, gently pull back towards yourself to clear the wood away and then go back and increase the depth more if needed

7 Once the foot is defined, carry on and finish off the exterior shape. Ensure to stop the lathe and move the toolrest closer as the shape of the bowl progresses

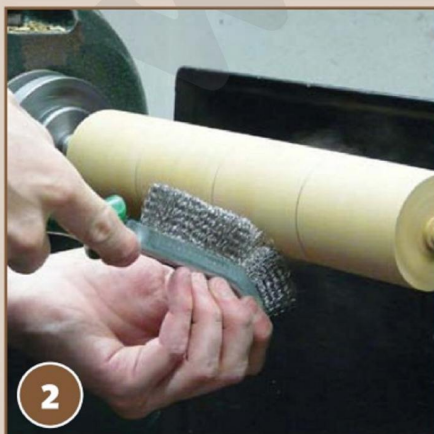
8 Once the exterior shape is complete, create a recess to suit your chuck using the 16mm ($\frac{5}{8}$ in) gouge to remove the bulk of the wood and the negative-rake scraper to clean up the edges; this will create a sharp shoulder for the chuck to seat against

TEXTURING

1 The four brushes which I tried, from left to right: brass, nylon, stainless steel and brass coated steel

2 Here the brushes are being tested on a piece of oak. Dust extraction is essential as texturing produces a great deal of fine dust

3 Here are the results of my mini test, from left to right: brass, nylon, stainless steel and brass coated steel. I found that the stainless steel and brass coated steel gave the best texture



- 2.** When texturing a piece, avoid using normal steel wire brushes on woods with a high tannin content, as small fragments may break off and get stuck in the grain which can then cause the appearance of black stains
- 3.** When you are looking at the colour and thinking of stopping the fuming process, keep in mind that most finishes will darken the colour you are currently seeing on the piece
- 4.** The fuming technique will only work on woods which have a high tannin content

Handy hints

SKILLS & PROJECTS

Oak fumed bowl

9 Your bowl should now be at the stage when you would normally sand and apply a finish, but you don't need to do either of these things. Instead, use a stainless steel wire brush to create the desired texture. Be sure to use the brush in a trailing motion in the safe quarter of the bowl, just as you would with sandpaper

10 Here is the texture that you should be left with after just 3-4 minutes. Do not apply any finish at this stage

11 With the exterior now complete remove the bowl from the lathe, remove the faceplate and mount the bowl into the chuck ready for hollowing. Hollow out the bowl using the 16mm ($\frac{5}{8}$ in) bowl gouge. If you prefer to use only one gouge for the majority of your bowl work then you may have to remove the heel from the base of the bevel of the gouge to allow it to keep in contact; this will depend on the shape and size of bowl you create, however

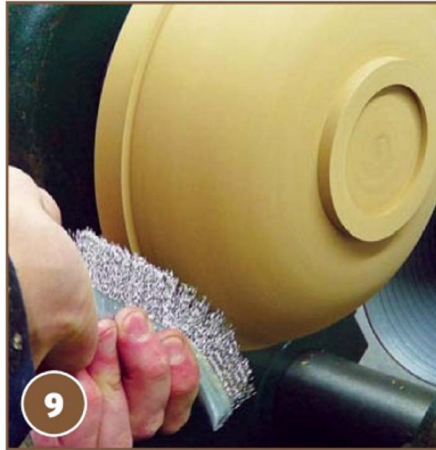
“I use household ammonia which is relatively weak at 9% but this product must still be treated with caution and respect”

12 Once the gouge work is complete and you are happy with the shape of the bowl, sand the bowl working through the grits – here I started at 120 and went through to 400. Remember to not apply any finish

13 Remove the bowl from the chuck and reverse it to remove the chuck recess. Sand this area by hand to the same grit as the interior. Here I am using a vacuum chuck but you could make a wooden jam chuck or use cole jaws, etc.

14 The bowl is now ready for the fuming process. I use household ammonia which is relatively weak at 9% but this product must still be treated with caution and respect. Wear a full-face visor and safety gloves and always do the next stages outside and away from children and pets

15 Here I am using a plastic lidded container but any container which is relatively airtight will work. To do the next stages, you need to place a piece of scrap wood in the bottom of the container for the bowl to sit on; this ensures that the bowl doesn't come into direct contact with any ammonia either by the ammonia accidentally being spilt or by condensation





16 You need to start by placing the bowl into the container

17 Next, half fill a small plastic cup with some ammonia and place it in the corner of the container

18 Here you can clearly see the set up ready for fuming



“Using masking tape, seal up any gaps which may be present around the lid”

19 Next, using masking tape, seal up any gaps which may be present around the lid of the container

20 Here are the results after four hours in the container; the colour varies depending on the strength of the ammonia and depending on how long you leave it for

21 Here I am using a polywax sealer for a finish; notice how the wood darkens slightly

22 The fumed and textured oak bowl is now complete •



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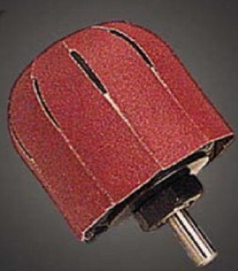
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Give it a Whirl!

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



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Five bowl designs



Sue Harker comes up with five different attractive bowl designs, each made using a different timber and several different chucking methods

To help me decide on the shapes to include in this particular article, I took a sketch pad and pencil and drew some rough outlines for inspiration. It is surprising how many variations there are; simple things like altering the size and shape of foot, different styles of rim, the addition of grooves or bead details, can all significantly alter the appearance of a piece.

There are several methods of mounting a bowl blank for shaping the underneath, they include faceplate, screw chuck and recess cut with a Forstner bit the correct size for your jaws. Chucking methods of reverse mounting – for the removal of the inside of the bowl – include the following: a recess, spigot or sacrificial chucking spigot.

If a chucking recess is to be used, make sure your foot is taller than the depth of recess, allowing you plenty of timber to be able to create the correct curve on the inside of the bowl without the worry of going through the bottom.

A chucking spigot can be used when the bowl blank is thicker than required. Cut a spigot making the correct size for your jaws, then form the basics of the foot so the underneath of the bowl can be finished completely, leaving only the spigot to be removed when the bowl is finished. The use of a sacrificial chucking spigot is another method. To do this, true up the face of the bowl blank and glue a sacrificial piece of timber the correct size to form a chucking spigot. Use the taildrive to position centrally and

when the glue has dried, cut a spigot. The foot of the bowl can be turned leaving only the sacrificial timber to be removed when the bowl is finished.

All my bowls have been finished with several coats of finishing oil; however, if you suspect fresh fruit or food substances will come into contact with the wood, I would use food safe oil instead. You can, of course, apply your preferred finish.

SUE HARKER



About the author: Sue started turning in 2000 and turned professional in 2006. She teaches woodturning, demonstrates, writes for *Woodturning* magazine and has produced three DVDs.

Email: sue@sueharker.com

Website: www.sueharker.com

SKILLS & PROJECTS

5 bowls

SPALTED BEECH ROLLED OVER RIM BOWL

Take a piece of spalted beech (*Fagus sylvatica*) measuring 250 x 65mm (9¾ x 2½in) and mount on the lathe.

Roughly shape the underneath of the bowl and define the foot. Next, you need to create a chucking spigot the correct size for your chuck. For the underside of the rolled over rim you need to use a teardrop scraper – or a similar tool – to take shearing cuts to create a flowing cove.

You can now sand to a finish, working through the grits. Reverse mount and shape the rolled over rim following the outside profile. Use a crisp 'V' detail to define the rim; this gives the illusion that an inner bowl is sat inside the outer rim. Use a 10mm (¾in) fingernail-profile spindle gouge to create this crisp detail. Turn the centre of the bowl

to an even wall thickness and sand to a finish ensuring none of the crisp detail is lost.

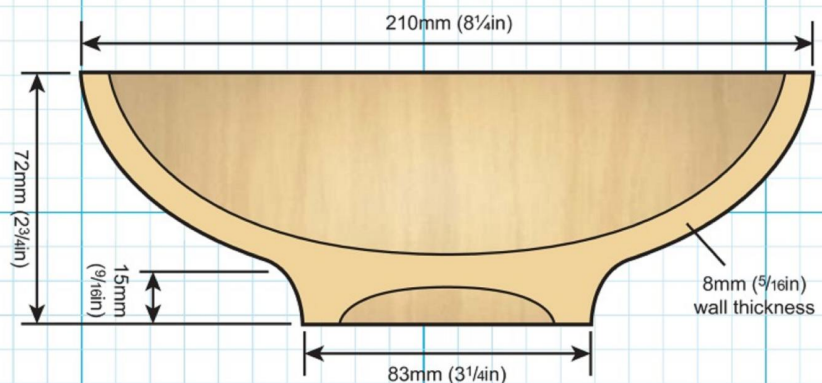
Finally, you need to reverse mount and remove the evidence of chucking from the previous steps. Apply several coats of finishing oil until the desired finish is achieved.



BURR ELM BOWL

For this bowl you will need a piece of burr elm (*Ulmus procera*) measuring approximately 215 x 75mm (8½ x 3in) thick. This bowl is a very simple shape with a tall foot which raises the piece, thus giving a better view of the timber. Mount on the lathe, shape the foot and cut a chucking point. This is a good example of where a chucking recess could be used. It would make maximum use of the timber and the tall foot provides plenty of timber for the inside of the bowl to be shaped without the worry of going through the bottom of the bowl. Shape the underside of the bowl and ensure to sharpen your bowl gouge at regular intervals as burr elm quickly blunts the tool. Sand to a finish working through grits 120, 180, 240, 320 and 400 and remove from the lathe. Reverse mount and cut a flat rim. Shape the inside of the bowl and sand to a finish. Apply several coats of oil, de-nibbing in between coats. Remove the evidence of chucking by mounting the bowl on a vacuum chuck, jumbo jaws or similar. Slightly undercut and add some turning detail for decoration.

DIMENSIONS



TOOLS USED

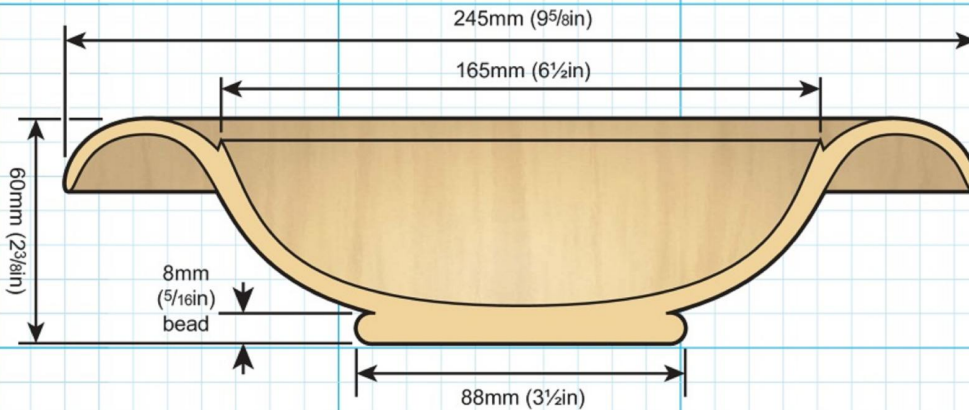
10mm (¾in) standard-grind bowl gouge
6mm (¼in) parting tool
Three-point tool

TIME TAKEN & COST

Time taken: 50 mins
Cost: £9



DIMENSIONS



TOOLS USED

10mm ($\frac{3}{8}$ in) standard-grind bowl gouge
 10mm ($\frac{3}{8}$ in) long-grind bowl gouge
 6mm ($\frac{1}{4}$ in) parting tool
 RS200 with scraper tip and small teardrop scraper
 Three-point tool
 10mm ($\frac{3}{8}$ in) fingernail-profile spindle gouge

TIME TAKEN & COST

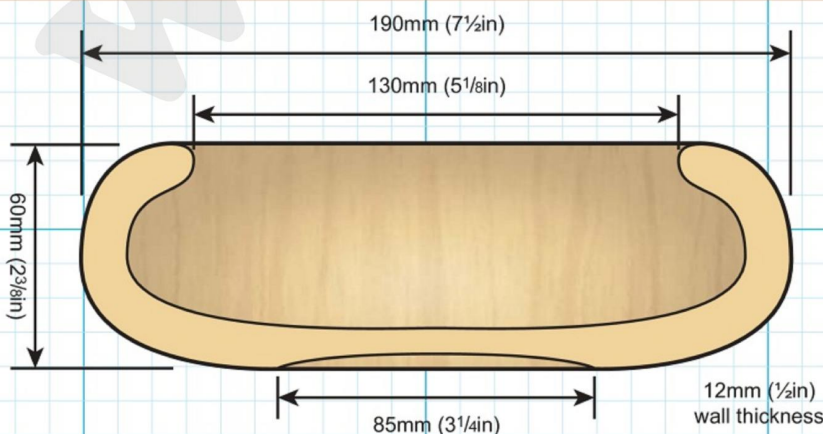
Time taken: 1½ hours (approximately)
Cost: £12

CHUNKY ASH BOWL

This bowl has been left chunky as part of its character. Take a bowl blank measuring 195 x 65mm ($7\frac{3}{4}$ x $2\frac{5}{8}$ in) and mount on the lathe. Cut a chucking point for reverse chucking and turn the rounded shape both on the bottom and as far round the top as possible. This will help maintain the flow of the shape. Sand to a finish and reverse mount. Using a standard-grind bowl gouge, remove as much of the inside of the bowl as you can reach. Use a multi-tip scraper with a small scraper tip attached to undercut the rim. When the desired shaping is complete, attach a teardrop scraper to the RS200 and shear scrape to remove any torn out grain. The bowl should have an evenly thick wall. Mount on a vacuum chuck, or other remounting method to remove evidence of chucking. The foot is slightly undercut and left simple to match the rest of the bowl. Finally, apply several coats of oil to finish.



DIMENSIONS



TOOLS USED

10mm ($\frac{3}{8}$ in) standard-grind bowl gouge
 6mm ($\frac{1}{4}$ in) parting tool
 RS200 with scraper tip and small teardrop scraper

TIME TAKEN & COST

Time taken: 50 minutes
Cost: £6

SKILLS & PROJECTS

5 bowls

SPALTED BEECH OGEE BOWL

You need to start by taking a piece of spalted beech (*Fagus sylvatica*) measuring 245 x 55mm (9½ x 2¼in).

I used a piece of clean coloured beech with black 'spalting' running through which turned out to be very pleasing to the eye.

Mount the bowl blank on the lathe and cut a chucking point. Shape the underneath creating a bead detail for the foot. This will be turned into a complete bead with the removal of the chucking recess. The shape used for this bowl is an ogee. Sand to a finish and reverse mount. The rim and inside of the bowl

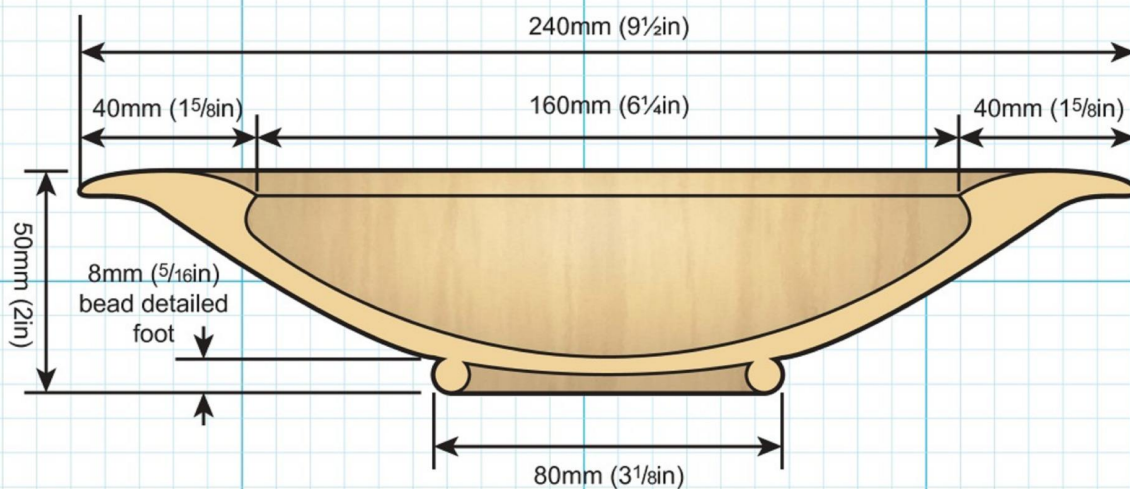
is not an exact match to the outside shape; turn the rim relatively flat and tapering in slightly to the centre and to the outer edge.

Round the outer edge and cut the centre of the bowl creating an undercut at the entry of the bowl; this will create a shadow and define the rim from the bowl. Sand, carefully making sure the undercut edge is not rounded over but remains crisp. Remount the bowl using your desired method and refine the beaded foot before applying several coats of oil.

"I used a piece of clean coloured beech with black 'spalting' running through which turned out to be very pleasing to the eye"



DIMENSIONS



TOOLS USED

10mm (¾in) standard-grind bowl gouge
6mm (¼in) parting tool
10mm (¾in) fingernail-profile spindle gouge
Three-point tool

TIME TAKEN & COST

Time taken: 50 mins Cost: £8

YEW BARK INCLUSION BOWL

For this particular bowl you need to start by taking a piece of yew (*Taxus baccata*) measuring 275 x 70mm (10¾ x 2¾in) with obvious bark inclusions. Next, you need to assess the timber and mount this on the lathe so the best effect can be achieved.

To minimise debris flying off the timber whilst the lathe is rotating, it is important to remove any loose bark or gritty substances with a screwdriver or similar implement. It is advisable to wear an impact visor when turning this type of timber. Turn a simple arc shape with

a foot approximately 116mm (4½in) diameter. Sand using a large, firm, sanding arbor fitted in a drill; this will help to minimise rounding over the edges of the voids. Position the arbor in a trailing position to avoid catching the holes created by the bark inclusions. Work through the grits until a suitable finish is achieved.

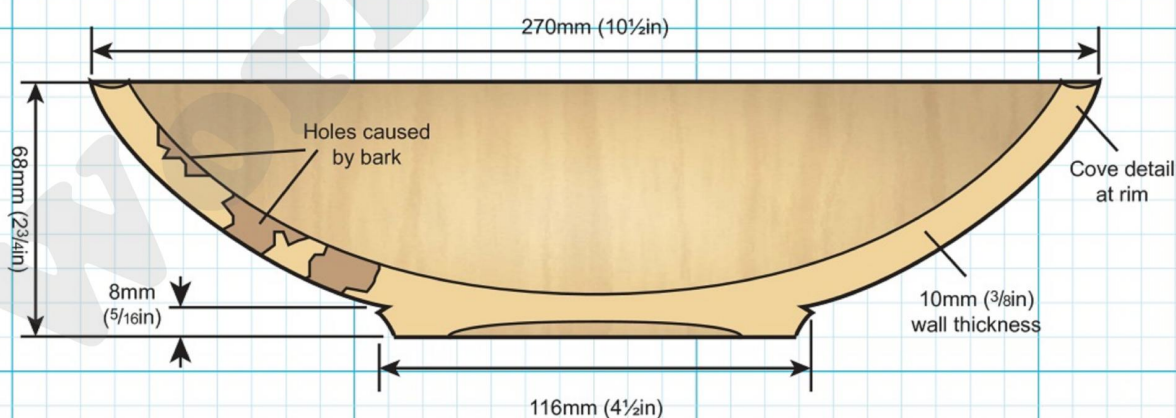
Remount and start to remove the inside of the bowl, stopping regularly to check the strength of the remaining timber and remove any loose or infirm pieces. There are two large holes in this bowl which add so much character but can pose

problems in turning and finishing. Use a 12mm (½in) standard-grind bowl gouge to give you more stability when turning, but avoid taking heavy, thick cuts. The holes in the bowl I made were small enough and the outer rim secure to power sand with a firm sanding arbor.

If you are faced with insecure timber sections then you are hand sanding, off the lathe, may be the only option available to you. Lastly, you need to remove the chucking evidence from the bowl using jumbo jaws before applying several coats of finishing oil. ●



DIMENSIONS



TOOLS USED

10mm (¾in) standard-grind bowl gouge
12mm (½in) standard-grind bowl gouge
6mm (¼in) parting tool

TIME TAKEN & COST

Time taken: 1¾ hours (approximately)

Cost: £25

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Tiered egg stand

Michael O'Donnell takes you through the various steps for creating your own tiered egg stand, and suggests some helpful techniques along the way

In the winter months, our hens tend to go off the lay, they start molting, and also settle into the shorter days. But by the time you read this, hopefully our hens should be back in full production supplying us with more than enough eggs for the full Scottish breakfast and regular cake baking.

There is nothing like a fresh free range egg on your plate. How to store eggs is surrounded by constant controversy that sometimes splits

the nation: at room temperature or stored in the fridge? Advice can be contradictory. For example, the Food Standards Agency suggest keeping them in the fridge but away from other foods.

One sensible precaution is to only buy the eggs you are going to use in a short time, say a week, then the difference in degradation with time is small between either storage method. That said, at the end of the day it comes down to personal preference.

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.

Email: info@woodturning.uk.com

Website: www.woodturning.uk.com

DESIGN

This stand is designed to sit on the kitchen worktop and displays one dozen eggs. It is a tapered two-tier stand, with more eggs on the top than the bottom – say seven eggs on the bottom and five on the top. A handle at the top of the stand allows for ease of movement. The size of the holes for the eggs will depend on the size of egg you usually buy. To work this out, measure the diameter of your eggs and choose a close standard drill size. I make my holes 38mm (1½in) diameter. The gap between the eggs needs to be around 25mm (1in) plus, which will allow you to get your fingers and thumbs in.

For the eggs to be equally spaced on both tiers the ratio of the PCDs (Pitch Circle Diameters) is $7/5 = 1.4$.

I made some minor adjustments to the dimensions to improve the visual proportions. I made the gap between the layers about 20mm (¾in) taller than the egg – say 80mm (3¼in). I decided to position the foot rim so that it runs through drilled holes; this will create the decorative effect of seven individual feet on the bottom disc and a decorative underside to the top disc. As for the finish, I would suggest a food safe oil, ideally something that can be re-applied easily in the kitchen, as it will

RIGHT: The tiered egg stand



SKILLS & PROJECTS

Egg stand

DESIGN (CONT.)

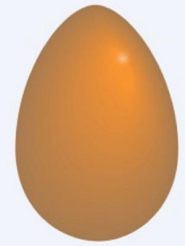
probably require cleaning with a damp cloth from time to time. You could use a cooking oil that won't go rancid, but I used Organoil, which is food safe.

2 Tiered egg stand

2a Free range egg

1. Marking the positions of the seven egg holes, set the dividers to 0.9 of the radius then walk the dividers around the circle. If you don't end up back where you started then adjust the dividers and repeat

Handy hints



“There is nothing like a fresh free range egg on your plate”

TIMBER

Usually, when I make something that comes into contact with food, I would recommend using sycamore (*Acer pseudoplatanus*) as it's tight grained,

odourless and won't harm the food. But with eggs, the timber isn't coming into direct contact with the food, and our current hens aren't laying the deep brown eggs we used to get,

so I am going for a more decorative timber to contrast with the eggs. And it is likely to be something I can pick up from my furniture making neighbour, Keith Parks.

DISCS

Chucking

The two discs for the egg stand are each held twice on a single screw

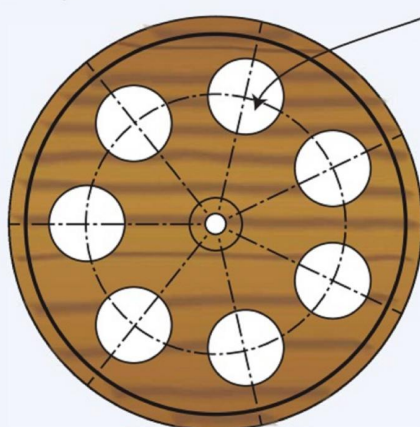
chuck – the first to turn the top. For the second chucking, put a disc with a recess over the raised part of the top;

this will keep it stable on the chuck and will avoid marks on the finished surface from the chuck.

Tray dimensions

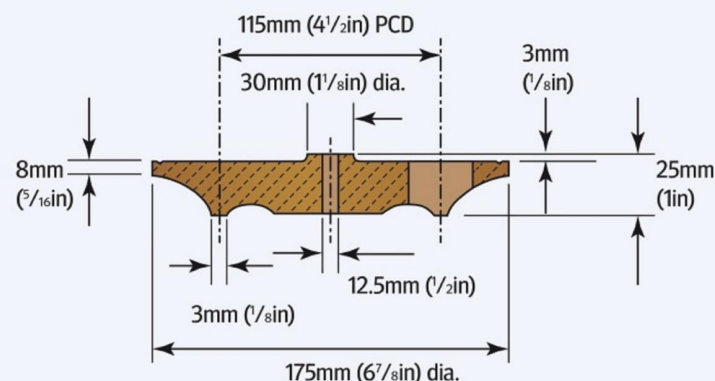
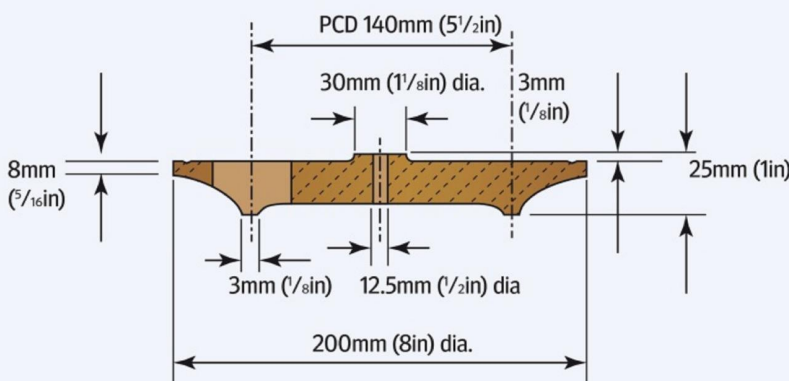
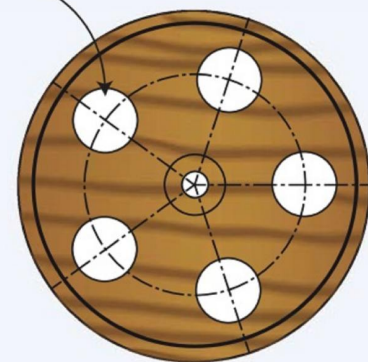
7 x 38mm ($1\frac{1}{2}$ in) dia. equally spaced holes on a 140mm ($5\frac{1}{2}$ in) PCD (51.5°)

2b Bottom tray



2c Top tray

5 x 38mm ($1\frac{1}{2}$ in) dia. equally spaced holes on a 115mm ($4\frac{1}{2}$ in) PCD (72°)



DISCS (CONT.)



ABOVE: Trimming the rim of the discs with the deep fluted gouge



ABOVE: Trimming the top face of the discs with the deep fluted gouge



ABOVE: Refining the top surface of the discs with a large left-hand, curved side-cut scraper



ABOVE: Reversing the disc with a recess spacer; this will make the disc stable



ABOVE: Shaping the rim with the deep fluted gouge



ABOVE: Drilling the holes for the eggs on a pillar drill



ABOVE: Stopping the drilling early will avoid damaging the feet

Procedure

I like to make the discs first:

Bottom disc:

1. Bandsaw to a circle
2. Drill a pilot hole right through to suit your single screw
3. Mount on the single screw to turn the top
4. Turn the rim and the top surface to shape – don't forget the detail lines which will help when positioning the drilled holes

5. Sand the base down to 240 grit and apply the finish
6. Remount the base disc the other way round on the single screw. Use the disc with a recess to make the chucking stable; this will also prevent markings from the chuck
7. Turn the base and the foot, up to the rim and blend with the rim
8. Sand down to 240 grit and apply the finish
9. Mark the positions of the holes: 51.5° apart on a seven hole disc; 72° apart on the

five hole disc

10. Drill the 38mm (1½in) holes on a pillar drill, but to avoid any breakaway at the foot, set the stop on the drill about 6mm (¼in) before the bottom, then make the final cut with a tenon saw. You can now hand sand the piece

11. Open out the centre holes on both discs to 12.5mm (½in)

12. Repeat the above process for the top disc of the egg stand

MIDDLE SPINDLE

Chucking

Due to the long tenon, I like to hold the spindle in a spigot chuck to reduce the risk of it splitting between centres.

First, is the chucking to turn the piece to round and you can then turn a spigot for the second chucking. The second chucking is completed in a spigot chuck. I did use the tailstock for some support so that I could take heavy cuts.

Procedure

13. Hold between centres (or on one end in a spigot chuck, as I did)
14. Next, you need to turn the piece to round and make a spigot
15. You now need to mount the piece in the spigot chuck
16. The next step in the procedure is to mark the position of the two decorative beads for the middle spindle



ABOVE: Making a spigot on the middle spindle



ABOVE: Rolling the bead with the shallow fluted gouge



MAIN: The spindle ready for parting off

MIDDLE SPINDLE (CONT.)

17. Turn the two beads – these visually position the spindle
18. Next, shape between the beads and make two fillets
19. Turn the long spigot to size – remove the tailstock – using a sizing tool and a pair of callipers, drill to a depth of 12.5mm ($\frac{1}{2}$ in)
20. Sand down to 240 grit and apply the finish of your choice
21. Turn the short spigot to size using a sizing tool
22. Part off to length

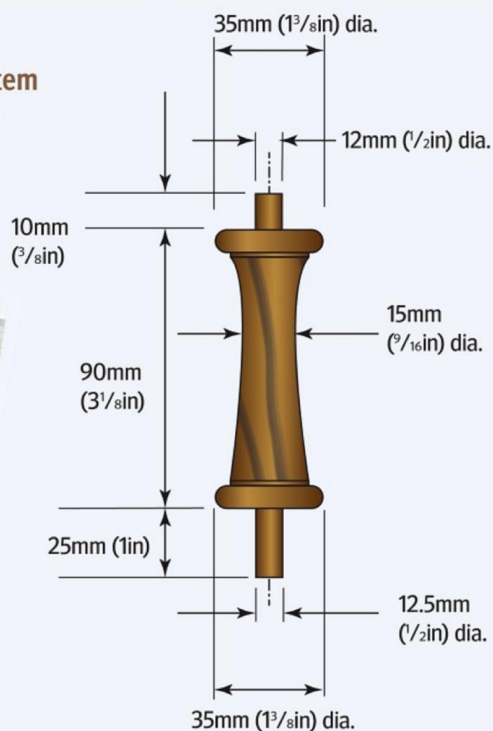
2. Slightly undercut the faces at both ends to ensure it sits square between the discs

3. Leave the spigots – tenons – with an off the tool finish, and don't sand or oil; this will give the glue a good surface to grip on

4. While I didn't originally include them in the design process, I put short fillets by the beads. This not only looks better, it is also easier to get the tool in to start the curve of the stem. The narrowest part of the stem is about two-thirds of the way up



Stem
3a



TOP SPINDLE WITH HANDLE

Chucking

The top stem, with the handle, is initially held – between centres – to turn a spigot. The second chucking is in a spigot chuck, which will allow you to turn the outside shape off the stem.

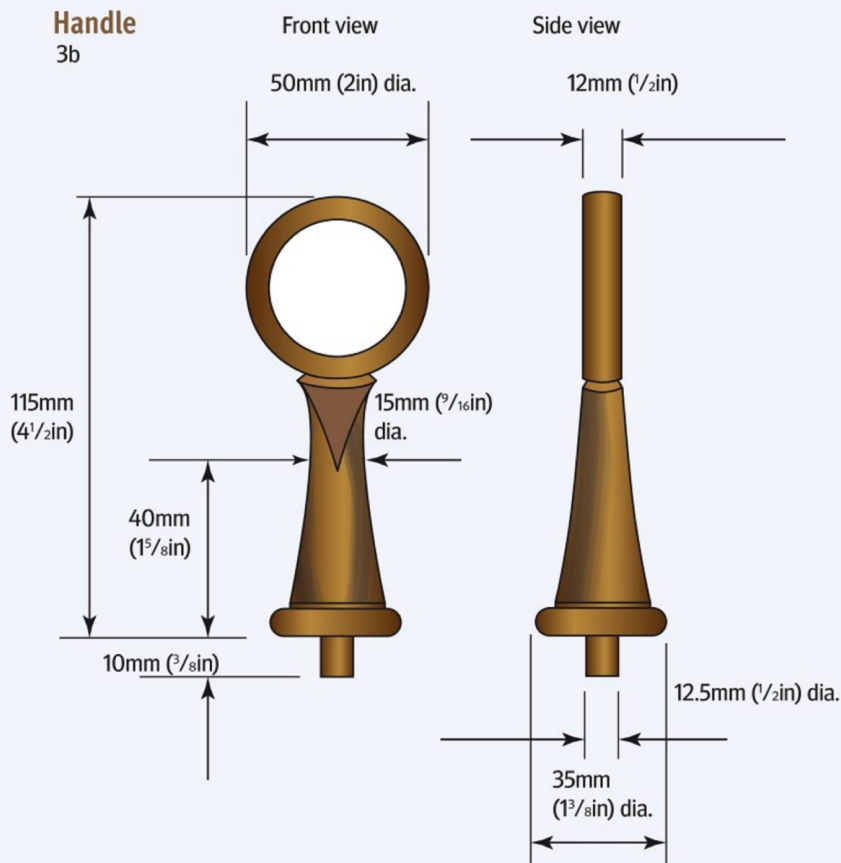
The third chucking – the ring – is held in two wood jaws, in a flat bottom recess while one surface is turned and the handle hollowed. I found it necessary to screw a clip across the handle to make it firm. I also had to carve away the jaws so that they only gripped on the circular part of the handle and not the beginning of the stem.

For the fourth chucking, the piece is reversed in order to complete the other side, but first you need to put a small disc in the recess the same thickness as the wood removed – about 15mm ($\frac{9}{16}$ in) – so that the handle is pressed against a firm base. I also found it necessary to use some thick abrasive paper to pack out the handle to make it straight.

Procedure

23. Hold between centres, with the handle at the headstock end
24. Rough down with the spindle roughing gouge and make a spigot
25. Hold in a spigot chuck
26. Shape the spherical end with the shallow fluted gouge or deep fluted gouge. To help visualise turning the spherical shape for the handle, draw a circle on the flat surface and work to that
27. Trim off the mark left by the tailstock
28. Turn the bead and fillet
29. Shape the stem with the deep fluted gouge and the shallow fluted gouge
30. Sand to 240 grit and apply the finish

Handle
3b



TOP SPINDLE WITH HANDLE (CONT.)



ABOVE: A circle drawn on the flat area helps to visualise turning the end spherical



ABOVE: Shaping the stem with the shallow fluted gouge



ABOVE: Rolling the bead with the shallow fluted gouge



ABOVE: Finishing the spindle shape with the deep fluted gouge



ABOVE: Removing the mark left by the tailcentre



ABOVE: Held in the wood jaws while turning the first side of the handle



ABOVE: Held in the wood jaws to turn the second side of the handle. Note the disc inserted behind the handle and the paper behind the stem; this helps to position it correctly



ABOVE: Turning the second face of the egg stand's handle with the deep fluted gouge

31. Size the spigot with the sizing tool
32. Part off the spigot to length
33. Next, using a scroll chuck with two wooden jaws, grip on a scrap piece of wood which is about 30mm (1½in) thick
34. Turn a circular flat bottomed recess to take the handle part of the top spindle
35. Fit the handle end of the spindle in the recess and secure as described in 'chucking'
36. Next, you can turn the face of the handle then hollow the centre of the egg stand's handle
37. Reverse the piece in the chuck and turn the last face of the handle
38. Sand down to 240 grit and apply the finish of your choice

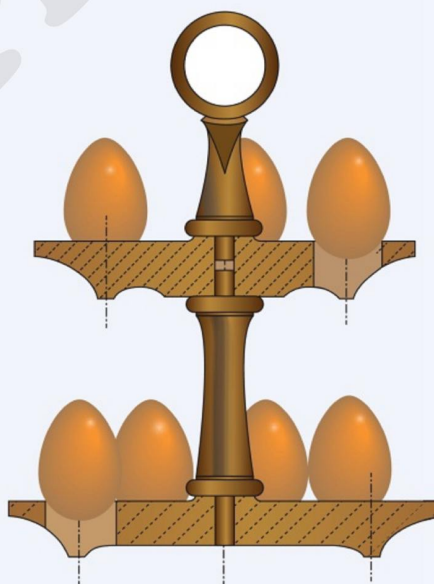
Assembly – procedure

39. Glue the centre spindle to the base then trim off under the base – I used Araldite for this step
40. You now need to glue on the top tray and the handle of the egg stand, and arrange the holes so that none of them line up

Finally, all that is left for you to do is collect your eggs and enjoy them. ●

Section of assembled egg stand with eggs

4a



ABOVE: The completed tiered egg stand

DON'T MISS

The South East WOODWORKING Show

ABOUT NELTON EXHIBITIONS

The Nelton Group, organisers of the South East Woodworking Show, has been established for over 20 years. In addition to putting on a variety of excellent shows, we also are the largest and longest established publisher of wood processing publications in the UK and Ireland, many of which are market leaders in their field. This fantastic event came about following requests from a number of exhibitors at the recent Scottish exhibition. The show last year was extremely popular and we have every confidence that we will be able to build on its success this year.

SHOW VENUE

The Kent County Showground has once again been chosen for the show's venue, which will comprise a vast array of trade stands from some of the leading



The main demonstrators at the event will be *Woodturning* magazine's Mark Baker and *Good Woodworking* magazine's Andy King

Robert Porby
SHEFFIELD ENGLAND

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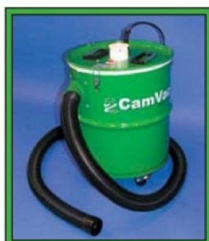
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9-10 March, 2012

names in the industry including Robert Sorby, Ashley Iles, Chestnut Products, Simon Hope Woodturning, Trend Routing & Machinery, General Finishes, plus many more (see the website for a full list of those who will be appearing). This show takes place at one of the most accessible venues in the south, linking, as it does, directly with the M2 and M20 motorways, which in turn link with the M25 and thereby the M23, M4 and M3 motorways, making the venue easily accessible throughout the South East region.

WHAT'S ON OFFER

This exciting and innovative show, as it was last year, will be a combination of demonstrations in a variety of woodworking disciplines, where advice will be given from many top names in the world of woodworking. This year, the top demonstrators will be *Woodturning magazine* editor Mark Baker and *Good Woodworking magazine's* Andy King will be covering the subject of sharpening. Other demonstrators include the great Jennie Starbuck, George Foweraker, Mick Hanbury and Brian Partridge. In terms of woodcarving, Bill Prickett will be on hand to share his expertise,

furniture demonstrations will be fronted by Chichester College and finishing and pyrography will be tackled by Mark and Lisa Raby. The Kent Woodturners' club will also be present. As you can see, there certainly is something for everyone at this exciting event.

SHOW EXTRAS

You'll be pleased to hear that parking is free again this year, and you will also receive a complimentary show guide and entry into the Demelza charity raffle, where one lucky visitor can win a holiday for two to France.

ADVANCE TICKETS

You can save money by purchasing your tickets prior to the event, and full details can be found by visiting the website or by calling the ticket hotline.

EVENT FACTFILE

When: 9-10 March, 2012 **Where:** The Kent Event Centre, Kent County Showground, Detling, near Maidstone

Tickets: (1 day) – £8 on the door, £6 advance; (2 days) – £12 on the door, £8 advance (under 16s free)

Ticket hotline: 01474 536 535 **Website:** www.nelton.co.uk

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Reader's showcase



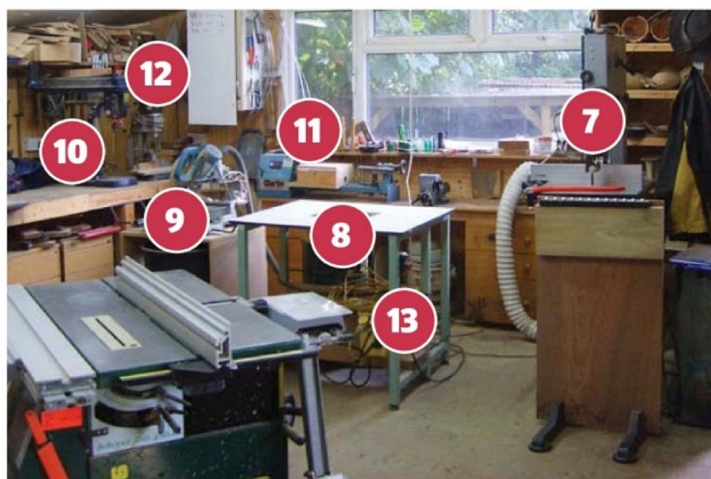
Adrian Cobb discovered woodworking at an early age. He shows us around his fully-equipped workshop

My initial love of wood stemmed from my father and his civil engineering and joinery background. I pursued a career in the RAF as an aircraft technician, but after 12 years, I decided to pursue my love of wood and became a self-employed carpenter. My goal was to build a workshop designed for furniture making which would allow me to semi-retire, and I purchased a small lathe to turn spindles for chairs, etc.

Initially, I used the Woodworkers Institute to get advice from forum users and look at pieces of furniture, then I discovered turning. I like the fact that everyone on the forum is only too happy to advise and offer help.

Soon after this period, I found myself hooked on turning and haven't looked back since. I also go to the Berkshire Woodturning Club where my friend, Bill, has helped me with my turning problems.

Just over a year ago, I bought my Hegner lathe from Mark Sanger who gave me a day of free instruction. Also, I have returned to do a hollowing course. He introduced me to George Foweraker, also from the forum, and I have visited his workshop and he has helped me with some pieces of wall art. I intend to return for a full weekend course in colouring in the near future.



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

1 Hegner HDB 200XL lathe. This is a great machine and it allows me to tackle a wide range of turning projects

2 Woodrat router system. Although not strictly a turning tool, this router does come in handy for a number of woodworking tasks

3 SIP wet and dry grinder. This piece of kit is essential for ensuring that my tools stay sharp at all times

4 Hegner scrollsaw. Again, not a turning tool as such but this is useful for a number of other woodworking jobs that I tackle

5 Tormek T7 sharpening system. I use this in addition to my grinding system, and I find that this produces a great edge on my tools

6 Record MAXI 2 plus Lurem combination machine. This is a great woodworking machine and performs many functions

7 Record BS350 bandsaw. This handy machine allows me to produce my own turning blanks, etc.

8 Homemade router table. Not strictly turning, but a good addition to my workshop

9 Cobra Power chop saw. This is placed in the other area of my workshop, which is dedicated more to general woodworking

10 Radial bench drill. Handy for a number of different woodworking applications. As you can see, my workshop is fairly well-equipped

11 Clarke lathe. Another lathe which is used for small turning jobs

12 Mortiser. Another general woodworking machine which drills square holes in timber

13 Record RS DE 2-A extractor. This ensures that my workshop stays dust free

5 THINGS THAT I HAVE LEARNT WITH MY WOODTURNING

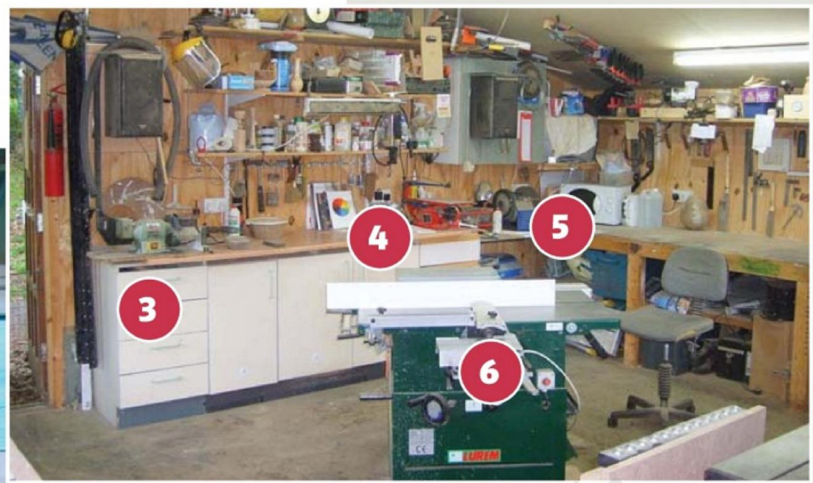
1 An important lesson I have learnt is to use body movement to steer the cutting edge of the tool. This makes for a cleaner cut and also gives you more control over the tool

2 Relax the muscles in your shoulders and let the toolrest take the strain

3 Listen to the sound of the cutting whilst turning. This is important as you can get a good idea of what you're cutting and if you're approaching the task correctly

4 The pleasure of wet turning. This is one of my favourite areas

5 Sometimes it is a good idea to just let the wood dictate the eventual form



Gallery

Below are some examples of Adrian's turnings:

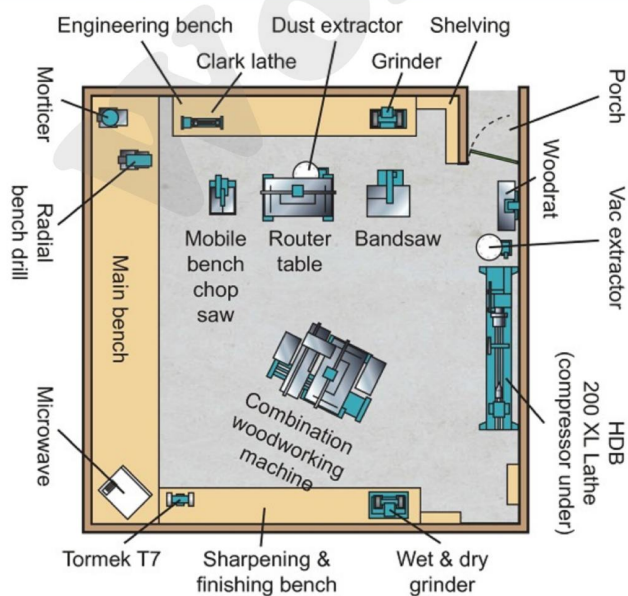


1. Art Deco clock, various woods, 290mm (11½in) high



2. Spalted beech (*Fagus sylvatica*) platter

WORKSHOP SKETCH



5.5 metres (18 feet) square

LATEST HOMEMADE JIG



I decided to develop an oversized faceplate to enable fixing out of centre face turning. This handy jig is made from 15mm (¾in) solid laminate board (Trespa). I have countersunk the holes on both sides to enable the fitting of counterbalancing weights, if these are needed in the future

This month's top woodturning sites

1. Walter Hall

www.walterspens.co.uk

If you are a pen turner looking for inspiration, or indeed a person looking to purchase a beautiful handmade pen, then have a look at Walter Hall's website. You can also find details of his book – *Pen & Pencil Projects – A guide for Woodturners* – here.

PHOTOGRAPH BY GMC/ANTHONY BAILEY



ABOVE: Elegant Beauty pen with clear cast feather blank, cast by Mervyn Cadman, turned by Walter Hall

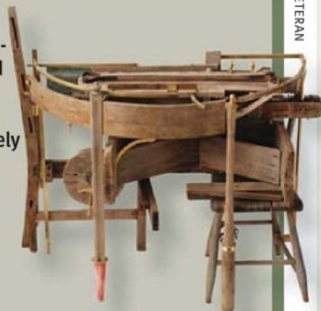
2. Gord Peteran

www.gordpeteran.com

Although not woodturning, if you are passionate about wood then you should definitely look at the work of abstract furniture and sculptural artist, Gord Peteran. His work is evocative, inspirational and above all, beautifully made.

PHOTOGRAPH BY GORD PETERAN

RIGHT: 'Re-assembled form'. This piece blends finely machined brass and found wooden parts of things



3. Laura Peery

www.laurapeeryporcelain.com

Laura Peery works in porcelain clay and each of her pieces tells a story. She uses canvas and other fabrics impressed into the clay to give the look of a soft leather object. Laura likes to make things that have an aged look to them – a nostalgic feel.

PHOTOGRAPH COURTESY OF LAURA PEERY



RIGHT: 'Good Night Tea', porcelain, mixed media, 305 x 125mm (12 x 5in) dia.

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

Buffing wheels

Q How long do buffing wheels last taking into account how often they are used? Do they need to be stored in a sealed container after use?

Ivan

A Hello Ivan, this is yet another piece of string!

I use the Beall buffing wheels almost daily; I have had them for just over a year but they have not deteriorated in that time.

They might have got smaller but it is immeasurable. I do not store them in a sealed container just in their own drawer, away from dust and other contaminants. Hope this helps.

Regards,
Peter

A Hi,
I use mine regularly too, Ivan, and some of them are over three years old now. Mine are just kept in a box – not sealed.

Walter

A Thanks for the quick replies.
I was thinking about investing in some buffing wheels and as it looks like they will last a considerable time, with no special storing – this has made up my mind. Now I only need to decide which to choose. Thank you once again.

Regards,
Ivan

A Try The Polishing Shop (www.thepolishingshop.co.uk), Ivan. Their prices are reasonable and the quality of their mops and compounds is good. On the website you'll see a guide to polishing lacquers, woods and plastics.

Walter

A Good evening, Ivan.
After consulting the forum I recently bought my first buffing wheels from The Polishing Shop.

PHOTOGRAPH BY GMC/ANTHONY BAILEY



ABOVE: An example of a buffing system, which is available from Chestnut Products

I bought 150mm (6in) versions of the B, G and R wheels for the three compounds – tripoli, white diamond and Carnauba wax. I have to say it was one of the best woodturning buys I've made. I also bought the compounds from Snainton Woodworking Supplies. Like the others, I keep them all in a lidded box to stop debris getting in. The only care I give them is to clean off the tripoli wheel with a very coarse abrasive before I put them away, that way it's ready for the next polish up.

The 150mm (6in) wheels are still a bit large for some jobs so I intend to buy the 90mm (3½in) wheels and a cabbage mop for smaller jobs. After talking to Adie, I'm thinking I may substitute the Chestnut Products' microcrystalline wax for the Carnauba – just for its better handling qualities. I definitely think the wheels are a good investment.

Regards,
JohnnieB

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

Eco-turning

Dear Mark,

I was interested to read your article on timber a few issues ago, and I agree with you that we should all do our bit to preserve the forests.

The type of work I do I refer to as eco-carving and eco-turning. By this I mean that almost all of my work has a direct practical impact on bio-diversity and nature, and ranges from hand carved bird boxes to turned items such as bird feeders and predator protection tunnels.

The content of the magazine is very good and all of the work is of a high standard, but could we not have some more basic items to encourage children to get involved? It is my view that if we do not produce some items that would benefit bio-diversity then future woodworkers will not have anything to work with as all of the forests will have gone.

Kind Regards,
Robin A Laycock



PHOTOGRAPH BY ROBIN LAYCOCK

ABOVE: One of Robin Laycock's carved bird boxes, in oak (*Quercus robur*) with a brass predator plate

Holly blanks

Q Hello,
Does anybody know where I can get some holly (*Ilex spp*) blanks? I actually use them to make inlay lines rather than turning. I was given a small holly trunk two years ago and cut it into 75 x 12mm (3 x 1/2in) lengths but that's nearly used up. It's the closest I've ever seen to a 'white' wood and much nicer than maple (*Acer campestre*) which turns yellow after a while. It can be a devil to plane, however, and is rock hard. There's plenty on Ebay from the USA but it's expensive to ship due to weight and customs, etc. All suggestions welcome.

Cheers,
Recipio

A Have you looked at rippled sycamore (*Acer pseudoplatanus*)? You will find that this wood is very white in colour.

douggeec001

A Give Paul a try at Wood by Post (www.woodbypost.fsnet.co.uk).

Adie

A Brian,
May I suggest that you put into your profile where you live – it would help us to help you! Another sawyer who might be able to advise or help would be Nigel Fleckney at English Hardwoods (www.english-hardwoods.com/index.html).

Peter

A Thanks all,
Profile now edited – I'm in Ireland so nearly all supplies are mail order. The shows – London and Harrogate – are a good way to stock up. I make veneered boxes in the style of Andrew Crawford so the holly is ideal for solid lines around the periphery of the box.

The rippled sycamore offer is appreciated but wouldn't match the holly for crispness or colour. I'll chase up the links and see how I go.

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

“There's plenty on Ebay from the USA but it's expensive to ship due to weight and customs, etc.”

BELOW: Holly trees



PHOTOGRAPH COURTESY OF STOCK PHOTO JIM STOCK

From the forum



Mark Sanger's scorched platter, 230mm (9in). Carved and scorched with a wide rim



Burr elm (*Ulmus procera*) platter by Myturn, 405 x 230mm (16 x 9in)

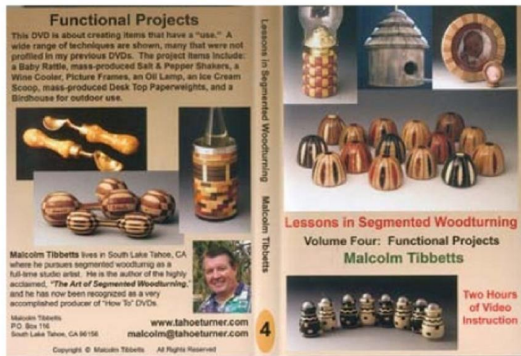


Fruit bowl in maple (*Acer campestre*) by Walter Hall. The foot consists of two beads surrounding a textured band to reflect the single bead detail around the rim



Walnut (*Juglans regia*) hollow form with pieces of yew (*Taxus baccata*) by Woodbutcher1, with ebony (*Diospyros spp*) ball and holly (*Ilex spp*) finial, inserts made from various woods, 4mm (5/32in) thick throughout, and measures 180mm (7in) tall x 100mm (4in) dia.

Reviews page



In this next DVD installment, **Malcolm Tibbetts** shows how the segmented technique can be applied to functional objects. **Tegan Foley** gives it a watch

This fourth installment from Malcolm Tibbetts, specially for segmented turners, looks at functional projects that you can make using the segmented technique.

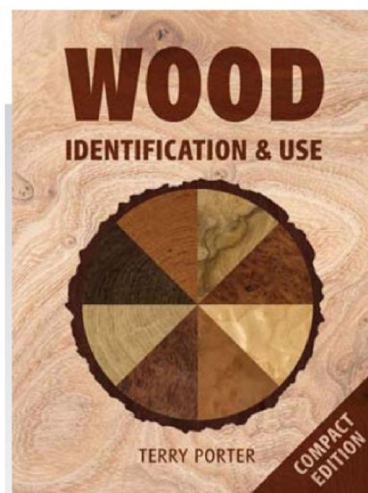
The DVD is over two hours long and shows you how to make such projects as a wine cooler, picture frames, a baby rattle, paperweights and a birdhouse for outdoor use. Malcolm shows you how this specialised technique can be applied to projects that can be used everyday, as opposed to more artistic segmented pieces. This makes the technique more approachable, especially to those turners who are thinking of exploring this side of turning for the first time.

Malcolm approaches each project in a coherent manner, explains the steps clearly, and shows you a variety of his specialist techniques along the way. Each project covered in this DVD has a 'use'. Malcolm reiterates past techniques that he has demonstrated throughout the *Lessons in Segmented Woodturning* series and also shows you a few new ones.

This is a great DVD for segmented turners looking to diversify the work they create, but is equally suitable for those turners who are looking to take up segmented turning for the first time. Used in tandem with the other DVDs in the series, you can be sure to get the hang of this tricky technique in no time at all.

DETAILS

Price: \$35.95 (£23.21) (All products from USA to UK are subject to shipping & taxes)
Contact: Malcolm Tibbetts **Email:** malcolm@tahoeturner.com
Website: www.tahoeturner.com



Tegan Foley is thrilled to discover that this invaluable woodworking book is now available in a compact edition

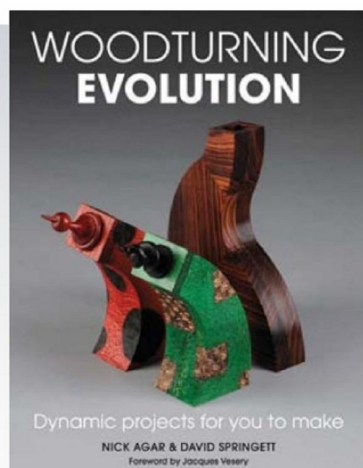
I was very pleased when I discovered that a compact version of this book was going to be published.

The compact edition is A3 in size so is far more accessible and easy to use, especially in a workshop environment. It still contains a wealth of information with the benefit of 17 additional wood species, each described in full. The introductory section of the book also features an illustrated survey of wood figure and defects, together with updated information on the health hazards associated with working with certain wood species, such as exotics. Many of the book's original content has been retained including many of the beautiful photographs of pieces made using certain woods, as well as timber grain, flower, fruit and leaf photos, and a host of attractive watercolour illustrations.

For those who already have the book, in my opinion it is definitely worth purchasing a copy of the revised and compact edition, due to its content being updated, and the smaller size does make this book so much easier to use. For those who don't already own this book, I urge you to get your hands on this invaluable resource, and I'm sure, like me, you will find it useful and an aid for so many different woodworking tasks.

DETAILS

Price: £16.99 (plus P&P) **Contact:** GMC Publications
Tel: 01273 488 005 **Website:** www.thegmcgroup.com



Tegan Foley looks at this dynamic new woodturning project book from **Nick Agar** and **David Springett**

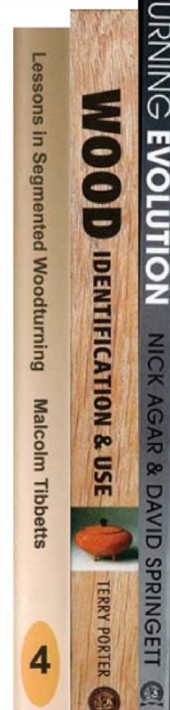
This book, brought to you by two of the country's leading woodturners, Nick Agar and David Springett, is a visual feast. It will especially appeal to those woodturners who are more interested in the sculptural side of turning, and those which choose to push the boundaries.

Nick and David have collaborated to produce *Woodturning Evolution*, a new and ground-breaking book which we are very excited about in the *Woodturning* office. Together, these two renowned woodturners have developed a novel approach to woodturning using thin, narrow planks of wood – which are commonly of little use to woodturners – to produce a selection of hollow, twisted vessels. This turning method is described in intricate detail and there are 14 designs, each accompanied by fully illustrated step-by-step instructions, plus an inspirational gallery of various different pieces.

Nick Agar also describes how he uses his highly original decorative methods and artistic skills to complete the finished vessels. This is a fresh and exciting approach to woodturning that creates modern, dynamic pieces. This book will appeal to all woodturners, but especially those who like to think outside of the box.

DETAILS

Price: £16.99 (plus P&P) **Contact:** GMC Publications **Tel:** 01273 488 005
Website: www.thegmcgroup.com



Hot stuff

Press releases showing the latest tool news and products on the market available from various manufacturers

Pewter sheet & metal foil

Available from Tiranti, this pewter material is available in 21G (0.80mm), size 305mm x 610mm (12 x 24in) sheets. Pewter does not harden when being beaten, and so does not have to be constantly annealed.

The soft copper foil material measures 1mm (.004in) thick, in rolls that are 165mm (6½in) wide x 1m across. The soft aluminium foil measures 1mm (.004in) thick, and is sold in 300mm (12in) wide x 1m rolls.

Both of these materials can be applied to your turnings to add an attractive decorative element.

DETAILS

Prices: Soft Aluminium Foil – from £9.82; Soft Copper Foil – from £9.40 (prices inc VAT)
Contact: Tiranti
Tel: 0845 123 2100
Website: www.tiranti.co.uk



N4400 Hammer bandsaw

This mid-range bandsaw from Hammer is very versatile, precise and easy to use. The mitre fence on the machine is continuously adjustable between -45° and +45° and there is an optional saw table which is tiltable to 45°. The tables are made of cast iron, tilting 0°-45°, with sturdy fences. The bandsaw also benefits from a circle cutting device which allows for the precise cutting of segmented semi-circles and circles.

DETAILS

Price: From £1,099
Contact: Hammer
Tel: 01908 635 000
Website: www.ukfelder.co.uk



Mechanics inlay kit

New from Kallenshaan Woods is the Mechanics inlay pen kit which comes with 10 pieces and is currently available for the following pens: the Sierra, Sierra Vista, and the Sierra Elegant Beauty as well as the Sienna, Diplomat, Wallstreet II, Gatsby, Mesa, and the Apprentice Classica. It's also a perfect fit for the new Virage pen kit. Complete instructions are included with the kit; see below for further details.

DETAILS

Price: \$19.95 (£12.71) (All products from USA to UK are subject to shipping & taxes)
Contact: Kallenshaan Woods
Email: kallenshaan@cox.net
Website: www.kallenshaanwoods.com



Microclene MCP filter

New and available from Acrol UK is the Microclene MCP filter which measures 200 x 170 x 150mm (8 x 6¾ x 6in). The unit consists of a 35W backward curved fan and motor assembly with an expected life of 40,000 hours. There is a switch and fused power socket on the rear of the machine and it conforms to all EC standards. Powder coated for a long life, the filter media is in an easy in/

out cartridge, containing a G4 dust filter and an activated carbon filter to remove fumes.

The unit is very quiet in use. Simply place the machine on the work table the other side of the work area, and all the fumes and any dust will be dragged away from you. Tests in the USA have shown that timber smoke is carcinogenic and can cause problems in the throat, nose and lungs, so help

protect you health with this new Microclene filter.

DETAILS

Price: £180 (inc VAT)
Contact: Acrol
Tel: 023 9250 2999
Website: www.acrolltd.co.uk



Lignotec 250 CE lathe

Available from Lignotec is this heavy lathe which features an ergonomic design in conjunction with the electronic speed regulation, which makes this machine very user friendly and safe. The headstock can easily be moved and turned to any desired position and the toolrest adjustment has a one hand eccentric 'quick lock' facility and is moved easily, thanks to its non-friction slides. The toolrest holder can swing through 360° and be placed in any convenient position in one quick and easy movement, thus allowing for an ergonomically-correct working position.

All supporting machine parts are made of vibration free quality cast iron. The bases of the headstock and

tailstock are very broad and therefore, very stable. These heavy parts and the wide spacing of the tapered bearings, gives very quiet running. The rigid and practical construction of the machine allows simple fitting of the accessories.

A unique heavy duty 'combi-carriage' is available for easy and precise operation. It is used as a running toolrest support, or it will carry the copy, fluting, dividing, ball turning, and barley twisting attachments, etc.

These factors coupled with a large range of add-on accessories gives an unbeatable, versatile system that can be tailored to your requirements. See opposite for further details.



DETAILS

Price: €5,568 (£3,546) – includes lathe, headstock, tailstock, bed, feet, eccentric toolrest, support made of cast iron, asymmetric toolrest, four-prong drive centre and revolving centre
Contact: Lignotec **Email:** contact@lignolathe.com
Website: www.lignolathe.com

Steinert Piccolo super lathe



DETAILS

Price: From €1,180 (£1,400) **Contact:** Steinert
Email: info@steinert.eu **Website:** www.drechslershop.de

This bench-top lathe offers stability, precision and security. The lathe weighs almost 60kg with a cast iron bench, headstock, tailstock and toolrest.

The lathe benefits from precise and extra stable bearings and is available with 150mm (6in) or 180mm (7in) over the bed and 350mm (13¾in) between centres – 1,000mm (39in) with the extension.

The standard lathe comes with six speeds but a variable speed is available as well as different motors. Furthermore, there is also a wide range of accessories available such as copy and ball turning devices, steadies, sanding table, cross slide and even a wooden stand.

If you are looking for a small lathe for demonstration purposes, or a second lathe for small scale turning, then the Piccolo is a very good choice.

Wivamac Honing Machine

This new honing machine from Wivamac has 2 x 120mm (4¾in) diameter flat felt discs. The darker of the discs is soft and is designed to be used for honing gouges. The white version is harder and is suitable for straight chisels. The machine also comes with two smaller 100mm (4in) diameter profiled discs, one with a convex shape for honing the inside of gouges, and the other with a sharp edge for honing 'V' tools.

The machine has a mono phase 220V/550W motor that turns at 1,500rpm. It is simple and requires

that you apply a small amount of polishing compound while the machine is rotating. Pushing the tools firmly on the disc causes a build up of heat which in turns melts the compound, which starts the polishing process on the tool.

You can see a full range of honing discs on the website; see below for details.



DETAILS

Contact: (Overseas): Willy Vanhoutte
Price: €227.27 (£189.17)
Tel: + 32 (0)50 78 17 94 **Website:** www.wivamac.com
Contact (UK): The ToolPost **Price:** £205 (inc VAT)
Tel: 01235 511 101 **Website:** www.toolpost.co.uk



Robert Sorby Long Grind Jig

As every woodturner knows, effective sharpening is fundamental to accurate turning. The keener the cutting edge, the more exact the angle and the more precise the finished article will be.

For turners who favour a longer wing or swept-back profile on bowl and spindle gouges, Robert Sorby has introduced its Long Grind Jig.

Not only does this offer the fingernail profile, popular across the woodturning fraternity, but it gives a further two options: the long grind and the extra long grind offered by this jig providing the turner with more choice.

The simple and easy to use barrel design imitates and is interchangeable with the tool holder that comes

as standard with Robert Sorby's Fingernail Profiler. The long and extra long grinds being easily achieved as the tool is suspended further away from the grinding wheel or belt.

Used in conjunction with Robert Sorby's Fingernail Profiling Arm ensures pressure is kept to a consistent level helping to eliminate the building up of facets caused by uneven pressure when sharpening freehand. The Long Grind Jig is designed to work equally effectively with standard wheel sharpening systems or with Robert Sorby's ProEdge system.

DETAILS

Price: £9.95 (inc VAT) **Contact:** Robert Sorby
Tel: 0114 225 0700 **Website:** www.robert-sorby.co.uk

Marquetry embellishments

QJS Marquetry has introduced a new range of marquetry embellishments specifically for woodturners. Supplied as pre-cut discs measuring 50mm (2in) or 63mm (2½in) in diameter, designs range from geometric shapes and classical paterae through to complex roses and hummingbirds. Suitable for use in the base of a platter or bowl, or on the lid of a trinket box, prices range from just £5 through to £20. Discs of specimen veneers, ideal for creating contrast in your work, are just £1 each.

Individual initials are also available – to order – in a range of fonts from just £5 – great for personalising your latest turned gift. QJS Marquetry will also cut other sizes and shapes and even work to your own design.

You can see the full range of embellishments on the website; see details below.



DETAILS

Prices: £5-£20 **Contact:** QJS Marquetry
Tel: 01785 850 614 **Email:** quentin@qjsmarquetry.co.uk
Website: www.qjsmarquetry.co.uk

2012 Axminster catalogue

Released on 3 January, Axminster Tool Centre's free 2012 catalogue offers the largest range of tools, machinery, accessories and consumables in the UK and is an absolute must-have for all tool and machinery users.

The 2012 full colour catalogue has 1,300 new lines and a fantastic selection of over 12,000 product lines to choose from. It brings together quality brands and offers all the information you need to decide on the right product for you. Whether you are a trade user,

consummate professional, discerning home enthusiast or keen hobbyist, Axminster's new catalogue is the essential guide offering great choice, easy ordering, next-day delivery and attractive prices.

Request your free catalogue by seeing details below.

DETAILS

Price: Free
Contact: Axminster Tool Centre
Tel: 0800 371 822
Website: www.axminster.co.uk



Carter Hollow Roller

Paul Hannaby looks at this hollowing system from Carter Products and finds it very simple to use and of benefit to anyone with back trouble, arthritis or a limited grip

On opening the box, I was impressed with the build quality of the system. The front toolrest was very smooth, polished and chrome plated, as were the roller bars in the torque arrestor assembly. All the aluminium parts – including the tool handle – were blue anodised. It was also nice to see all the Allen keys needed to set up and mount the system were included in the kit. The instruction manual was very clear and contained plenty of diagrams and colour photos. I also found some helpful video clips on the Carter Products website regarding the setting up and use of the system.

I assembled the front toolpost with the longer stud supplied with the mounting stud – various studs are available to fit most lathes – and fitted it to the bed on my lathe. I then fitted the stud to the torque arrestor and mounted that on the

banjo – following the advice to rotate the banjo so the assembly was in a better position for hollowing.

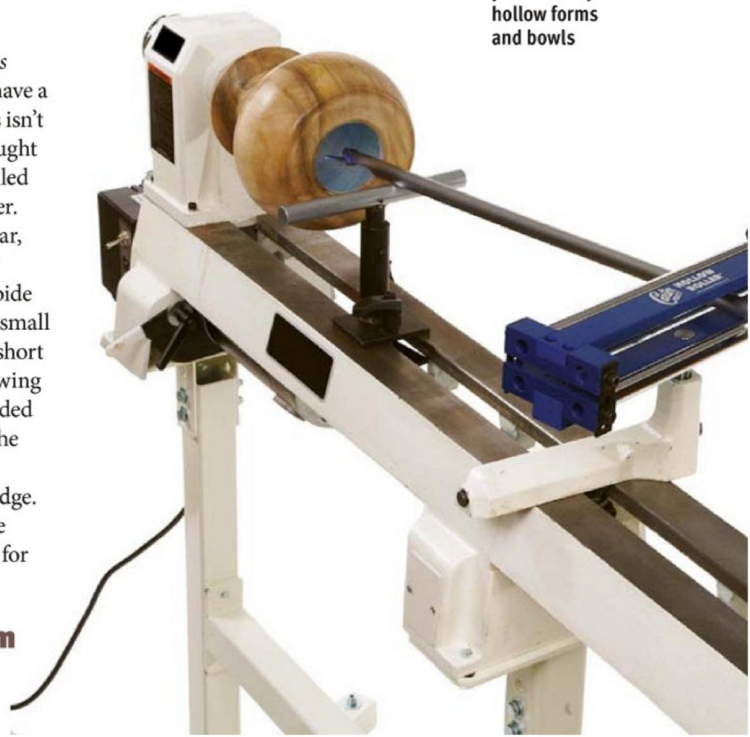
In use

I shaped a piece of boxwood (*Buxus sempervirens*) which was going to have a few holes in it as my test piece. This isn't the easiest of wood to use but I thought it would make for a good test. I drilled the opening to 25mm (1in) diameter. Given the width of the hollowing bar, I don't think I could have gone any smaller. I mounted the Hunter carbide bit on the hollowing bar. These are small circular cutters which mount on a short round bar that is fitted to the hollowing tool shaft. The cutters are not intended to be resharpened; you just rotate the edge when needed and replace the cutter when you have used all the edge. The manufacturer claims that these carbide cutters will hold their edge for

20-30 times longer than high-speed steel equivalents.

When cutting the side of the hole,

BELOW: This captive bar tool from Carter Products allows you to safely turn hollow forms and bowls





ABOVE: Side view showing how everything is supported

wood was removed very easily and very quickly. There was no need to grip the tool to my side or to take care with presentation and rotation of the bit because all that was done for me by the system. Once the cutting height is set and the position of the cutter in the holder is fixed, the torque arrestor prevents the tool from rotating and from being pulled downwards inside the hole. The whole hollowing process was now a very relaxed affair, all I had to do was to make sure I didn't go through the side.

When I got to cutting across the bottom of the hole, I found I couldn't get a good cut with the Hunter tool. On closer inspection, it looked like the mounting shank was protruding slightly too far, preventing the cutter from engaging with the wood so I removed the cutter, ground the end of the mounting shank back so it wasn't getting in the way and went back to hollowing. With this small modification, the cutter performed without any further problems and cut across the bottom of the hole without difficulty.

It was useful to be able to set the position of the banjo to use the torque arrestor as a depth stop to prevent me from hollowing too deep. This was simple to do and pretty much foolproof.

My only difficulty with the system was the tendency for forward and backward movements into and out of the hole to require

less effort than sideways movements because the roller bars are mounted on bearings. This made it slightly more difficult when trying to follow the undercut curve under the opening. That was probably compounded by me having to angle the tool across the roller bars instead of having it parallel to the bed. This was necessary to achieve the degree of undercut needed for the chosen shape.

I switched to the high-speed steel scraper cutter to try that too and it also cut very well. One problem I found with both cutters was that due to their small size, it was difficult to achieve a smooth surface without ridges from the tool – which was partly made more difficult by the problem with forward/sideways movement described earlier. I found a larger scraper bit from another tool and used that for finishing.

Verdict

I found the system to be very simple to use. I can see the captive system might be of benefit to anyone with back trouble or with limited grip, arthritis, etc. Hollowing over the bed can be done with this tool without the need to lean over at awkward angles. You can stand upright alongside the lathe bed.

There are a few additions I would like to see to make a good tool even better. These include a larger finishing cutter, a swan-neck hollowing bar to make the system even more versatile and the Hunter shank could be shaped to avoid the need for modifications. Also, the screw used for the Hunter cutter is tiny; it would be reassuring if a spare was included, and lastly, a narrower hollowing bar for smaller openings might be useful to makers of smaller hollow forms.



MAIN: The tip can be set to any angle required to reach the work



MAIN: View of the set up from the tailstock end

SCORE

Build quality: 95% **Performance:** 95%
Ease of use: 85%

DETAILS

Price: \$359 (£229.23) (Includes toolrest, torque arrestor, cutting bar, handle and 15mm (5/8in) collet, dual-ended scraper cutter and three Allen keys. Extras include Hunter carbide bit, Torx key and a mounting stud for 25mm (1in) toolpost – including longer stud for front toolpost. Please note that all products from USA to UK are subject to shipping & taxes) **Contact:** Carter Products
Tel: (001) 888 622 7837
Website: www.carterproducts.com

SECOND OPINION – MARK BAKER

Setting up for the first time is a little fiddly, but once you know how things go together it is simple thereafter. I found the system easy to use and love that you don't have to work at funny angles to hollow work. The system prevents the tool from lifting up during the cutting process allowing the turner to concentrate on the shape more than worrying about other aspects of tool control. It's supplied with a basic set up of tooling but, you can use your own cranked swan-necks and other tools, as you need them. The handle has a specific shaft size; all you would need is a collet to suit your tooling and all will fit well. Then adjust the height of the rollers to suit the new shaft size and off you go. I like it a lot.

Beall Tools 3-on-Lathe Mandrel Kit

Keith Fenton takes a look at this specially dedicated buffing system from Beall Tools

This buffing system from Beall Tools comprises three 200mm (8in) buffing wheels – one for tripoli, one for white diamond and a third for wax. Also supplied are sticks of tripoli, white diamond and wax along with an adaptor for mounting the wheels.

Each of the buffs has a different composition. The tripoli buff is a stiff all linen fabric; the white diamond buff has linen plies interspersed with soft cotton ones, and the wax buff is a very soft, all cotton flannel fabric. The aluminium adaptor needs to be mounted onto either a motor shaft or your lathe.

In use

For my tests I held the shaft in suitable chuck jaws although a Morse taper is available as an accessory.

To use, mount the adaptor so that the wheels rotate counter-clockwise when viewed from the outer end of the shaft. The buffing wheels can then be spun into the threaded end of the adaptor where the direction of rotation tightens them as they rotate. Before use you should prepare the wheels by holding a block with abrasive against them, taking off any loose threads.

The work needs to be sanded smooth as normal prior to buffing. Personally, I normally sand to 400 or 600 grit.

As would be expected, the finer the finish the higher the resulting gloss. I worked from bare wood, but it is possible to apply a finish such as an oil or sealer first. Before using the system, I would recommend allowing the finish to dry overnight.

The buffing process begins with the tripoli wheel and the red tripoli compound. Initially, apply a generous application of compound onto the spinning wheel – below the centre of the wheel. Care should be taken not to apply so much pressure that either the compound or workpiece is pulled from your grasp. Begin to buff the workpiece and work all over the surface applying more tripoli if required. The compound fills the grain and starts to polish the surface.

The second step is to use the softer white diamond compound and wheel. The same technique is used and the work is lightly buffed all over.

The final step is to apply the Carnauba wax via the flannel wheel. Apply a little of the wax to the rotating wheel, and buff the workpiece again on the wheel using the same techniques as before.

Safety

Ensure you wear eye protection and a suitable dust mask. The new wheels will initially throw off loose lint

and threads. The tripoli compound carries a warning that it may cause a temporary irritation to eyes, ears, nose and respiratory tract. If a Morse taper mount is used then I would suggest that the tailstock should be brought up or a tie bar used through the hollow headstock spindle, in order to prevent the taper self ejecting whilst in use.

Verdict

The instruction leaflet provided is excellent and comprehensive. I must admit to having used the compounds many times and I am already a convert. Providing the wood has been suitably prepared the system provides a high gloss finish that will withstand a good degree of handling. Should it be required, the finish can be reapplied easily at some point in the future.

For smaller work, an additional kit is available comprising 50, 75 and 100mm (2, 3 and 4in) buffing wheels.

SCORE

Ease of use: 100% **Performance:** 100%
Quality: 100%

DETAILS

Price: £70.23 (inc VAT) **Contact:** The ToolPost
Tel: 01235 511 101
Website: www.toolpost.co.uk

SECOND OPINION – MARK BAKER

These buffing wheels are well made and easy to use. They enable you to refine and manipulate your work and the surface of many types of applied finish. Many people have yet to experience the joy of buffing work and the ease and the speed with which you can achieve results. I have no hesitation in urging you to try this system for yourself.

RIGHT: This kit comes with 200mm (8in) buffs and compounds, to fit a MT2 spindle bore which can be supported with the tailstock live centre as well as three 200mm (8in) buffs mounted on a single arbor for mounting on the lathe – this includes two buffing compounds and a wax bar



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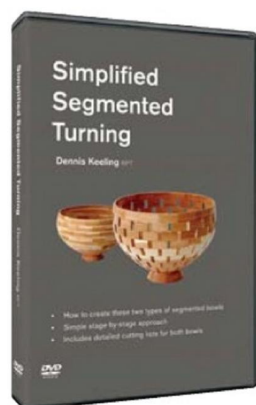
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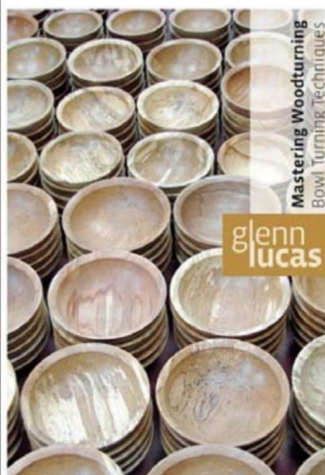
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Jim Sannerud – Ale Bowl

Jim Sannerud shares one of his functional ale bowls with us, influenced by his Scandinavian heritage, which is also made using traditional tools and then finished using milk-based paints



PHOTOGRAPH BY TIB SHAW

Jim's bowls and style of woodturning are deeply tied to his Scandinavian heritage.

In discovering the craft of his ancestors, Jim studied with Willie Sundqvist, learning traditional carving techniques, studying historic wooden bowls and learning the use of hook tools for green woodturning. His passion for Scandinavian-inspired turnings came out in the form of traditional ale bowls ranging from simple, everyday bowls to the avant garde bowls used for celebrations.

He turns wood green. When the bowls come off the lathe they are complete and over the next few days they go through a dance. "The side grain goes down, the end grain comes up, and the body turns oval creating an elegant sweeping rim. Working with wood in this way, the wood and I have something to say as to its final form. Once that dance is done, I work

the bowl on my lap or on a shave horse. I hold the bowl while using a Slöjd knife to carve off part of the wide ring, which creates handles on the bowl", he tells us.

In his words, Jim's bowls are organic; showing the marks of the

or copper to create a type of suture to hold the bowl together.

Because his bowls are functional, whatever finish Jim puts on his vessels also goes in his body. On the outside of the bowl he makes his own milk-based paint, which contains natural

ABOVE: Paper birch (*Betula petula*), coloured with milk paint and finished with organic linseed oil, 355 x 115mm (14 x 4½in)

"...I work the bowl on my lap or on a shave horse. I hold the bowl while using a Slöjd knife to carve off part of the wide ring, which creates handles on the bowl"

tools he uses adds visual character and a tactile element in the same way a potter leaves the tracks of his fingers on his pots or a painter the brush strokes on a canvas. If the bowl cracks then he creates a patch out of sheet metal or makes staples out of brass

pigments and he then coats the whole bowl with linseed oil. ●

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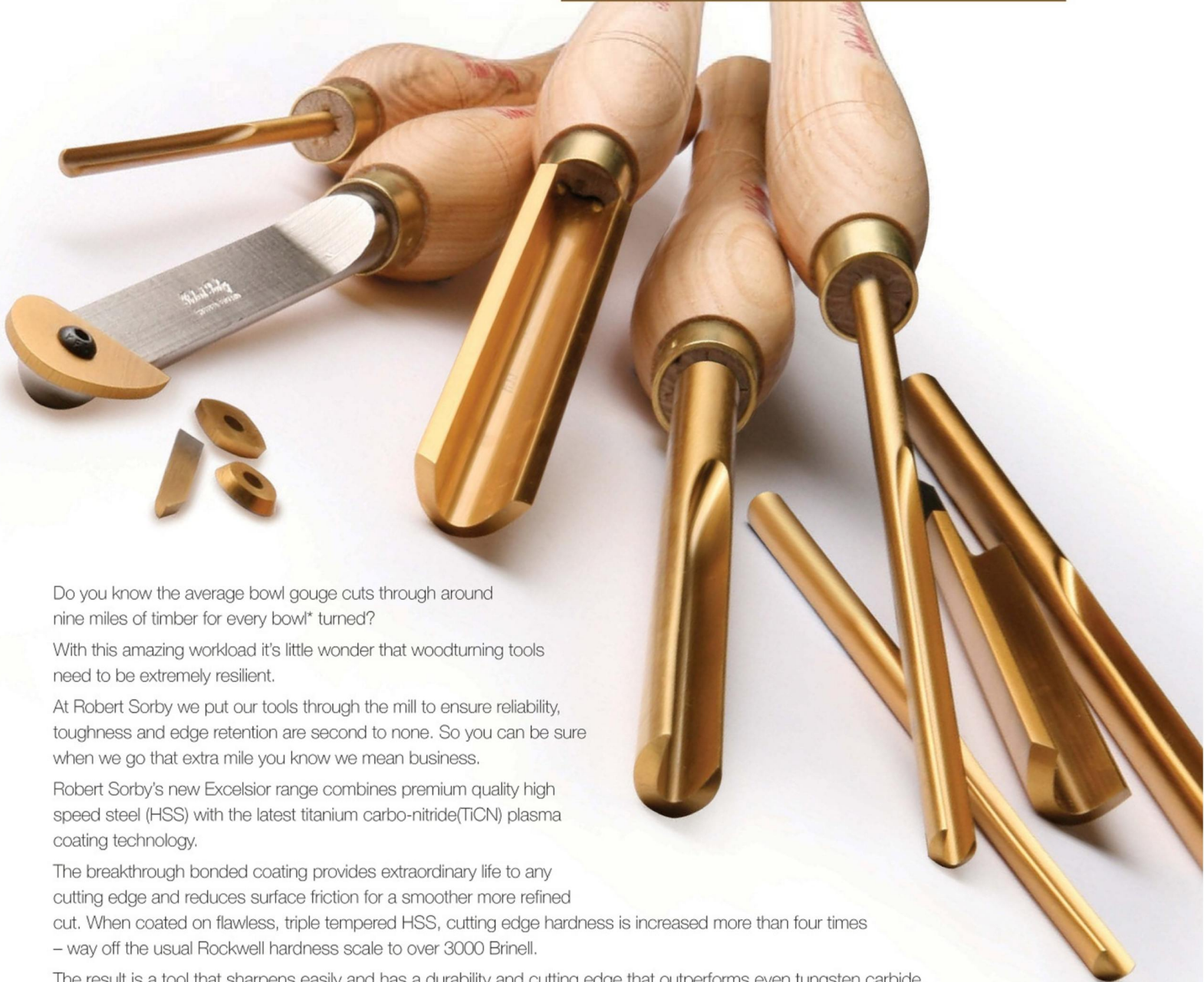
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