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JANUARY 2013
NO. 249 £3.75

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

**The turned
& carved work
of Neil Turner**

Projects

Aged vessel

Offcentre pots

Contemporary tazza

Gothic walking sticks

Coloured hollow form

Bobbin salt & pepper mill



WOODTURNINGMAGAZINES.ORG

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Use to sharpen:

- Bowl gouges
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Ideal for Turning Tools



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- V-tools

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Ideal for Carving & Turning Tools



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Trues the stone wheel exactly round and flat.

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Leather Honing Wheel Included as standard.

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Honing Wheel Size: 230 x 30 mm

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Size: H320 x W470 x D285 mm



Accessories Included

WG250/K Diamond Trueing Tool

WG250/C Straight Edge Jig

WG250/P Support Arm

WG250/R Stone Grader

WG250/S Honing Compound

WG250/T Angle Setting Gauge

WG250/U Angle Finder

Diamond Trueing Tool now Included

Package Deal



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Incorporating some of the most famous brands in woodworking, Record Power have been manufacturing fine tools & machinery for over 100 years. Built to last we provide support for thousands of machines well over 50 years old, which are still in daily use. Testimony to the sound engineering principles and service support that comes with a Record Power product.

Hunter Carbide Tipped Tools

Tina Turner knew how to tell it: "Simply the best: better than all the rest!"

Uniquely, all Hunter tools feature diamond-finished, fully seated, micro-grain carbide cutters

Ospreys #1 & #2

None of us would doubt the beauty, prowess and worth of an osprey, magnificent bird of prey. Equally no woodturner would fail to understand the benefits of these super-gouges, at home on spindles or bowls, inside or out. Super sharp yet never needful of sharpening, these could be the tools that turners everywhere have dreamed of owning. Dream no more: the reality is here, the dream made flesh - sort of!

Upper, right: Osprey #1, 3/8" dia. shaft, 6 mm cutter. Right: Osprey #2, 1/2" shaft, 8 mm cutter



Hercules & Mini-Hercules

The very name Hercules gives a hint of what to expect with this mighty tool and its little brother! These tools seem to work in almost any application: roughing, bowl hollowing, deep hollowing and even spindle turning. The Mini Hercules is finding great favour as a universal roughing-to-finishing gouge for pen-making. Fabulously versatile and so easy to use. The definitive "point and shoot" woodturning tool!

Right: Mini Hercules, 3/8" square shaft, 6 mm cutter. £87.24 handled; £79.30 unhandled



Left: Hercules, 5/8" shaft 10 mm cutter. £93.47 handled; £84.97 unhandled

Jimmy Clewes Design - #5 Hunter Tool

Jimmy Clewes worked with Mike Hunter to develop the Hunter #5, one of the most versatile tools you'll ever use. With its sturdy, 5/8" diameter round shaft the tool can be set up to shear a cut to left or right, takes deep hollow forms superbly in its long and strong stride and yet is sufficiently agile to make it a delight when turning bowls and creating in-turned rims - almost as versatile as Jimmy himself!

NEW Now also available with swan-neck stem, to make getting into those hard-to-reach spots a whole lot easier- yet losing nothing of the heft and solidity of the original Clewes #5 Tool.



Left: Hunter #5 Jimmy Clewes designed tool. 10 mm cutter. £101.98 handled; £93.47 unhandled. Swan-neck £118.98 handled; £110.47 unhandled.

Mark St Ledger #1 Box Hollowers

I guess that even those of us who are not rocket scientists will have worked out what these little beauties are designed for. And "designed" is the operative word: all built on a 3/8" tapered shaft, the straight tool does the main hollowing: the swan neck cleans up the base and walls of the box and the brilliant back cut swan neck tool, with its shear skewed tip does a dream job under the shoulders of the smallest forms.

Right: #1 Back-cut, skew tip Box Hollower; 6 mm cutter. £76.47 unhandled

Right: #1 Swan-neck Box Hollower; 6 mm cutter. £76.47 unhandled

Right: #1 Straight Box Hollower; 6 mm cutter. £76.47 unhandled

Set of three box hollowers, as above: £212.45 unhandled



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

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Dual measurements on drawings?



The New Year is upon us and I trust that you had a good Christmas. The New Year is always an interesting time;

many resolutions are made and broken, some within hours of them being made.

As discussed in previous issues, the main topic commented on regarding recent changes in the magazine has been the issue of us going metric. This discussion has resulted in some correspondence, phone calls and chats from various parts of the globe at various events, and the majority of responses I have received are saying that metric is the way forward. Some of the responses have been vitriolic to say the least. I will take those as a sign of the passion involved and the fact that people love the magazine. However, some are of course upset with these changes and some say that this change makes reading the magazine difficult or not as easy, or just different. Any changes are always a finely balanced issue and I don't want the magazine to be a chore for any readers, but I do want to have some clarity and focus on the main areas.

Four readers have told me they have cancelled their subscriptions as a result of this change. I have had about 15 people contact me via various routes asking us to change back to dual measurements, but over

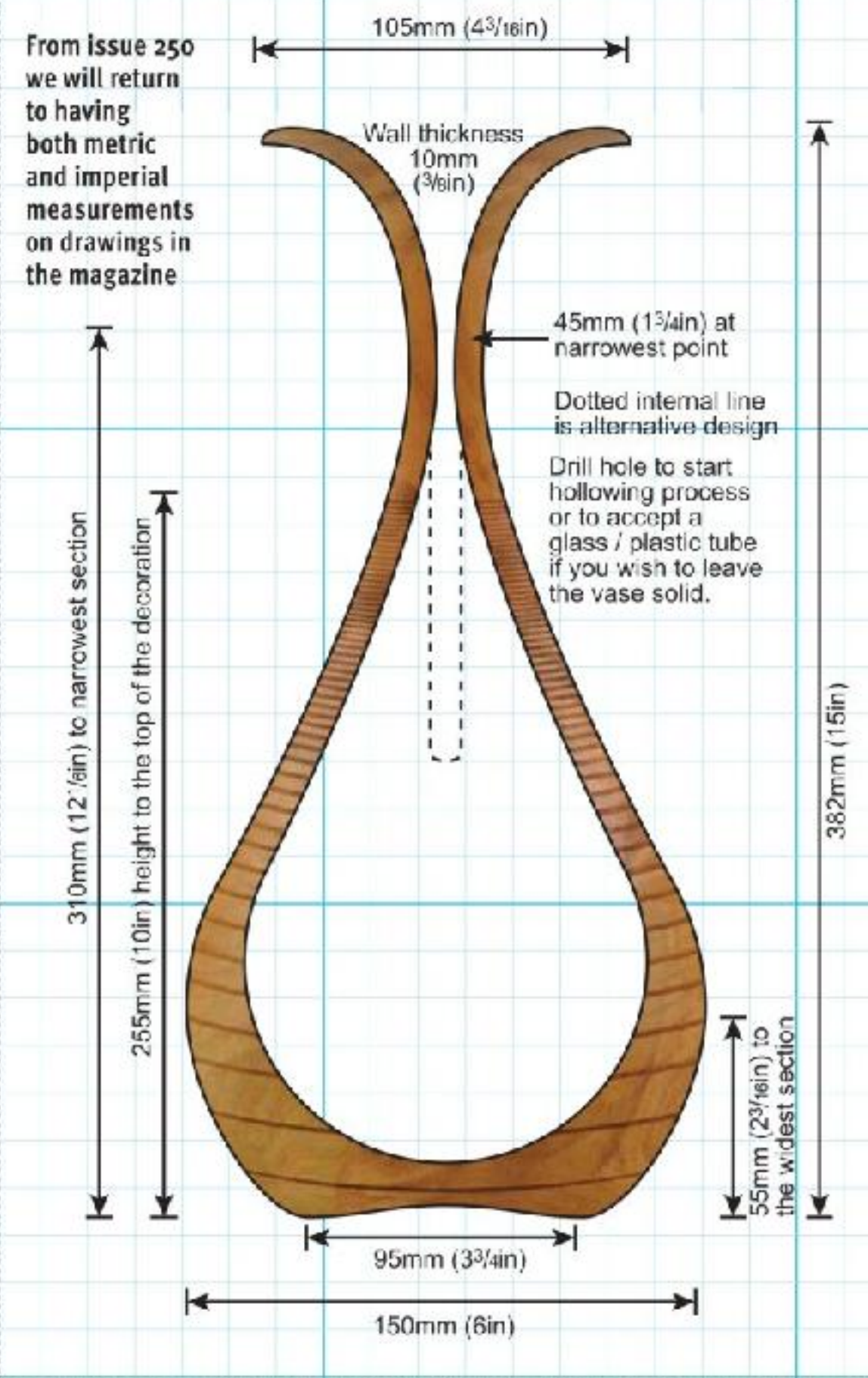
50 saying it is about time the change was made to go metric only. It might not sound like many people have commented in total, but this is a lot in the scheme of things, even though the magazine readers number some thousands. I want to make sure that people get what they need from the magazine whilst, as stated before, minimising the risk of errors and not having everything clunky and cumbersome.

The overwhelming number of responses from people who are pro the use of dual metric and inch measurements mention the drawings and diagrams on the projects being the problem area. It seems these are the bugbear for people when converting from metric to inch measurements. So from issue 250, these will go back to dual measurements. This would mean everything else is metric only unless something is important and is only inch specific in its sizing, thread sizing, etc. but the drawings will be dual measurements. This may sound like a compromise, but it seems this is the main area of concern. I look forward to hearing from you.

Happy turning,

Mark Baker, Editor
Email: markb@thegmcgroup.com

DIMENSIONS



twitter

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.

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In this issue

Woodturning

NEWS, LATEST PRODUCTS, MAGAZINE UPLOADS & EVENTS can all be found on www.woodworkersinstitute.com. These all appear on the magazine homepage and you can see a bigger selection by scrolling down the page and clicking on the individual stories. We also have an extensive online archive for you to browse

Cover image
'Spirit Sand Dreaming', piece
and photograph by Neil Turner



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A mixture of mini tests, press releases and reviews showing the latest tools and products on the market

Subscribers! Turn to page 58 for subscription special offers and you could save 30%!

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.

This month, our independent tester review panel are:



Anthony Bailey



Walter Hall



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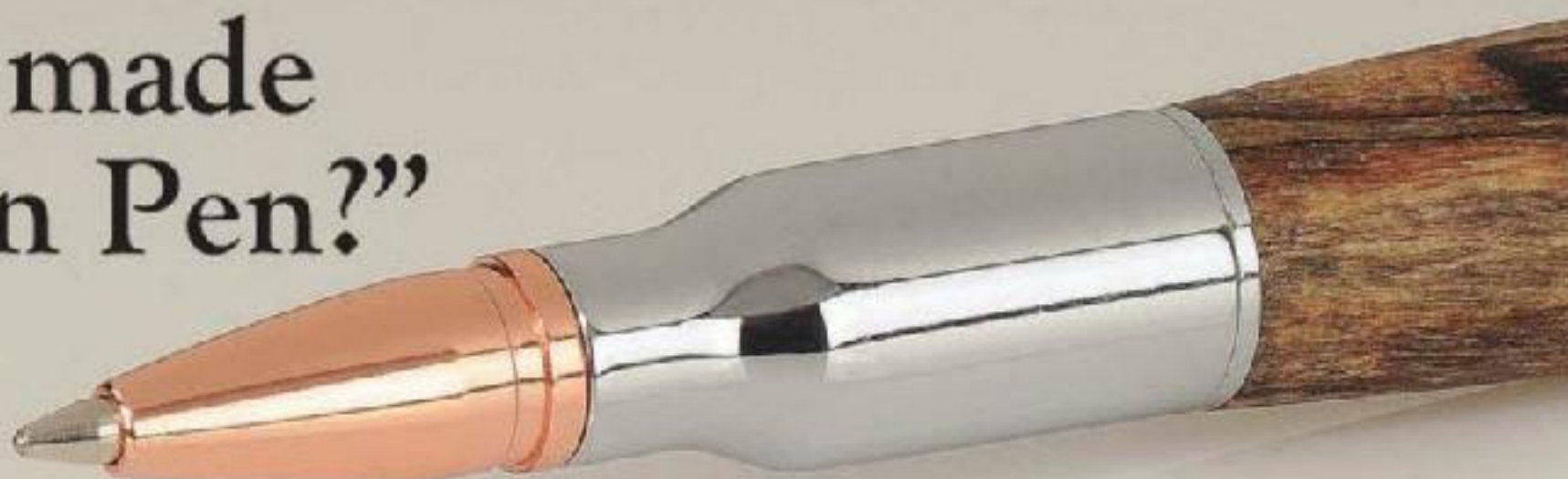
Find out what's in store for next month



7

5

"Wow! You made a Bolt Action Pen?"



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Discover the joy of making this irresistibly fun Bolt Action pen, a gift that will be hard for any shooting enthusiast to put down. Every detail, from the one of a kind bolt-action mechanism to the precision engineered components, was carefully designed to ensure uniqueness and reliability. So easy to make with a 3/8" tube, no one will believe you made something of this quality in 15 minutes. Requires a pen mandrel, bushings and 3/8" drill bit. With more pen kits than any other supplier in the United States and the world, Penn State Industries is the place to turn for your creative inspiration.

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Round & about

We bring you the latest news from the world of woodturning as well as letters from the Woodworkers Institute forum and important dates for your diary from the woodturning community

AWGB International Woodturning Seminar 2013

The finishing touches are being made to the planning for the 2013 International Woodturning Seminar, and with this in mind the AWGB thought they would pass on to us the list of presenters. There is a great line up, as you can see opposite.

The international line up is always of great interest due to the rare opportunity to see these turners demonstrate, but the UK line up will also provide the opportunity to see top-line UK turners presenting new and exciting demonstrations. More information about the seminar will appear in a later issue.

When: 9–11 August, 2013

Where: Loughborough University, Loughborough, Leicestershire, LE11 3TU

Contact: AWGB

Web: www.woodturners.co.uk

UK DEMONSTRATORS

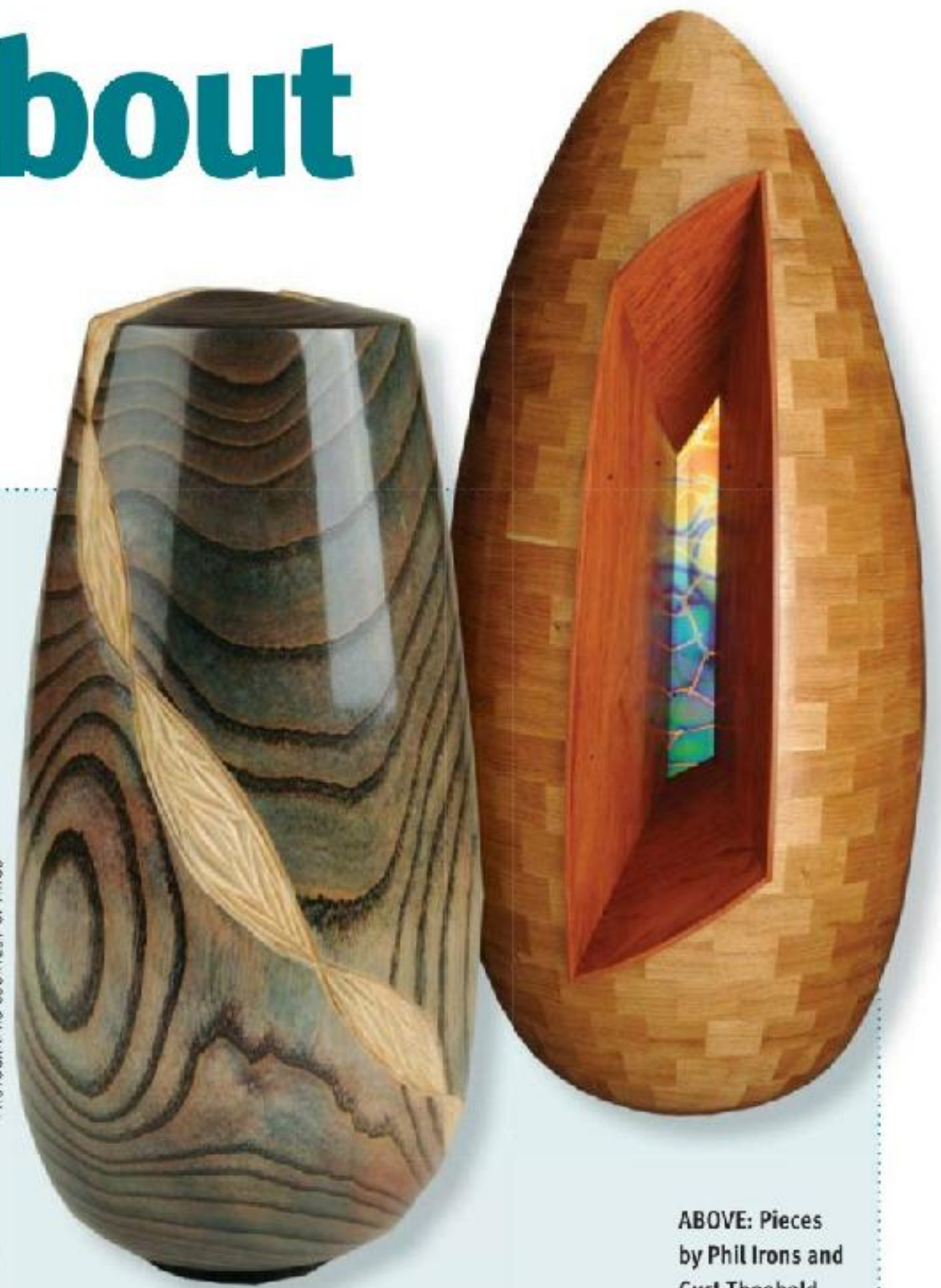
Jason Breach
Mark Baker
Phil Irons
Simon Hope
Stuart Mortimer

INTERNATIONAL DEMONSTRATORS

Curt Theobald – USA
Jérôme Blanc – Switzerland
John Jordan – USA
Pascal Oudet – France
Seamus Cassidy – Ireland

RIGHT, BELOW & BELOW LEFT: Pieces by Jason Breach, Pascal Oudet and Jérôme Blanc

PHOTOGRAPHS COURTESY OF AWGB



ABOVE: Pieces by Phil Irons and Curt Theobald



One of Britain's oldest trees gets a haircut

One of Britain's oldest trees, a small-leaved lime at the Forestry Commission's National Arboretum at Westonbirt was cut back in November as part of a tree management cycle dating back centuries.

A mix of traditional and modern techniques will be used to coppice – cut back to stumps – around 60 lime stems that have grown from one original tree thought to be over a thousand years old.

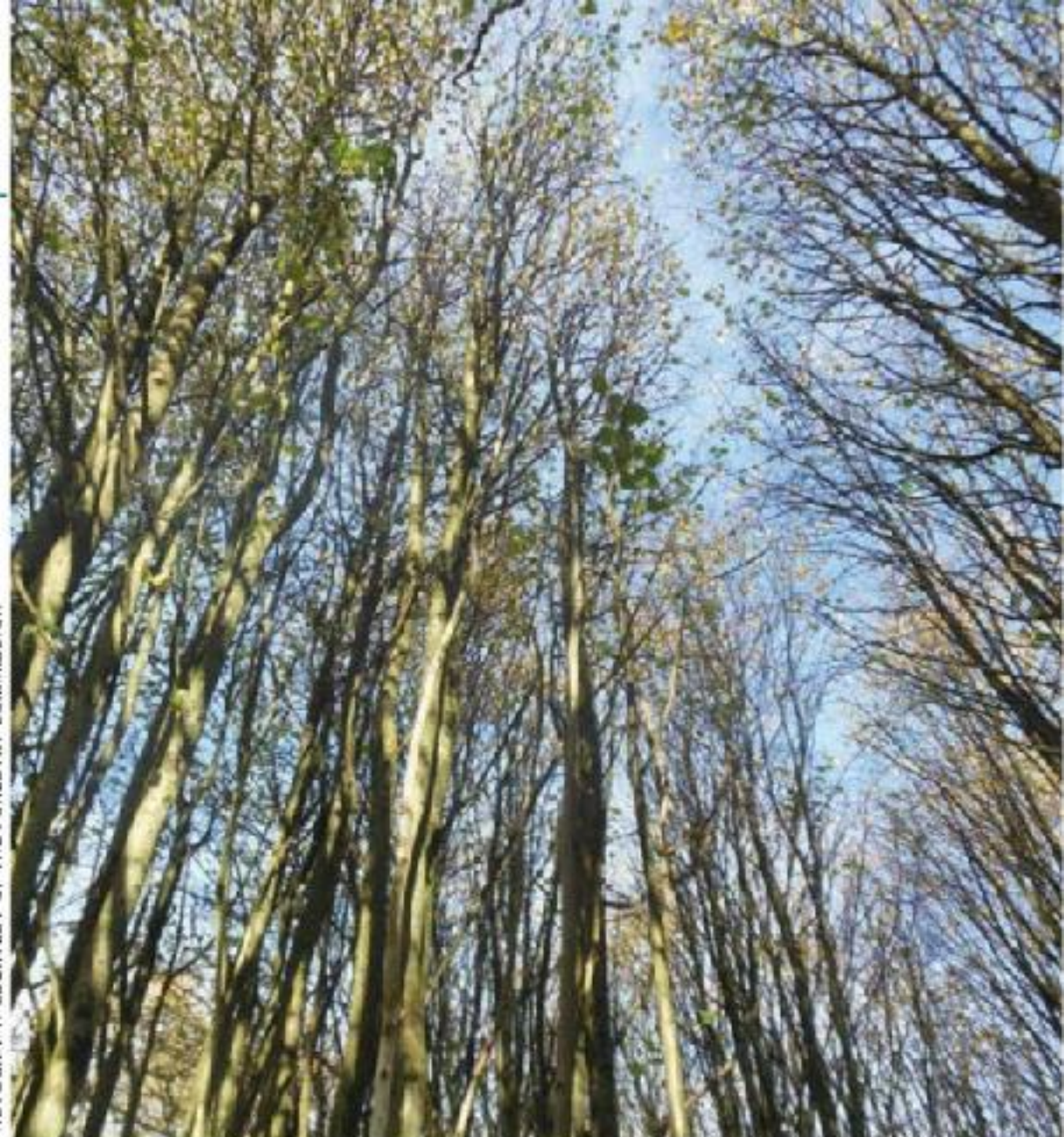
DNA tests carried out on this tree in the 1990s – at the time of the last coppice rotation – showed that the clump originates from one tree. Experts agreed that the size of the clump and its pattern of growth meant

the lime is certainly ancient, and could even be up to 2,000 years old.

The practice of periodic coppicing has actually helped the tree to live this long. Vigorous new shoots form new stems from each stool once the clump has been cut back. The lime at Westonbirt Arboretum is coppiced every 20 years.

The work will take place using a combination of traditional and modern techniques, combining the use of hand tools such as bow saws and pruning saws, with more efficient chainsaws. The lime can be found near to Maple Loop and the National Japanese Maple Collection, found in Westonbirt Arboretum's Silk Wood.

PHOTOGRAPH COURTESY OF THE FORESTRY COMMISSION



A small-leaved lime is one of Britain's oldest trees, as found at the National Arboretum at Westonbirt

Contact: Westonbirt Arboretum

Tel: 01666 880 220

Web: www.forestry.gov.uk/westonbirt

Yandles Spring Show

Yandles Spring Show is always a highlight on the woodworking events calendar. Thousands of visitors come from across the country to enjoy the informal and friendly atmosphere created within the surroundings of this historic timber yard.

The usual working site is transformed with marquees hosting a vast array of leading craftspeople. Live demonstrations will keep you entertained with new techniques to learn, useful advice on tools and handy tips.

The sawmill itself is converted for use by international manufacturers, traders and publishers displaying the hottest new product lines.



People gather in one of the marquees at last year's show

When: 5–6 April, 2013

Where: Yandle & Son Ltd, Hurst Works, Hurst, Martock, Somerset, TA12 6JU

Contact: Yandles

Tel: 01935 822 207

Web: www.yandles.co.uk

PHOTOGRAPH BY GMC/WARY BAKER



Ash (*Fraxinus excelsior*) burr hollow form, in the style of John Hodgson, 300mm dia. x 200mm high, oiled inside and wax buffed outside



Yew (*Taxus baccata*) hollow form, finished with finishing oil, by Andi Fincher



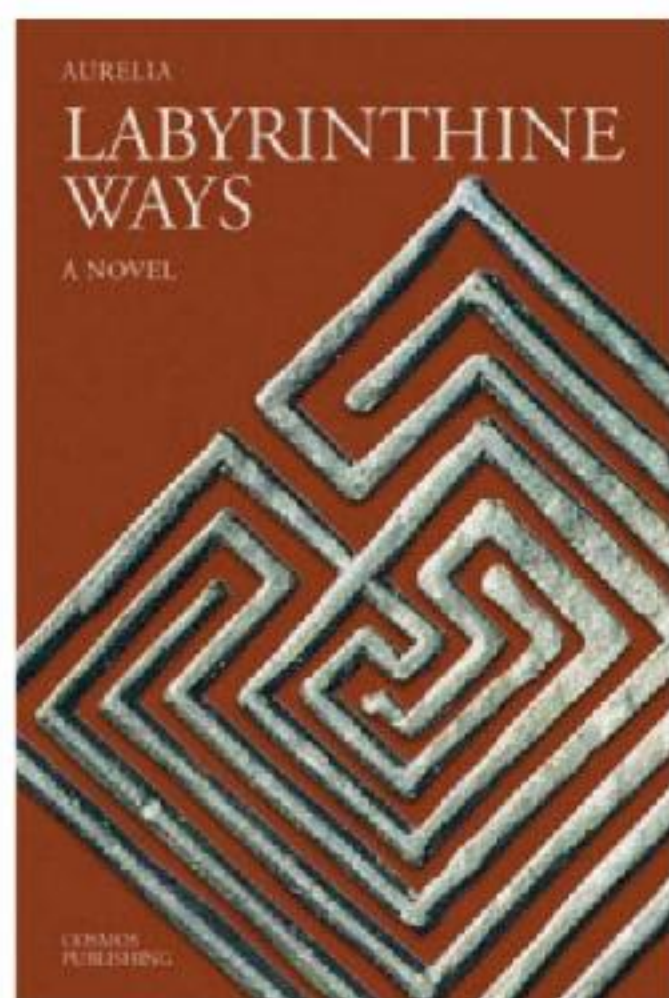
Hybrid pine cone form, by Cornucopia, 150mm wide

Literary Fame for Nikos Siragas

Greek Turner Nikos Siragas features as himself in the novel *Labyrinthine Ways* by Aurelia, which is now available. Readers may remember that the novel was mentioned in issue 230 of *Woodturning* magazine.

The book describes the experiences of a family on Crete, one of whom comes to Nikos to learn about woodturning, and there are several excerpts describing the art of woodturning. Other real characters from the island are also mentioned in the novel. American writer Aurelia contacted Nikos via the American Association of Woodturners (AAW), of which Nikos is a member, and came to visit him last summer.

Now the book is available in English online from various retailers; see www.mysteriesofcrete.com for more details.



Contact: Nikos Siragas
Email: nsiragas@yahoo.com
Web: www.siragas.gr

Conversion chart

2mm (5/64in)	35mm (1 3/8in)	145mm (5 3/4in)
3mm (1/8in)	38mm (1 1/2in)	150mm (6in)
4mm (5/32in)	40mm (1 5/8in)	155mm (6 1/8in)
6mm (1/4in)	45mm (1 3/4in)	160mm (6 1/4in)
7mm (9/32in)	50mm (2in)	165mm (6 1/2in)
8mm (5/16in)	55mm (2 1/8in)	170mm (6 3/4in)
9mm (11/32in)	60mm (2 3/8in)	178mm (6 7/8in)
10mm (3/8in)	63mm (2 1/2in)	180mm (7in)
11mm (7/16in)	65mm (2 5/8in)	185mm (7 1/8in)
12mm (1/2in)	70mm (2 3/4in)	190mm (7 1/2in)
13mm (11/16in)	75mm (3in)	195mm (7 3/4in)
14mm (9/16in)	80mm (3 1/8in)	200mm (8in)
15mm (5/8in)	85mm (3 3/8in)	305mm (12in)
16mm (5/8in)	90mm (3 1/2in)	405mm (16in)
17mm (1 1/16in)	93mm (3 5/8in)	510mm (20in)
18mm (23/32in)	95mm (3 7/8in)	610mm (24in)
19mm (3/4in)	100mm (4in)	710mm (28in)
20mm (3/4in)	105mm (4 1/8in)	815mm (32in)
21mm (1 1/16in)	110mm (4 3/8in)	915mm (36in)
22mm (7/8in)	115mm (4 1/2in)	1,015mm (40in)
23mm (29/32in)	120mm (4 3/4in)	1,120mm (44in)
24mm (1 5/16in)	125mm (5in)	1,220mm (48in)
25mm (1in)	130mm (5 1/8in)	1,320mm (52in)
30mm (1 1/8in)	135mm (5in)	1,420mm (56in)
32mm (1 1/4in)	140mm (5 1/2in)	

South East Woodworking & Power Tool Show

“Probably the most enjoyable woodworking show in the South East!” – that is what a lot of visitors to the 2012 South East Woodworking & Power Tool Show said.

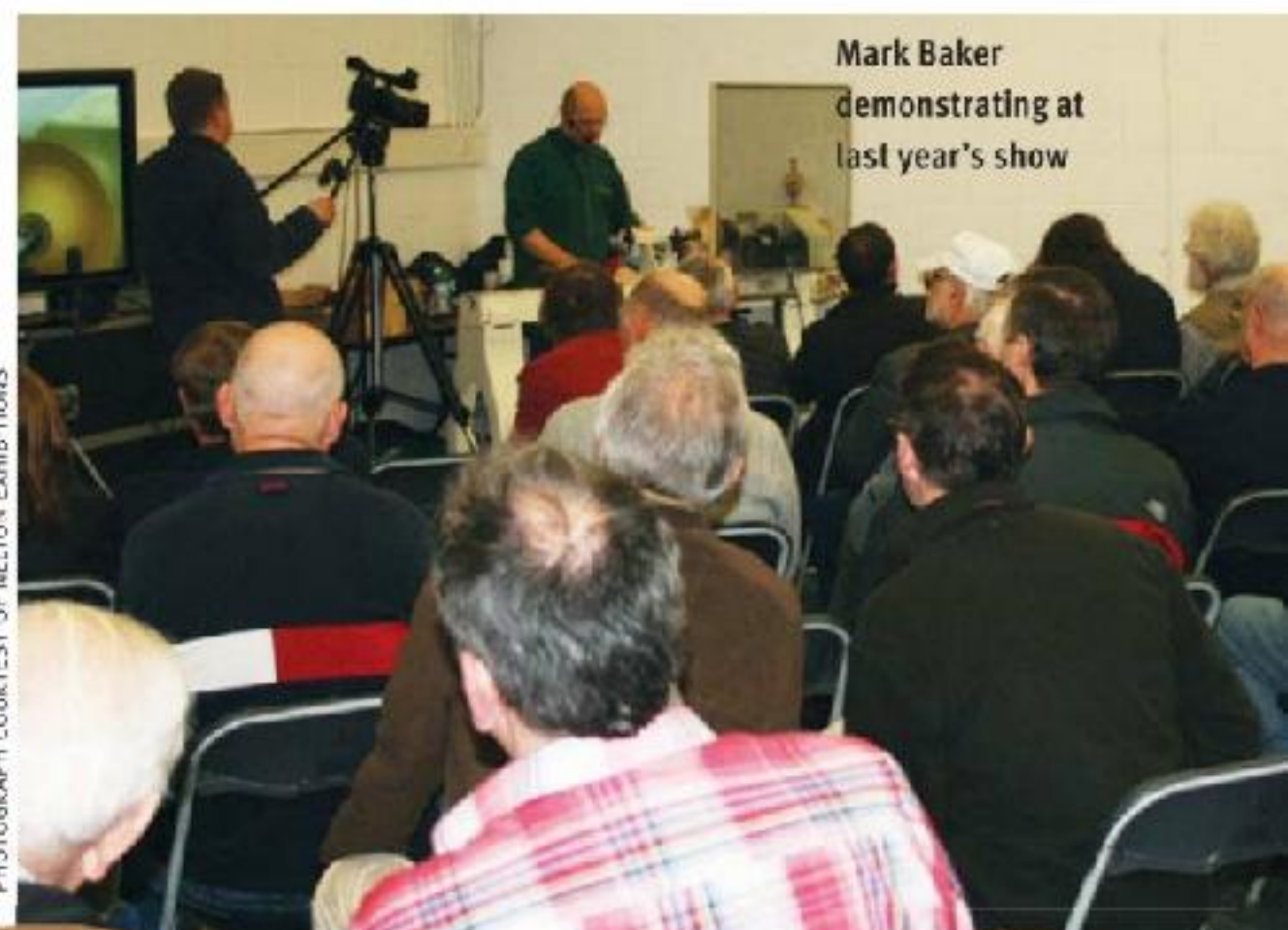
The next South East Woodworking & Power Tool show takes place in March next year at the Kent County Showground at Detling, near Maidstone. The Kent Showground is almost certainly the most accessible exhibition venue in the South East feeding as it does directly off the M2 and M20, thereby linking the whole of the South East motorway network.

Next year's show features demonstrations by Mick Hanbury,

Dave Reeks, Jennie Starbuck, wood sculptor Bill Prickett and finishing demonstrations from Mark Raby.

These are just a few of the demonstrators taking part and there will be over 50 companies exhibiting, plus free parking, free show guide and a free raffle.

Contact: 8–9 March, 2013
Where: Kent County Show Ground
 Detling Hill, Maidstone, Detling,
 Maidstone, ME14 3JF
Contact: Nelton Exhibitions
Tel: 01474 536 535
Web: www.nelton.co.uk



Mark Baker demonstrating at last year's show



Salt and pepper mills, by Eric Holmquist. The central one is big leaf maple (*Acer macrophyllum*) and the back two are sapele (*Entandrophragma cylindricum*)



Oak (*Quercus robur*) textured bowl, by Geordie, 200 x 63mm, textured with a Dremel



Pine cone resin shaving set, by Mervyn Cadman

Liquid paraffin as a finish

Hi Mark,
I've just read your leader about finishing in the latest issue. Some of the oil finishes I have used on various turnings have been linseed oil, boiled linseed oil, vegetable, sunflower, walnut, almond and liquid paraffin, or as all American articles refer to it, mineral oil.

Most people know liquid paraffin as something that can be ingested – we will not go into the reasons for this and I am not saying it is perfectly safe; someone will always find something

wrong, but it is the safest oil I have come across. It is easy to use and as with most oils, easy to re-coat even off the lathe. You used to be able to purchase it in large bottles – my grandmother would buy it in pint bottles – but most chemists only sell very small bottles unless you order it; I just get the small ones as they seem to last for quite a long time. Maybe other readers have some experience with it?

Regards,
John B

Dear Mark,
In response to your article about finishing bowls for culinary use and potential allergy problems with nut/vegetable oils, I have found liquid paraffin to be most suitable. It is available from farm supply shops such as Agri-health and liquid paraffin costs around £5.86p/litre. I understand it is used for lubricating sheep and horses, etc.

I use it primarily because most nut/vegetable oils eventually go rancid. It should not cause problems for allergy sufferers as it is made up

of un-branched hydrocarbons and consequently is very un-reactive.

Wikipedia states: "Medicinal liquid paraffin is a very highly refined mineral white oil used in cosmetics and for medicinal purposes. This is a UK definition – British Pharmacopoeia – and the term may have different uses in other countries. The cosmetic or medicinal liquid paraffin should not be confused with the paraffin – or kerosene – used as a fuel."

Regards,
Peter Westermann

Power tool, Woodworking & Garden Machinery Show 2013

Webster Power products would like to invite you to their Power tool, Woodworking & Garden Machinery Show 2013 at The Lanark agricultural Centre at Muirglen in Lanark from 22–23 March, 2013.

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When: 22–23 March, 2013

Where: The Lanark Agricultural Centre, Muirglen, Hyndford Road, Lanark, ML11 9AX

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Web: www.websterpowerproducts.co.uk



The showroom at Webster Power Products

Multistar chucks & accessories

Many readers will have been disappointed when they learnt that Multistar had, once again, been 'passed down the line' like the old game of 'pass the parcel'. Well, it seems that the troubles are over, with the agreement for all the manufacturing rights to be acquired by Maderas Drechseltechnik of Germany. The managing director Mr. Werner Wolfrum and Brian Fitzsimmons at Constable Woodcrafts are now in business, with the first large parcel of orders already on their way to the UK. For all your future Multistar requirements, see details below.

CONTACT: Constable Woodcrafts

TEL: 01206 299 400

WEB: www.constablewoodcrafts.co.uk or www.multistargroup.com

AWGB Woodturning Course – with Bob Chapman at Snainton Woodworking Supplies

Four woodturners enjoyed a training session sponsored by the Association of Woodturners of Great Britain (AWGB) in bowl turning by Bob Chapman in October. It was held at the well-equipped premises of Snainton Woodworking Supplies in North Yorkshire. All four trainees agreed that this was an extremely valuable course that provided hints, tips and expert guidance from a highly skilled professional woodturner.

CONTACT: Bob Chapman

TEL: 01274 770 617

WEB: www.bobchapman.co.uk



(Left to right) Brian Wigglesworth, Ron Rogers, Bob Chapman, Gordon Malan and Steve Brankley with their newly turned bowls. Steve is a member of the Jorvik Club (York) and the other three are members of the Snainton Club (near Scarborough)

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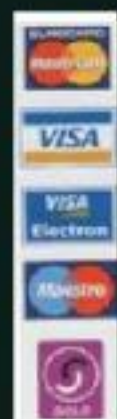
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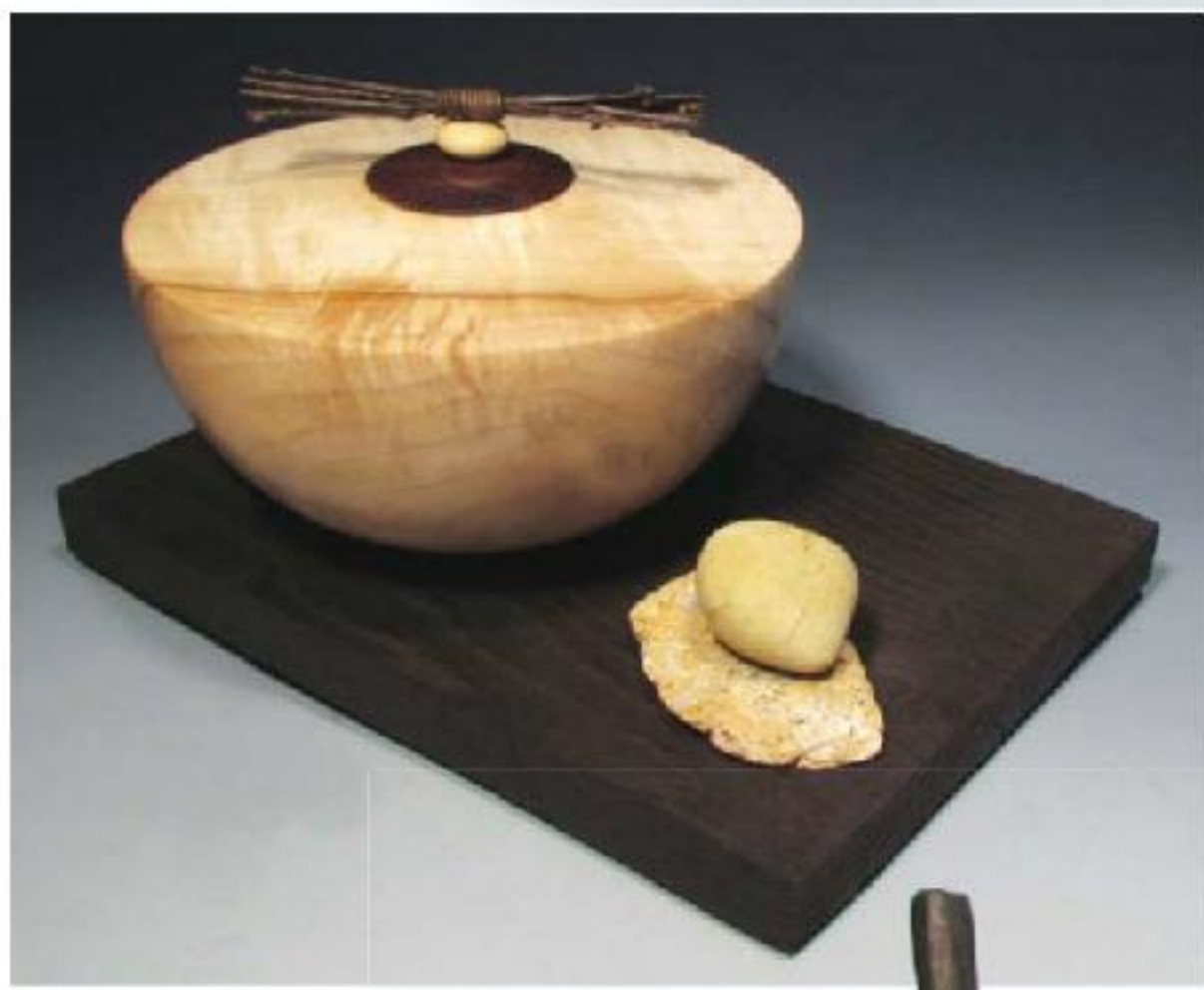
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HOBBYMAGAZINES.ORG



Aged vessel

Mark Sanger works with natural materials to produce an aged vessel with a contemporary twist

For some time now I have been adding natural materials such as slate, stone, sea shells, bark and bamboo to my work. My intention has been to add interest and expand my turned projects to be part of an overall composition and to invoke further interest from the viewer beyond that of a single turned item. The addition of such materials is a fun way to develop our work.

Scorching features heavily in my work and especially on pieces where I am trying to achieve an aged look. I have found that inducing a realistic effect using modern methods such as an airbrush can, if not treated with great care, produce a less than satisfactory effect. Scorching, however, is simple to do and being a natural process, is more readily related to by onlookers when used as a method of colouring and texturing wood.

For this project I used a 150mm square cracked oak (*Quercus robur*) post together with several other materials, slate and bamboo to produce an aged vessel with a twist. The use of bamboo stems and leaves in a turned project may seem challenging

compared to the normal materials that may usually be included. Rarely are items such as leaves incorporated in our work as when cut they start to wither and die back. This project, however, was derived from my interest in the process of impermanence, and while the leaves do slowly wither and turn brown, the process adds a continual visual change which reinforces the aged appearance while initially adding a splash of lime green to an otherwise darkened and imperfect scorched form.

Of course, the project can be changed to suit your tastes; simply remove the bamboo leaves altogether, and instead place a single pebble on the slate base, or go further and change the base to wood or do away with the bamboo and base altogether. An alternative design incorporating a lidded form, bamboo, fragment from a sea shell and a pebble is shown

above to demonstrate an idea for a different design. Leather, weathered stone or rust eaten metal could also be used.

MARK SANGER



About the author: Mark is a professional turner living and working in Dorset. He specialises in creative turning that incorporates texturing,

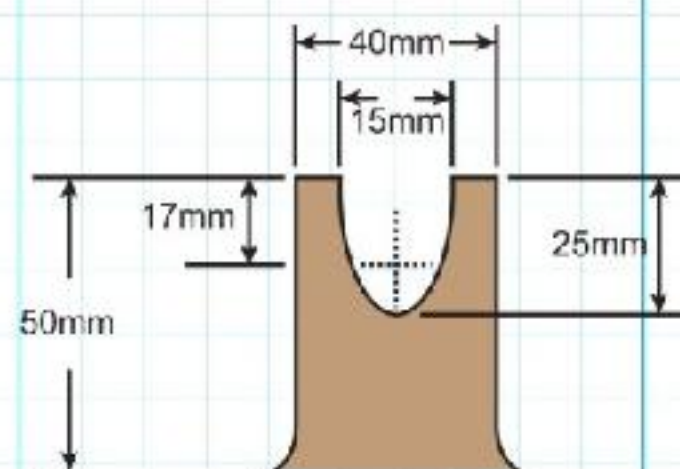
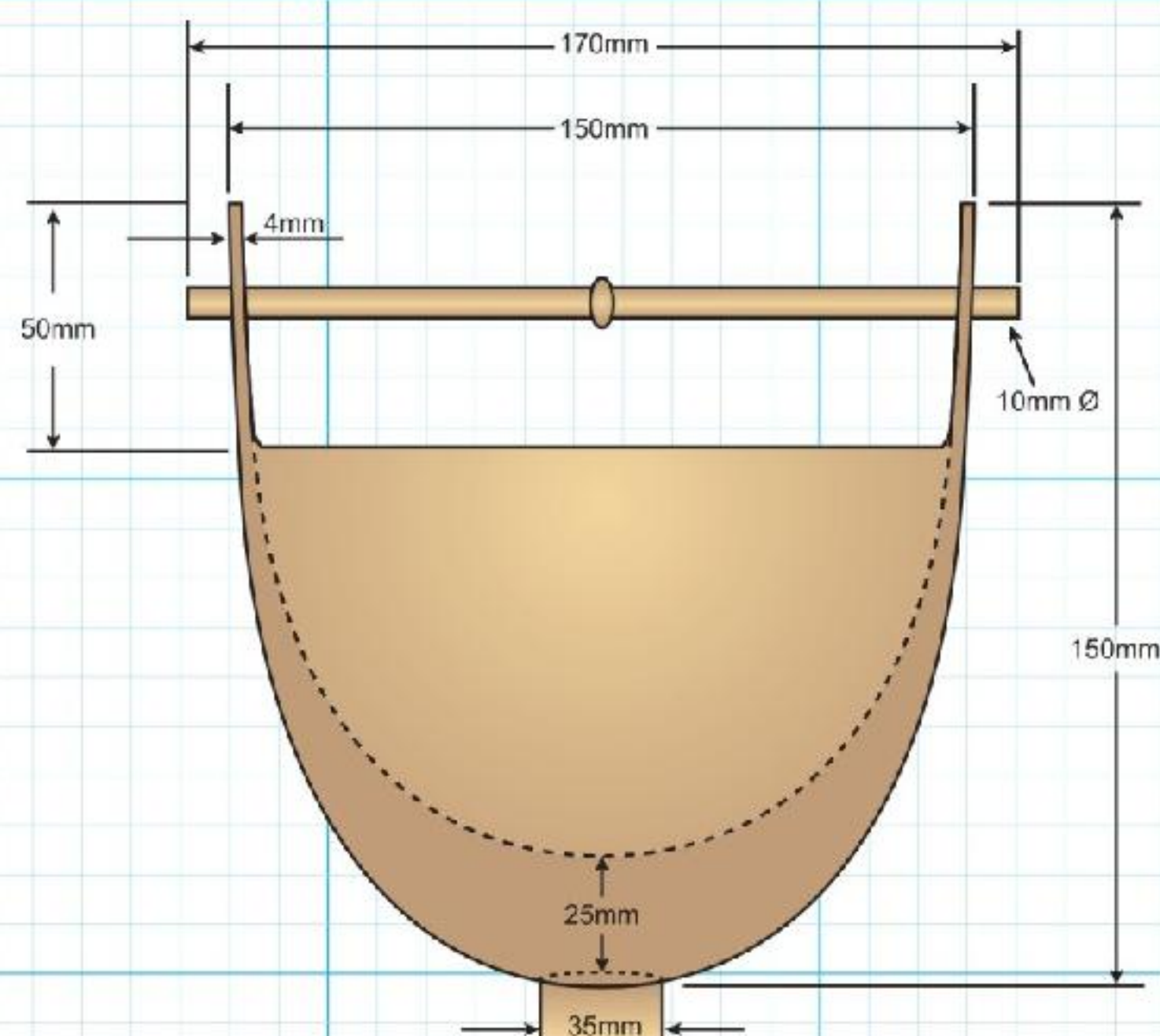
colour and mixed media. Mark has written numerous woodturning articles, demonstrates the craft, runs courses and has produced DVDs on the subject.

Email: info@marksanger.co.uk

Web: www.marksanger.co.uk

PHOTOGRAPHS BY MARK SANGER

AGED VESSEL DIMENSIONS



HEALTH & SAFETY

For the project I have used a section of 125mm square oak post that includes natural cracks running through the length. These cracks produce character within the piece and naturally occur due to the seasoning process. However, turning any wood that includes shakes or cracks comes with several considerations that should be adopted to maximise safety during turning

INFORMATION

TIME TAKEN & COST

Time taken: 3 hours

Cost: £15

TOOLS & EQUIPMENT

- 25mm spindle roughing gouge
- End grain hollowing tool
- 10mm long grind-bowl gouge
- 6mm parting tool
- 3mm parting tool

Additional tools

- Bamboo stems
- A piece of slate measuring 250 x 80 x 20mm – purchased from a garden centre
- Small propane/butane mix blow torch
- Clear parcel wrap
- Strong DIY tape



1 Mount the blank between centres. Using a 25mm spindle roughing gouge, rough to the round. Speed for the roughing of this should be around 300rpm

2 Use a 6mm parting tool to clean up the face at the tailstock end of the blank and produce a spigot to suit the jaws of your chuck. Refine with a skew chisel held on the tool with the cutting tip trailing, if required. Continue parting in along from the spigot to produce a waste area approximately 10mm wide



“Produce the outside form using a 25mm spindle roughing gouge”

3 Next, reverse the blank into the chuck and tighten, bringing the tailcentre up for added support and security. Produce the outside form using a 25mm spindle roughing gouge, working downhill at all times. Roll the flutes right over clockwise as you reach the shoulder of the waste wood; this will prevent the unsupported edge from catching. Alternatively, reduce this area using a 10mm bowl gouge, again working downhill at all times

4 Wrap the outside of the form with parcel film followed by a strong parcel tape. Alternatively, if you do not have parcel film then cling film can be used instead; just make sure you wrap the form tightly with many layers

5 Drill out the centre of the form with a 25mm sawtooth bit to depth, as per the diagram

6 Using an end grain hollowing tool, hollow the inside deliberately leaving tooling marks for the internal texture

7 Using a pencil and rule, mark a line 50mm down from the rim around the circumference of the form rotating the project by hand. Using the toolrest at centre height as a guide, draw two lines perpendicular to this 40mm apart to denote the outside profile of the lug. Draw a third central line to these using a rule to measure, if desired. Lock the indexing system of your lathe, loosen the chuck and rotate the project so the centreline drawn is in line with the top of the toolrest, then re-tighten. Now index the project through 180° and draw the centreline for the opposite lug. Draw the remaining two lines 20mm either side using a rule to complete the profile of the second lug

“Drill out the centre of the form with a 25mm sawtooth bit”

8 Once the position for the lugs has been drawn mark a line 20mm down from the rim dissecting the centreline. Drill through the lug at the point marked using a 15mm Forstner saw bit in a slow speed drill. Here I am using a battery powered drill/driver which is much easier to control than a high speed drill

9 Use a fine bladed saw to cut down the lines previously drawn into the drilled section

10 Using a coping saw, cut along the remaining lines to produce the rim profile by rotating and tightening the saw blade as required

HEALTH & SAFETY

1. If you are unsure about the integrity of the blank, or if you are new to turning and tool use, then simply do not turn cracked wood. Instead use sound wood that you feel comfortable working with
2. Check the post by cutting the end off to ensure that the cracks do not penetrate too deeply. Never turn if a crack reaches the pith or middle of the post
3. Turn this project with the rpm set low. It doesn't matter if it takes half an hour longer to finish the piece – safety is the main consideration in any form of turning





11



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11 You can now refine the edges of the vessel with 120 grit abrasive stuck to a piece of plywood

12 Reverse the form onto a waste friction drive bringing the tailcentre up into the registration mark left by the drive centre. Next, produce the friction drive long enough to reach down inside of the form without the form fouling the headstock. You should wrap the top of the form in tape to add security during this step. Using a 10mm bowl gouge, reduce the remaining waste blending into the base, continuing until there is around 10mm of waste remaining

13 The next step, using the 10mm bowl gouge, is to roll the flutes over and shear scrape the form to refine the surface. Alternatively, a 25mm square-end scraper can be used



13



14

“Reverse the form onto a waste friction drive bringing the tailcentre up into the registration mark left by the drive centre”

14 Using a 3mm parting tool, concave the base of the vessel slightly by parting into the waste at a slight angle, stopping short of parting all the way through. You can then stop the lathe

15 You can now cut through the remaining waste with a fine saw blade

16 Refine any remaining waste in the base using a power carver or a sharp chisel, finally blending with 120 grit abrasive to remove any final marks



15



16

HEALTH & SAFETY

4. Produce the internal form so that the wall thickens towards the base. This helps to keep the maximum amount of strength and integrity in the wood

5. Last but not at all least, only ever wear a suitable high impact full face mask when turning such a project – never turn wearing only safety spectacles – as these only stop fine dust/chip fragments. I recommend only ever wearing a full face mask during any turning process

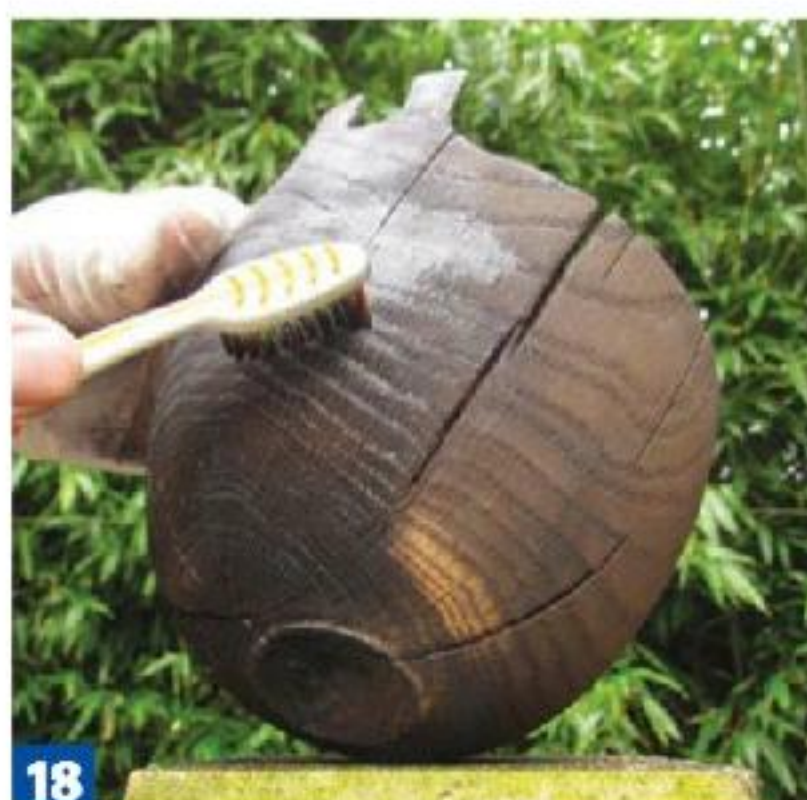
6. Check the lathe speed is set to slow and stand to one side/out of the way when first starting up the lathe, whether the blank includes faults or not

7. For the hollowing process use packing film and strong parcel tape to encase the form and prevent it from coming apart

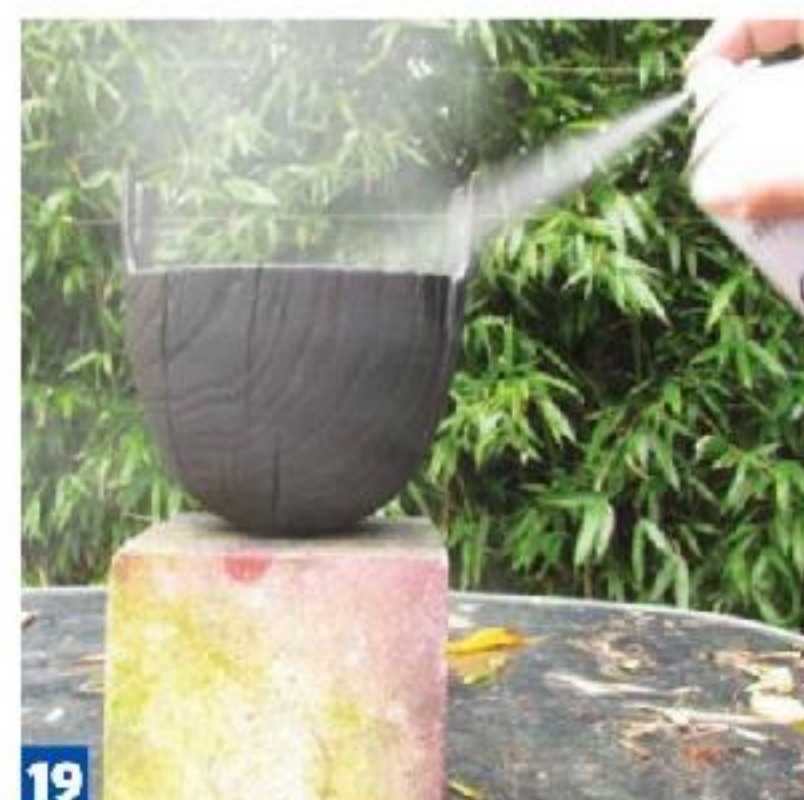
17 Take the form outside and place on a non-flammable surface. Scorch heavily using a standard small blow torch with a small nozzle. Here I scorched the wood hard until the edges and cracks glowed. Wear a full face mask and keep a fire extinguisher close to hand in case of an emergency



18 Brush out the grain using a stiff tooth brush. On heavy scorching I have found that this leaves fewer scratches on the surface than a bronze wire brush, but you can use whichever method you prefer. Scorch and keep brushing out until you are happy with the texture, making sure you allow the piece to cool sufficiently between each scorching



19 Seal the surface with several coats of acrylic sanding sealer; this will seal the carbon onto the surface of the project. Acrylic sanding sealer leaves a low satin sheen which is more in keeping than a high gloss finish



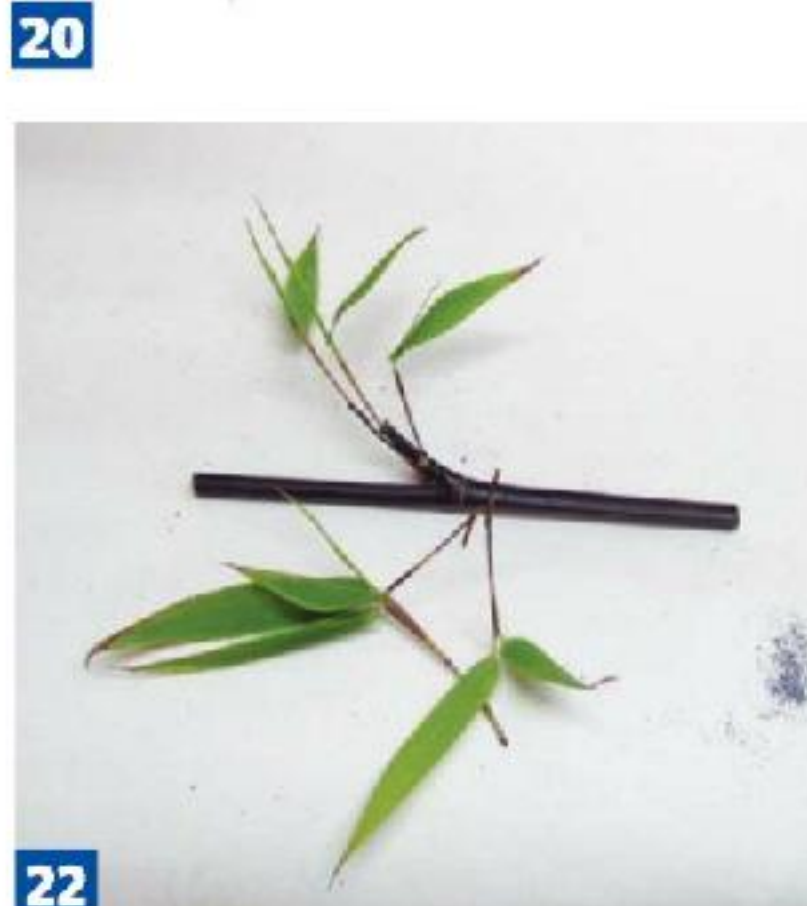
20 Select a section of slate approximately twice the width of the form and 20mm thick; here I am using a piece I purchased from a garden centre. I altered the thickness and size from a much larger piece using a scutch hammer, simply flattening and chipping away any unwanted areas. When chipping any form of stone or slate make sure that you wear suitable eye protection and a face mask as the dust is hazardous when inhaled. Stain the slate with black spirit stain and immediately wipe off the excess with a piece of kitchen cloth



21 Affix surface protectors to the underside of the slate base. You can use a small amount of CA glue to help secure them if required, as they are not generally designed to adhere to rough surfaces



22 Cut a section of bamboo wide enough to fit across and overhang the lugs. Make sure the shoots are kept central and pull away some of the leaves if required. Try to have an odd number of leaves that span approximately half the height of the main form and base



23 Position the form onto the slate base so that it is offset to one side; you will see that here I have angled the base to add more interest to the overall composition. Place the bamboo centrally in the lugs; the flat on the underside of the bamboo means it will sit upright, and finally place three bamboo leaves on the right of the base to add balance and connection with the leaves at the top of the form. Alternatively, strip the leaves from the stem held by the lugs and replace the leaves on the slate with a smooth pebble. Play around with the composition by altering the position and angles of each piece until you are happy with the result. The project is now completed



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Contemporary tazza

Mark Baker continues his supported vessels series and makes a contemporary tazza with a laminated and curved base

For this project I wanted to look at creating a new spin on an old idea, namely that of a tazza. Wikipedia says the following about a tazza: "A tazza – Italian, 'cup', plural tazze – is a shallow saucer-like dish either mounted on a stem and foot or on a foot alone." A tazza was typically used to hold small food items and helped to create a tiered visual effect at banquets, etc. Smaller versions could also be used as drinking vessels. These are classical items that many people make which take up vertical space

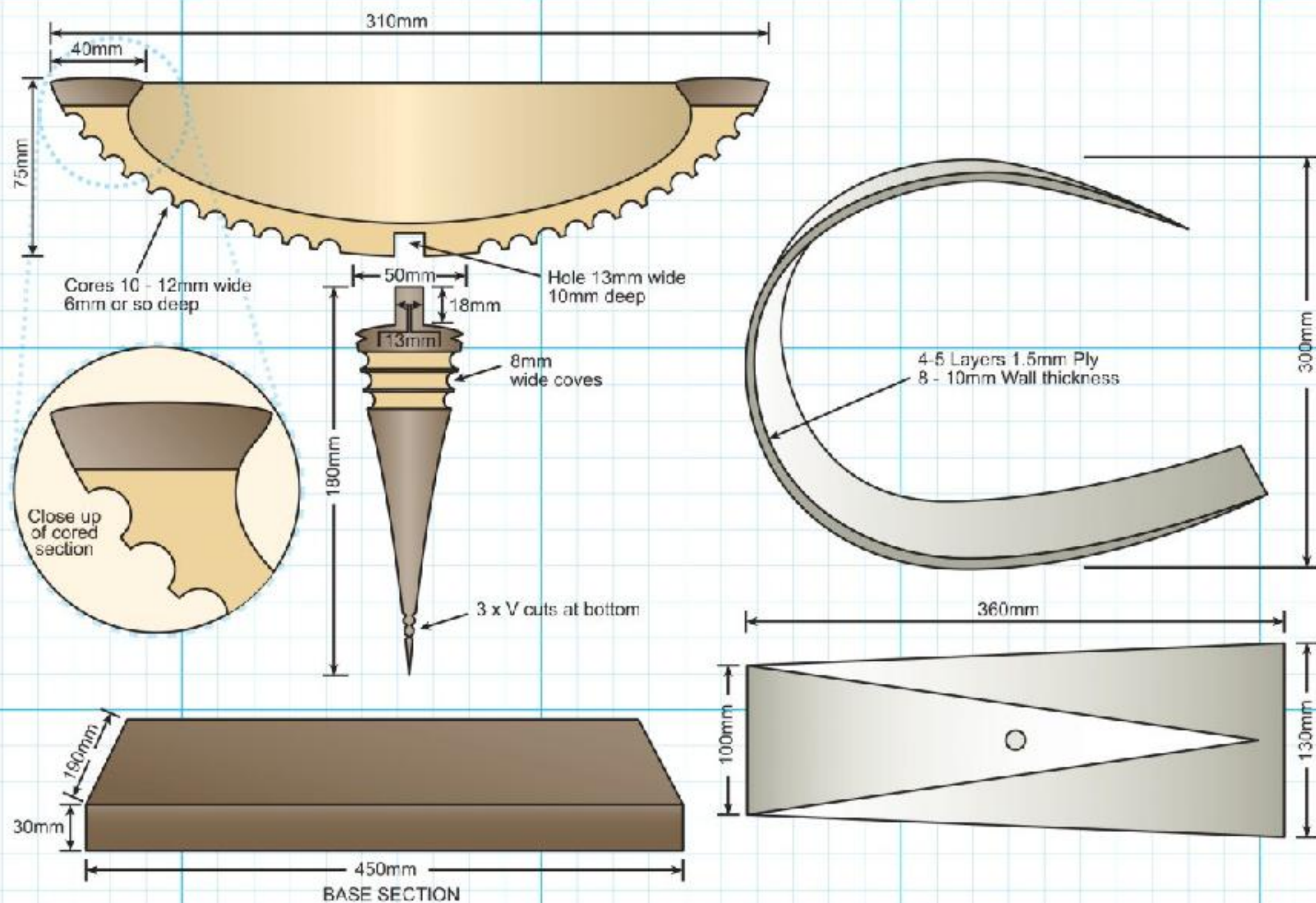
– not flat horizontal space – as this version does.

Now, I have probably taken liberties with the description, but what I wanted to create was a shallow bowl or platter that is supported on a C-type frame to create an airy type piece; something that not only looks good as a centre piece for a table or side of a room, but could also be used, if necessary, for those larger family gatherings. As with any project, you can take and use or adapt any elements as you like. It can also be

scaled up or down to suit a given area or size you prefer.

The C-frame is laminated 1.5mm birch-faced ply – a favourite of mine for creating things like this – and I like using sycamore (*Acer pseudoplatanus*) or ash (*Fraxinus excelsior*) for this type of work to give the colour contrast between the black and the creamy natural colour of the wood. The use of coves as a decorative feature is an old potter's design, which I think works very well here, helping to add a nice visual element.

CONTEMPORARY TAZZA DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 2 hours turning time including drying time for colour. Base and C-support: 14 hours in total inclusive of overnight drying time for the C-frame and colour

Cost: £35

TOOLS & EQUIPMENT

- 10mm bowl gouge with swept-back wings
- 10mm beading & parting tool
- 3mm parting tool
- 10 & 25mm French-curve scrapers
- 25mm square-end scraper
- 20mm spindle roughing gouge

- 19mm skew chisel
- 6mm spindle gouge

Additional tools

- Black lacquer
- Sanding sealer
- Cellulose lacquer
- Wax oil
- Abrasives from 120-400 grit
- Adhesive – PVA or carpenter's glue (aliphatic resin)
- Faceplate
- Chuck – geared or scroll
- Drive spur and revolving ring or Steb centre

- PPE – powered respirator/face and lung protection and at source extraction

Timber requirements

- 4 x 1.5mm birch-faced ply strips – 1,000mm long x 150mm
- 1 x oak or ash board for the base – 450mm x 90mm x 30mm
- Sycamore or ash bowl blank – 325mm x 90mm
- Sycamore or ash for the spindle – 200mm x 50mm
- 3 x 10mm dowels
- 10 & 13mm drill bits



1 Start the project by fixing the blank to a faceplate and draw up the revolving centre to support the piece whilst shaping the outside. Now use the bowl gouge to remove any undulations on the surface of the wood, then measure and mark. Using a push cut with the thin parting tool, define the outer edge for your spigot or recess for later reversal and holding of the bowl

2 Next, use the bowl gouge to clean up the outer section gradually starting to create the gentle upward curve of the design shown in the diagram

3 Next, once you have the rough shape for the tazza use the beading & parting tool to fully form the recess. Something 6-7mm deep and of a shape to suit the jaws of your chuck will be fine

4 You can now refine the outer body curve of the tazza. Note the stepped section near the recess; this will be turned away later when it is reverse turned to clean up the bottom section of the project. Last of all, so the bottom of the recess flows in line with the main body curve, you need to make a slow push cut to clean up the surface to a pleasing standard

5 If you need to, you can refine the surface with a scraper...

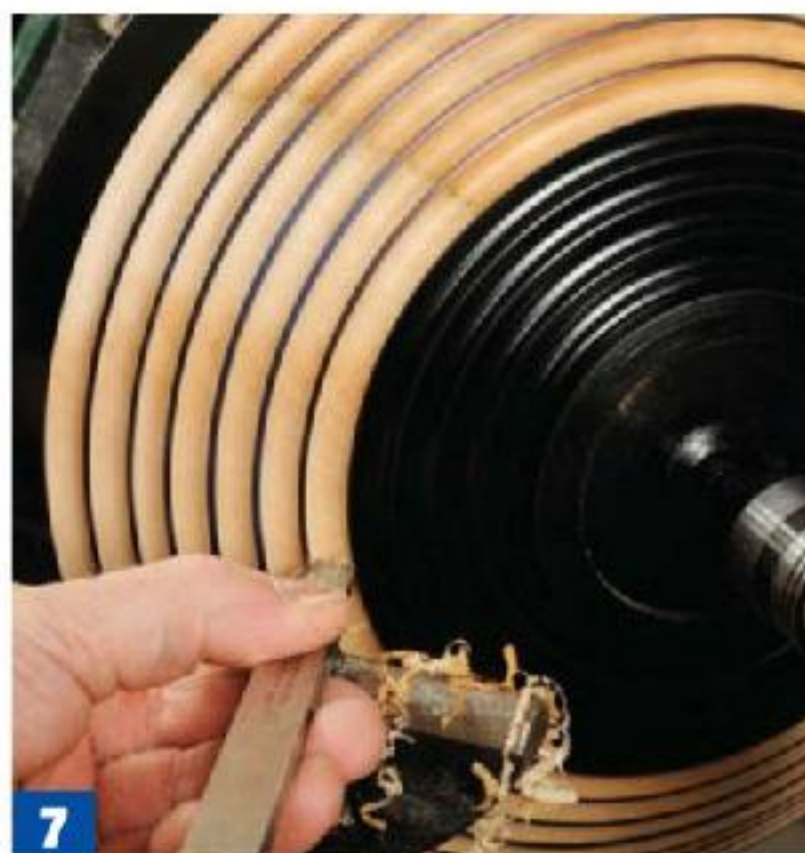
6 ... If not, go straight to the next stage and create the coves

7 You can cut these coves the conventional way with a gouge, but I chose the easier route of using a French-curve scraper. Still cut from either side of the cove to ensure cutting with the grain thus minimising tearout, which is quick and easy, although you have to sharpen the scraper very often to ensure a good cut. I chose to leave a flat between each cove to add some detail and an area which would add contrast between the coves later once it was coloured. Once cut, sand the top flats but ensure to maintain the flat section. Spray or coat with sanding sealer to seal the wood and stop the next coat – a black lacquer – from penetrating the grain. Once dry, coat with black lacquer and when dry, go back in with a scraper – yes, you could have left the surface smooth as in step 6 and sanded, sealed and coloured it then and cut the coves in once dry, but I prefer the route I have taken. Through experimentation, you only need the merest skim cut to remove the black lacquer in the previously cut coves. I only clean out the top seven or eight coves and leave the rest for later. Light sanding is all that is necessary to clean them. You can now see the contrast of the flat sections with the cream-coloured coves

8 Now it is time to reverse the bowl. Fit it in the chuck and skim the surface flat. Again, use the tailstock for as long as possible here

9 It is now time to define the rim section. You need to cut from the highest part of the rim to the outer edge and then reverse the cut going from the highest to the lowest inner section

10 Next, after shaping the rim section you can sand it





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11 Once the piece is sanded, seal with sanding sealer and then spray the rim section black

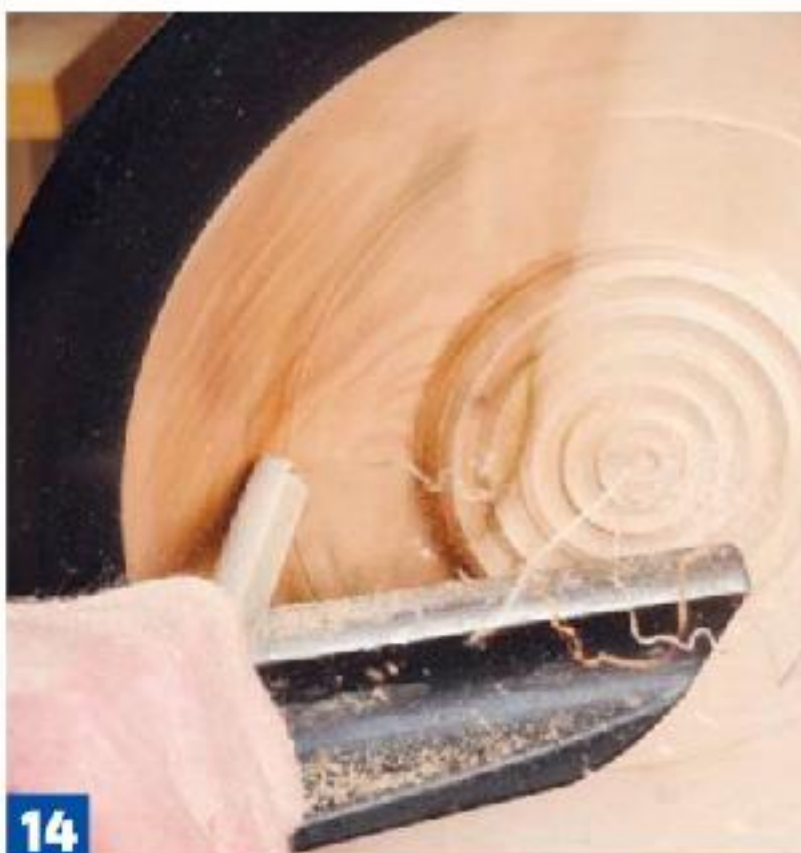
12 When dry, you can continue to refine the inner section. I work the bulk down in stepped stages making my way back to the centre section

13 Once much of the bulk of the project is gone, remove the tailstock and refine the inner shape

14 Work down in stages using a slow traverse rate to minimise the risk of tearout occurring



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15 The centre pieces are often where one typically uses too much pressure and ends up with tearout. Slow things down and don't use much pressure; let the tool cut

16 Once you have done what you can with the gouge, you can, if necessary, use a scraper just to clean up the initial entry section of the bowl. This is often an area where there can be torn grain or where things are uneven

17 Once cut, sand the inside section and then apply a food safe finish of your choice. I used a hybrid wax/oil which leaves a nice soft lustre



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18 It is now time to reverse the bowl using a friction drive method – a shaped waste block of wood held in a chuck with some paper towel over the surface. To do this, place the bowl against this, bring up the tailstock and place the revolving centre into the previous marked indent to support the bowl. Everything is now locked and ready for turning. Use the bowl gouge to remove the waste wood; this is the stepped area seen earlier. You want the body curve and coves to continue to just shy of the pip/small spigot where the revolving centre is. Cut the coves with the small scraper previously used. Once cut, sand the surface, seal it with sanding sealer, spray it black...



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Handy hints

1. The design of the bowl works well with or without the use of colour. I love the tactile quality of the coves contrasting with the slight flat elements in between them. The use of a bead forming tool to cut such shapes makes life a lot easier than trying to cut everything the same using a gouge. I also like to graduate the size of the coves going from largest width at the bottom to very fine ones at the top. Experimentation will enable you to see what you like

19 ... and now skim cut the coves to remove the black in them...

20 ... then lightly sand them to make smooth before spraying the whole outside with a lacquer coating followed by an application of the wax/oil finish

MAKING THE C-FRAME

21 Cut the 1.5mm ply in strips and hold them together and bend them so you get to understand how they will bend, by how much and what shapes can be formed. You can create some quite interesting shapes. That said, I did not want this squashed C shape; I wanted a rounder form

22 Now apply the glue to the relevant faces and use two round MDF formers around which you can mould the shape and hold it all in place. Anthony Bailey assisted me in these phases making life a lot easier photography-wise. The top end of the ply is slightly out of shape, but I allowed enough length to be able to cut this off later on when shaping the C-frame

“The base of the project should look the right size and be visually balanced”

23 Mark out the shape you require. You want to taper from a point to the top to flare out to a wide section at the bottom, almost so the platter looks as though it is floating on nothing

24 After cutting off the waste use a combination of disc, random orbital and hand sanders to refine the shape. You might encounter some gaps in the laminations, but these are usually small and can be filled easily

25 The base is made from oak (*Quercus robur*), in this case two pieces laminated together as it made things cheaper to buy, but ash (*Fraxinus excelsior*) will work well, too. Cut it to size, sand and then brush over with a bronze brush to open up the grain so that when the colour is applied, the grain will show through it. Once cleaned up...

26 ... place the three elements together to see how they all fit and look together. The bowl will sit on the highest point of the top curve. You may notice that the point is too far out, so you can adjust that accordingly. The base of the project should look the right size and be visually balanced. The bowl will need to be locked in place and that is where the finial comes into play





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27 You can now fix the C-frame in place with two or three 10mm dowels – note the two filled holes in the plywood. The frame has the dowels glue in place, the bottom base has two corresponding holes into which the dowels fit and you can glue in place later if you wish. The dowels are set so as to lift the C-frame off the base so it creates a floating visual effect

28 The finial will drop down into the void of the C-frame, but will also have a 13mm round tenon long enough to pass through the ply into a corresponding drilled hole in the base of the bowl; this hole will be in line with the small tenon left from the revolving centre – the hole will be about 10mm deep. The wall thickness is such that it can take this but be careful when drilling. Fix the wood between centres and rough shape with a spindle roughing gouge. The shape of this is much like an icicle

29 Use a skew chisel to create the top detail. It is really the best tool to make deep, incised cuts like this and the surface will be smooth and require very little sanding

30 Use the spindle roughing gouge to get the finial almost to the final shape but leave the tailstock in place for this at the moment. You can now sand the finial, and once it is sanded...

31 ... remove the bulk near the tailstock with a spindle gouge; eventually you will have to remove the tailstock to finish off the end of the finial and support it with your fingers while you make a fine finishing cut. Ensure you are not wearing any loose clothing that could get caught in the chuck or work

32 Lightly abrade the tip section and part cut the round tenon/spigot at the top end with the beading & parting tool, but not to full depth. Apply sanding sealer then spray the wood black. Now use the corner of the parting tool to cut three grooves near the tip

33 Cut three coves at the top mimicking the coves cut on the bowl and once cut, lightly sand. Seal the piece with clear lacquer and then a coat of the wax oil. Now part or cut the finial off leaving the correct tenon length

34 Drill a hole in the C-frame in the right position so the finial and the platter can be locked together at the highest part. Check it visually once assembled and adjust slightly if you need to fill any gaps on the frame. Once happy, remove the platter frame and base, colour the base black and then apply the wax/oil finish once dry. Spray the C-frame with a cream coloured flex/sand coating and glue all in place once everything is dry ●



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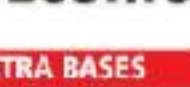
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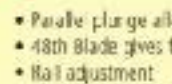
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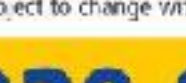


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Indexing, marking out & drilling

Philip Greenwood shows how you can make your own indexing system for your lathe

I am often asked how to drill holes in the side or end of projects; this may be for decoration or function. Some lathes on the market have an indexing facility built in which helps when drilling holes at a equal space around the turned item. If you don't have this facility on your lathe, I will show you a basic device to help you. This will not be as good, but if used only now and again it will be fine.

To drill the hole you can buy a jig for this purpose, and this will come with several bushes for different drill sizes. Several manufacturers make these jigs or you could make one from wood; you only need a few offcuts. Using an indexing facility and a drilling jig will open up a new world of projects you can make. Do experiment with your turning, that's how we all progress.

PHILIP GREENWOOD



About the author:
Professional registered turner Philip has been turning wood since 1980 and started turning professionally

in 1986. He can be seen working in his workshop in North Yorkshire. He also runs courses from here.

Email: philip@woodturningintoart.co.uk

Web: www.woodturningintoart.co.uk



HOMEMADE INDEXING JIG

This jig is homemade as this lathe and chuck are not equipped with indexing facilities. As you can see, this is easy to make from a few scraps of timber and it will fit any lathe; all you need is a pair of compasses and a protractor. The most important part is the hole in the disc which fits over the main shaft register. If loose, you will not have consistency on the circumference. I use this for drilling holes for earring stands, as I need evenly spaced holes around the circumference. Be sure to place an even distance from the outer edge or it will look untidy, and may not have the correct number of holes



FEET ON BOWLS

If I need to put feet on the base of a bowl I will use the indexing to mark out the feet and space in between them. First I will decide on how many, with three being the norm. My index is divided into 24 so I will use hole numbers 1, 9 and 17 to give me three marks on the base to work from. If I wanted four feet then I would use index numbers 1, 7, 13 and 19. This is the first stage



DRILLING ON THE LATHE

This is the drilling jig used in conjunction with the indexing jig. As you can see from the photo, this ensures the holes are drilled in the same place on the circumference



MARKING OUT THE FEET

Now I have my three marks to start from I will decide how wide to make the feet, bearing in mind the final shape, so I may need to make them wider to allow the waste to be removed. Starting at mark No.1 move the index ring clockwise to the width you have decided on, now place a second mark here, move on to second original mark, and move the index ring clockwise the same amount as you did on the first foot, which will make this the same width. Do this again for the third foot. All that is needed now is to mark which area is to be removed, as you don't want to remove the wrong area ●

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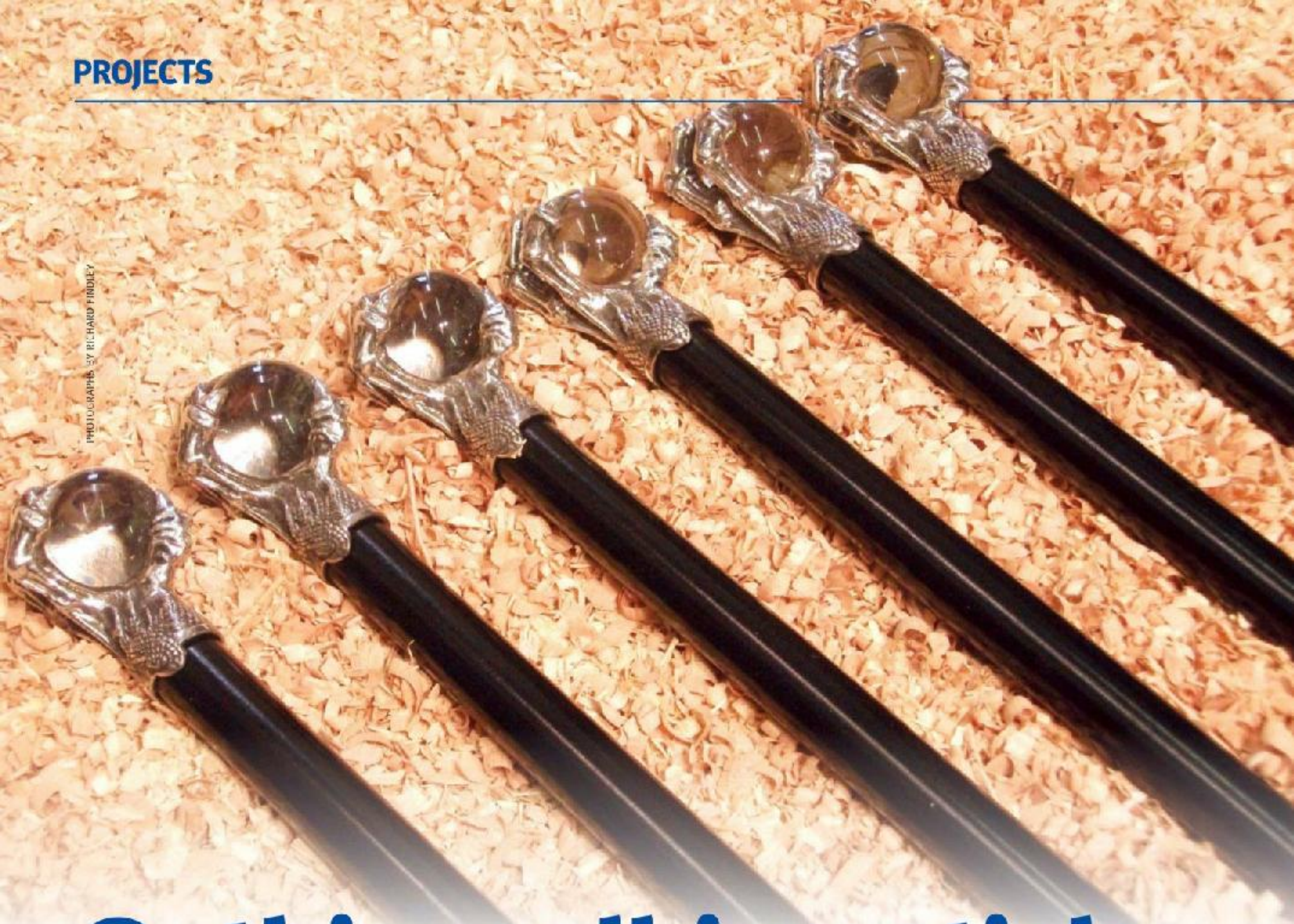
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Gothic walking sticks

This month **Richard Findley** shows us how he goes about making a batch of his gothic walking sticks

I produce a lot of different work for many different customers in my workshop; some come back time and again, others just need a one off job. A job that I do on a regular basis is the gothic walking sticks that you may have seen in my diary articles. These were the first regular order I had when I started woodturning semi-professionally, and over the last five years I have made something in the region of 1,300 sticks.

I was approached when my customer was looking for a supplier for a new design of stick, I went in to see him and he showed me what he wanted and explained that their previous supplier had charged a set price and would I make them for the same price? "Of course, no problem," I said, not really knowing what was involved, having never

made one before.

The first one took me an hour and a half and I was left wondering how I would ever make any money on this job. My customer was, however, very happy with the product that I presented them with, and I was promptly given a box full of gothic stick tops and an order for 10 in that design, with the promise of more to follow as they had sticks in four other designs.

Over the next few weeks I did some research and spoke to other professional turners and eventually developed the techniques that I use today. These techniques, combined with experience means I can now make a stick in less than 15 minutes, I make a batch of about a dozen every other week, which means this a real 'bread and butter' job for me.

RICHARD FINDLEY



About the author:

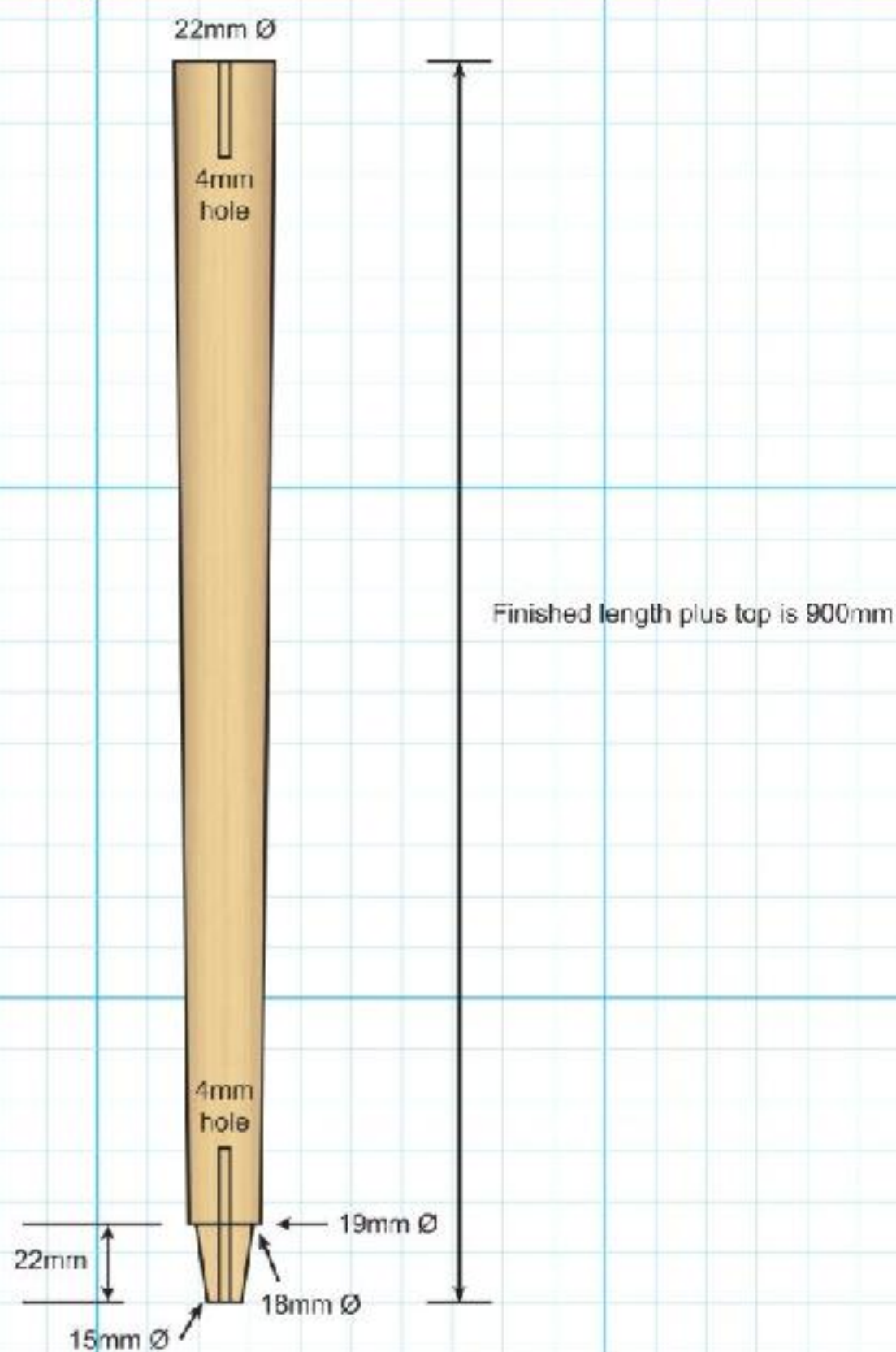
Richard Findley is a registered UK professional woodturner living and working in Leicestershire.

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

Email: richard@turnersworkshop.co.uk

Web: www.turnersworkshop.co.uk

WALKING STICK DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 15 mins (turning time)

Cost: £1.50

TOOLS & EQUIPMENT

- 25mm spindle roughing gouge
- 10mm beading & parting tool

Additional tools

- Homemade screw chuck
- Vernier callipers
- Spring callipers
- Long lengths and hand sized pads of abrasive – 80-240 grit
- Homemade long wooden toolrest
- Spray equipment and professional finish

Timber requirements

Steamed beech as it works well and sands smooth which allows it to take the lacquer finish well but any straight grained wood is fine. I have used oak, walnut, sapele and maple for sticks and all work fine and, if you want to show off the wood, these will often look more attractive than the rather plain beech. Just make sure it is straight grained or you will be fighting it throughout the turning process



1 With the timber for the walking sticks cut to length and around 5mm over size I start by drilling a 4mm hole in each end with the lathe speed at around 750rpm, to suit my homemade screw chuck. The screw chuck is simply a 6mm coach screw with its head cut off, mounted in my engineering style stepped jaws. There is a disc of MDF to reduce the risk of catching anything in the spinning jaws and I cut a spacing and sizing washer, around 5mm thick, to the diameter of the top of the stick, which in this case is 22mm

MOUNTING OPTIONS

I have found that mounting the blank between centres puts too much pressure on the wood, encouraging it to flex. Holding in a chuck means access to the top of the stick is difficult so a screw chuck is, for me, the best option; this allows gentle pressure between centres and automatically gives me a central hole which is perfect for fitting the tops



2 Now, with the stick blank mounted on the screw chuck I set up my homemade long wooden toolrest, which is fitted in the lathe's banjo and in a homemade banjo type fitting, as you can see opposite

WOODEN TOOLREST

When I first made the long toolrest I had no idea if it would really work or how long it would last for. Made from 50mm x 25mm oak, it has an angle cut at the top which is comfortable to work with and has two turned dowels fitted in the underside which slot into the banjos. I find it works perfectly, any dents or marks that develop can easily be planed or sanded out and an occasional wipe over with a candle can help the tool slide along it with ease

3 I start work at the bottom of the stick and using my beading & parting tool in planing mode, I remove the corners and then using my callipers, I cut the spigot to the correct size for the ferrule

4 With the spigot cut I test fit the ferrule and adjust as necessary

5 The ferrules will be glued on with epoxy resin so I cut some lines with the tip of the beading & parting tool to give the resin a key

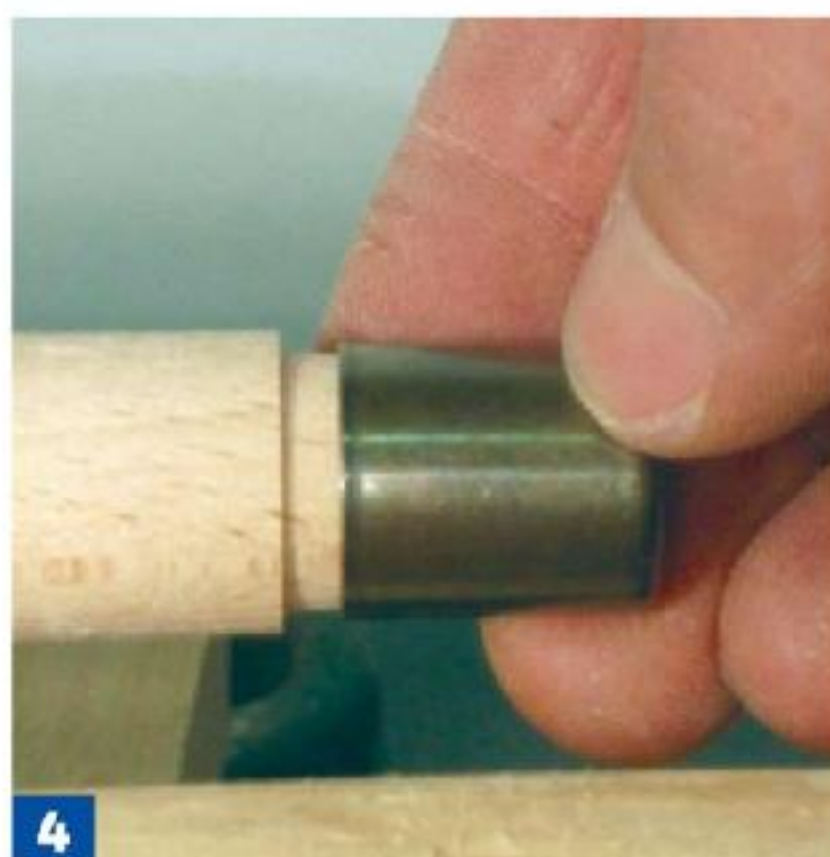
SPEED SELECTION

The correct speed is very important; if you run too fast the wood develops a kind of resonant vibration which makes it virtually impossible to work. I suggest working in the region of 700-900rpm. This will depend on the lathe you use and the speeds available to you. For sanding, a speed between 1,000 and 1,450 is fine, again depending upon what is available

6 Using my 25mm spindle roughing gouge, I work along the stick removing the corners. At this stage I am not looking to make it perfectly round, just enough to allow me to support it with my hand. As a left-hander I work right to left, supporting the work with my front hand and supporting the gouge by applying downward pressure with my thumb

“I start work at the bottom of the stick and using my beading & parting tool in planing mode...”

7 When I get to the top of the walking stick I can roll the tool on to its side to safely cut right up to the screw chuck and take it down to the diameter shown by the sizing washer that was cut earlier





8 I now change my grip, using my front hand – now actually my left hand – to support the stick across the palm and heel of my hand. I can offer control to the gouge with my thumb and fore finger

SAFETY INFORMATION REGARDING TOOLREST POSITION

It is important to notice that I have deliberately allowed enough space between the toolrest and the work, for my finger to encircle the stick without it getting stuck. It is quite safe to do this as long as your finger is below the wood and there is enough space; that way it cannot get trapped

OPTIONAL USE OF A STEADY

I do not tend to use a steady for this job as I can make them in good time. I don't feel it would save me any additional time; however, if I were to have problems on this, or any other long, thin turning job, I would have no hesitation in using my steady. The steady I use is fixed to the lathe bed and is sturdily built from oak with a plywood insert which is interchangeable for the diameter of the work in hand. I cut a semi-circular notch in the ply which offers full support to the wood and can make a difficult job much easier to do. An online search will reveal lots of different designs, some including roller skate wheels, but I have not found the need for these as this simple steady works perfectly



9 After several passes using the technique shown in step 9 the stick is starting to look how it should, with a gentle taper along its length. To check this I set callipers to the diameter of the top – bearing in mind this is the largest required diameter – and test it all the way along to make sure it drops through, if it doesn't then I take a few more cuts

10 Once it passes the calliper test I put a straightedge against it; this shows up any high or low spots and can be adjusted as needed

“I use long strips which cover a wide area of the stick...”



11 With the best possible finish achieved from the spindle roughing gouge I move on to abrasive, starting at 80 grit and working at 1,450rpm, I use long strips which cover a wide area of the stick, helping to achieve the smooth taper that I am aiming for

12 Between each grit I stop the lathe and work with a hand sized bit of abrasive, sanding along the grain to take out the cross grain scratches. Steps 12 and 13 are repeated for 80, 120, 180 and 240 grit

13 Finally I rub over the stick with a fine Nyweb pad – these are 1,000 grit and perfectly prepare the stick for finishing

14 Because these sticks are gothic they are sprayed black. I have a compressor and spray gun and use a professional water-borne lacquer which is rated as 'severe use' and so can stand up to the handling of a walking stick

15 I apply two coats of lacquer then rub back with a red 600 grit Nyweb pad, then apply a third coat. With this process I can achieve a consistent gloss black which fits my customer's specifications

16 I enlarge the hole in the top to 6mm and apply some epoxy resin to the fixing screw on the stick top and ferrules and fit them in place. This takes around half an hour to dry

17 Here are the finished batch of gothic walking sticks •



Handy hints

1. Throughout the turning process it is important not to apply too much pressure onto the wood with the tool, as this causes flex. Instead you should allow the wood to come to your sharp tool

Fitting the ferrule:

2. The ferrule is 22mm long and my beading & parting tool is 10mm wide. This means two cuts the width of the tool plus an estimated 2mm gives the spigot length, making this a fast cut with no need to measure

3. Notice I use a ring centre here. This is not only because they give a very positive support while turning but by happy accident, the diameter of the ring centre is the same as the bottom of the ferrule, so this is something else I don't need to measure

4. If the ferrule is a little loose, by adding a bit of extra pressure when cutting the key lines it raises the grain each side of the cut, effectively increasing the wood's diameter

5. 80 grit abrasive is a bit excessive for most turning applications as it will very quickly destroy finely turned details, but don't be afraid to use it on jobs like this where there are no finely turned details and you want a large, smooth and even surface

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PHOTOGRAPHS BY JOHN BEAVER

ABOVE: Bowl from the 'Wave' vessels series, 75 x 180mm, bleached sycamore (*Acer pseudoplatanus*) and dye

20 minutes with John Beaver



John Beaver is best known for his 'Wave' form bowls and

he is currently working on two different series. Here we find out more about him and his turnings

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

I'm currently working with two main themes. My 'Wave' series and what I am calling my 'Flying Rib' pieces. I still have lots of variations in mind for both, so these will keep me busy for a while to come. The artistic elements I tend to employ most are motion, contrast and depth. A lot of my current work has elements that bridge the interior and exterior in some manner.

What is your favourite timber to turn?

I don't really have a favourite timber to turn. A lot of the wood I use is found, so I'm just happy when I find a nice piece to work with. I do tend to use a lot of walnut (*Juglans regia*) as it contrasts well with so many other species.

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

I think there is some wonderful work being done with carving, colour, and construction that is really pushing the boundaries of woodturning. I don't like all of the results, but I like that people are experimenting and trying things.

What direction do you see your work taking in the future?
Only time will tell.

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

Study and practice good form. No matter how beautiful the wood, or how creative the embellishments are, for a

piece to be successful, the form must be good.

What music and which book are you currently into at present?

I listen to a pretty wide range of music including genres such as classic rock, country, Broadway musicals and blues. I've currently been exploring Bluegrass a bit more. My favourite genres to read are historical fiction, thrillers and biographies. I'm currently reading *In One Person* by John Irving.

Tell us about the piece you are currently working on.

Because my pieces take many steps, I usually have four or six in process. I spent a large part of today working on a black and white recessed wave piece that looks like a bowl within a bowl.

BELOW:

'3D Segments' bowl, 100 x 150mm, ash (*Fraxinus excelsior*) and walnut (*Juglans regia*)



Which are your favourite items to turn?

I probably like making bowls the most. I don't really enjoy hollowing, but for me the end result is more important than the actual turning, so if a design calls for hollowing, I will do it.

Which turners do you most admire and why?

There are many people who have inspired me and helped me along the way. Two turners at the top of the list are Bill Luce for his pursuit of the perfect form and Mark Nantz for his craftsmanship.

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

I think the AAW and the community they have built has probably done more for turning than anything else.

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

I see myself continuing to evolve and expand as an artist. I would like to have my work shown in more galleries and do fewer shows.

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

I don't think there's a hindrance to the development of woodturning as much as a hindrance to the perception of the craft as an art form. There is incredible work everywhere you turn, we just need to do a better job getting the public to recognise and respect it.



What is your biggest regret?

I don't really dwell on regrets and negatives. I feel blessed to have discovered woodturning at a time when my previous profession was going in a very negative direction.

What are your other interests besides turning?

I play a sport called paddle tennis two or three times a week. It's basically tennis played on a two-third size tennis court with short paddles rather than racquets. I also enjoy mountain biking,

ocean kayaking, skiing, golf, bocce, car racing and spending time with my family.

What three things in your workshop could you not do without?

Besides the lathe, the bandsaw, drum sander and glue.

Email: johnbeaver@verizon.net

Web: www.johnbeaver.net

ABOVE: John turning in his workshop

BELOW:

Vase in sheoak (*Allocasuarina fraseriana*) and wenge (*Millettia laurentii*), 150 x 180mm



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Clarke	1020w	3mm	£36.99	£44.99
CON1020				
Bosch PHO20-82	630w	2mm	£64.99	£77.99
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PHOTOGRAPHS BY CHRIS & KATHLEEN WEST

Bobbin salt & pepper mill

Chris West makes a salt & pepper mill from three different types of wood which is made to look like a cotton thread

I have a reputation for designing quirky salt and pepper mills and shakers. I think this one comes into that category. Now, I have to come clean and say that my idea for this mill came from a table lamp offered for sale by a national retailer.

The key tool I used for producing the beads was a 5mm fluted parting tool. The beads represent cotton thread. There is no reason why the beads cannot be turned using a variety of other tools, such as a 6mm spindle detail gouge, a 12mm skew chisel or a three-sided point tool. However, getting the beads all the same width was taxing my skills to the extreme, and that's why I used the fluted parting tool.

As you will see I stained the lower body dark green and the upper, red. Feel free to choose your own colours. However, I would recommend that the darker colour is at the bottom.

If you are reading this article in North America you will probably want to use a local source for the mechanism. From experience I have found that North American mechanisms have a slightly longer shaft. To compensate for this I suggest you lay the mechanism with its grinding mechanism on a piece of paper and measure the height of mill you require. Adjust those shown in Fig.1 by increasing the height of each half of the mill appropriately. Try and keep the lengths such that you don't end up with half a bead.

The reason that the 11mm beads at either side of each bobbin are made

separate is to allow you to brush the spirit stain onto the 5mm beads without fear of the stain marking the 11mm beads. Additionally, having different woods for the 11mm beads adds contrast to the overall mill.

Before starting out I strongly advise you to look at Figs.1 and 2. Throughout this project I use specific descriptions to describe the six parts of the mill.

The lower and upper bodies of the mill are turned as one including the 5mm beads and most importantly, the staining. For preparation of the upper and lower body, the wood used for the blank should be a light-coloured hardwood. For this project I have chosen maple (*Acer campestre*), but you can choose a different timber if you prefer.

CHRIS WEST



About the author:

Chris has enjoyed woodturning for over 30 years and during the last 12 he has specialised in designing and

turning salt and pepper shakers and mills. He also enjoys taking his woodturning experience to 'non-woodturning' groups by giving talks and demonstrating. Chris has written a book *Turning Salt & Pepper Shakers and Mills* which covers in great detail all aspects of condiment turning.

Email: chris@westwoodturnery.co.uk

Web: www.westwoodturnery.co.uk

“The key tool I used for producing the beads was a 5mm fluted parting tool. The beads represent cotton thread”

BOBBIN MILL DIMENSIONS

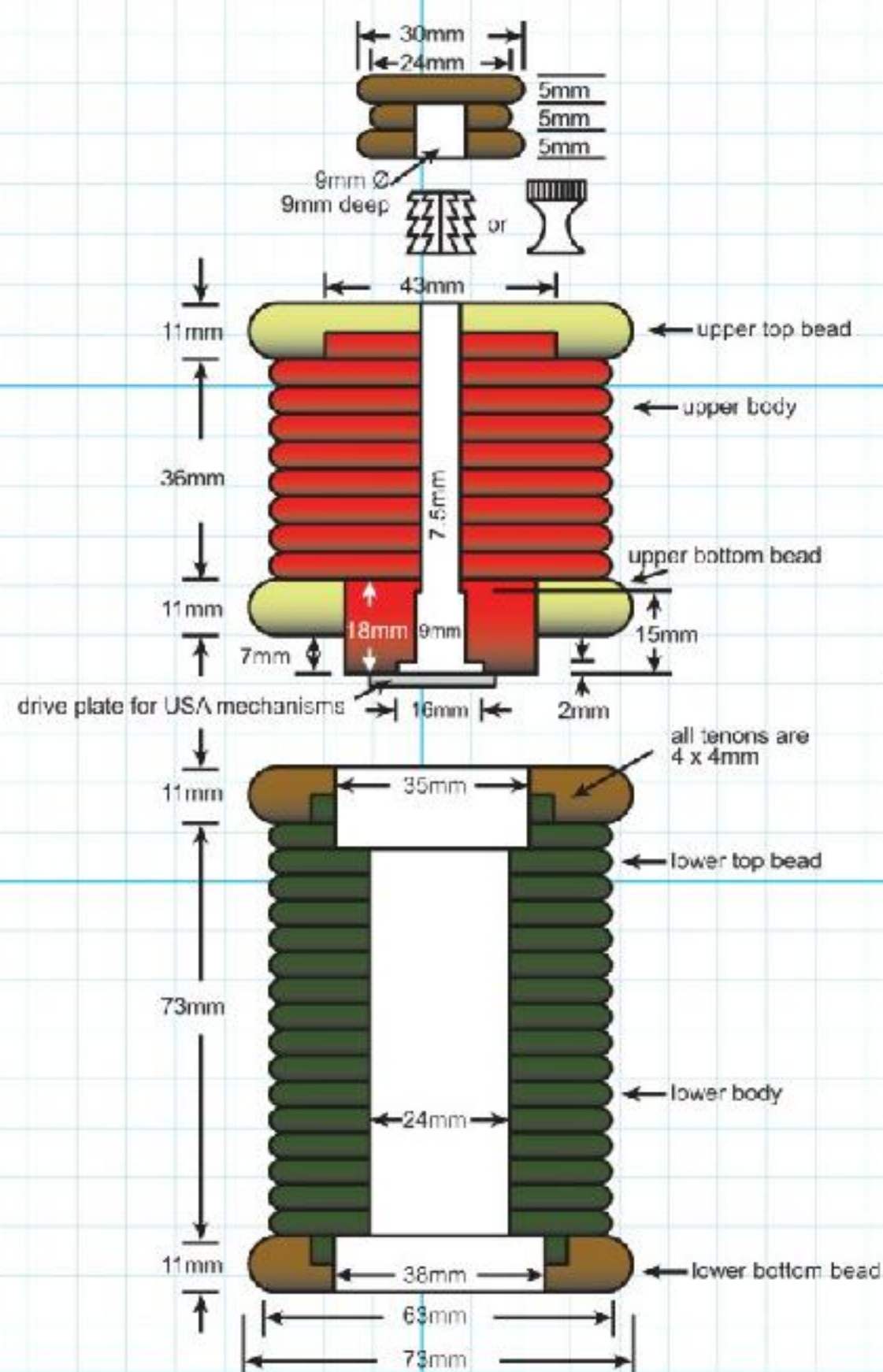
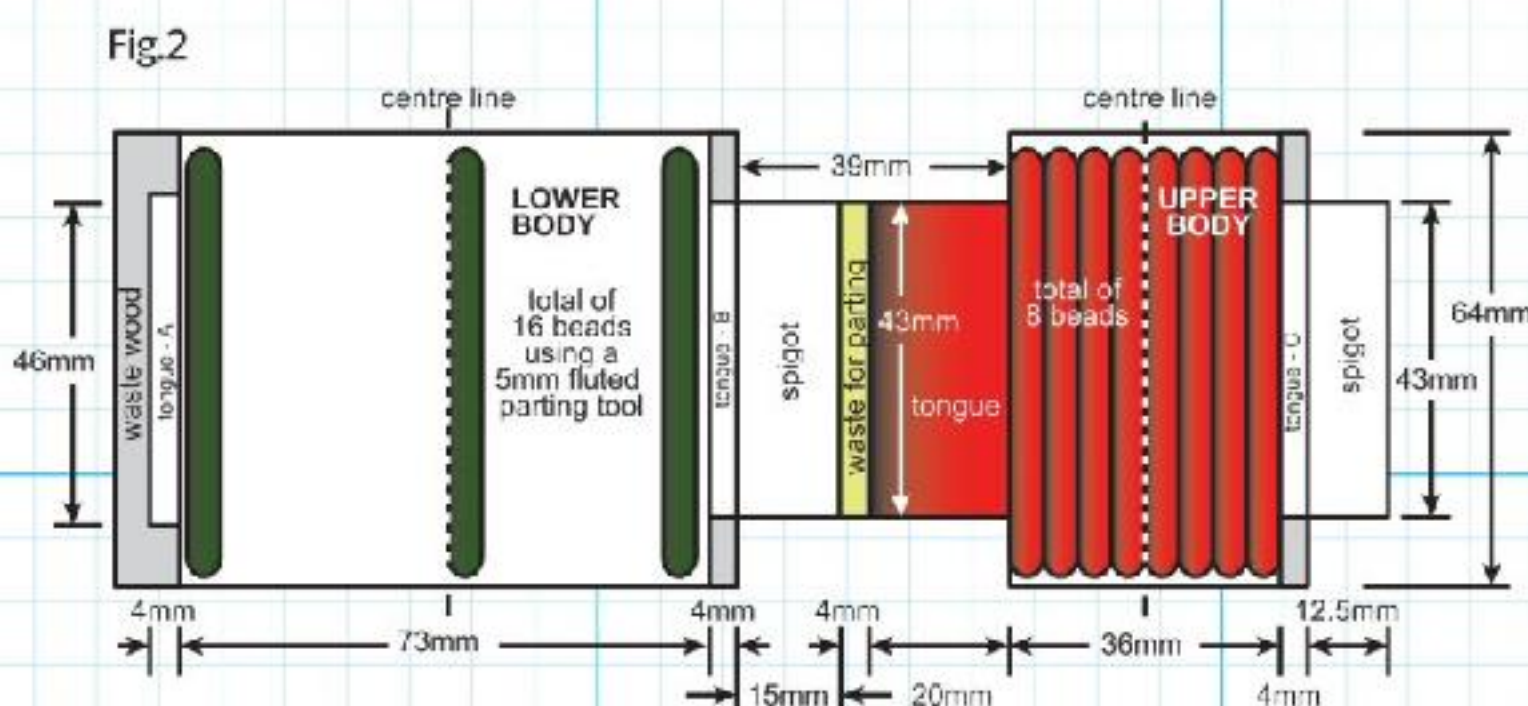


Fig.1



INFORMATION

TIME TAKEN & COST

Time taken: 1½ hours. Additional time for drying is required

Cost: £10 including the mechanism

TOOLS REQUIRED

- 20mm spindle roughing gouge
- 10mm spindle gouge
- 3mm parting tool
- 5mm fluted parting tool
- 12mm round skew chisel
- 12mm flat skew chisel
- 25mm square-end scraper

Additional tools

- Abrasive down to 400 grit
- Tack cloth
- Spirit stains
- Small bristle brush
- Melamine gloss lacquer spray
- White synthetic finishing pad
- 150mm traditional pepper mill mechanism

Timber requirements

- Maple or sycamore: 185 x 70 x 70mm
- Ash: 20 x 80 x 80mm. 2 off
- Walnut 20 x 80 x 80mm. 2 off
- M5 X 13mm zinc UN 'HD' 'knock-in' insert nut. Stock no: 10004

WHERE TO BUY

150mm traditional pepper mechanisms are available from:

UK: Constable Woodcrafts

Tel: 01206 299 400

Web: www.constablewoodcrafts.co.uk

USA: Craft Supplies USA

Tel: (001) 800 551 8876

Web: www.woodturnerscatalog.com

Insert nut:

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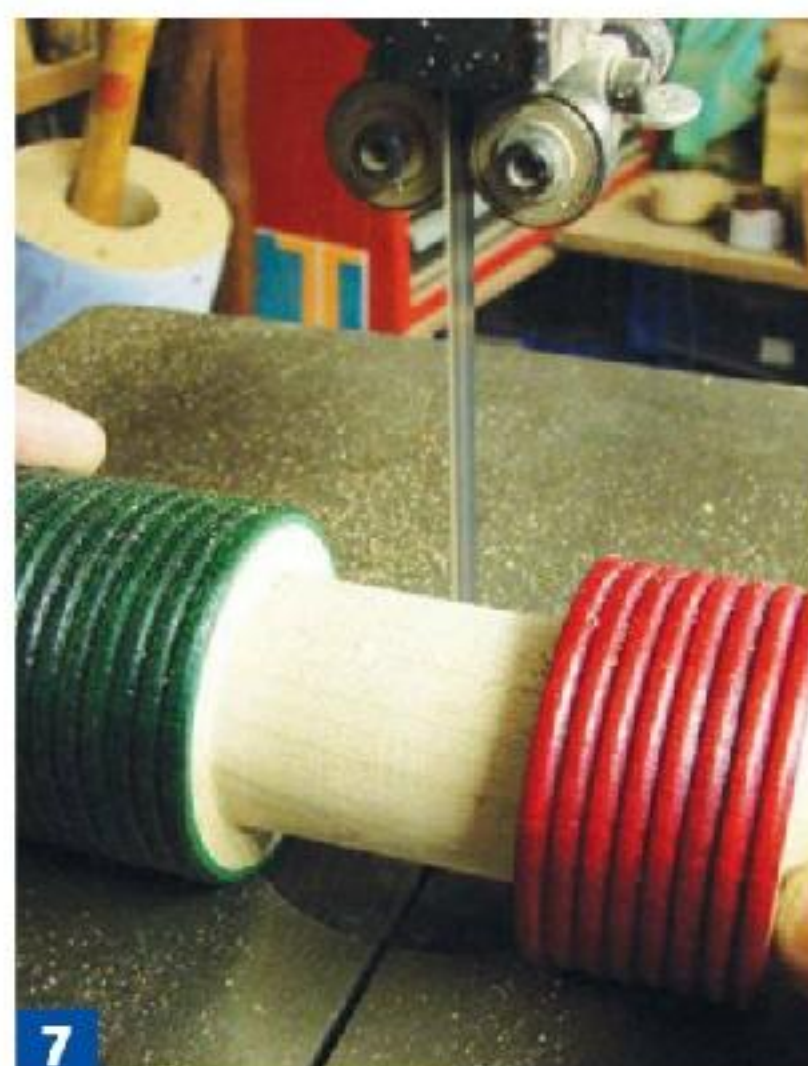
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TURNING THE BODY PARTS OF THE MILL

1 Mount the blank between centres and turn to 64mm diameter. Mark out the key dimensions including the centrelines for the two bodies

“Mark out the key dimensions including the centrelines for the two bodies”





2 Begin the bead turning on the lower body – the lathe speed needs to be around 900rpm if you are using the 5mm fluted parting tool. The tool should be lying on the toolrest with the end of the flute leaning slightly downwards and the cutting point at the centre of the blank. One side of the flute should be lined up with the centreline

3 Gently push the tool into the wood with your eye on the centre of the tool. Remember you are not turning a semi-circle just a 'tyre' bead. Now line up the edge of the parting tool either to the left or right edge of the bead you have just cut

4 Next, continue carefully forming the beads to the left and right. As you move towards the 73mm lines you have drawn count to see if more beads are required. The objective is to have 16 beads covering this distance with some extra wood either side of the 73mm lines. Now part down just a small amount at both ends of the beads to complete this phase. The upper body is now started. Refer back to Fig.2. You will see that the tool is again lined up either side of the centre pencil line. Repeat steps 2-4 but finishing with eight beads

“Stain both bodies, using a bristle brush and the colour of your choice”

5 Begin sanding with 360 grit and finish with 400 grit. Remove any wood dust using a tack cloth in order that it is clean for staining. Stain both bodies, using a bristle brush and the colour of your choice. Two or three coats may be required to get the depth of colour you require

6 You need to allow a little time for this to be completely dry and then seal the piece using a 50% mix of cellulose sealer and thinners. When dry I hold a white synthetic finishing pad against the beads to give a smoother finish

7 Refer to Fig.2. The three, 4mm wide tongues A, B and C and the central spigots can now be turned down. A to 46mm and B and C to 43mm diameter and 4mm wide. Given the 4mm width of the tongues I used both a 12mm beading & parting tool and a 3mm parting tool. The purpose of the tongues is to centre the bodies on the 11mm beads. Part the two bodies at the point shown in Fig.2 or remove from the lathe and use a bandsaw

DRILLING THE LOWER BODY

8 Follow the drawings and manufacturer's instructions here. Hold the top spigot in compression jaws and bring the tailstock up for support. Tighten the chuck jaws when running true. Remove the waste wood to leave the tongue at 4mm width and 46mm diameter. Using a 24mm sawtooth bit drill held in a Jacob's chuck, drill at least 50mm deep

9 To hold the base of the lower body, use either expansion jaws or turn a jam plug. Mount the body and bring the tailstock up. The spigot can be removed using a 12mm beading & parting tool up to 4mm from the body's beads. Make sure there is a drilling centre point after removing the spigot. Use the 24mm sawtooth bit to drill to meet the existing hole



DRILLING THE UPPER BODY

10 The fitting of the drive plate and the hole for the stem are the differences between mechanisms. The UK drive plug on the left and the American drive plate on the right

11 Hold the top spigot in compression jaws and support using the tailstock. Reduce the bottom tongue's length to 18mm and 35mm diameter. The 35mm tongue will need to be reduced to 34mm once the corresponding bottom bead has had its 34mm hole turned to the same diameter

12 For a UK mechanism, drill a 9mm hole for the drive plug, 15mm deep. Open up this hole to form a recess 16mm x 2mm deep. Finally drill the 7.5mm stem hole to a depth of around 50mm. The rest of the hole is drilled once the top 11mm bead has been finished and glued to the body. For a mechanism with a flat drive plate use an 8mm drill to a depth of 50mm. Reverse, holding the 35mm diameter tongue in compression jaws and remove the top spigot, leaving the 4mm tongue



UPPER BODY'S TOP BEAD

13 With the exception of the upper body's top bead they are all made the same way – with a hole all the way through. A number of methods can be used. I'm going to assume you have a 24mm sawtooth bit. The holes will then be enlarged using a 12mm round skew chisel. If you have a 35mm and 38mm sawtooth drill then certain beads can be either drilled using the pillar drill or held in a Jacobs chuck and drilled on the lathe. Locate the centre of the blank and using a compass, pencil a circle before bandsawing the rough shape

14 Mount between centres and rough turn the blank down to 75mm diameter. Face off level at the tailstock end and turn a dovetail





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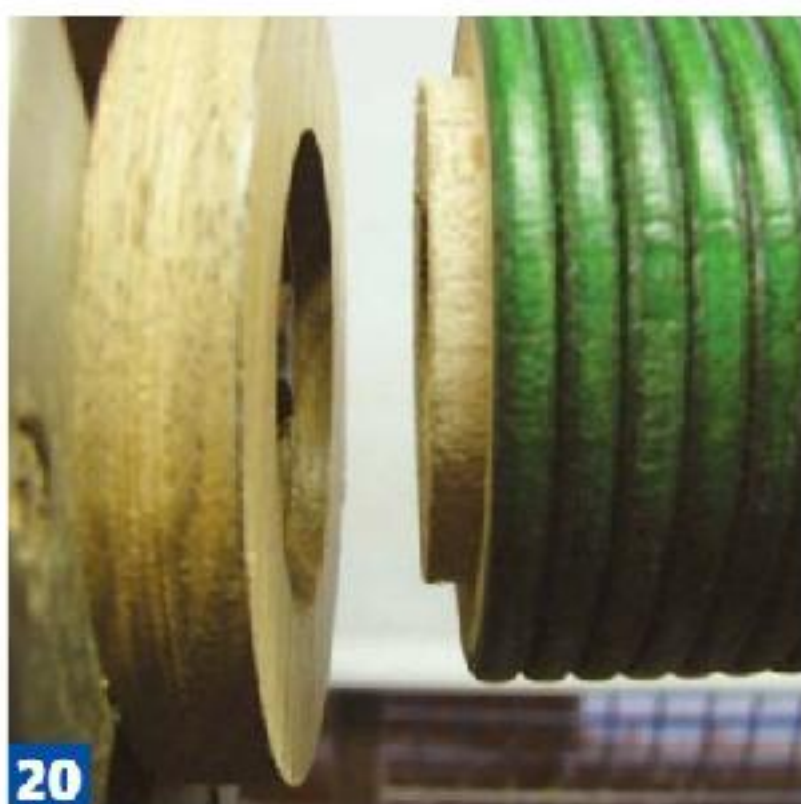
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15 Reverse the bead, holding the dovetail in compression jaws. Measure and mark 11.5mm from the flat surface. Part the bead down towards the centre. Next, turn the bead itself using a 10mm spindle gouge

16 Now make the surface flat and level. I used a 25mm square scraper for this

17 Create a recess 43mm diameter, 4mm deep to fit snugly over the tongue C in the upper body. I found that the 3mm parting tool started the recess well enough and I finished it using the 12mm flat skew, flat on the toolrest

18 Sand the face down to 400 grit before reversing and holding the 43mm recess in expansion jaws. Now use a 25mm square-end scraper to remove the dovetail and to level the surface. Sand and seal

UPPER BODY'S BOTTOM BEAD

19 Follow steps 13-15. A hole, the same diameter as the tongue – 34mm – is now required. Remember the tongue is still at 35mm. If you don't have a 35mm drill, begin by drilling a 25mm hole, all the way through and using a 12mm round skew's long point, open the hole to 34mm diameter. This will fit snugly over the 34mm diameter tongue. Remove the bead from the lathe, remount the upper body and reduce the tongue to fit the 34mm hole in the bead. Sand and seal. Remount the 11mm bead holding the 35mm hole in expansion jaws and reduce the overall bead thickness to 11mm

“Reverse and reduce the overall bead thickness to 11mm”

LOWER BODY'S TOP BEAD

20 Follow steps 13-15. A 35mm hole is required. If you have a 35mm sawtooth bit then drill a hole 12mm deep. If a 35mm drill is not available, begin by drilling a 25mm hole, all the way through and using a 12mm round skew's long point, open the hole to 35mm diameter. This should fit snugly over the lower body's 35mm diameter upper tongue. Reverse and reduce the overall bead thickness to 11mm. The final step is to turn a 43mm recess to fit over the lower body's tongue B. Test the fit by slipping the body's tongue into the hole to ensure a good fit

LOWER BODY'S BOTTOM BEAD

21 Repeat steps 13-15. The difference is that the hole size is 38mm diameter and the recess is 46mm wide to fit over tongue A

MILL ASSEMBLY

22 Spray the beads and the bodies individually with a number of light coats of melamine lacquer; I lightly buff these with a white synthetic finishing pad between coats. Leave them overnight and give the lacquer some time to harden before buffing and waxing them. Hold the top tongue in compression jaws. Using PVA adhesive, glue the bottom bead to the body. Before clamping, line up the grain between components. A piece of plastic pipe held against the bead and a piece of plywood resting on the tailstock barrel gives a good clamping action

23 When dry, reverse holding the body's main tongue in compression jaws. Make sure that the body is running true before gluing the top bead on. To help clamping, place a piece of plywood between the top bead and the barrel of the tailstock. When dry the 7.5mm or 8mm hole – depending on the mechanism used – can be drilled to meet the existing hole

24 Line up the grain between components. Start by gluing the bottom bead on. Expansion jaws can be used to hold the 35mm tongue on the top of the body. For the clamping I again used the plywood technique. When dry, reverse holding the bottom by its 38mm hole in expansion jaws and repeat using the same clamping method. Make the 35mm hole deeper by 5mm. If the tongue has accidentally been made longer, it will still fit and the extra 5mm makes it easier to fill with the chosen condiment

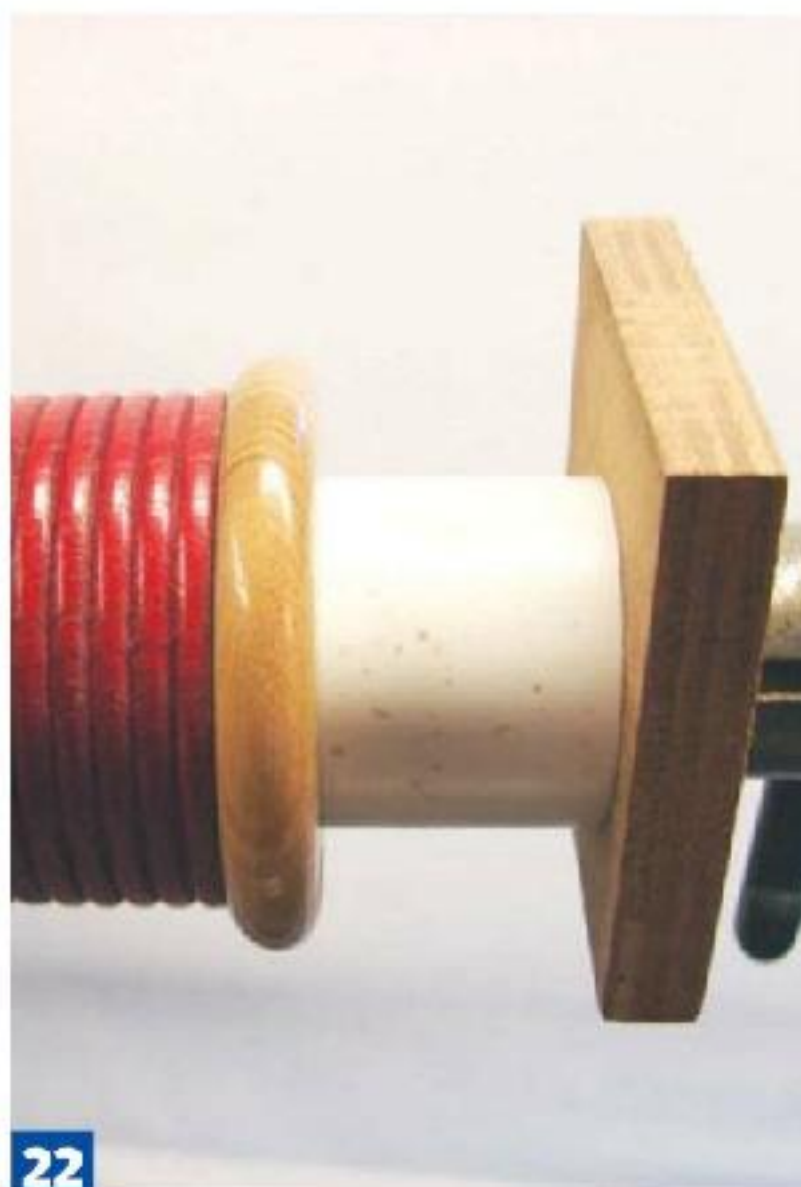
FITTING THE MECHANISM

25 Depending on the mechanism being used you may find that when the retainer is placed over the grinder the screw heads may protrude too far. If this is the case, hold the body's top by its 35mm hole in expansion jaws and use a 12mm skew chisel to deepen the hole to the appropriate depth. The thread at the top of the stem may have to be filed/ground down slightly. When fitting the mechanism make a pilot hole for the screws with a sharp bradawl. The last task is to fit either the drive plug or plate

FINIAL NUT

26 You now have a choice. The finial nut supplied with the mechanism can be used or the one shown in Fig.1. For the latter you will need a 5mm dogtooth – insert – nut. I would recommend that the wood used is walnut (*Juglans regia*) to match the lower beads

27 The completed salt & pepper mill should look like this •



22



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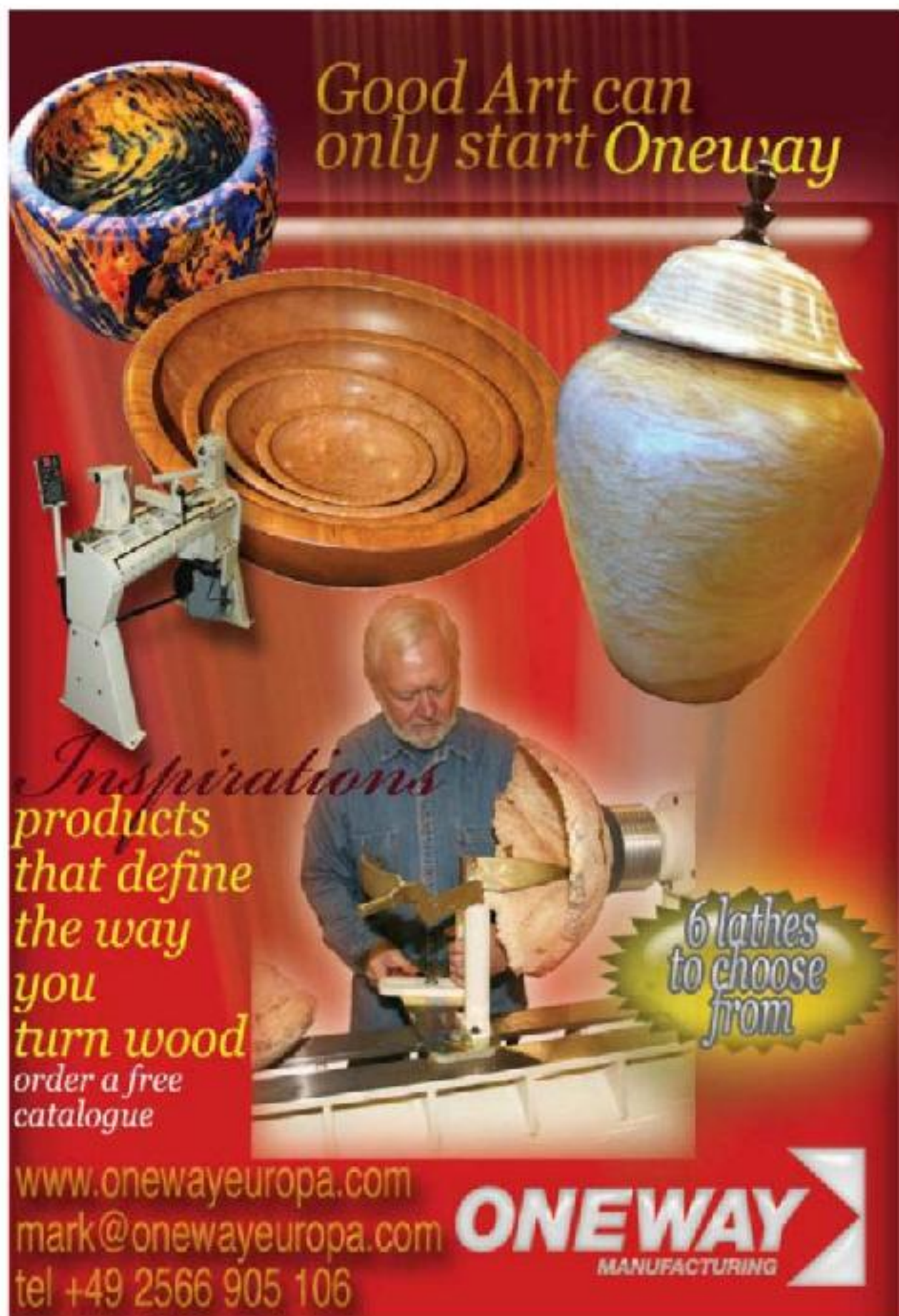


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Neil Turner in profile



Simon Frost finds out more about this Australian turner and his work which harmoniously fuses both carving and turning

Neil Turner has lived and worked on a wheat and sheep property 200km east of Perth in Western Australia for the last 50 years. "I always enjoyed the activity of farming; the nature of the work was different and varied. It was often a mix of long hours and hard work," he tells me. And so when he finished his schooling aged 17 he returned home to become a third generation farmer. He worked alongside his father and

brother until 2000 when he and his wife decided to divide the property and work their own land. Neil's son did not wish to follow in his father's farming footsteps, so the farm was sold, and they moved to a 10 acre bush block in the south west of Western Australia near Bunbury. Attending the Australian School of Wood in Dwellingup was a lifelong dream for Neil: "I'd always been interested in furniture making and how I could translate carving and embellishing from my woodturning into furniture," he comments. With no more ties to the farm, Neil attended the school in 2010/11, learning new skills about furniture making, designing functional art furniture as well as carving and embellishment, and the rest is history!

Discovering turning

Neil had a rather obscure entry into woodturning; a friend of the family wanted a wooden lamp stand, and so at the age of 19 Neil made his first wood lathe. With a beginner's set of tools he turned what, looking back, was, according to Neil, "the most awful lamp stand" But the interest was there to be honed.

Neil started turning stumps dug up by the plough and other wood he found on the farm. His lathe didn't provide the range of speeds required to turn large, out of balance stumps, and eventually he made another lathe, this time with a three-speed gearbox and two-step pulleys to increase the selection of speeds. This enabled him to turn stumps and burls without the lathe hopping out of

Neil at the lathe checking the wall thickness of a natural edge bowl



PHOTOGRAPHS BY VICTOR FRANCE

the shed! As time went by this lathe with its whirring gearbox and other idiosyncrasies became outdated. After some investigation and viewing of manufactured lathes Neil acquired an Omega Stubby lathe, which has proved to be a good choice: "It provides all the items I require in a lathe – well made, Morse tapers in headstock and tailstock, large swing, up to 500mm extendable bed and an infinite range of speeds," he says.

Turning style

Neil describes himself as, "not a very technical turner... for me, how I arrive at the finished item is irrelevant as long as it's what I set out to achieve." He uses a 20mm bowl gouge for most bowl turning, and if scraping or shear scraping will get the job done, then that's what he'll do!

His main production pieces are natural edge bowls from burls and stumps, occasionally with some subtle embellishment. Furthermore, artistic sculptural pieces inspired by Neil's environment using fire, wind and to a lesser extent water are now something of a signature style.

Influential sources

The farm environment heavily inspired Neil's early sculptural work, which started to evolve when he attended a workshop with Stephen Hughes in 1992 in Bunbury, Western Australia.

Neil attended two more workshops in the next two years with Stephen Hughes and Vic Woods, which opened his eyes to the limitless potential to carve and embellish on lathe turned pieces, and changed

his turning direction. He started to experiment with carving on various forms: "They were a little crude at first," and most turners would say the same, "but over time the balance and proportion started to improve," he finishes.

Interpretations of fire form and ripples in the sand made by the wind started to decorate his pieces and with more practice, the better the pieces became. Since moving to a new property he is close to the ocean and this has provided another source of material to incorporate into his work, with elements from the ocean starting to appear in his work. "I think my designs and finished products place me in a unique position, and in that I have a style that is my own," he says. Of course all turners are influenced by



'Spirit Sand Dreaming', York gum root burl, 152mm high x 203mm dia.

others too, and Neil is no exception. His greatest influences in his early years were David Ellsworth, Gordon Ward and Jack de Vos, who he describes as “masters of making their forms sing.” Today, the internet has opened the way to look at so many other artists’ work and Neil admits they’ve given him a few “I wish I’d thought of that” moments! Neil also very much admires the work of Alain Mailland, Binh Pho, J Paul Fennel, Jacques Vesery, Betty Scarpino, Vaughn Richmond and Grant Vaughn – he stops there, but adds, “the list could be endless!”

Workspace

Neil has his Omega Stubby lathe set in a small space of 3m x 2.5m in an effort to contain the shavings and dust. He has two large windows, one behind and one to the right, which aids in airflow to minimise the dust – along with his large dust extractor – and to provide natural light. He has a bench grinder in one corner for quick sharpening, and all the other necessities are stowed in or on a couple of bench type cupboards. A separate space next door for carving and embellishing is in a larger room with an old recliner rocking chair serving as his carving chair. “I find it more comfortable to be sitting in a reclining position when carving, as I’m not hunched over,” he tells me. Good lighting is a must for fine detail when carving with small burrs. As well as his treasured Omega, Neil couldn’t do without his Osada 40 micro motor carver: “It’s an absolute joy to use; there is no vibration, no noise, it’s light and fits well in the hand. Worth every cent.” He affirms, and notes he also would be lost without his 20mm bowl gouge.

Work ethos

The workshop is 30m from the house, so spending time in the workshop is not an issue. Neil usually starts at around 7.30am and depending on the project and the deadline, he’s not often out of the workshop before 6pm, six days a week. The time taken on work tends to vary depending on what’s being made; 10 natural edge bowls will take him a day, whereas most of the sculptural and embellished pieces take from one to two weeks, depending on the detail involved. Enjoyment is of course key, and Neil enjoys all aspects of turning from sourcing material to designing

‘Spirits in Time’, Jarrah,
100mm high x
380mm dia.



‘Spirit Dreaming’,
york gum stump,
150mm high x
190mm dia.





and making each piece. Although, there is one part of the process which he would gladly delegate: "If my wife would sand and finish it would be the perfect pastime!" The real thrill for Neil is when someone admires one of his creations enough to purchase and display it in their home.

Highs and lows

"I've never really had any low points" Neil says happily, "only in the early days not being able to spend enough time in the workshop." Thankfully though, the high points have been many, and the ones that come to mind when asked the question include having a photo included in the book *500 Bowls*; winning Best of Show at the Australian Woodturning Exhibition; receiving an early morning phone call from the del Mano Gallery asking for some work to be included in their gallery and being asked to participate in the worldwide collaboration with Harvey Fein.

The future

"I would like to travel and share my skills. The people I have learnt from have proffered their techniques freely – it is only fair that I do the same." Now that he can devote all of his time

to turning, he would like to expand the number of galleries he supplies to. "Apart from that I haven't set a lot of goals at the minute, I will see how this new venture pans out for a while." One of Neil's aims is to attend the International Turning Exchange, a long time dream that will come to fruition next year. "I like to just keep practising my skills to become better at what I do. After years on the farm with my life very cyclical and structured I've decided to let life surprise me." And we wish Neil many pleasant surprises in the future. ●

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TOP TECHNIQUES

1. Get the finish right with the chisel and you will have less sanding to do once the piece is completed
2. When carving and embellishing a piece get the detail you want sharp, crisp and clean
3. Do not expect carving and embellishing to enhance a piece that has a poor shape – after all the time spent adding this enhancement it will still be a poor shape

Handy hints

1. If you attend workshops or collaborations don't make items that you can at home – get out of your comfort zone and try doing something different
2. I tend to look in ceramic or glass books and magazines for ideas to use in turning, because if they're in a wood magazine they have already been made

LIKES & DISLIKES

Likes:

- Attending collaborations and workshops
- I love turning wood
- Good design
- Making exhibition pieces

Dislikes:

- The sanding and finishing process of turning
- Wood covered in thick varnish or lacquer
- Poor shapes

'Water Spirit', York gum root burl, 158mm high x 203mm dia.



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Jason Breach creates beautiful and intriguing turned wooden boxes

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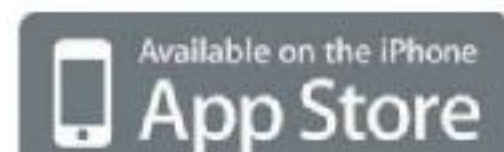
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Workholding aids & chucking – part 12

In this article, **Kurt Hertzog** looks at the subject of headstock creations

As we approach the conclusion of our 13-part workholding series, it would be remiss if we didn't explore the realm of headstock creations. Prior segments have included headstock workholding products, concepts and ideas. You may wish to review those as they may help to build on the ideas presented now. We will use and expand upon many we've already presented but only touched on.

There are many commercial systems available that you can use as is. We'll leave those for you to use following the manufacturer's instructions on safe use. Our focus here will be tailoring various commercial products to your specific needs and creating headstock workholding

methods from scratch.

The topic can be broken into three different sections. They are: workpiece positioning, coupling/drive; headstock mounting, and of course safety. As we develop these areas, you'll recognise some system ideas that you can develop. These will allow you to quickly and inexpensively adapt as you need for special situations.

In this issue we'll explore methods of making your store bought workholding equipment do more by expanding its functionality. We will create 'adaptors' and homebuilt adaptations that will give you more flexibility, and make solutions from scratch that can help stretch your workshop funds a bit further.

KURT HERTZOG



About the author:

Kurt is a professional woodturner, demonstrator and teacher and writes for *Woodturning Design* magazine. He is on the Pen Makers' Guild Council and is a member

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Easily made with low cost or scrap materials, these homebuilt workholders are multi-tasking. They can be friction drive or vacuum chucks and platens



Creating small form fitting drives for those special needs is easily and low cost. Your Morse taper drill chuck is the ideal universal holder for these

WORKPIECE POSITIONING, COUPLING/DRIVE

From past issues you'll remember clamping, friction, vacuum, adhesive, screw and other methods of positioning the work and providing a coupling from the material to the workmounting method. Let's ignore the lathe attachment at this point. Our purpose here is to position, support, provide material repositioning as needed, and couple the drive of this piece to the material that is being turned.

Clamping can be done with the factory jaws but you may wish to replace those jaws with something of your own design more suited to your specific needs. You can make jaw sets from many materials including wood. Some of the more interesting wood jaws are mounted and turned to suit, used with the advantage of being cut right into, and then replaced as needed. The jaws can be plain wood but certainly lend themselves to being padded

if necessary. Tapered inward or outward, padded or not, stepped as needed, sacrificial if appropriate, and made to order when needed. Remember that your fasteners need to be proper and adequate.

Friction drives can be padded or just tight fits. The contact surfaces can be inside, outside, or both. The beauty of friction drives is that they are turned to suit. Usually fabricated from scrap, the drive is turned to close fit and

HEADSTOCK MOUNTING

If we now concern ourselves with fastening any of the above creations to the lathe headstock, we should be considering size and weight of the load, grip strength, positional accuracy, repeatability, cost, and durability. Perhaps there are more considerations but that will suffice for now.

We have three mounting options. We can use existing equipment mounting by making modifications to it or using it as is to hold our creation, Morse taper, or the headstock threading. By thinking of your headstock mounting creations in these two areas, the workholding itself and the headstock attachment, you have huge flexibility in your implementation.

Using a commercial chuck to clamp for your headstock mounting creation is so flexible that you may forego all other ideas. Platens, drive domes, mandrels, jam chucks, and more can easily be gripped in the existing jaws. The chuck will mount accurately and repeatably so your only concern is how accurately and repeatably the chuck orientates and grips your creation. You can even mark your mounting fixture with a jaw number to position it the same way in the chuck.

Turning or buying a Morse taper to fit your lathe allows you to have a positioning and drive mechanism that will let you couple your workpiece positioning piece to the lathe.



Your homebuilt jam chucks, pressure plates, vacuum chucks, mandrels and more become very accurate and repeatable using faceplate mounting. An embedded nut can also work nicely

“Using a commercial chuck to clamp for your headstock mounting creation is so flexible that you may forego all other ideas”



Don't forget that your chuck with some padding becomes as effective as the purpose made friction drive. While the chuck can't double as a vacuum chuck, it certainly is readily available



The two chuck grip sizes on the multi-point jam chucks work with #2 or #3 jaws. The oak platen has the same and can be a pressure pad or lathe mounted sanding/sharpening plate depending on your choice

then fine tuned to be as exacting as needed. It can be used one time or repeatedly especially when coupled with an accurate and repeatable lathe mounting method. We've called these friction drives, mandrels, jam chucks, pressure pads, and other terms over the course of the series. Regardless of the name, they are very adaptable to any situation and can be part of a system for reuse.

Creating your own vacuum chuck is inexpensive and quick. The properly made

homebuilt vacuum chuck will serve you well allowing you to build a family of chucks at very modest cost. You can reuse your lathe mounting system, usually a faceplate, by moving it from vacuum chuck to vacuum chuck but I recommend dedicating the lathe mounting to each vacuum chuck. The time spent moving them and resealing as needed far outweighs the cost of one per chuck. Vacuum chucks work splendidly as friction drives even without vacuum applied.

Mounting platens can be used many ways. Simply as a friction surface between it and the tailcentre. Vacuum can assist or be the sole means of attachment. Screws, adhesives, stretch wrap, and other means can also be brought to bear. A platen lends itself to platters, bowls, or other turning where it can be positioned to the plane of the platen. It also is conducive to fastening counterweights as needed for offcentre or other varying weight distribution situations.



While changing faceplates in and out isn't recommended, it can be done. Giving the faceplate an accurate surface and positional lock will allow for good re-installation accuracy



A jam chuck, turned on centre and then repositioned, allows your regular chuck to be used for eccentric turning. Of course the tailcentre should always be used for secure and safe mounting



Marking your chosen jaw position – I use No.1 – you can usually reposition your homebuilt chuck mounted workholding drives accurately by 'feeling' the indents as you position and tighten



Don't forget threading your creations for accuracy and repeatability. Facing, tapping, then turning your drive on that mount will allow it to work nicely. Here, peppermill mandrels

◀ HEADSTOCK MOUNTING (CONT.)

A Morse taper is accurate and repeatable but is more suited to lighter duty projects. Even in steel, the mass and diameter that it can safely deal with is more limited than other headstock mounting options. That said, it works extremely well for mandrels and small precision work.

One of the most reliable and accurate positioning systems for attachment to the lathe is the headstock thread. Whether you use a faceplate or thread your device itself, this attachment method is very accurate and repeatable provided you allow the proper engagement. The coupling must engage 'face to face' between the spindle flange and the corresponding surface on your faceplate or homebuilt creation. Counting on the thread engagement will never be as accurate as the flange to flange engagement. Faceplates can be used, removed, and remounted in the future provided you make some

accommodation for accurate remounting. Using only the screw positioning might be sufficient but a small amount of effort at the beginning will pay dividends later on. Usually the cost of a faceplate is modest enough that it can be left in place dedicated to that application.

BELOW: Turning your own taper to create headstock drives is easy and inexpensive. Turn the taper, then insert your blank in the lathe taper to finish. You'll create an accurately repositionable drive



LEFT: With your chuck as a mount, taper created mandrels, and commercial tapers, you can create a host of custom drives. Don't forget to make your own pieces to use your lathe as a press



LEFT: To capitalise on the secure mounting, positional accuracy, and repeatability, a faceplate must be locked up flush to the lathe spindle thread shoulder. True of any threaded mounting whether chuck, faceplate, or threaded homebuilt creation. The thread provides clamp load and the face to face engagement provides the accuracy and repeatability. Without this solid, flush engagement, accuracy and repeatability suffer



SAFETY

Regardless of your application, whether store bought, adaptation of commercially available, or homebuilt, always be thinking about safety. Is it a suitable and proper application of the workholding equipment? Is the actual design methodology and construction of adaptors or modifications adequate? Are you trying to hold something too big or heavy in too small of a chuck, on too small a tenon, or gripping an improperly fitting tenon? Are you holding something in homemade jaws adapted to your chuck that are insufficiently designed or constructed for the task required? Are the screws too short, material not strong enough, insufficient engagement, out of balance, or other issue?

The easiest way to answer the safety question is asking yourself "am I confident in this mounting method/equipment for the task at hand?" If you are cutting, your needs will be far greater than if you are sanding or only workholding for after-turning decoration such as painting. If you



If you venture into the area of wooden jaws and custom made interfaces for your chuck, be certain you have the correct and proper strength fasteners. An assortment of 6mm fasteners shown

have any doubts or reservations, rethink, rework, and be safe. It isn't worth the risk. Good practice is to always use the tailcentre regardless of the mounting methodology. You can't be certain of the integrity of your material regardless of what it is or how sound it appears to be. Your tailcentre will always add value to your workholding method. It can be an ally in any workholding mishap by helping to contain things 'between centres' even if it really isn't between centres in the strictest sense. It can aid whether the mishap is a material or a workmounting failure.

Any adaptations or accessory parts you

make need to be sound and properly secured to the factory equipment. Use the same number of fasteners as well as the same quality and strength. Just because the thread sort of fits and you can get a few turns of engagement doesn't make it sound. Be aware of close fitting but incorrect interchanges of metric and English sizes. When you have any doubts about the strength of your jaws, plates, adaptors, or other shop made items, use them only for lighter duty where you are confident they are safe. Regroup and create what is necessary to be strong enough for your desired application.

CONCLUSION

There are many ways to mount your work. Depending on your turning, it may be a one-time speciality mounting or an ongoing homebuilt 'production' style system. Regardless of your needs, I believe there is a way to safely hold anything for turning. While the integrity of the material itself is always a huge consideration, we can buy, adapt, or create a method of securing the material for turning. Think first about ways to include your tailstock into the equation. It always adds value. When you use it until forced to remove it, the headstock creation becomes much more effective and safe. Don't forget to think 'systems.' Think along two paths. What interface will secure and drive the material? Then, what will allow you to secure that interface to the headstock? The marriage of these two ideas will let you create virtually anything you'll need in your woodturning endeavours. Always be safe but don't be afraid to be creative. ●



Headstock creations allow you to make those custom drives that help solve your workholding problems. Low cost, easily made, and tuned to fit, take advantage of the creative possibilities



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PHOTOGRAPHS BY RICHARD KENNEDY



Coloured hollow form

Richard Kennedy creates a coloured hollow form from a piece of ash which is enhanced with various paints to give a pearlescent appearance

There is something about hollow forms that captures my imagination. Something special; the thing is I can't quite put my finger on what it is. It could be the shape of them that is appealing, the continuous curved line culminating in a mysterious small opening, or perhaps the way they display the grain of the wood. What I do know is that these small forms are fun to make and something of a challenge. However, due to their size, they are a great introduction to the world of hollowing as they don't require too many tools to make.

I have long admired the work of turners such as Donald Derry and others who have refined both the hollow form and the use of bright colours. I used a piece of ash (*Fraxinus excelsior*) for this hollow form; it's a beautiful wood in its own right but when coloured it has a distinct grain that remains prominent through the spirit stains. This is a great project for the weekend or to make over a couple of evenings. The addition of colour can add an extra dimension to the piece. In many ways the stains highlight the grain and natural beauty of the wood.

RICHARD KENNEDY

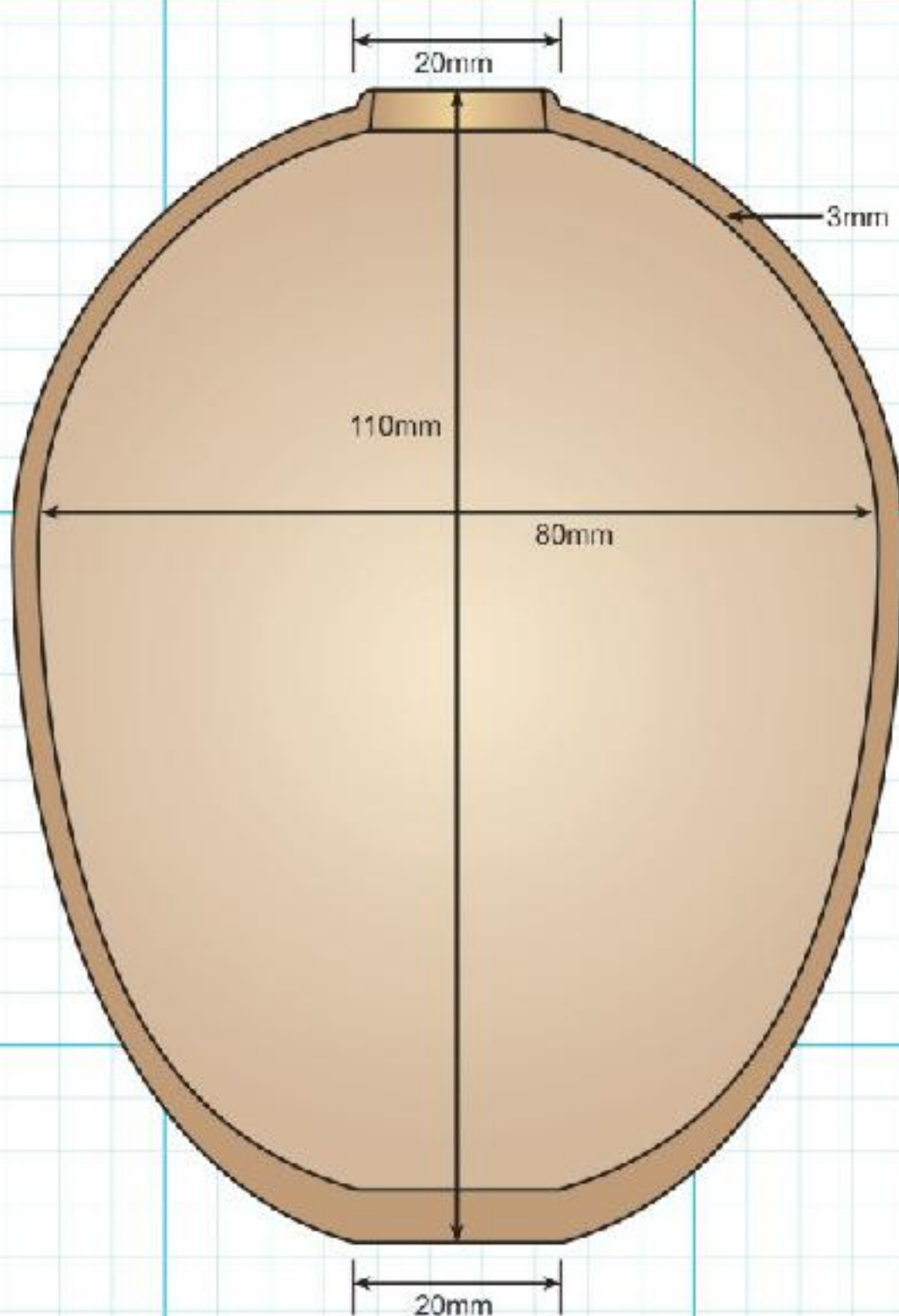


About the author: Richard Kennedy has been a full-time woodturner for the last five years. Working principally on gallery pieces, Richard is interested in form and line. Working exclusively in native British woods, he is trying to raise the profile of the range and beauty of wood art.

Email: r1kx@hotmail.com

Web: www.bolegallery.com

COLOURED HOLLOW FORM DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 3 hours

Cost: £7

TOOLS & EQUIPMENT

- 20mm spindle roughing gouge
- 12mm spindle gouge
- 10mm spindle gouge
- Mini Kelton hollowing tools: straight and swan necked
- Homemade bullet tip hollowing tool
- 3mm parting tool
- 25mm oval skew chisel

Additional tools

- Long drill bit
- Brass brush
- Range of abrasives
- Methylated spirit
- Stain colours
- Disposable gloves
- Burnishing cream
- Fine saw
- Pieces of bent wire



1 Start by mounting a blank measuring 180mm between centres using a four-prong drive or a Steb centre and live tailstock. Set the lathe speed to about 1,100rpm. Using a spindle roughing gouge, turn the wood down to a cylinder. With the blank round, mark two lines: one 25mm and the other 55mm in from the headstock end. These lines represent the length of the spigot needed for chucking in deep grip jaws and the approximate position to the base of the hollow form

2 Use a parting tool to create the spigot. I used deep grip jaws as they provide a firm vibration-free hold. It can help to undercut the shoulder on the spigot slightly so that there is a firm contact when the blank is placed in the jaws. Now measure from the tailstock end of the blank to the base line. Divide that number by three and mark a line one-third of the way from the top of the blank. This will be the widest point of the form



3 You now need to firmly secure the blank into the chuck. Ensure that the front of the jaws press against the wood. With the lathe speed set at about 1,300rpm, start from the line just marked; use a freshly sharpened spindle gouge to create the top portion of the hollow form. As the gouge approaches the tailstock try to make a smooth transition to a short neck

4 Working from the widest point begin to create the shape for the lower section of the piece. Don't try and create the final profile, as extra wood is needed to support the hollowing. The top one-third and transition over the widest point in the piece should be cut with the line leading into the bottom one-third established. Using a long drill bit, drill down to about 70mm. Don't go all the way to the base as you have not yet firmly identified exactly where it will be. Run the lathe at about 700rpm and drill in stages of about 10mm at a time

5 Turn the lathe speed up to about 1,100rpm and use a spindle gouge with swept-back wings. Try to open out the interior of the form. After each cut remove the tool from the hole and stop the lathe frequently to remove the waste wood. Use a piece of bent wire or a vacuum to suck the wood out

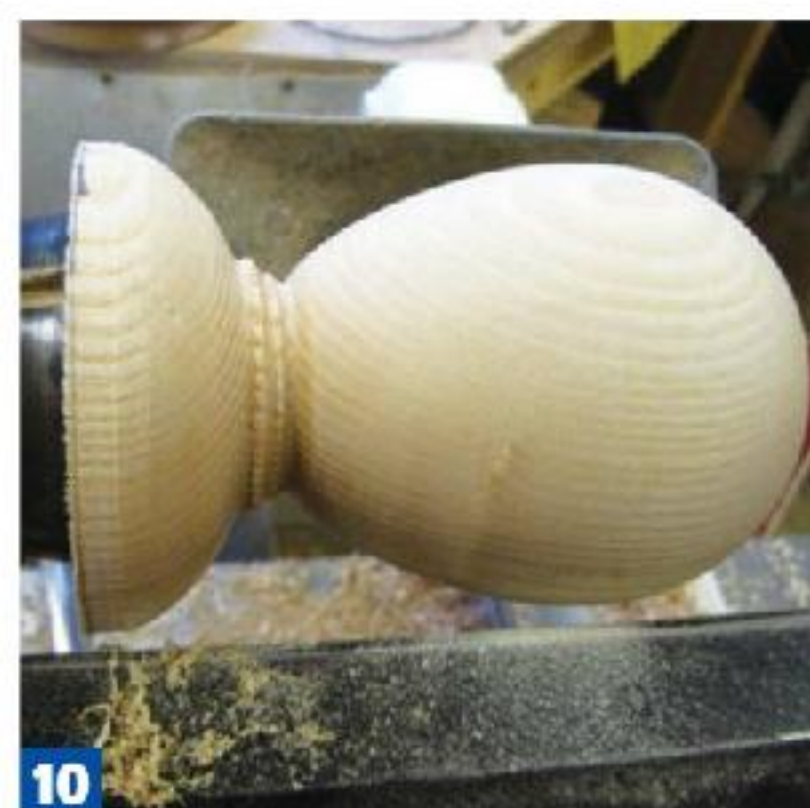
6 The deeper the gouge gets inside the form, the greater the chances that vibration and chatter will increase. If this is the case, switch to a hollowing tool that will fit through the hole

7 To reach under the shoulder of the piece, use a tool with a swan neck such as this Mini Kelton. Move the toolrest back from the piece so that the straight part of the tool shaft is supported, or you could get a fatal catch. Also, when cutting, be aware of the back side of the tool catching on the wall of the opening

8 As progress is made the wall thickness will need to be checked. I use the David Ellsworth method of using a piece of bent wire

9 Once inside, the wall thickness can be gauged by observing the distance from the visible end of the wire and the side of the piece. Knowing that the gap between the two tips on the wire is 10mm allows the wall thickness to be established. Try to achieve a consistent wall thickness of about 3-4mm

10 Once the first 60mm of the vessel is hollowed, return to the outside profile of the hollow form and begin to reduce the bottom one-third of the form. Reduce the size of the foot. Don't cut the base straight away as the interior still has to be hollowed out and will need some support. Use the drill to deepen the pilot hole, drilling in stages to the required depth. Closer to the bottom of the form less wood will be needed to support the cut; however, the finishing cut on the outside profile needs to be completed after the hollowing is finished. As you near the base, wood will have to be removed from the waste spigot, too. Try to open out this area so that there is good access to the bottom. Don't forget that the base of the hollow form will be concave so be prepared to leave the base slightly thicker to account for this





11 Once happy with the inside profile, sand, using a pair of locking forceps to hold the abrasive paper inside the opening of the hollow form. Never use your fingers to sand the interior of a closed hollow form

12 The transition to the base is a very important area on the hollow form. The side profile must flow under the piece as this gives a light airy feel to the finished form. Whilst there is extra thickness at the base it's a good idea to practise this transition. The foot needs to be a similar diameter to the opening to retain a proportional appearance

13 Sand using grits from 120 to 320. It is vital that all tool and sanding marks be removed. Once the opening has been sanded to 320 grit it is advisable to use the tailstock to support the piece. Sanding with the grain, with the lathe stationary is also a great idea

14 Once the sanding is finished it is time to get creative with colour. However, to protect your lathe from splashes, use a board which both covers the bed of the lathe and provides a work surface to place the colours and cloths used. You will need a brass brush, 400 grit abrasive, some methylated spirit and spirit stain colours with application cloths. Most important is a pair of disposable gloves

15 Gently wire brush the surface of the piece in the direction of the grain. Don't be tempted to switch the lathe on as this is an easy way to introduce even more scratches. Once brushed, gently use the 400 grit abrasive, again with the grain, to smooth the surface. Now it is time to stain. Start with royal blue, which will both seal the wood and create a great base from which to work. Apply the stain liberally with a piece of cloth. Rotate the piece by hand and ensure good, even coverage

16 As you can see, I have failed to finish the surface of the wood to a high enough standard. The scratches are clearly visible. This will have to be sanded out. This is not a problem as further sanding will be required during the staining process

17 Stain the interior of the form with the royal blue stain. This is optional but I find the finished object works better if the inside is stained a dark colour. I use the locking forceps, into which I clamp a small ball of material soaked in stain. Work carefully to cover the inside of the form, especially in areas that are visible to anyone looking inside such as the base and around the shoulder area

18 Cover the inside thoroughly. Use a torch to check, as once the second colour is added to the outside, it is inadvisable to return to this area

19 Sand away scratches that were made visible by the blue stain. Use 320 grit abrasive only dropping to 240 grit if the marks are deep. If there are no sanding marks use 400 grit to sand back random areas of the form. Use kitchen paper and meths to blend the colour where it is strong into the paler areas

20 The resulting surface is now ready to accept the light blue. Concentrate on applying the stain in the areas that were sanded back. Keep using meths to blend the colours. Once done use 400 grit, again to sand back patches. Examine the piece to see where the grain can be highlighted; these areas should be sanded back to accept the lighter colours

21 Take the purple stain, focusing mainly on the areas sanded previously and apply the colour. You can also add smaller amounts over the other colours. Sand and use the meths to merge the colours together. As the meths floats the stains into each other it can create other colours

22 In exactly the same way, add the yellow. This is the point at which there can be quite a change in the appearance of the form. Again, don't worry about harsh lines as the meths will work them together smoothly. At this point there is no need to sand the surface back. Check that the colours haven't just amalgamated into a uniform splurge. If this happens, simply apply fingerprint sized dabs of the colour you wish to add more of. Blend once more using the methylated spirit and either a clean cloth or kitchen paper

23 Once happy with the application of colour you can allow the piece to dry. It will need at least 5-6 coats for a really smooth surface. Once dry, leave overnight to cure properly. Returning to the piece, a high gloss finish can be achieved with the use of burnishing cream

24 With the tailstock lightly in place use a skew chisel to reduce the wood holding the form to the spigot. Cut the base slightly concave so that the piece will sit properly once separated. Don't part all the way through; stop the lathe and use a fine saw to cut through

25 Stain the base to match the rest of the form. Once the base is sanded, carefully apply the stains until it blends into the rest of the form. Cut a hole in some kitchen paper roughly the size of the base and spray the lacquer in very light passes. Take your time and avoid the area you have already finished

26 The finished hollow form has a pearlescent appearance, with the high gloss finish making the colours stand out against the defined grain



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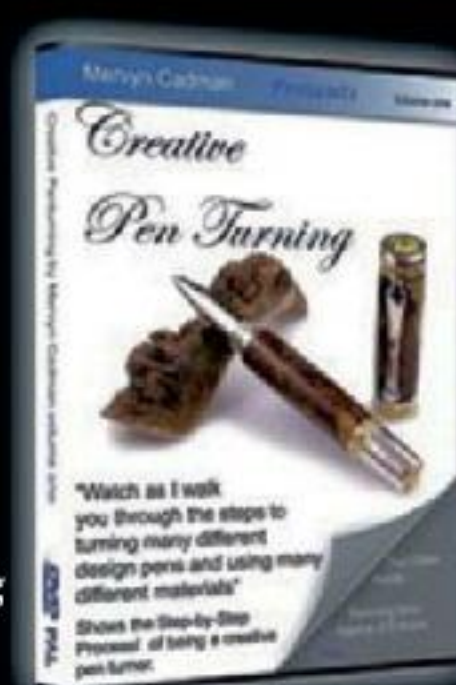
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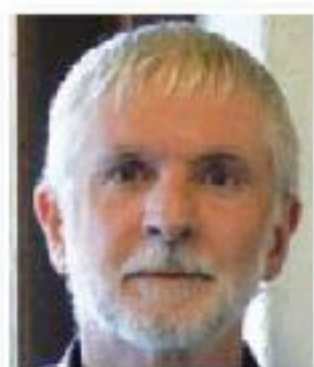


DELIVERED WORLD WIDE



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Reader's showcase



Ireland based turner **Phil Davis** mostly uses locally sourced hardwood in his work. He shows us around his workshop

I first saw woodturning at the age of 11 and thought it was magic. Later I learnt turning at Shoreditch Teacher Training College, as a mature student, from 1973-76.

Over the next 30 years I often imagined myself, set up with a workshop and the machinery to indulge this interest, and this never left me. January, 2003 saw us installed in our farm house situated in West Cork, Ireland and I was finally able to spend time on this passion.

All my work since has been from locally sourced hardwood, often cutting down the trees myself, but only when necessary. I will use any wood available and am always keen to try something new. I have used over 19 different woods so far from common willow (*Salix spp.*) to noble oak (*Quercus robur*). Most of my work is sold through the local markets, during the summer months with occasional craft/Christmas fairs in between. I share the workshop with the lawnmower and the bicycles; a bit different to those pristine workshops normally illustrated.

I don't think I'm unusual in my turning philosophy, but it is to discover the beauty in the wood and to get a good finish – it just needs a little patience. I always ask my wife's opinion in times of uncertainty!



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

1 Door through to the kitchen and the rest of the farmhouse (not pictured)

2 French windows to outside and the wood store where I keep all of my turning stock

3 Old kitchen cupboard with tool rack attached and free standing toolrest, welded together from 25mm galvanised pipe, stored beneath

4 Axminster AWVSWL1200 lathe, with tool racks made from scrap wood attached using existing threaded holes and lathe transport bolts

5 Bench grinder with fingernail jig, fixed to lathe for height and space, using lathe transport 'T' bolts

6 Wood racks made from wood scraps including the lathe packing case from my Axminster lathe

7 DeWalt DW738 bandsaw, which is used for processing all of my turning blanks

8 Tool chest, made for my college finals. Here I keep a variety of tools for turning and general woodworking (not pictured)

9 Bench made in 1976 from pieces of reclaimed timber. Various tools are stored on the shelf underneath

10 Shelves with various supplies and decorating kit

11 Lawnmower – which is obviously not a turning tool! (not pictured)

12 My bike on wall hanger with Ryobi 4040C chainsaw stored beneath, which is an essential tool (not pictured)

13 My wife's electric bike, for getting to work (not pictured)

14 JSP Powercap – this is my main source of dust protection

5 THINGS THAT I HAVE LEARNT WITH MY WOODTURNING

1 Don't be afraid to try. The most horrible, unattractive piece of wood may turn into a thing of beauty

2 Always listen to peoples' opinions. You may not agree, but it will make you think

3 Never pass up the opportunity of donated wood, unless it's like the short lengths of holly (*Ilex spp.*) I was offered, every one of which was a maze of cracks and split

4 Use every opportunity to talk with other turners. Here in west Cork it is about 90 minutes from the nearest group

5 Every woodturning project is a possibility to learn and improve; so the more you turn, the better



Gallery

Below are some examples of Phil's turnings:



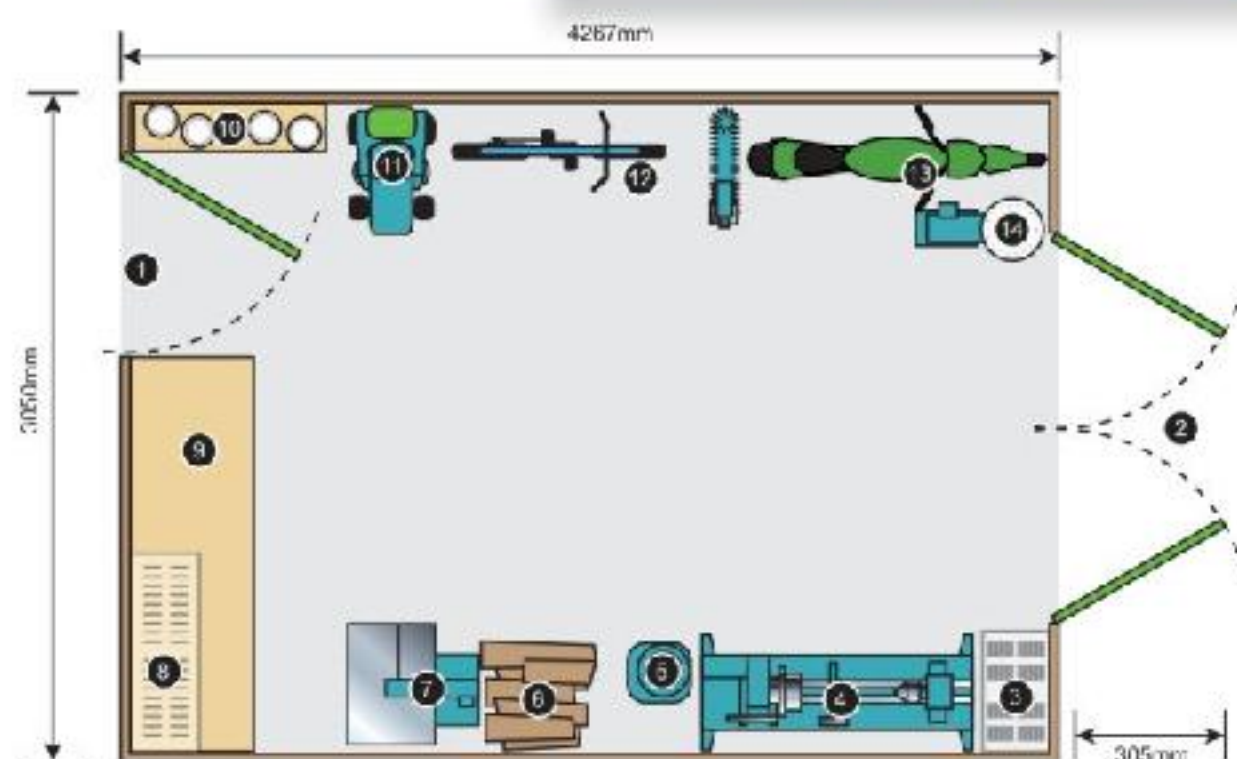
1. Burr apple (*Malus sylvestris*) hollow form, 140 X 110mm



2. Eucalyptus vase, 200mm high



3. Sycamore (*Acer pseudoplatanus*) platter



Key:

1. Door through to kitchen
2. French windows to outside and wood store
3. Old kitchen cupboard with tool rack attached
4. Lathe – Axminster AWVSWL 1200 with various accessories

5. Grinder with fingernail jig
6. Wood racks made from wood scraps including lathe packing case
7. Bandsaw DeWalt DW738
8. Tool chest – made for my college finals
9. Bench made from reclaimed timber in 1976

10. Shelves with various supplies and decorating kit
11. Lawnmower
12. My bike on wall hanger with Ryobi 4040C chainsaw stored beneath
13. Electric bike
14. JSP Powercap

LATEST HOMEMADE JIGS



My chuck with wooden jaws is useful for reversing objects to finish the bottom. Always use the tailstock to support the work as long as possible. If necessary insert some soft material between the centre and the work. Often an existing location can be used and if not, turn another.



Here you can also see a wooden dowel which I turned to the minor thread diameter, with a metal point for centring the faceplate. Also a smooth domed metal dowel, which when placed in a hammer drill and held against rotating work, can apply a texture similar to that of basket weave.

Andrew Morby-Smith

Andrew is 41-year-old South African who moved to the UK with his wife and children four years ago; he now lives in Pickering, North Yorkshire.

His interest in woodturning started when he was 14. He built his own lathe from an old computer motor and made his chisels from steel bars and homemade handles. Using old railway sleepers, he turned bowls which was no easy task as they were made from Rhodesian teak and iron wood. Andrew had a real passion for woodturning and built up his workshop over the years. His inspiration came from monthly woodturning magazines and the articles about fellow woodturners and their tools.

A friend introduced Andrew to turning green timber and this is what he has concentrated on over the years. He is very proud that he has never felled a tree and that all the wood he uses is from discarded trees. Andrew is more accustomed to turning cherry (*Prunus spp.*) and ash (*Fraxinus excelsior*) but would use almost any timber he can get his hands on. He has an old Denford Viceroy with variable speed which allows unrestricted shape and size in the work he produces.

Andrew's work nowadays very rarely detracts from the natural edge and he finds it to be an integral part to each of his pieces. He spends hours turning a piece and months finishing it until he gets the best results. His goal is to teach the art of creative woodturning from a professional level.



'Tulip', cherry (*Prunus spp.*) 260mm high x 260mm dia. x 4mm thick. Turned wet and allowed to season over several months, then hand sanded to a fine finish with a natural sheen

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



Inspired by the article in the October 2012 edition by Joe van Keulen and Charles Mak, Colin had a cedar (*Callitropsis nootkatensis*) bowl measuring 320 x 90mm which had been sitting around for some time, and he decided to use their ideas to create something more striking

Colin Stroud

Colin Stroud lives in Somerset and has been turning for about 20 years, taking it up after his family were grown up. Initially he belonged to the West Sussex Woodturning club before moving to Somerset seven years ago. He now belongs to the Burnham-on-Sea Woodturners Club. He enjoys the supportive nature of club members and is interested to see and hear what others are working on.

Recently retired, Colin finds woodturning both therapeutic and rewarding. He is always amazed by the beauty hidden beneath the

bark, and is inspired to design items which show this off to greatest effect. Colin's style and range of turning is influenced by the Arts & Crafts Movement, believing that beauty and function are not exclusive, and that everyone benefits in having beautiful things around them, even in functional items. The items he makes are mostly useful but created to enhance their surroundings even when not in use.

Although Colin has been turning for many years, he is still learning and enjoys trying out new ideas and designs, as well as demonstrating.

Eric Harvey

Eric has been practising turning for about 16-17 years now. He joined his first club seven years ago, at a school in Barkingside, Essex. They guided him in the right direction as, according to Eric, he was doing a lot of things wrong at the time. After three years there, he and his family moved to Norfolk where he joined a local club, which sadly closed due to dwindling membership.

Eric currently attends two clubs: one just north east of Norwich and one at Bury St Edmunds. He started with a drill powered lathe which he bought from Argos, which worked not too successfully for two years. Eric decided to put a 1/2HP motor on it which improved things, but had to remove the pulley system every time he wanted to change speed, which was problematic. He used

that for another eight years until he acquired a Perform CCBL from Axminster with a 1HP motor and variable speed – what a joy that was! Eric made all sorts of pieces on it until he decided to upgrade to a Jet 3520B, which he thinks is a great machine.

'Splash', made from brown oak (*Quercus robur*), white oak (*Quercus alba*) and chestnut (*Castanea sativa*)



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Robert Sorby



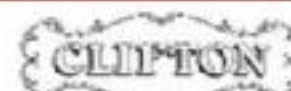
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PHOTOGRAPH BY NICK AGAR

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Working with alternative materials

John Pank gives his top tips for working with a range of alternative materials in turning such as fabric, paper and card

I spent 31 years in the Humberside police force and upon retirement in 2005, I took two years 'out' whilst I renovated an old house which I now live in with my wife in the heart of the Yorkshire Wolds. I was made redundant from the local tourist board in 2011 and since then I have spent most of my time turning and experimenting with new materials.

I have liked wood from a young age and could always be seen alongside my father 'messing about' with a piece of timber. In my early years I assisted him in building a wooden boat. I had my first taste of woodturning and woodcarving at school some 40 plus years ago and have been creating things with wood ever since.

Whilst I like the look, feel and texture of wood, I also like to add colour, carving and other materials to it. I feel that in certain circumstances, this can enhance its beauty. This is really no different to adding a veneer to furniture to enhance its beauty, as they used to. I like to combine tradition with innovation.

As well as turning wood I am currently experimenting and turning different media such as fabric, card, paper, pewter, antler and acrylic. I also make items of jewellery using the same materials.

I mainly use English timbers and the other media I use is mainly recycled. I class most of my work as art and due to the enhancements I make to my work I have been well

received in the local galleries and art circles as an artist in my own right. I am a member of the East Riding Artists group, which is a group of artists who live in and around the East Riding of Yorkshire. As a group, we often have displays in local stately homes and galleries. These displays are usually themed which makes me 'think outside of the box' and so helps me come up with some new and innovative ideas.

I display and sell my work mainly through local galleries although I have displayed and sold items in various parts of the country. I have also had my work displayed at Sledmere House, Beverley Art Gallery and Ferens Art Gallery in Hull.

JOHN PANK



About the author:

John spent 31 years in the police force and retired in 2005. Since then he has spent most of his time turning. John had his first taste of turning and carving at school many years

ago and has been turning ever since. He is currently experimenting and turning different media such as fabric, card, paper, pewter, antler and acrylic. He likes to combine tradition with innovation and displays and sells his work mainly through local galleries.

Email: dyonny@hotmail.co.uk



PHOTOGRAPHS BY JOHN PANK, UNLESS OTHERWISE STATED

PHOTOGRAPH BY EMC/ANTHONY BAILEY

◀ Turning fabric

Just as I get excited when I see a pile of logs, my wife is the same when it comes to fabric. She has on many occasions bought a length of fabric for no specific reason other than the fact that she liked it and said it would 'come in' for a future project. How many times have I said that? As a result, as well as a pile of logs and wood blanks in our house, we also have quite a bit of fabric.

A few years ago we went to a local curtain shop which was closing down. There were several swatch/sample books that were being offered for sale for £1 per book. We came away with half a dozen books. These books have moved house with us and not long ago my wife decided that she would take the material out that she liked and throw the rest away. Only a few days prior to this I had seen a demonstration by Sarah Thirlwell who rekindled my passion for turning material other than wood. She was doing

things that I had tried in the past and so the demonstration was 'right up my street', so to speak.

Whilst my wife was sorting out the material in the books I saw the effect of several different colours and thicknesses of fabric squashed together in the spine of the book. This together with the recent meeting with Sarah inspired me to make a bowl out of fabric. I have been experimenting with different fabrics for some time now. I have used several different glues to laminate the fabric but have found that PVA seems to be the most successful. Another factor and positive is the fact that it is quite cheap compared with other adhesives.

Fabric lamination

I have used the fabric laminated between pieces of wood including plywood and particle board. This gives some contrast between the wood and the fabric and

depending on the item made, some support.

In the early stages, if I made the fabric lamination too thick it would split and in some instances part company from the lathe. There appeared to be two main reasons for this: firstly I hadn't applied enough glue - especially on the thick upholstery fabric, and secondly, I was impatient and hadn't waited long enough for it to fully dry. On examination I would find the centre still soft. As an indication one bowl I made purely from fabric which was approximately 180mm in diameter and 75mm thick took in excess of two months to dry fully and that was in the bottom of a warm airing cupboard. Obviously the smaller items such as the pens will be fully dry in a couple of days.

The beauty of using fabric is that you never know how it is going to turn out. When laminated it does appear to have a grain pattern and it can be dyed to whatever colour you wish.

TOP TIPS FOR WORKING WITH ALTERNATIVE MATERIALS

I enjoy the thrill of trying new things and finding out how it turns and what is inside it. You are never quite sure what you will get visually, and also how the shape

will affect the look.

Over the next few pages are some tips and thoughts on trying to integrate new materials into your work.

WORKING SAFELY

When using infill materials, laminate sections, alternative materials and such like there is always a risk that something has not bonded according to plan or has a weak spot. Never stand in the line of fire of the workpiece; work at the lowest speed you can cut the work cleanly. High speed rotation is dangerous and adds forces that might cause a problem. Of course, wear

appropriate personal protective equipment (PPE) and have good extraction nearby.

Prior to mounting the work on the lathe, I always check by twisting or trying the joins by applying pressure to them, just to see if something has failed or is not quite right. I try to use the tailstock as much as possible to create an added hold on the work for as long as I can while working on it.



The tailstock is used as much as possible

EQUIPMENT

You don't need a lot of equipment to experiment with using different materials in your work, but you are likely to need lots of clamps. In addition to a variety of clamps I obtained an old vertical book press which proves invaluable for certain larger jobs. Lots of evenly sustained pressure needs to be applied to the items being bonded to ensure a bond. Use an interface pad on larger projects to evenly distribute the pressure. When joining different materials together the surfaces need to be clean and free from debris, too.

Vertical book press



TOOLS

I find that the fabric and especially the paper and card blunt tools rapidly. No wonder my mother used to blow her top when I used her best dressmaking scissors for cutting card and paper! But manmade boards and acrylics, resins, etc. also blunt tools quickly.

As a result, I always keep a diamond honing file to hand and hone the edge of the tool every

few minutes or so. I sharpen my scrapers so there is a slight burr on the top edge of the tool as well. If the tools aren't sharp there is no way you can cut cleanly. Also, keep an open mind; you may find that a scraper cuts more cleanly on some materials than a gouge.

The turning tools I use



Solid wood gives a wonderful base on which to work, but if you use solid wood and have different inserts or sections added to it you can end up with differential contraction as things dry and settle. Use the driest timber you can get and once the work is turned, set it aside to settle a bit before just re-skimming/turning it, if possible to true everything up. Bamboo is a wonderful timber to work with as an insert or to use for a segmented piece.



Split blue bowl

Using manmade wood boards

I use plywood a lot in my work, the option being birch-faced ply, although experimentation is the key. It is also stable and therefore will not shrink.

Other types of board can be used, some of which can often be picked up for free as builders tend to use some only once, for boarding windows, etc. and then discard it into the skip. Normal PVA (polyvinyl acetate) adhesive seems to work well for bonding this type of work.



Bamboo vase

ADHESIVES

In the course of my trials I have found that some joints fail. I now tend to glue a small sample of the materials together I want to use and try that first. There are many different glues on the market at the moment and so it is worth experimenting.

Whatever you do, do not rush the process and learn to be patient. I like nothing more than to cut into a new lamination as you do not really know what it is going to turn out like. However, if the glue is not dry then the lamination will come apart. Some of my laminations have taken several weeks to dry even in an airing cupboard.

PVA seems to be great for paper and card.

I use polyurethane glue for bonding wood or ply to acrylics.

If I use acrylics and such like I use a specialist adhesive to make sure I get the best surface bond I can. Even then always be aware that something can give and make sure you work safely.

RIGHT: Specialist adhesive for acrylics

FAR RIGHT: Another specialist adhesive. Make sure you use the right one for the material being bonded



FABRIC

Whilst I use PVA glue extensively – as it is relatively cheap – I found that it failed when using it to bond some fabrics in my early experiments. I found it depends on what the fabric is made from and what coatings it is made from. There is nothing more disappointing than to spend time gluing layers of fabric together and leaving them to dry for several weeks, only to have the laminations fail as soon as you try to turn it. I also now stick to the more absorbent-type cloth for use in my work.

When first starting out laminating fabrics and having it too fabric thick, it would split and in some instances part company from the lathe. There appeared to be two main reasons for this, as I explained earlier in ‘fabric lamination’ section. If turning a solid section bowl from fabric, it is less time consuming cutting the fabric into squares rather than round discs. Once dried is easy to cut it round on the bandsaw ready for turning as necessary.

If bonding fabric to curved surfaces as an infill or detail section, bond the materials directly to the curve/area required and clamp in place.

Some projects may allow you to create smaller sections like a full oversized ring with a hollow in the middle, but this would involve you working a project in two-rough-turned sections before joining everything together. Experiment as required; non-solid sections dry quicker, but are trickier to work with when fixing them in place to the other materials.

Obviously the smaller items such as the pens will be fully dry in a couple of days. The beauty of using fabric is that you never fully know how it is going to turn out. When laminated it does appear to have a grain pattern and it can be dyed to whatever colour you wish.

To glue fabric I dampen the fabric in water. I find that the glue penetrates the fabric better if it is damp and use diluted polyvinyl acetate (PVA) adhesive: three parts PVA to one part water. This will need to be adjusted according to the make used as the viscosity varies a lot between different makes of product. Do



not make it too runny or it will not bond to the fabric properly. The fabric needs to be saturated to ensure a good bond. You can soak the fabric in a bath of the PVA mix or use a brush as necessary.

Where possible directly clamp the material to be used on curved surfaces

“Place your base section of wood on a flat surface and coat liberally with PVA glue...”

Place your base section of wood on a flat surface and coat liberally with PVA glue or place it in a bath of the PVA mix. Prior to applying it to a sacrificial or final layer which is to be bonded, sandwich this between another final layer or sacrificial layer of wood or non-absorbent material so you can clamp it up without it sticking to the clamp(s). Place a piece of fabric on top and brush on more PVA ensuring that the fabric is flat and wrinkle free. When using thick fabric, i.e. upholstery material, make sure the PVA penetrates into the weave. Keep adding layers of fabric and wood until the required depth is achieved.

If you try to turn the piece before it is completely hard the fabric lamination deteriorates and you will find half the piece separating and could potentially have sections flying across the workshop. I have got the scars to prove it!



The fabric trimmed and the blank ready for turning

PAPER AND CARD

There are times when paper and card can be used in the same way that fabric can be. These can be obtained from various sources. Like fabric, these need to be saturated with the adhesive to ensure a good bond. You can use disparate colours from magazines, books, etc. or buy paper of a uniform colour to create different effects. Again, experimentation is required. Complete sections or projects can be created from such materials. Be careful as paper and card do not absorb the adhesive in the same way as fabric. If it is not fully

Card after it has been bonded. The compressed section is the area to be used



PAPER AND CARD (CONT.)

saturated, as with fabric, you can have weak spots in the material. You never fully know until you come to turning the item. Again, low speeds and sharp tools will minimise the risk and only remove the tailstock support when you have to in order to make the final cuts.

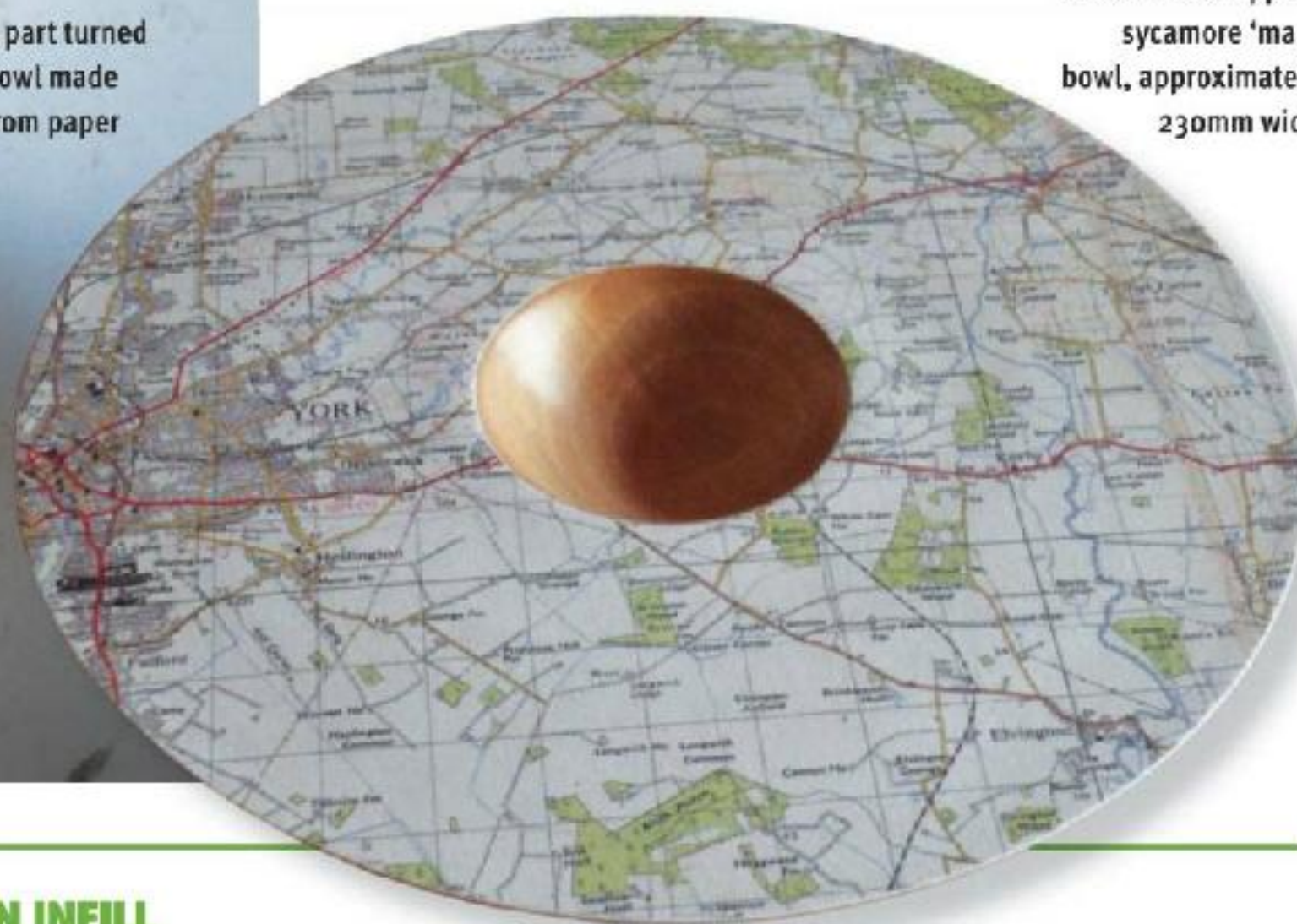


A part turned bowl made from paper

Map bowls

I was looking at where my work was being sold, i.e. through various galleries, and a simple idea came to me which was to try and use a section of map to match the area where an item was sold. I decided to contact

Ordnance Survey and told them of my idea and have since acquired permission to use their maps for this purpose. It is nice to be able to obtain wood for that specific locality, too. It grounds the piece to somewhere people have visited.



Wide rimmed rippled sycamore 'map' bowl, approximately 230mm wide

ACRYLICS & SIMILAR MATERIALS

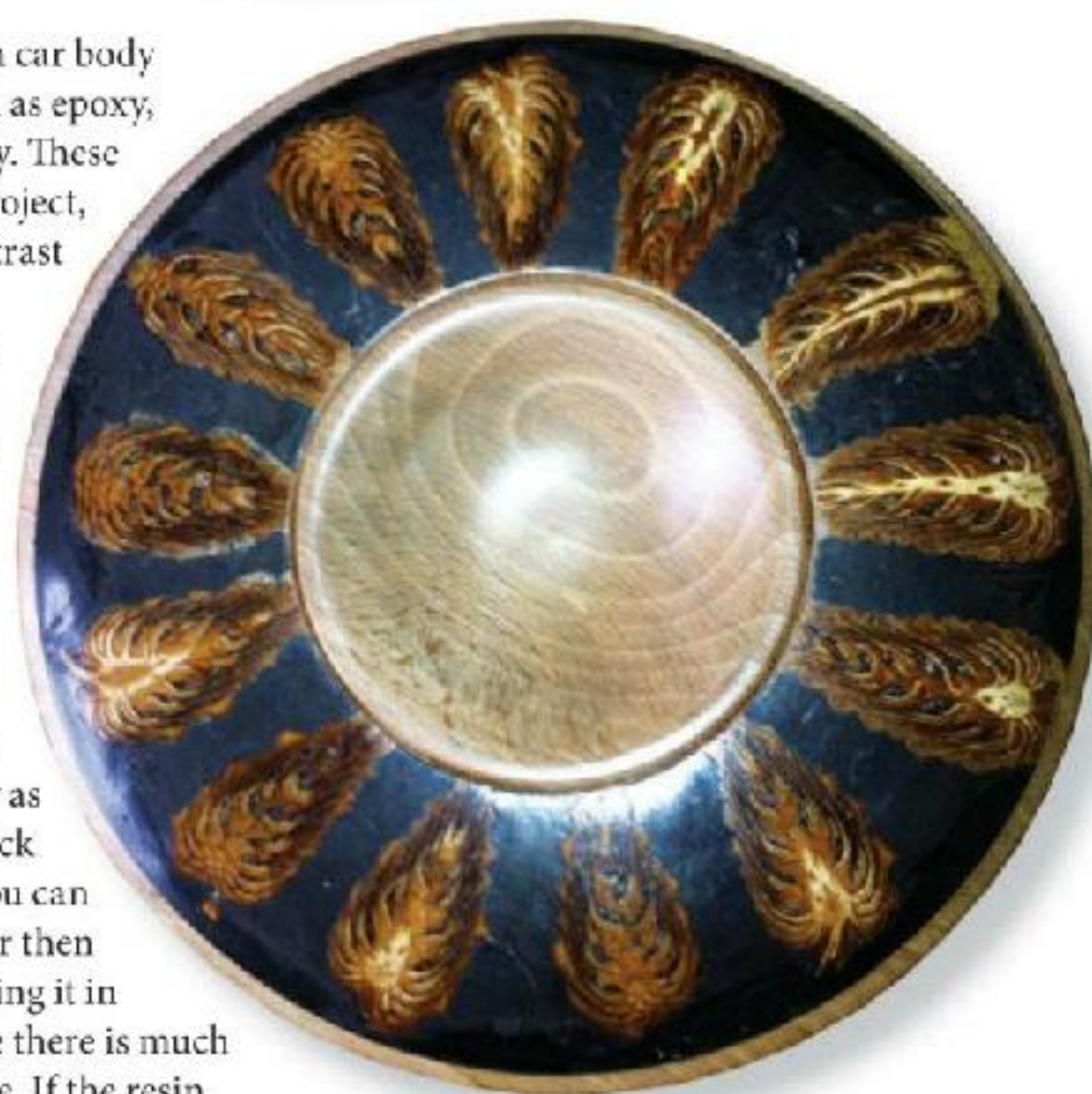
I buy offcuts or sheets of coloured acrylic from various places, shops and online. To bond these, special glues have to be used and I purchase these from the appropriate sources. I have found that the bonding of the base material – wood or ply – to the acrylic/plastics used can be tricky. Polyurethane glue seems to give me the best results, but I continue to search for the 'perfect' adhesive.

Spalted beech (*Fagus sylvatica*) and acrylic vase



RESIN INFILL

I have been experimenting with car body filler and two-part resins such as epoxy, but there are many more to try. These can be coloured to suit a given project, but I use them to add colour contrast and to hold fast some items that I put in them. You can see in the photo here that I have used pine cones which are held in coloured filler. When using resins as an infill or holding agent, make sure you have a deep enough recess, or similar, to make sure it holds and locks into the piece without cracking. A good idea is to undercut the sidewalls slightly as you pour in the filler. This will lock everything in place. Of course you can cast something in a tub or similar then remove it and turn it before affixing it in place with adhesives. You can see there is much experimentation that can be done. If the resin or filler is runny, it will flow into all the gaps – as you can see, it has filled the gaps in the pine cone bowl.



Pine cones in resin

FINAL NOTE

You can see that I use low-tech methods and love experimenting with different techniques and materials. As with all things, there are alternative ways of doing

these; I have not used a pressure system to bond the fabric and paper, etc. and this method may well work even better than the methods I currently use. The thing is to

have fun. Yes, there will be failures – work as safely as you can – but there will always be successes, too. If you don't try then you won't know what you can do. ●



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PHOTOGRAPHS BY BOB CHAPMAN

Coloured weed pots

Bob Chapman takes influence from the work of Dutch painter Piet Mondriaan and Japanese woodturner Yasuhiro Satake to create these coloured and textured offcentre weed pots

In August 2007 I was asked to do a one-slot presentation at the biennial symposium of the Association of Woodturners of Great Britain (AWGB). At this event a Japanese turner, Yasuhiro Satake, had shown some small rectangular pots in the open gallery and it was these that provided some of the inspiration for the weed pots described here. As far as I remember, although similar in shape to mine, Yasuhiro's pots were not turned on any surface other than the top, and were very highly lacquered in the Japanese style.

My demonstration must have gone reasonably well because I was

then invited to be one of the main presenters at the next symposium in 2009 and one of the pieces I placed in the open gallery was a sculptural piece based on the work of Dutch painter, Piet Mondriaan. Mondriaan's work is characterised by the use of rectangular blocks of bold colour: blue, yellow and red, which he considered to be the only 'true' colours, together with white, black and shades of grey which he thought of, not as colours but as degrees of light or darkness.

In making these weed pots I have borrowed from both of these sources and, I hope, added a little inspiration of my own.

BOB CHAPMAN

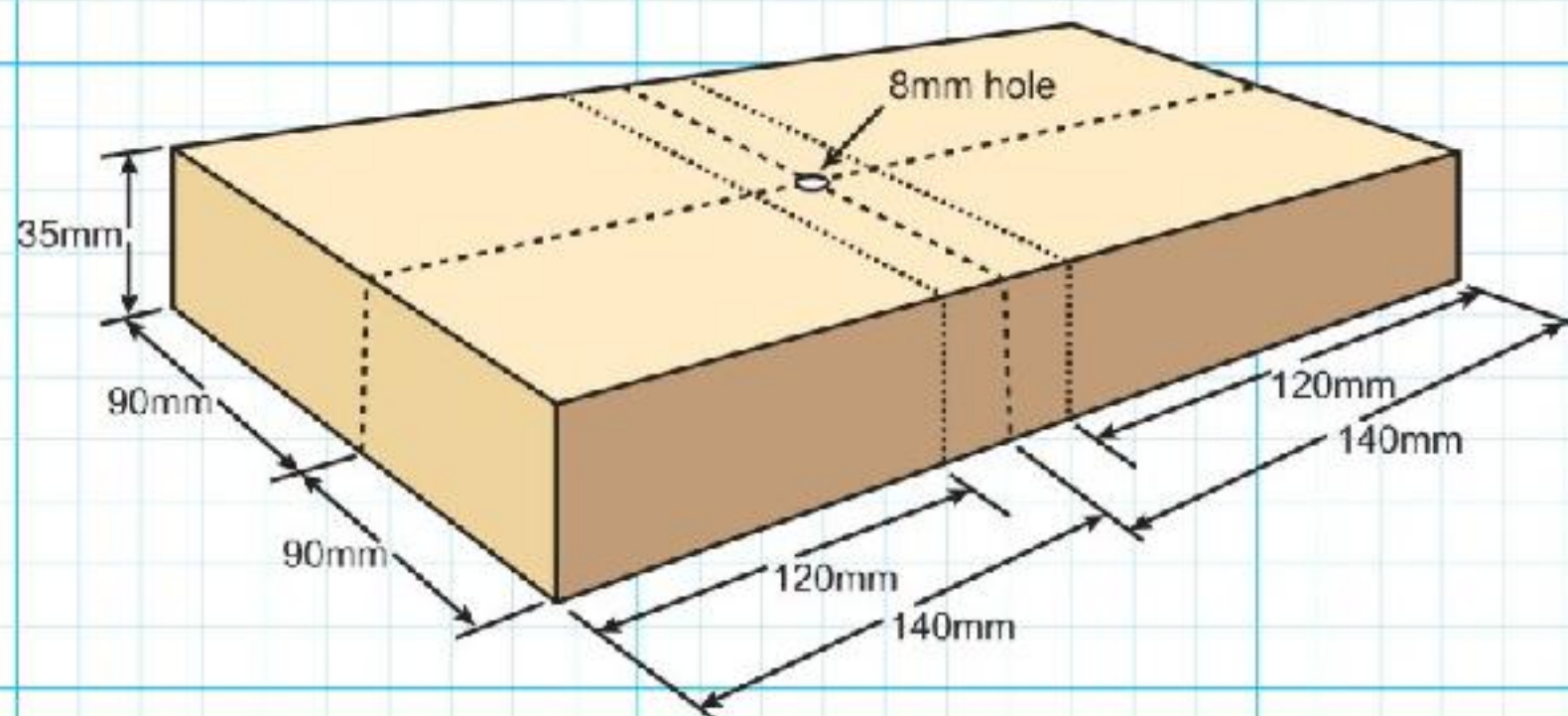
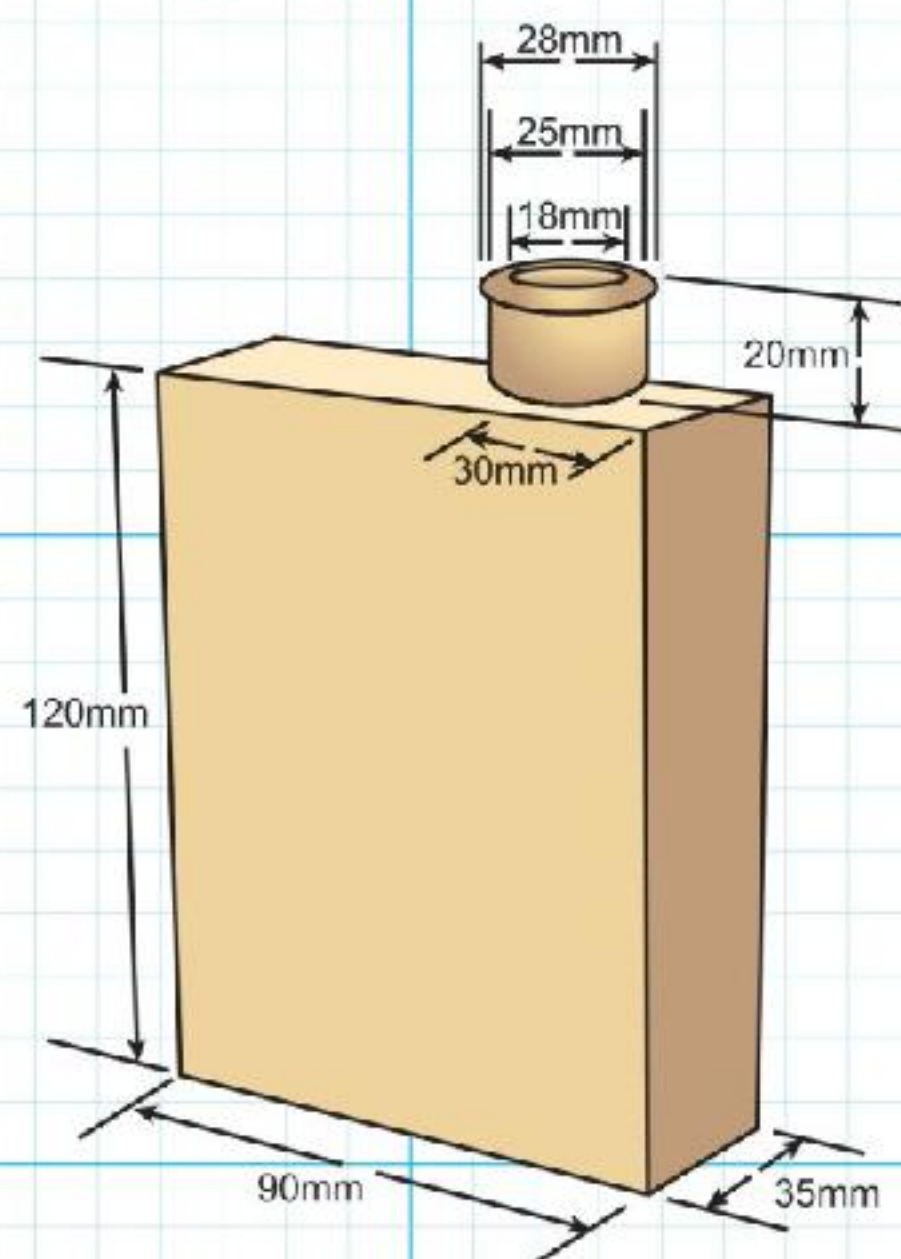


About the author: After teaching chemistry for many years, Bob took early retirement to become a professional woodturner, and is a

member of the Register of Professional Turners. He was a demonstrator at the 2009 AWGB Woodturning Seminar and is available for lessons and commissions. Bob may be contacted through his website – see below.

Web: www.bobchapman.co.uk

WEED POT DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: About four hours spread over a couple of days to allow for paint and finishing spray to dry thoroughly

Cost: This piece was made from an offcut which I already had, but a suitable piece of timber could be bought for about £10. It doesn't have to be beech

TOOLS & EQUIPMENT

- 6mm bowl gouge
- Skew chisel
- 3mm parting tool

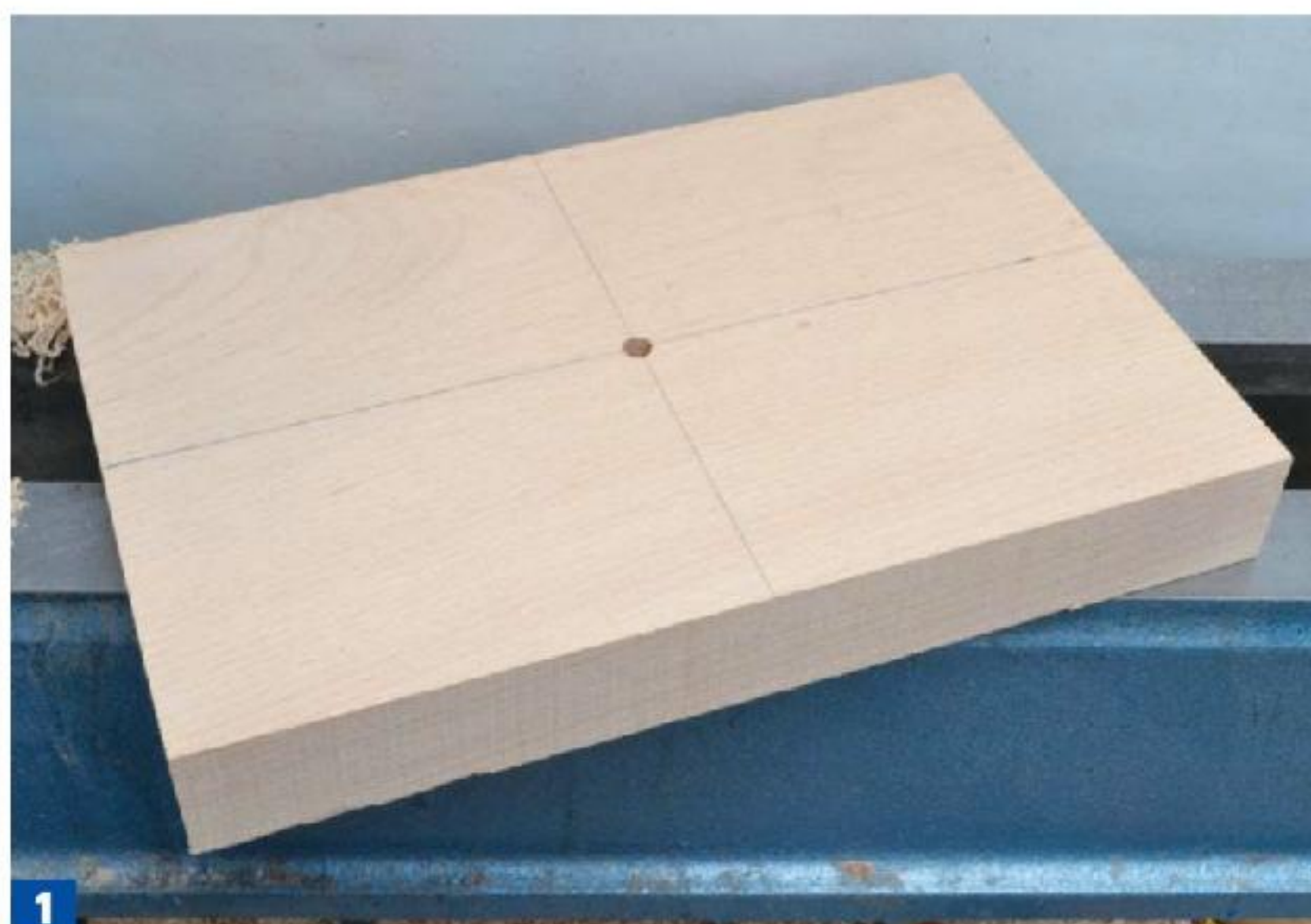
Additional tools

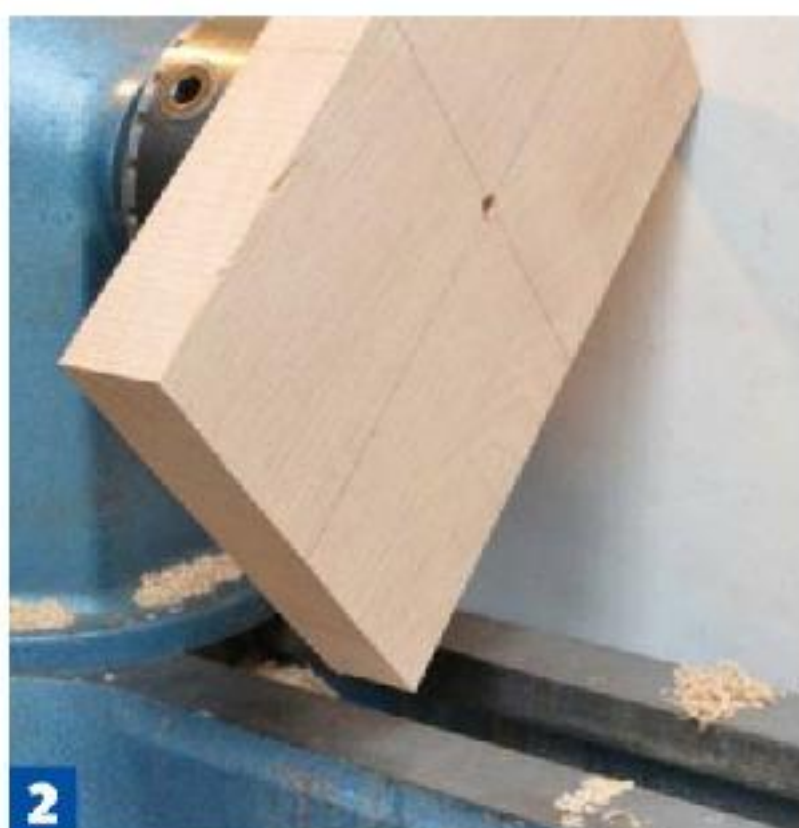
- Merlin chainsaw
- Proxxon mini angle grinder
- 18mm Forstner bit
- Various acrylic paints
- Masking tape

1 Start by marking out the block and drill a central hole all the way through so that it can be held on the screw with either side facing out. For this project you will need a section of 35mm steamed beech (*Fagus Sylvatica*) board

Handy hints

1. When turning anything with corners, use the fastest lathe speed you feel comfortable with. The faster the corners come round, the less chance there is of you putting the tool between them and causing a catch
2. If you decide you want both sides the same, use compasses and a pencil to mark the positions of the main features on both sides before turning. This will make it much easier to replicate the pattern





2 When you mount the board, ensure that it is screwed up tightly to the front of the chuck jaws and that it will clear the bed of the lathe when rotating. This board had good, flat surfaces but you might need to plane the board flat before mounting it on the screw. If so, plane only one side and mount this towards the jaws. As the other side is turned it will become parallel to the planed side

3 Next, set the lathe to the fastest speed you are happy with. The faster the corners come round, the more the piece will feel, and cut, like a solid piece of wood. The whirring, 'propeller' sound it makes may be a little alarming at first but you soon get used to it. Use a small 6mm bowl gouge to cut in the major features of the design which, I confess, I made up as I went along

4 As the design progressed the areas which would remain flat were trued up using a skew chisel, on its side, as a scraper. I refuse to accept this as a misuse of the tool considering it, instead, simply as an alternative use. A sharp skew makes a wonderful negative-rake scraper, it is perfectly safe and I frequently use one in this way. Note that it is held horizontally with the cutting edge more or less at centre height

5 With the first face finished, reverse the block on the screw. To prevent the chuck jaws damaging the centre of the design, place a thin plywood spacer between the jaws and the block

6 Should the second face be an exact copy of the first? I decided not since it would be much easier to have them different, but I think they would look good if they were identical. Maybe I'll pursue the idea next time. The texturing was done with a Merlin chainsaw cutter fitted in a Proxxon mini angle grinder

7 Any part of the design which falls wholly within the block can be sanded with the lathe running, but don't attempt to sand the corners this way. Quite apart from the obvious danger to your fingers, the edges of the design would get worn away more quickly than the rest and would spoil the crispness of the design. Unfortunately most of the sanding must be done with the lathe off

8 With the face turning finished, cut the block into four quarters on the bandsaw

9 You can now mark the position of the hole in the end of the weed pot approximately 30mm in from one side and in the centre of the thickness. To ensure that they are all the same make a simple template from a sliver of the same board. Mark the equivalent position at the opposite end of the weed pot, as this mark will be needed later

10 The diameter and depth of the hole in the weed pot are not critical, but there must be sufficient material left around the hole to allow the small 'chimney pot' rim to be turned. You need to use an 18mm Forstner bit and drill to the full depth of the bit. Make sure you drill into the end which has the remnant of the central screw hole so that it will be removed in the waste

11 Remove most of the waste using the bandsaw to leave a small rectangle of wood standing approximately 20mm proud of the top, with the hole down the centre

12 Remount the weed pot between centres. I prefer to use a Steb centre drive for this because its small teeth won't penetrate the wood too deeply and it is very forgiving if you have a catch. Support the other end by a large live centre in the opening of the hole. This ensures that the 'chimney pot' and the hole will be concentric. Full face protection is a wise precaution here

“Round over the rim of the chimney and smooth off with a touch of 120 grit abrasive”

13 Using the fastest speed you are comfortable with, turn down the chimney pot to a diameter of about 28mm and then turn the lower section to about 25mm leaving the remainder as a small rim around the top. Use a small 6mm bowl gouge for most of this and a 3mm parting tool to cut in the narrower section

14 Stop and check progress from time to time. Here, a little more wood needs removing near the bottom

15 After removing a little more waste with the bowl gouge, clean up the whole of the upper surface of the weed pot using the skew as a scraper again. The angle of the skew is a great help in getting to the corner where the chimney pot meets the upper surface and giving a continuous smooth surface to the top of the weed pot. Round over the rim of the chimney and smooth off with a touch of 120 grit abrasive. Don't attempt to sand the upper surface of the pot with the lathe running

16 Cut off a thin sliver of wood approximately 2-3mm from the bottom of the pot to remove all trace of the Steb centre, and then sand the bottom and both edges smooth on a sanding disc. Slow down the lathe and apply only gentle pressure to avoid burning the wood



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17 Repeat the process with the three other pots and they are now ready for colouring. Of course they could simply be sealed and polished at this stage, leaving them the natural colour of the timber

18 Rather than use paint which is opaque, I decided to use stain to colour the different pots as this would allow the wood grain to show through. Bearing in mind my Mondriaan colour scheme, I stained the first one deep red using Chestnut stain. Oh dear – what a patchy mess! Fortunately I was called away and when I returned, an hour or so later, I found the stain had dried much more evenly than I thought it would. I continued to stain two more, one blue and one yellow

19 As I couldn't envisage staining wood white, I decided to resort to acrylic paint for the white, grey and black elements and wondered if I could enliven the flat tops by adding some texture to them. My first thought was to mix sawdust with PVA glue and apply that, allowing it to set before painting it, but as an experiment I mixed the dust directly with the black acrylic paint and applied this mixture to the tops. The experiment worked well and the mixture dried to a firm and stable textured surface which needed no further painting

20 Mask off the other areas to be painted black with masking tape, taking care to get it well into corners and using a craft knife to cut away excess. I deliberately chose a section of the design on each side which met the black top, allowing the black to flow around the piece in an unbroken line

21 Using a small brush, paint the black areas in with the acrylic paint straight from the tube. Take care to use paint sparingly near to edges, and to paint off the edge rather than onto the edge which would inevitably deposit paint on the adjoining surface. Using both paint and stain on the same piece means working carefully – while you can paint over stain, you can't stain over paint

22 The three coloured weed pots, with their black areas painted in. Paint the fourth one white and the areas which were black in the first three paint grey, including the textured top surface. Mix enough grey to paint everything you want to paint

23 Support each pot on small blocks and spray with several light coats of gloss acrylic to finish it off. Be patient and allow adequate drying time between coats, especially when you have to turn the piece over to do the other side

24 The completed weed pots are now ready for display •

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Hot stuff

A mixture of mini tests, press releases and reviews showing the latest tools and products on the market.
All prices include VAT, correct at time of going to press

Robert Sorby Pen Blank Drilling Jaws

Walter Hall recommends these pen blank drilling jaws from Robert Sorby, which are perfect for pen turners who already own a Patriot or Nova chuck

Mini
Test



Drilling pen blanks on the lathe is my preferred method, as it overcomes the limitations of quill travel that can often be a problem with smaller pillar drills and also allows greater control over the drilling speed and feed rate than is possible by other methods.

Dedicated two jaw pen blank drilling chucks have been available for a while now, but this set of jaws from Robert Sorby takes the concept one step further by making available for the first time a set of pen blank drilling jaws that will fit an existing chuck. These affordable, robustly made and multi-purpose jaws will fit Robert Sorby's own Patriot Chuck or the Supernova and Nova G3 chucks from the Record Power range.

What they are

The jaws are of a heavy cross section and more than capable of holding a pen blank firmly and securely for drilling. Each jaw has a 'V' groove into which two corners of a square or rectangular blank are located to give a good grip. The jaws will also hold round or

unevenly shaped blanks with ease. I fitted the jaws to my Supernova chuck and used them extensively both during my recent pen making demonstrations at Turner's Retreat and also to drill several batches of blanks in my workshop. The jaws proved reliable and accurate and allowed me to drill perfectly true holes in a range of timbers and acrylic materials ranging from the punkiest of spalted woods to rock hard Trustone pen blanks.

In use

I also prefer to trim the ends of my pen blanks square using either a dedicated disc sander or an abrasive disc fitted to the lathe's headstock. For this purpose I have made a disc pad that fits into pin jaws or other small chuck jaws. The pen blank drilling jaws held this most effectively enabling me to drill and square off blanks without the need to change chucks or jaws. In addition, if set up carefully a Morse taper carrier can be fitted to take a mandrel or drive centre so that the whole pen making

process could be undertaken without ever removing the chuck from the lathe.

Verdict

For the woodturner who makes pens and who already owns a Patriot or Nova chuck, these jaws are the ideal fitment that will enable not only accurate drilling but with a little ingenuity, facilitate the whole pen making process.

Price: £24.95

Contact: Robert Sorby

Tel: 0114 225 0700

Web: www.robert-sorby.co.uk



PHOTOGRAPHS BY WALTER HALL

Kamasa hobby knife set

Versatility is synonymous with Kamasa and this is demonstrated with their new hobby knife set which offers 12 blades, each with a different profile, plus two scribes.

The blades positively twist and lock into the soft grip handle and the range of blades is suitable for straight cutting or more intricate detail work.

The blades are kept secure on a magnetic bar which is mounted within the sturdy storage case.

Price: £9.28 (RRP)

Contact: Kamasa

Tel: 01926 815 000

Web: www.kamasa.co.uk



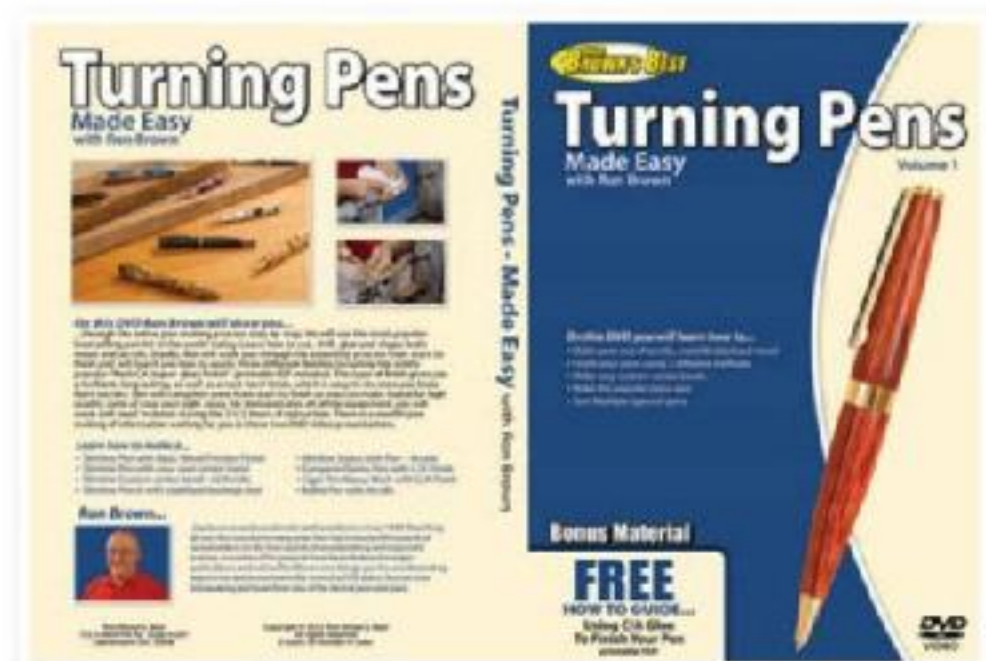


Microclene MC280

New from Acrol UK is the MC280 which filters 280m³/c of air per hour. It features 30 bright white LEDs which provide a nice, even lighting source. There is also no heat emitted from the lights and no danger of dust burning. This filter is perfect for all woodwork, turning, carving, marquetry, pyrography and scrollsaw work. The body of the MC280 is made from powder coated steel for a long life and it provides very efficient airflow with little noise. It has 48W of power, measures 730 x 480 x 200mm and weighs in at 8.8kg.

Price: £200 **Contact:** Acrol UK **Tel:** 02392 502 999
Web: www.acrolltd.co.uk

New DVD from Ron Brown



Now available from the Cool Hammers Company is this pen turning DVD which shows you how to work with wood, acrylic and stabilised burl wood. It also teaches you three different finishing methods: walnut oil based friction finish, CA finish and the simple acrylic pen blank finishing method. There is also a bonus section which includes a step-by-step CA finishing methods printable PDF. With a running time of 2 hours and 35 minutes, this DVD represents great value for money.

Price: \$19.99 (£12.62) (All products from USA to UK are subject to shipping & taxes)
Contact: The Cool Hammer Company **Tel:** (001) 770 962 3821
Email: ronbrown@coolhammers.com
Web: www.coolhammers.com

Rockler mini carbide turning tools

Rockler's new line of mini carbide turning tools feature pre-sharpened, rotatable, replaceable carbide cutter heads built to deliver the longest possible duration between sharpenings, as well as ergonomic rubber handles for comfort and safety. The 100mm shafts and mini cutter heads make them ideal for small, detailed work on pens and intricate spindles. The tools are offered individually in three profiles: square-, round- and diamond-shaped, and are also available in a three-piece box set along with a wrench for rotating and replacing the cutters.

A unique feature of these particular tools are the handles, which are made of solid ash encased in a thick, moulded rubber grip for reduced

fatigue during long turning sessions. For stability when used against the lathe's toolrest, the shafts of the turning tools also feature machine-flattened backs. Each turning tool comes with one replaceable cutter and a wrench.

Prices: Round, square and diamond tools – \$69.99 (£44); three-piece set – \$189.99 (£119) (All products from USA to UK are subject to shipping & taxes)
Contact: Rockler
Tel: (001) 800 279 4441
Web: www.rockler.com



Shape 'N' Hollow tool system

This new system from Pete Black has been designed to minimise most of the physical requirements of hollowing a woodturning project in various sizes. Most captured tool systems are used only to hollow the inside of a bowl or hollow form. This one will do the same and also has the advantage of shaping the outside of the vessel as well.

This tool was designed to help reduce fatigue and stress on the turner, especially when shaping the outside of a new vessel where the surface is very uneven or irregular. This is something that most other hollowing systems are not able to do.

The Shape 'N' Hollow tool system is set up somewhat differently from other captured tool systems; it doesn't have any large parts and it is set up using a 25mm toolrest on your existing lathe banjo. There is an

additional banjo required using your existing toolrest that is set up between the vessel and the existing lathe banjo. Another big difference is that this system has a very small footprint compared to other systems and it is very easy to set up.

This system is perfect for spindle work such as offset turning. See the website for a short video on this exciting new product and how best to use it.

Price: Base for the 20mm system – \$295 (£185.16) includes the 20mm tool, a 305 x 180mm toolrest and a 100mm banjo and banjo clamp (All products from USA to UK are subject to shipping & taxes)
Contact: Pete Black
Tel: (001) 918 720 2453
Email: pete@shapenhollow.com
Web: www.shapenhollow.com



Elmer's All Purpose Glue-All Max

Anthony Bailey puts this multi-purpose glue from Elmer's through its paces

If you want the strongest most versatile wood glue possible then Elmer's Glue-All Max is probably the one for you. It claims to bond not just wood but stone, metal and other materials. It is an opaque light brown PU – polyurethane – low-foaming glue making it ideal for minor gap filling. It is waterproof in common with other PU adhesives and works best if the surfaces are slightly damp. Clamping time is one to four hours, but bear in mind some degree of expansion may occur so clamping is essential; it then cures fully in 24 hours. You can clean up wet glue with acetone or mineral spirits but I always let these adhesives dry and then clean them off. Wearing a pair of gloves is a good idea; this will save you from getting sticky hands.

Verdict

Definitely one to keep handy for awkward jobs no regular glue will tackle, especially in the rain.

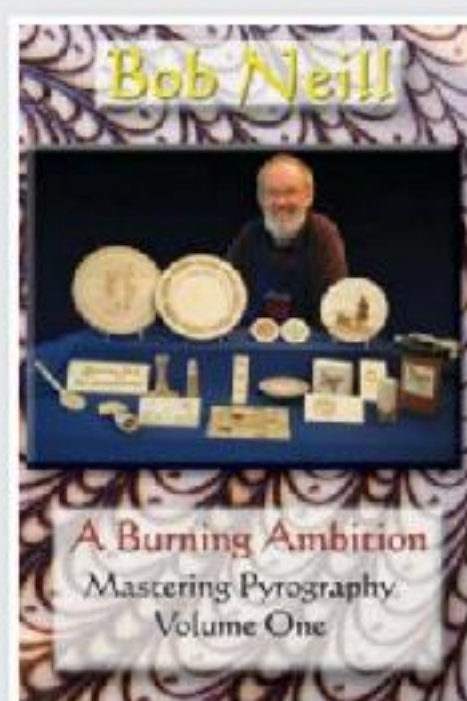
Price: £9.89 for 118ml (RRP inc VAT)

Contact: Elmer's

Web: www.elmersglue.eu



Book & DVD reviews



This first volume of Bob Neill's *Mastering Pyrography* series will appeal to experienced and novice pyrographers alike. With over three hours of tips, techniques and projects from one of the masters of pyrography, this DVD really is a must for anyone starting out or wanting to improve their pyrography skills. With

advice on selecting the right pyrography tool, sourcing designs and patterns, and replicating designs onto wood, there's a lot packed in to *A Burning Ambition*. Bob suggests projects suitable for various levels of skill and more specifically advises on techniques for colouring and shading.

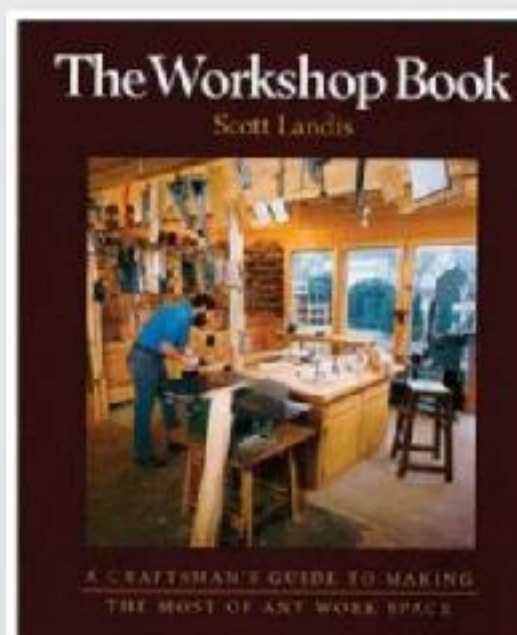
Bob's experience as an art teacher is evident throughout his DVD. His detailed explanations and careful demonstrations will be endlessly beneficial to anyone who buys *A Burning Ambition* and they'll definitely have a lot of fun along the way.

Simon Frost

Price: £19.99 (UK shipping – £1.85;

worldwide shipping – £5) **From:** KTMP

Web: www.ktmp.co.uk



This book is Scott Landis' extensive survey of a huge range of workshops across the North American continent. What you get from this in depth review depends very much upon your own expectation. You will find workshops that vary in size from those

that are designed to travel on a man's back to those that cover two floors of a good sized detached house and well beyond. You will find both amateur and professional workshops reviewed and consideration of the merits of the smallest storage ideas through to the largest layout solutions. If there is any criticism it is that the section on computers in the workshop now looks out of date as the title was originally published in 1991.

You will find inspiration here that will help you clarify what you want from a workshop and descriptions of how each of the woodworkers interviewed overcame the problems they faced. What Landis' book makes clear is that there is no right answer to how to design a workshop, only an answer that is right for you.

Paul Mayon

Price: £19.99 (plus P&P)

From: GMC Publications

Web: www.gmcpubs.com

Turners Retreat catalogue

Just out is this new catalogue from Turners Retreat, which features a multitude of new tools and equipment for the woodturner. The catalogue is divided into sections including those on pens and pen making, finishing, sharpening, safety and bench tools. There is also a wide range of woodcarving tools. Spanning some 87 pages you are sure to find the tool or product you're looking for. Details of woodworking courses can also be found in the catalogue and these include routing, turning pens and pencils and woodturning. Request your free copy now.

Price: Free **Contact:** Turners Retreat

Tel: 01302 744 344

Web: www.turners-retreat.co.uk



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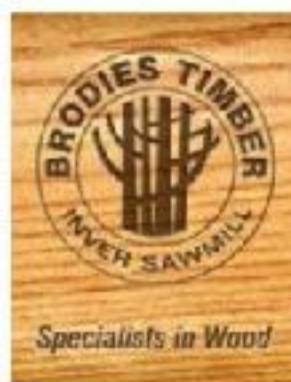
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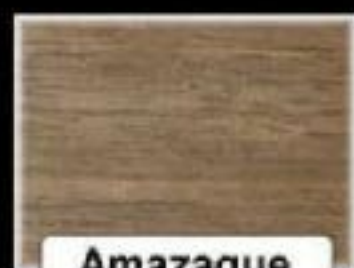
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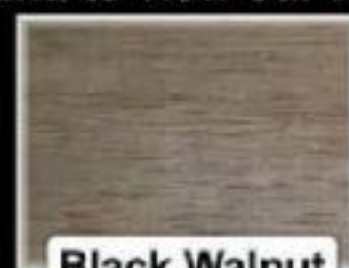
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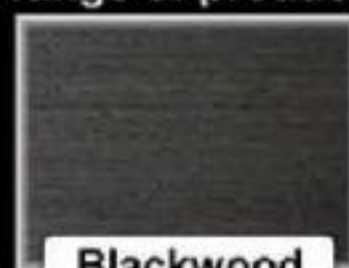
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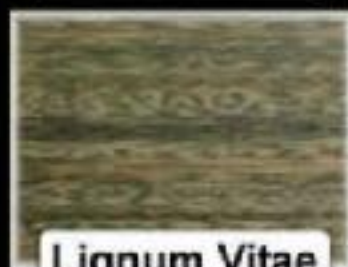
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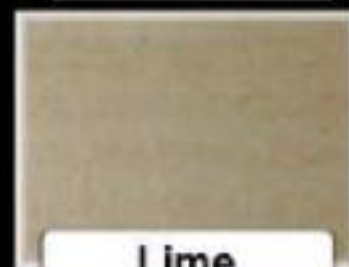
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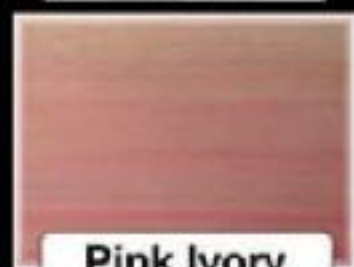
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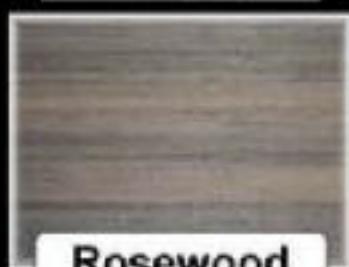
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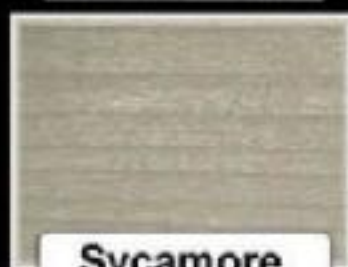
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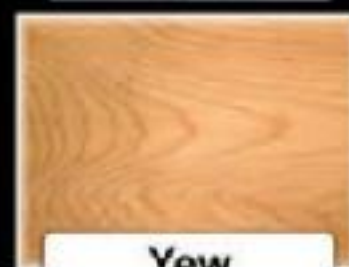
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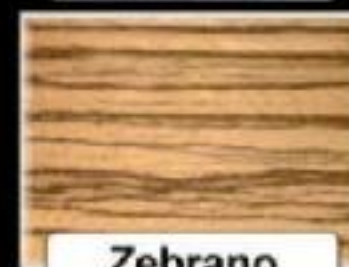
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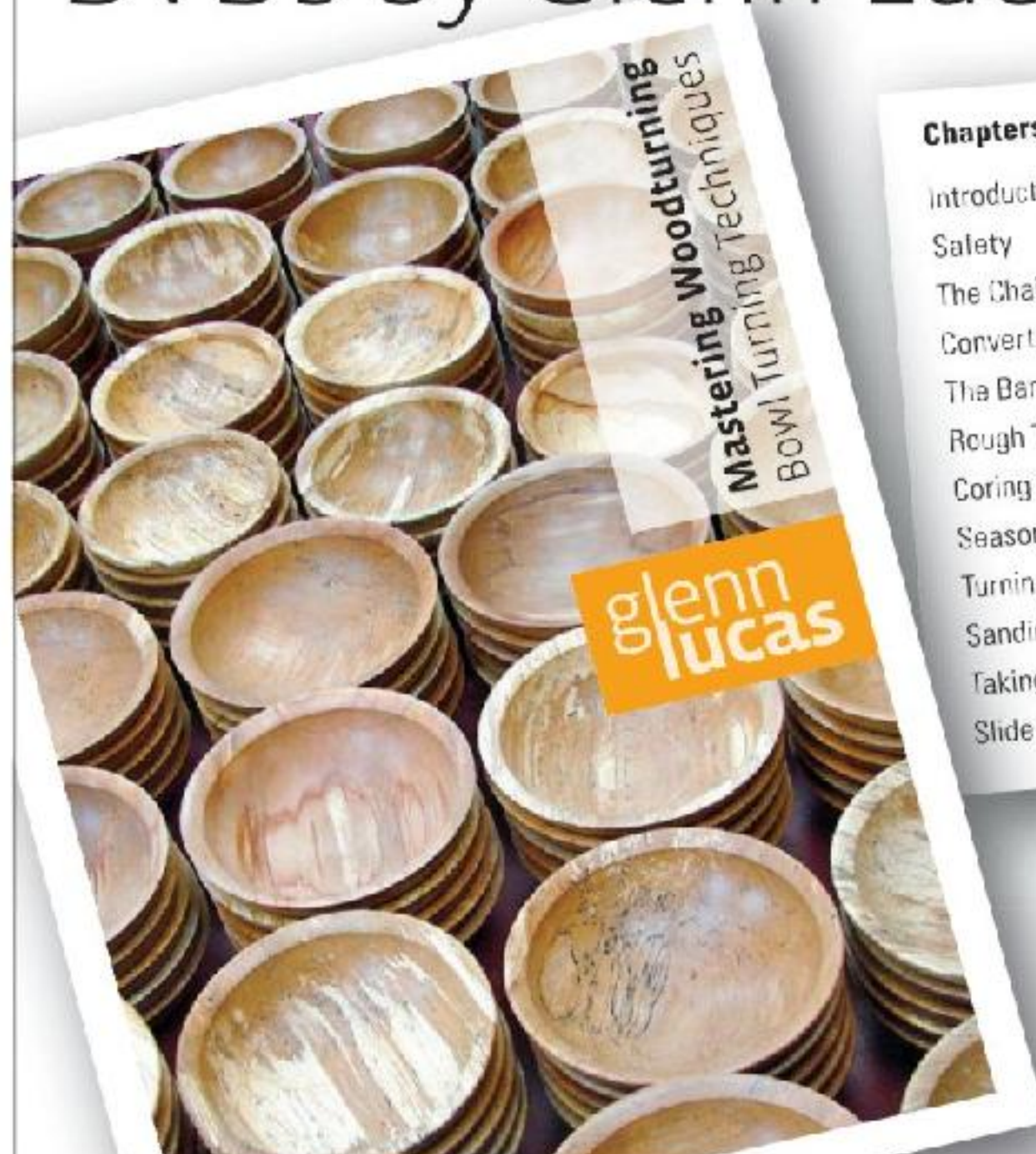
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Anthony Harris – The Epsilon Eridani Skitter

Anthony Harris shares this unique piece all the way from outer space which also includes a hidden box in the creature's belly

This is the second of the animals recently discovered on the inner-most planet circling the Epsilon Eridani star. You may not know of the recent return of the first probes to this star system and the cargo that they brought back. An uncle's brother-in-law snuck it out to me and I have been taking care of it.

I lost this critter briefly when it first arrived at my house through carelessness in handling the transport container's lid. Zip! This thing was quick! It came out of its box faster than I could blink. It used ceilings and walls just like they were flat ground.

One of only three examples of extra-terrestrial life, that I was responsible for, was loose in my front room. I chased after it, but it just vanished. I kept hearing something moving around in the house. The cat was pretty freaked out. I hoped that this guy would show itself, but I could not find it for anything.

I put out some live traps but all I caught was a couple of mice. Finally, I glued a thick piece of polystyrene to a 4 x 8 sheet of plywood and then spread some raspberry jelly and peanut butter on the foam. The next morning I found this guy with his legs stuck in the foam.

The cat was watching it from a couple of feet away. They must have reached some kind of a detente because neither one of them was moving. The Skitter turned irate when it saw me, though. It started whipping that tail around, and I was afraid to pick it up. I tried to stick the cat on it; he wasn't having any of that. I finally made a net out of a mesh bag.

I got the Skitter into a cardboard box, but it kept running around and poking holes in the sides. A couple of minutes of that and I started seeing daylight through the box.

Quick as I could, I slipped some

crackers with raspberry jelly and peanut butter on them into the box. I guess it gorged itself. It calmed down enough, at any rate, that I was able to get it into a wire cage.

There is a group in my local turning club who goes on binges where they will make variations on a given object for a few weeks or months and show them off at gatherings. They started making ants at one point. So, I figured if we are going to be making bugs, let's make some BUGS! I made three variations: the Strider, Skitter, and the Flame-ended Scroot.

My bugs didn't look like anything from around where I lived, so I figured that they must be immigrants. Epsilon Eridani, at the time I made the bugs, was the closest star which it was considered might have a planet with an earth-like environment.

Have you ever heard of the saying, "To a man holding a hammer, the world looks like a nail." Well, I am a box maker. If you carefully reach in between the Skitter's legs, and you best be real careful, you can unscrew its belly. I am a thread chaser. The Skitter can be disassembled into eight pieces and fits into a pretty small box. It is great fun, for me, at least, to dump its components out of a box and put it together in front of someone.

The Skitter is made of a giant palm nut, African blackwood (*Dalbergia melanoxylon*) and African porcupine quills. The quills are just amazing objects. They are very light, but oh so

strong due to their inner structure. They are made out of keratin; the same stuff as fingernails and hair. There is no way they would take a thread. The quills are glued into small African blackwood sockets which then thread into the palm nut. 20tpi threads on the quill sockets and 16 on the box's lid. I boiled the tail and then used a heat gun to bend it. ●

Email: anthony@acmewoodturning.com
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PHOTOGRAPH BY ANTHONY HARRIS

'The Epsilon Eridani Skitter', giant palm nut, African blackwood (*Dalbergia melanoxylon*) and African porcupine quills, 405mm tall x 150mm dia.

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