

HOW TO SAVE TIME & MONEY WITH YOUR TURNING

www.woodworkersinstitute.com

SEPTEMBER 2013
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Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

Projects this issue:

Japanese lidded bowl

Howard chair legs

Decorated box

Gavel & block

Sculpted vase

Dealing with disaster: How you can save a bowl from the firewood pile

We report from the Utah & AAW Woodturning Symposiums



Woodturning Jigs Available for the WG250

To complement the WG250 Wet Stone Sharpener Record Power offers an extensive range of jigs to allow the sharpening of a wide range of woodturning tools.

WG250/A Gouge Jig

- Use to sharpen:
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 - Spindle gouges
 - V-tools

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Ideal for
Turning
Tools



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 - Small gouges
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Ideal for
Carving
& Turning
Tools



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 - Pocket knives
 - Small cutlery knives

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 - Large cutlery knives
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 - Cabinet scrapers
 - Hollowing tools
 - Spoke shave blades
 - Screw drivers

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WG250/J Axe Jig

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 - Carpenter's axes

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WG250/K Diamond Trueing Tool

Trues the stone wheel exactly round and flat.

£49.99



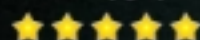
WG250/O Support Arm Extension Kit

Allows grinding and honing without repositioning the support arm and better access to the leather honing wheel and optional secondary stop.

£16.99



"This would make an ideal machine for someone looking for a first wet grinding system or seeking to upgrade from a smaller machine, especially given that the jig systems are interchangeable."



Woodturning 245

Leather Honing Wheel Included as standard.

Drip Guard The polycarbonate water bath also features a drip guard to help protect the top of the machine and redirect drips back into the main tray.

Adjustable speeds from 90 – 150 rpm As the stone wears the diameter reduces. On most machines you cannot do anything about this, but with Record Power you can adjust the speed to compensate. In addition when you want to remove material more quickly you can increase the speed of the stone.

Left Hand Nut Thread To ensure the grinding wheel is held securely with no danger of unwinding.



WG250 Wet Stone Sharpener

Speeds: 90 - 150 rpm
Stone Size: 250 x 50 mm
Honing Wheel Size: 230 x 30 mm

Motor: 160 W
Weight: 16 kg
Size: H320 x W470 x D285 mm

Diamond
Trueing
Tool
Included



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

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WG250-PK/A



The Complete Sharpening System

The WG250 Wet Stone Sharpener from Record Power is packed with great features and a full range of jigs and accessories are available, ensuring this is the only sharpening system you'll ever need.

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100
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Support • Expertise

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EXPRESS

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.

Now lower price!



EASY CHUCK™

4" Woodturning Chuck

Solid Body Fit Thread Sizes: 1" - 8, 1 1/4" - 8, and M33 - 3.5



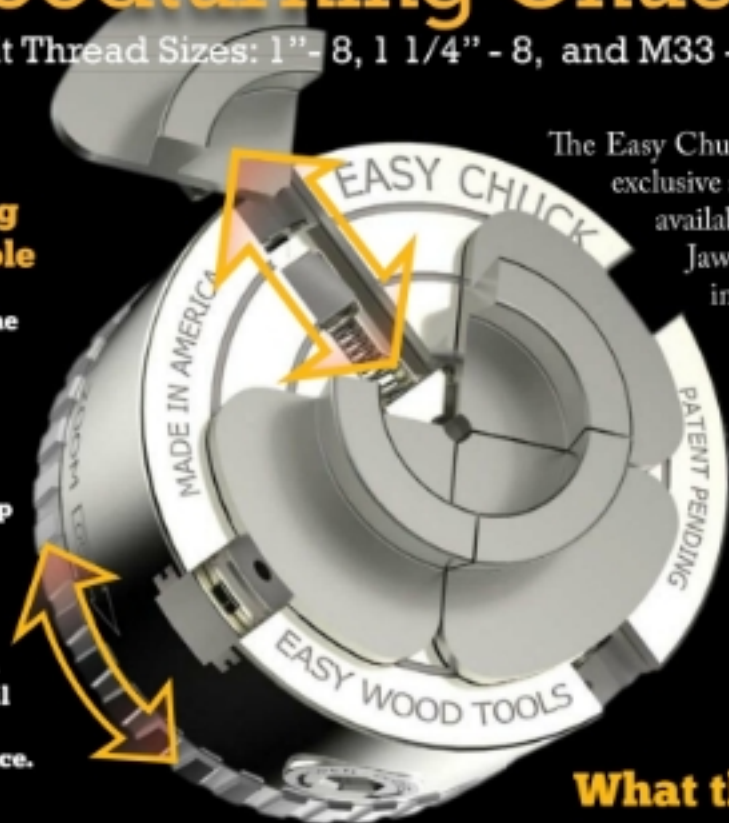
"The smoothest running and easiest to use chuck ever made."

Jaw changing is super simple

Release - Insert the Jaw Key into the jaw hole

Remove - When tool is removed, the jaw will pop up about 1/4" and you can slide the jaw out.

Replace - Slide in your next jaw until you hear the jaw snap-lock into place.



The Easy Chuck is like no other chuck. It has tons of exclusive and patent pending features never before available, or even conceived! For one, Easy Jaws have no screws and just by using the included jaw key to depress a latch, you can swap out jaw sets in about 20 seconds. And don't worry about strength either because all the jaws and jaw slides are case hardened so they are stronger than little jaw screws normally used. That's just one of the MANY exclusive Easy Chuck features. See our website for more.

- Craig Jackson, President and Inventor

What our customers are saying:

"A very smooth running chuck,
— Jerry Sambrook [accomplished turner and demonstrator]"

"The SLT why did someone not do this 20 years ago i love it."
— Mike Geswein [new turner]"

"Very user friendly with more features than any other ...Performance is what I expect from Easy Wood Tools
— Robin Costelle [world class turner and demonstrator]"

"The more i use the easy chuck, the more i like it!"
— Mike F."

"I just bought your easy chuck, but how the heck can you afford to sell it for that cheap?"
— Louis Scavani [Blind woodturner]"

"No shaperneing...[sic] are you kidding me!?!?..I can now safely turn any project. I can change jaws with one hand in about 25 seconds... WOW!"
— Bob Kennedy [Blind woodturner]"

What the pros are saying:

"The Easy Wood chuck is very good and the back side of the chuck is recessed, which puts the workpiece closer to the spindle. This has to help reduce vibrations or chatter. Changing jaws is as you say, a snap! Kudos."

— Look for you down the road, Dick Sing,
[Master Woodturner]"

"Nobody beats their equipment up with hard and heavy green wood all day long, as I do. The chuck is a **Damned good product!!** You sure get my vote."

— Steven Grossfeld Vermont Bowl Mill [Master Turner]"

"A **QUANTUM** leap in woodturning; makes everything else obsolete."

— Scott Phillips, The American Woodshop

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Specialist retailers



It seems that my leaders lately have attracted much comment – the headlines being ‘why

woodturning’, ‘how others view turning’ and ‘the value of wood’. The responses will feature in the magazine sequentially as we receive them and over quite a few issues. I am grateful to all who have responded in writing, in electronic form and verbally. Yes, some came in written form on paper and one even came written with a fountain pen – my favourite writing implement. It seems all of these subjects struck a chord in one way or another and the responses are varied to say the least.

I want to touch on a subject partly linked to my leader – ‘the value of wood’ where I ended by saying “... there will no doubt be a wailing and gnashing of teeth, much like the loss of local shops that no-one used but of course missed once they were not there.” What I am about to say next is a hard one for me to vocalise and even harder to tackle, so I might as well spit it out now. Unfortunately, I have received lots of comments via phone, and also in conversations when talking to retailers, about the loss of stock due to theft from their premises. It seems that some people – yes, a minority – will go to many lengths to find a way of removing stock from various places and in a variety of ways. Some involve removal of small items including cutters and such-like, while others involve removing high-value items, some from boxes which are hidden lower

down the shelf so it takes time to find that they are empty. I know that many stores have gone to extraordinary lengths to minimise the risk of theft with security systems, cameras, electronic tags and such-like, but still it happens. It is bad that theft is on the increase and, given the scarcity of shops that dedicate their time, effort and of course a lot of money to stock items for us to see and buy, and that also show us how to use various items and offer advice, this is a sad state of affairs. Some are even commenting that if it carries on they may well quit. Such specialist retailers struggle enough with trying to run a business that has to compete against online shops, which do not have the expense of premises open to the public, and it is quite possible that the perpetrators will have received good advice

over the years from the retailers concerned. The fact this is happening evermore is but another possible nail in the proverbial coffin of specialist retail stores. As I have stated, I am saddened by this turn of events and trust it stops soon or we could all lose out. As always, comments are welcome. Happy turning,
Mark



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.

Lots of things on display at a specialist retailer



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Woodturning

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Cover image
By Tib Shaw/AAW
John Beaver's '3Wave Bowl'



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GMC Publications in conjunction with Triton Precision Power Tools are proud to announce the Triton Woodworker and Triton Young Woodworker of the Year competitions 2013

Subscribers! Turn to page 86 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.



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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

2013 shows & events

Stock Gaylard Estate Oak Fair

The Stock Gaylard Oak Fair aims to showcase all aspects of timber from tree surgeons and large timber machinery to the individual craftsman. In 2009 the show had over 150 exhibitors in addition to many more who contributed to the Rebirth of a Dorset Oak exhibition. Each year new exhibitors and attractions are added. Adult tickets cost around £7, children

only £2.70. Other concessions available. For more information visit the website.

When: 24 August, 2013

Where: Stock Gaylard Estate, Sturminster Newton, Dorset DT10 2BG

Contact: Stock Gaylard Estate

Tel: 01963 23511

Web: www.stockgaylard.com



Expect to see a wide variety of woodworking disciplines at this event

PHOTOGRAPH COURTESY OF POSITIVE PM

Treefest – Festival of the Tree

Treefest has developed from Westonbirt Arboretum's Festival of the Tree to become its signature summer event that incorporates camping, woodcraft demonstrations, exhibitors, family activities and local live music. The result – a festival that truly celebrates all that our trees and nature inspire. You can expect to see traditional woodcraft and woodland skills, falconry, axe carving, plus much more.

The popular tree carving element of the Festival of the Tree continues at Treefest, with big carving taking place across the Bank Holiday weekend.

When: 24–26 August, 2013

Where: Westonbirt Arboretum, Tetbury Gloucestershire GL8 8QS

Contact: The Forestry Commission

Tel: 0117 906 6000

Web: www.forestry.gov.uk

National Forest Wood Fair

This popular wood fair supports sustainable forestry and woodland leisure, with a wide range of crafts, activities and equipment.

This annual event attracts thousands of visitors and more than 100 exhibitors and demonstrators each year, including tool suppliers and wood ready for turning and craft work. Visitors enjoy seeing woodland crafts, lumberjack displays, horse logging and chainsaw carving displays. The crowd loved the pole-lathe turners' fast and frantic 'Log to Leg' race to turn a lump of wood into a pair of chair legs, a new addition to the programme last year. There are always plenty of activities

and attractions to keep the children busy, from eco art to greenwood crafts; from make your own pizza to scaling the climbing wall.

Grown-ups can have a go at pole-lathe turning and woodland survival crafts or join the lumberjacks and try their strength on the massive crosscut saw. See below for further details.

When: 26 August, 2013

Where: Beacon Hill Country Park, Woodhouse Eaves, Leicestershire LE12 8SP

Contact: The National Forest Wood Fair

Tel: 01530 411 767

Web: www.nationalforestwoodfair.org

Wild about Wood

Wild about Wood allows you to watch chain-saw sculpting, be inspired by demonstrations of furniture making, admire the intricacies of willow-weaving, or have a go at tree climbing, to name but a few of the activities on offer over the two days.

Watch the ancient skill of heavy-horse logging, or take the family along to the Discovery Zone and get involved in a whole range of activities and workshops, including pond-dipping, shelter building, arboretum art and bushcraft.

Enjoy delicious, local food and drink. Try your hand at archery,

coracle making, watercolour painting or paper making, or just relax and listen to some traditional English music. Take a short taster tour of the arboretum, explore the 120-acre woodland garden at your own pace, or just relish the tranquility and beauty of this very special place, tucked away in the Howardian Hills.

When: 14–15 September, 2013

Where: The Yorkshire Arboretum, Castle Howard, York YO60 7BY

Contact: Wild About Wood

Tel: 01653 648 598

Web: www.wildaboutwood.org



A chain-saw carver demonstrating at a previous event

PHOTOGRAPH COURTESY OF WESTONBIRT ARBORETUM

Yandles Autumn Show

This popular show is always a highlight on the woodworking events calendar. Thousands of visitors attend this event, coming from all corners of the UK, to enjoy the informal and friendly atmosphere that is created within the unique surroundings of this historic timber-yard.

The usual working site is transformed with marquees, which host a vast array of leading craftspeople. Live woodworking 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 latest new product lines as well as the usual sale and discounted timber. This certainly is an event not to be missed.

When: 6–7 September, 2013

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

Contact: Yandles

Tel: 01935 822 207

Web: www.yandles.co.uk



PHOTOGRAPH BY GUY LAWRENCE

Just one of the marquees you can expect to see at this well-known show

Woodworks!

Woodworks! is the Forest of Marston Vale's annual celebration of British trees, woodlands and wood products. This event, now in its 10th year, brings together growers, arborists, farmers, craftspeople, artists and enthusiasts from across the UK. It showcases new and traditional uses for native wood; demonstrates the renewable nature of wood; conveys the importance of trees to wildlife and offers visitors the chance to see and have a go at a range of traditional wood crafts. Amazing arena displays, children's workshops, storytelling, real ale, local food and an outstanding line-up of live folk and roots music throughout the weekend.

When: 7–8 September, 2013

Where: The Forest Centre and Millennium Country Park, Marston Mortaine, Bedfordshire MK43 0PR

Contact: Woodworks! **Tel:** 01234 767 037

Web: www.marstonvale.org/woodworks



PHOTOGRAPH COURTESY OF PAUL GROOM

This event gives you the chance to come together to celebrate British trees, woodlands and wood products

European Woodworking Show

Now in its fifth year, this event can definitely be described as woodworking in action. Woodturning, woodcarving, traditional crafts, hand tools and workshop machinery are all on offer as well as over 80 exhibitors and demonstrators, plus masterclasses, food and drink stalls, a storyteller and more. You can expect to see wheelwrighting to woodturning, different forms of carving to chairmaking, basketmaking to bodging, sharpening to pyrography, boatbuilding to furniture making and

much more. Guest demonstrators include Thomas Lie-Nielsen; Michel Auriou; Bob Neill; Graeme Priddle; David Charlesworth, Mark Hancock, Nick Agar, plus many more.

When: 21–22 September, 2013

Where: Cressing Temple Barns, Witham Road, Cressing, near Witham CM77 8PD

Contact: European Woodworking Show

Tel: 01473 785 946

Web: www.europeanwoodworkingshow.eu



PHOTOGRAPH COURTESY OF THE EUROPEAN WOODWORKING SHOW

This event is held in the stunning Cressing Temple Barns in Essex

'The' Tool Show 2013

This show features industry leaders selling and demonstrating their tools and equipment including Metabo, Record Power, Bosch, Stanley and many more. The event also benefits from free entry, free parking, free masterclasses and free show guide. Expect to see the biggest brands and take advantage of huge savings on new

products. Arranged over two floors in three halls, this is a must-attend event.

When: 4–6 October, 2013

Where: Kempton Park Racecourse, Staines Road, East, Sunbury, Middlesex TW16 5AQ

Contact: D&M Tools

Tel: 020 8892 3813

Web: www.thetoolshow.com

Expect to see a variety of demonstrations at this event



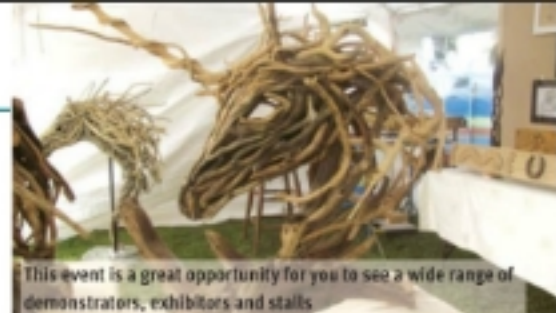
PHOTOGRAPH COURTESY OF D&M TOOLS

2013 shows & events

Bentley Weald Woodfair

Woodfair is Bentley's biggest annual event and brings together the entire wood industry. It's an established event with a high standard of exhibits, demonstrations, seminars and activities, all within or related to the woodland and timber industry.

There is a wide range of demonstrations, exhibitors and stalls, from traditional woodland crafts, educational activities, trade exhibits and forestry demonstrations to products and timber for sale. This is a hugely popular event with activities for everyone.



This event is a great opportunity for you to see a wide range of demonstrators, exhibitors and stalls

When: 20–22 September, 2013

Where: Bentley Wildfowl and Motor Museum, Hailand, near Lewes, East Sussex BN8 5AF

Contact: Bentley Wildfowl and Motor Museum

Tel: 01825 840 573 **Web:** www.bentley.org.uk

Irish National Seminar

This much-anticipated event will feature a wide range of national and international demonstrators including Dennis Keeling, Joe Laird, Robert O'Connor, Joey Richardson, Les Thorne and Marcel van Berkel. As well as demonstrations, there will also be a wide range of trade stands in attendance. There will be 10 separate competitions from under 16 to the overall winner, and this year, The Chapter Challenge will be a chair, details of which can be found in the Irish Woodturners' Guild Journal.

When: 27–29 September, 2013

Where: Radisson Blu Hotel, Rosses Point Road, Sligo, Ireland

Contact: Irish Woodturners' Guild

Tel: 00 353 5142 1032

Web: www.irishwoodturnersguild.com

Turning 2013

The Ohio Valley Woodturners' Guild invites you to its biennial Woodturning Symposium 'Turning 2013'.

Five demonstration areas will provide a wide variety of rotations carefully planned to encompass all areas of woodturning interest. Demonstrators include Nick Agar, Christian Burchard, Michael Hosaluk, Steve Kennard, Ray Key and Glenn Lucas and there is also a wide range of guest demonstrators including John Jordan, Lyle Jamieson, Kirk DeHeer and Cynthia and Michael Gibson.

When: 11–13 October, 2013

Where: Higher Ground Conference Center, 3820 Logan Creek Lane West Harrison, IN 47060

Contact: The Ohio Valley Woodturners' Guild

Email: woodmcsander@gmail.com

Web: www.ovwg.org



Kirk DeHeer will be demonstrating at this year's event

The North of England Woodworking & Power Tool Show

The North of England Woodworking & Power Tool show is the largest and longest established retail woodworking and power tool show in the country. Over 6,800 visitors enjoyed the 'Harrogate' show last year, and if these figures are anything to go by, the 2013 event will be just as successful.

The show is a must visit for all those people who, whether amateur or professional, work with wood or

power tools. Expect to see a range of demonstrations from top names as well as a wide range of trade stands, plus much more.

When: 22–24 November, 2013

Where: Hall 1, Great Yorkshire Showground, Harrogate, Yorkshire

Contact: Nilton Exhibitions

Tel: 01474 536 535

Web: www.nilton.co.uk



Bob Neill at last year's show

PHOTOGRAPH COURTESY OF NELTON EXHIBITIONS



'Hey Mac' by Terry Scott, 650mm long with life-sized leaves



Oak (*Quercus robur*) box by joehippy



Captive ring by Andi, made from one piece of ash (*Fraxinus excelsior*), turned, carved, painted with Indian ink, and textured. 180mm dia.

Why woodturning?

You posed the question of 'why woodturning' in the May edition. Well, I can blame my husband, Sue Harker, and you!

My husband had done some woodturning at school, and always said that he might like to take it up again when he retired. I encouraged him, thinking it might keep him out of my kitchen. So he booked a one-day course with Sue, and came back with a beam on his face, clutching his first bowl and a starter set of tools, with the lathe ordered.

He wanted to go to the 'Harrogate' show to look at bandsaws and dust extractors, and I decided to accompany him, to encourage him to spend his money and not to dither. I planned to leave at lunchtime, but found myself drawn in. My grandfather was a woodwork teacher,

and I had always admired the craft, but having failed to master the use of a saw, or even a hammer, thought it was not for me. But woodturning seemed different. The lathe and the tool seemed to do the work, rather than the turner, by which I mean that turning seemed to need skill but not a great deal of strength or physical effort. I sat through your demo; you made a platter, and I was hooked.

I booked my course with Sue, and I too came home with a big beam and a bowl that I had made. I haven't looked back since. We joined Galloway Woodturners, took their introductory course, more courses with Sue, and now we are a two-lathe family. I look forward to many more years of happy turning, and the housework can go hang!

Judith Simpson

In the early '90s, I had a knee operation which went wrong and I was told to do some exercise – this happened around about the time of Axminster Show held at Bath and West showground – and upon asking my mother if she wanted a day out, we found ourselves there. When I walked through the door, I saw Stuart Mortimer turning one of his show

pieces and I stood there for an hour and a half watching him. I have always liked working with wood but now I was hooked. I wanted to learn to turn and I had the bug. I then met Max Carey, and we went on to become very good friends. I must say I miss him and his wealth of knowledge.

I have seen many professional woodturners and enjoyed most of

Conversion chart

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

them; I have also demonstrated for a few. I also help out at the Mill and show others what can be done with a spindle gouge and a piece of wood. I only have one regret and that is that I didn't start to turn sooner. I like turning a block of wood from nothing into something and then selling it at different shows.

Alan McIndoe

After I retired and moved 1,000 miles to our new home, I decided that I would like to have a Windsor chair. I checked the prices of good ones and found that I could go to a course and learn how to make one. I made a number of chairs by buying the turned legs, but decided that I

should learn to turn. I took a one-day course and bought a 1,220mm Record lathe. For several years I turned a lot of spindles and then branched out to bowls, plates, boxes and recently pens.

I very much enjoyed your demo in Utah; your designs and finishes inspired me to pursue new directions.

Before I returned home, I spent some time in the Salt Lake City Library, which has a number of Chinese and Japanese art books. I have found a source for the acid reactive metals and have subscribed to Woodturning through PocketMags.com.

Maury



Laburnum (*Laburnum anagyroides*) and African blackwood (*Dalbergia melanoxylon*) hollow form with TruStone inlay, 55mm dia. x 38mm high, by Mike Foder



Vase with a natural edge by Richard Coter



'Glass of the King', beech (*Fagus sylvatica*) and padauk (*Pterocarpus dalbergioides*), by guido512

Turning Twenty, a US school expands

The Center for Furniture Craftsmanship in Rockport, Maine, USA is celebrating its 20th anniversary by building a new woodturning studio, introducing an innovative new course to train professional woodturners, and hosting an exhibition of nationally and internationally renowned turners.

The non-profit woodworking school was founded in 1993, when furniture maker Peter Korn began teaching six students at a time in a barn behind an old Maine farmhouse. Years of steady growth ensued, turning was introduced in 2004, and today more than 50 accomplished professional woodworkers regularly travel from as far away as England, Australia, and New Zealand to teach courses in furniture making, design, turning, carving, marquetry, finishing, and related skills. More than 400 students come from an equally diverse geography every year to learn and create in three fully equipped workshop buildings on the school's 17-acre campus.

The new 1,288 sq. ft. turning studio, which opens this month, is more than twice as large as the school's original lathe room. Equipped with 12 Oneway 1640 lathes, the expansion provides welcome additional space for the Center's popular summer

woodturning workshops, which are taught by luminaries such as Michael Hosaluk, Todd Hoyer, John Jordan, Steven Kennard, Binh Pho, Hayley Smith, Al Stirt, and Jacques Vesery. It also enables the school to introduce a 12-week intensive course for aspiring professional woodturners, which is actually the first course of its kind in the United States.

The inaugural Turning Intensive is scheduled to begin on 6 January, 2014 with Beth Ireland acting as lead instructor. Beth has made her living in the Boston area for the past three decades as a self-employed turner, producing everything from columns and batch balusters to one-of-a-kind artworks. She will be joined by co-teachers who specialise in skills pertinent to various segments of the curriculum, such as Bonnie Klein for multiples and Michael Mocho for advanced techniques.

The exhibition with which the Center is celebrating its birthday, 'Turning Twenty', will run from 20 September, 2013 to 15 January, 2014 at the school's Messler Gallery. It is being curated by Jacques Vesery.

See the website for further information and for further details of this exciting exhibition.

Contact: The Center for Furniture Craftsmanship
Tel: (001) 207 594 5611
Email: cfc@woodschooll.org
Web: www.woodschooll.org

The Center for Furniture Craftsmanship in Rockport, Maine, is celebrating its 20th anniversary by building a new woodturning studio



Audio/visual presentation by Curt Theobald

Chelmer Valley Woodturners present an audio/visual PowerPoint presentation by the well-known American segmented woodturner, Curt Theobald. This presentation doesn't involve any live woodturning, but Curt will be on hand to impart his extensive turning knowledge and answer any questions.

Curt will be appearing at the club following his appearance at the AWGB Seminar. Admission is £15 per person, which includes refreshments and a buffet lunch. This event is open to all interested woodworkers and woodturners, not just AWGB members.

WHEN: 18 August, 2013

WHERE: Mountnessing Village Hall Roman Road, Mountnessing, Brentwood, Essex CM15 0UH

TICKETS: £15

CONTACT: Louise Biggs

TEL: 01245 400 728

WEB: www.chelmerwood.co.uk

10th birthday and 50th catalogue celebrations for Toolstation

Toolstation is celebrating! The low-cost trade supplier is 10 this year and they have now launched their 50th catalogue – two very big milestones for this company which has recently expanded its successful model right across the UK. They now have over 130 sales counters open 7am to 7pm Monday to Saturday and 9am to 4pm on Sundays. During the decade, the Toolstation catalogues have expanded too and their latest catalogue, the 50th, has over 11,000 stock products. Order your free copy from the website.

CONTACT: Toolstation

TEL: 0808 100 7211

WEB: www.toolstation.com



INDUSTRY NEWS



This month, D&M Tools share their latest news and products with us, including details of the upcoming Tool Show 2013

News from D&M Tools

New Bosch GCM 8 SJL 1,600W sliding mitre saw

The new GCM 8 SJL has a unique 312 x 70mm cutting capacity as well as a high performance 1,600W motor, delivering 5,500rpm for fast and clean cuts. Features include soft start electronics for long motor life and a smooth start, plus a new two-point dust extraction feature for effective dust removal and a clean working environment. The machine is lightweight and has a handy carry handle. See D&M Tools' website for a video explaining the features, plus details of how you can save up to £180 when you buy a Bosch leg stand at the same time.



The new GCM 8 SJL 1,600W sliding mitre saw from Bosch

PHOTOGRAPH COURTESY OF D&M TOOLS



'The' Tool Show 2013 – 4–6 October, 2013

We look forward to seeing you at 'The' Tool Show 2013 at Kempton Park Racecourse at Sunbury-on-Thames. The UK's premier hand, power tool and woodworking machinery exhibition for DIY amateurs and trade professionals and is also your opportunity to see the latest tools and equipment demonstrated by all the leading manufacturers. Several brands will be launching new products for the first time in the UK, plus pick up exclusive deals and special offers only available to visitors to the show. Ample free parking, free show guide and free admission. Visit www.thetoolshow.com for more details.

A Tormek demonstration at last year's show

New Festool Mini & Midi CTL dust extractors

Festool have updated their popular Mini and Midi mobile dust extractors. Both now feature simple storage of hose and cable in an enlarged hose garage, a compact high performance turbine and new conical suction hoses for impressive suction power. Festool Systainers can be attached to the top of the extractor in seconds via the included Sys-Dock, now with T-LOC function, allowing the tools and equipment you are using always to be close at hand. They both use tear-resistant self-clean filter bags with a self-cleaning function for a constant suction power. The Mini has a 10 litre container and 7.5 litre filter bag capacity – D&M price £279.95 – and the Midi a 15 litre container and 12.5 litre filter bag capacity – D&M price £299.95.



The new Festool Mini CTL dust extractor

Contact: D&M Tools
Tel: 020 8892 3813
Web: www.dm-tools.co.uk

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Erosion vase

Neil Scobie creates his Erosion vase from Huon pine, which is hollowed out and then textured and shaped using a variety of rotary carving tools and burrs

In 2005 I made a prototype of this form but didn't get round to making the first finished piece until 2006, while at the International Wood Turning Exchange. I did like the form and vowed to get back and make more of them in the future. I decided to make another version this year, as a demonstration project for TurnFest, which is an Australian woodturning symposium held on the Queensland Gold Coast. I have been making pieces based on an erosion theme for many years, and this is just another development in that series.

Most usual woodturning timbers will be suitable for this project. If you prefer hand carving, then select timber with a grain that is easy to push a gouge through, but, will hold a crisp edge. For power carving, closer grained timber would be preferable. My timber choice for this project is Huon pine (*Lagarostrobos franklinii*) as it has all the qualities mentioned above for hand or power tool carving. It only grows in Tasmania and is usually only available from sustainable sources – reclaimed from the bottom of lakes or river beds.

NEIL SCOBIE

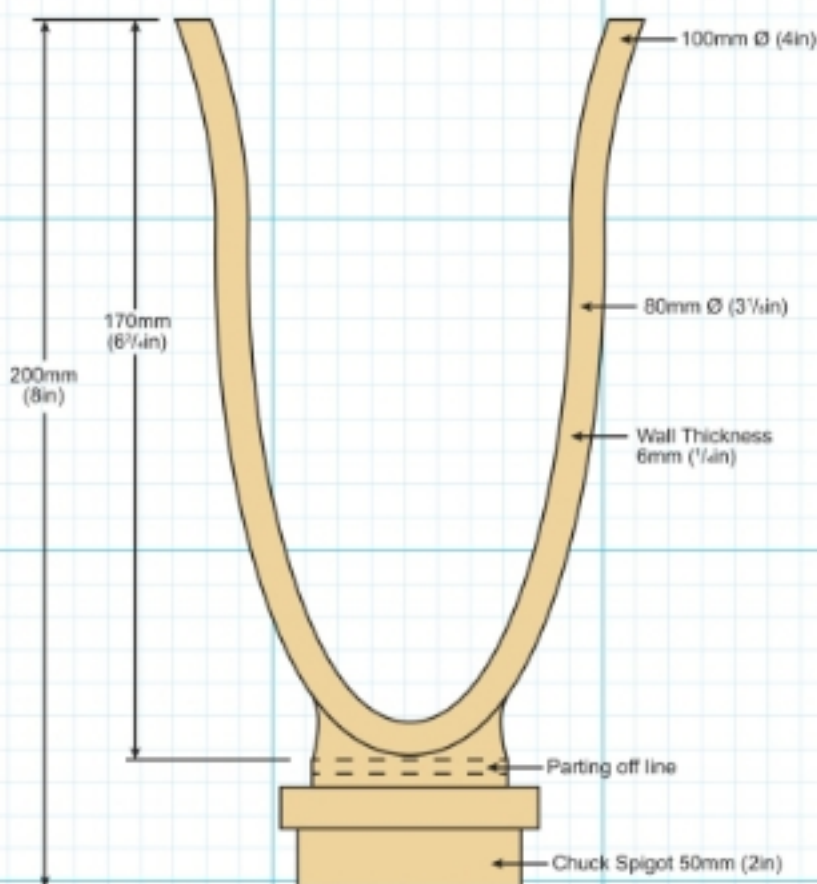


About the author:

Neil Scobie is a full-time woodworker who makes custom-made furniture and turned and carved art pieces for private clients and selected galleries. He also writes for a number of woodworking magazines. Neil lives in New South Wales, Australia.

Email: neilscobie@bigpond.com
Web: www.neilandilzscobie.com

EROSION VASE DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 1 day

Cost: £7

TOOLS REQUIRED

- Spindle gouge
- Spindle roughing gouge
- Vermec hollowing tool
- Rolly Munro hollowing tool

ADDITIONAL TOOLS

- Rotary carving tools
- Handpieces for a Foredom power carver
- A combination of diamond and coarse and fine burs
- Proxxon long-neck drill
- Proxxon long-neck angle grinder
- Hand carving tools and home-made sanding gadgets
- Speed bore drill
- Piece of 6mm round steel
- Electric drill
- Piece of 15mm-thick dowel
- CA adhesive
- Hook-and-loop hooks
- Variety of abrasives
- Soft pencil
- Rotary wheel
- Straight second cut burr
- Diamond burs
- Strips of cloth-backed abrasive
- Livos Kunos, or a finish of your choice
- PPE: facemask, respirator/dust mask and extraction

1 Begin the project by holding the blank between centres and, using a spindle roughing gouge, turn the profile of the outside. Cut from the larger diameter to the smaller diameter, as this will be cutting downhill with the grain

2 Using a flat parting tool or round skew chisel, shape the spigot to suit the scroll chuck you are going to use. My choice was the shark jaws on a Vicmarc chuck

Handy hints

1. Select good-quality timber for this project as it requires a lot of work to embellish and carve the desired shape
2. Be careful when choosing timbers and ensure the piece you choose is free of defects. Examine the timber thoroughly before deciding to use it





3



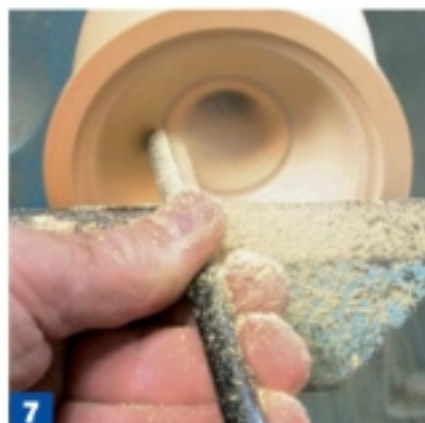
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6



7



8

3 Here you can see the finished profile, with two pencil lines where the vase will eventually be cut off. There is no need to sand the surface as the carving process will cover nearly all the area

4 Next, hold the spigot in the chuck and line up the toolrest on the end of the blank. Using a 10mm bowl gouge, start turning a hollow shape so that the round-end drill will start on centre

5 Here you can see the converted speed bore drill that has the point ground off and the wings ground back to form a semicircle. You must ensure that your drill has a clearance angle ground on the underside of each side of the centre

6 Using the speed bore drill, held in a Jacobs chuck, drill down to the required depth. Make sure you reverse the drill out of the hole; this will allow you to clear out the shavings. Drill to about 5mm from the finished bottom point of the form

7 The next step, using the 10mm deep fluted gouge, rolled on its side with the flute pointing towards the centre, is to start cutting out the waste. You will notice that this method is cutting against the grain of the timber, but to me it is the quickest way to remove the waste. You should always make your last few cuts going with the grain by cutting from the centre towards the outside

8 You will need to use a good light while turning out the inside so you can see what you are doing once you get down deeper into the form

Handy hints

3. Spend time thinking about the erosion shapes that you would like to incorporate into the design. Perhaps go for a walk in the park or forest and look for inspiration all around you. You will be surprised where inspiration can strike!
4. If you can't get out and about then a simple Internet search under the topic of 'erosion' will provide you with lots of possible avenues to explore
5. When you sketch your design on to the vase, take some time to look at the shapes you have drawn. It is also a good idea to sleep on it, and then have a look at the vase again the next day before committing to any of the carving. It is important to get this absolutely right as this will determine the end result of the project

9 You will reach a point where the gouge will not go any deeper, and that is the time to switch over to a hollowing tool, such as the Munro or Vermec hollower. The wall should be left about 5-6mm thick; this will allow you to carve the eroded areas without making the walls too thin.

10 To sand the inside of the vase, I use a home-made cylindrical soft sander, which is held in a drill. To make this sander, start with a piece of 6mm thick round steel, then drill out and glue a piece of 15mm thick dowel onto the steel. Holding the steel in a Jacobs chuck in the headstock spindle, and the tailstock centre supporting the wooden end, turn the wood onto centre. Now glue a sleeve of soft insertion rubber onto the wood with contact cement. To shape the rubber on centre use a 60 grit sanding pad in an electric drill. Next glue on a layer of hook-and-loop hooks all the way round the soft rubber. Start with 120 grit abrasive on your sander and, with the lathe and the electric drill running, sand the inside surface. I sand in steps of abrasive down to 600 grit.

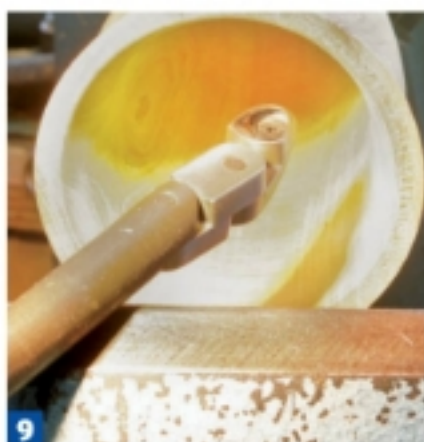
11 To get right down to the bottom, use a piece of shaped plywood with pieces of hook-and-loop attached. Again work through the grits, until you are satisfied that all the marks are gone.

12 Using a soft pencil, such as a 4B, sketch on your lines for carving and mark where the holes will be. I like to take the form out of the chuck and look at it from all sides; this will ensure you are happy with the design. It is easy to rub out and redraw lines, but not so easy to shift a carved line that is in the wrong place.

13 Start the carving process with a bigger rotary carver, such as a Proxxon long-neck angle grinder with a rotary rasp attached to shape the eroded lines. Keep rotating the piece while it is held in the chuck, engaging the spindle lock when needed.

14 To get closer to the lines use a smaller rotary wheel, measuring about 15mm in diameter, held in a Foredom handpiece. I like to get the shape close to the finished size with the rotary wheel and finish off the bigger areas with sanding discs.

15 For piercing the holes in the vase, I use a straight second cut burr that has cutting teeth on the end as well as the sides. You will soon find out that you need to pierce holes by making room for the cutter as you plunge, otherwise the cutter may jam in the hole and vibrate more than necessary. I also like to have the holes different shapes: some round, some longer and some in a dog-leg shape.





16 Using a split-pin type arbor with cloth abrasive inserted, sand out the holes in the piece, being careful not to spoil the shape of the holes you worked hard to create. Work through the grits to remove as many marks as you can

17 You can now take the form out of the chuck and use a series of diamond burs to smooth out the areas around the holes and in the holes – areas where the split-pin sander would not reach

“You can now take the form out of the chuck and use a series of diamond burs to smooth out the areas around the holes and in the holes...”

18 For sanding, I like to use a small sanding pad in a Proxon long-neck angle drill. As this is variable speed, you can slow down the revolutions which will enable you to have more control and also eradicates the possibility of burning the timber. I make the small pads myself by attaching a 6mm-thick leather disc to a small arbor, then sand the back of the leather to a tapered edge with a 36 grit sanding pad on an angle grinder. Now glue on hook-and-loop hooks with CA adhesive, and you are ready to go. The tapered edge allows the sander to hug into the curved surface of the eroded form. I use this sander up to 600 grit

19 For the interior of the holes themselves, there is no better way than to just sand with strips of cloth-backed abrasive to get in the areas that the mechanical gadgets don't reach. It is a little tedious, but a necessary step in order to achieve the effect you're looking for

20 Once you are happy with the carving and sanding, place the inside of the form over a tapered mandrel held in a chuck with the tailstock centre supporting the bottom end. Use a soft piece of foam to protect the inside surface. Using a small spindle gouge, turn away most of the chuck spigot and saw off the last little bit. Use the small drill sanding pad to sand away the sawn area, and the piece should be ready for oiling

21 To finish the piece, I used four coats of Livos Kunos with a rub back between coats using a white scouring pad. This will provide a lasting finish that will not deteriorate for many years. Here is the finished vase and an alternative in a darker timber – cedar ●

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PHOTOGRAPH BY MARK SANGER

Japanese lidded bowl

Mark Sanger takes inspiration from Asian ceramic noodle bowls and produces a lidded bowl in the Japanese style

In this project I make a lidded bowl inspired by Asian ceramic noodle bowls. These bowls make an excellent practical addition to outdoor eating utensils since the lid is not only intended as a second bowl, but also keeps the food protected from insects until it is ready for serving. The size can be varied to suit your individual requirements. The design has been kept simple intentionally with the addition only of three shallow grooves/burn lines, as this makes for easy cleaning after use with mild soapy water. Ease of cleaning should always be kept in mind when designing utility items as any extravagant detail is a trap for food particles so is best left for more aesthetic pieces.

The lines here are burnt using a small section of plastic from the surface of a kitchen worktop. You can obtain redundant samples from friendly kitchen installers or recycle sections from old worktops; alternatively medium burning wires can be used specifically for woodturning applications but these can be restrictive depending upon the diameter of the bowl and the angle of application. If you don't have access to either of these, just leave the grooves natural.

I chose several generous applications of a food-safe oil to finish; however, if you make a purely aesthetic version, the sky is the limit with regards to the textures and colouring that can be included in

the design. As with all projects, this is a basis for exploration so try out different designs and see what you come up with.

MARK SANGER



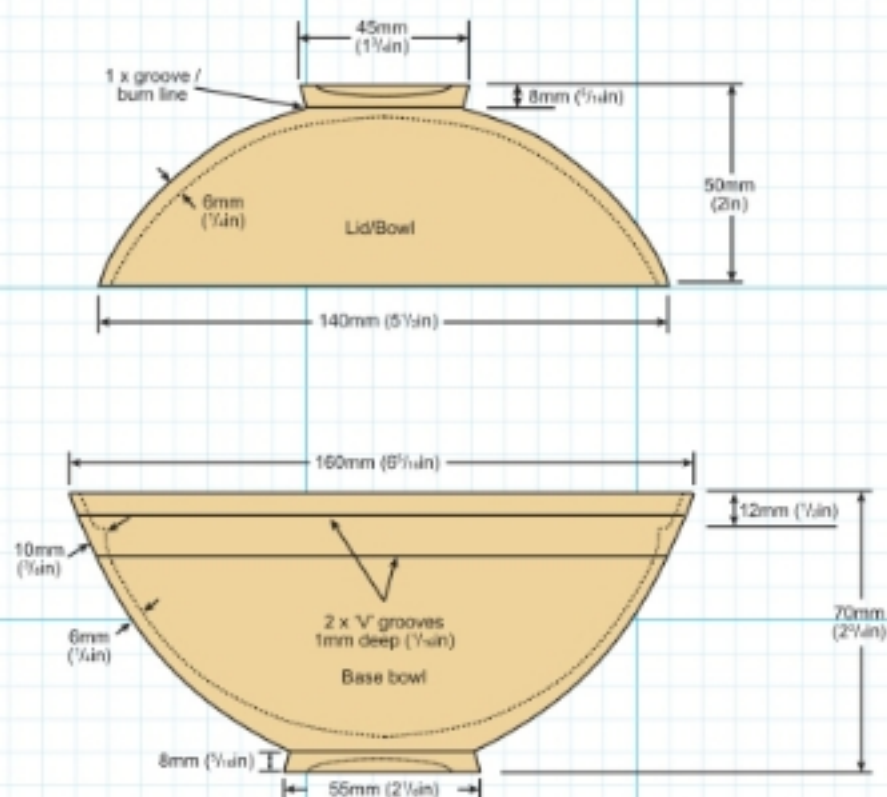
About the author:

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

LIDDED BOWL DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 2 hours

Cost: £12

TOOLS REQUIRED

- 10mm long-grind bowl gouge
- 6mm long-grind bowl gouge
- 12mm skew chisel
- 25mm square-end scraper
- 25mm round-nose scraper
- 6mm point tool

ADDITIONAL TOOLS

- Small piece of laminate/plastic from kitchen worktop or medium-gauge burning wires
- 120-320 grit abrasive
- Food-safe oil
- PPE: facemask, respirator/dust mask and extraction

MATERIAL REQUIREMENTS

- 180mm dia. x 75mm seasoned sycamore bowl blank
- 140mm dia. x 65mm seasoned sycamore bowl blank



1 Mount and secure the largest blank on a screw chuck bringing up the tailcentre for added support. Use a 10mm bowl gouge to clean up the outside to the round

2 Using the 10mm bowl gouge, clean up the front face and produce a spigot to suit the jaws of your chuck. Turn a waste section/shoulder to the left of the spigot approximately 10mm deep x 10mm wide; here I am using a pull cut to achieve this

“Turn a waste section/shoulder to the left of the spigot approximately 10mm deep x 10mm wide...”

3 Refine the profile of the spigot using the toe of a 12mm skew chisel presented horizontal on the toolrest with the tip trailing

4 Continue with the 10mm bowl gouge to produce the outside profile. Aim for one continuous curve from the join at the waste area to the rim

5 Refine the surface using a 25mm square-end scraper. Here the scraper is angled at 45° in order to produce a shear scrape and achieve a fine finish



6 Clean up the front face with a push cut and mark two lines using a rule, the outer line to indicate the final wall thickness of the bowl and the inner line the shoulder on which the top bowl will sit



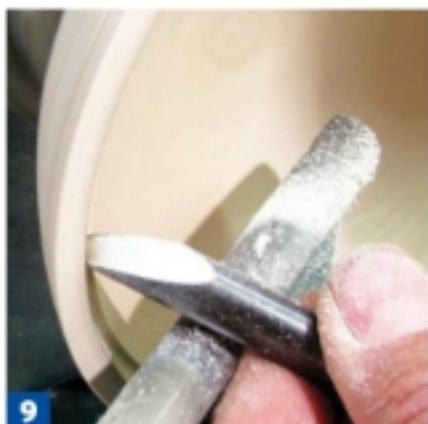
7 You can now turn the internal profile of the bowl from the inner line on the rim to the base, leaving the wall into the base thick at this stage



8 Using a 6mm point tool, produce two grooves near to the rim, approximately 1mm deep, as decoration on the outside of the bowl



9 Next, using a 10mm bowl gouge, cut in at the outer line to a depth of 12mm. The radius of the gouge produces a curved surface in the shoulder; this is more practical for cleaning the bowl after use than a sharp cut, which would create an unwanted trap for food residue



10 You can now check the internal depth to the base. Here I am using a simple home-made gauge and straightedge. The internal profile was turned following the inner of the two lines drawn on the front face and has left material for further refining



11 Continuing with the 10mm bowl gouge, refine the internal profile by undercutting the internal shoulder and working into the base. Produce the wall thickness consistent with that of the rim, although this is not critical



12 Using a 25mm round-nose scraper, refine the surface of the blank



Handy hints

1. If you prefer more of a contrast in your project, try making the lid/top bowl from a darker, contrasting wood, or vice versa. This will add a different effect and will also ensure that your lidded bowl is unique
2. The foot is designed so that the bowl can easily be scooped up with one hand by the user. It can, however be altered to suit your design – aim for the foot on each bowl to complement the other in order to keep balance within the overall design



13



14



15



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20

13 Finish the outside and inside the bowl with abrasive, from 120-320 grit. Stop a safe distance from the chuck, as this area will be refined later. To finish the internal shoulder, simply fold the abrasive in half and use the edge to reach into the radius. Use suitable direct dust extraction and lung protection when finishing. Using a piece of laminate/plastic worktop or wire burners, burn lines into the external grooves you produced with the point tool

14 Refine the line of the base into the waste area at the base to produce the foot. As you near the final dimensions, you can change to a 6mm spindle gouge to reach into the corner at the join with the base if required

15 You can now refine the form using a 25mm square-end scraper

“Clean up the outside of the blank to the marked line, making sure the blank is turned parallel, through its length...”

16 Using a 6mm bowl gouge, undercut the base/foot, leaving approximately 10mm of waste, then stop the lathe

17 Cut through the remaining waste with a fine sawblade, taking care not to mark the underside of the foot

18 Remove the remaining waste and refine with a power carver or sharp chisel, making sure to cut away from your body

19 Finish and blend the underside of the foot with a 20mm diameter sanding arbor with abrasive attached, held in a waste piece of wood in the chuck

20 Mount the second blank on the lathe via the screw chuck as before, and clean up the front face with the 10mm bowl gouge. Measure the internal diameter of the rim on the first bowl at the join with the shoulder, add a few millimetres, and mark this measurement onto the front face of the blank with a pencil and rule. Finally, mark the spigot diameter. Clean up the outside of the blank to the marked line, making sure the blank is turned parallel, through its length, to the end held by the chuck. This is important as we are transferring the marked diameter to the opposite end, which will be the rim of the second bowl

21 You are now ready to offer up the main bowl to the base of the blank to check the fit with the internal shoulder. At this stage it should not fit all the way down to the step as it is slightly oversized. You can then refine the diameter with the gouge, removing small amounts until the bowl fits fully onto the blank with a snug fit to the internal shoulder



21

22 Mark the rim of the bowl on the blank located closest to the headstock with a pencil line around 5-6mm wide. Using a 10mm bowl gouge, produce the spigot, waste area and external profile of the bowl from the base up to the rim, marking as before. Make sure you leave around 3mm of the pencil line in place at the rim. Refine the surface with a 25mm square-end scraper as before, again making sure you leave the remnants of the pencil line at the rim



22

23 Now reverse the bowl into the chuck and using the 10mm bowl gouge, clean up the front face with a push cut, again making sure some of the pencil line still remains for reference purposes



23

24 Continue with the bowl gouge and produce a small radius at the edge of the rim just removing the remainder of the pencil line. Offer up the first bowl to check for fit; it should be a free fitting lid as it needs to be lifted on and off with one hand in order for it to be practical in use. Finish the inside and outside as before but do not remove too much material at the rim with the lower grit abrasives, or the fit will become excessively loose



24

25 Reverse onto a friction drive and refine the base and shape the foot, undercutting the base using a 6mm bowl gouge. Refine with a 25mm square-end scraper and finish with abrasive as you did before with the main bowl. Finally, using a 6mm point tool, produce a small groove at the join with the foot and base



25

26 Burn into the groove produced as before. Stop the lathe and remove the waste wood, then refine the finish with abrasive to the same grit as you used on the first bowl



26

27 You can now apply several generous coats of food-safe finishing oil to the two bowls. Allow this to soak in, then wipe any excess off the surface with a piece of kitchen towel



27

28 Assemble the two bowls and the Japanese-inspired lidded bowl is now complete and ready for use



28

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Howard chair legs

Richard Findley helps to restore a Howard chair back to its former glory by replicating a number of replacement legs

My workshop is on an industrial estate in a compound of small units. The occupants include a firm of electricians, a sign maker, a baker, a printer, a company of plasterers and, as well as myself, there is an upholsterer specialising in French polishing and restoration. It is a friendly little community, and from time to time we send business between each other.

I was contacted by a lady who found me from an internet search. She owned a pair of Howard chairs which had belonged to her father, but he had 'altered' – the word butchered was also mentioned! – the legs on one of the chairs to make it a more suitable height for him. She was keen to restore the pair to their former glory. I told her I would be happy to replace the legs and that I knew just the man to help bring the chairs back to life. I walked her over to my

friend's workshop and introduced them. Craig, who is a third generation French polisher and upholsterer, offered to visit the lady, give a quote and collect the chairs. He would strip off the old legs and give one to me as a sample, then he would finish and fit my new legs on to the freshly re-upholstered chairs.

Howard and Sons were best known for their sofas and chairs, which are now something of a collector's item; good examples of their furniture fetch some quite incredible prices at auction. One of the main features of their chairs – at least from a woodturner's point of view – is that they usually have intricately turned front legs, often with a castor, and luxuriously upholstered seats and arms. The style is a little dated but they remain popular, although the legs do need replacing from time to time, depending on how the owner has treated them.

This is a relatively simple copy turning project with a few interesting techniques, which you may well come across on your turning journey and which may help you along the way.

RICHARD FINDLEY



About the author:

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

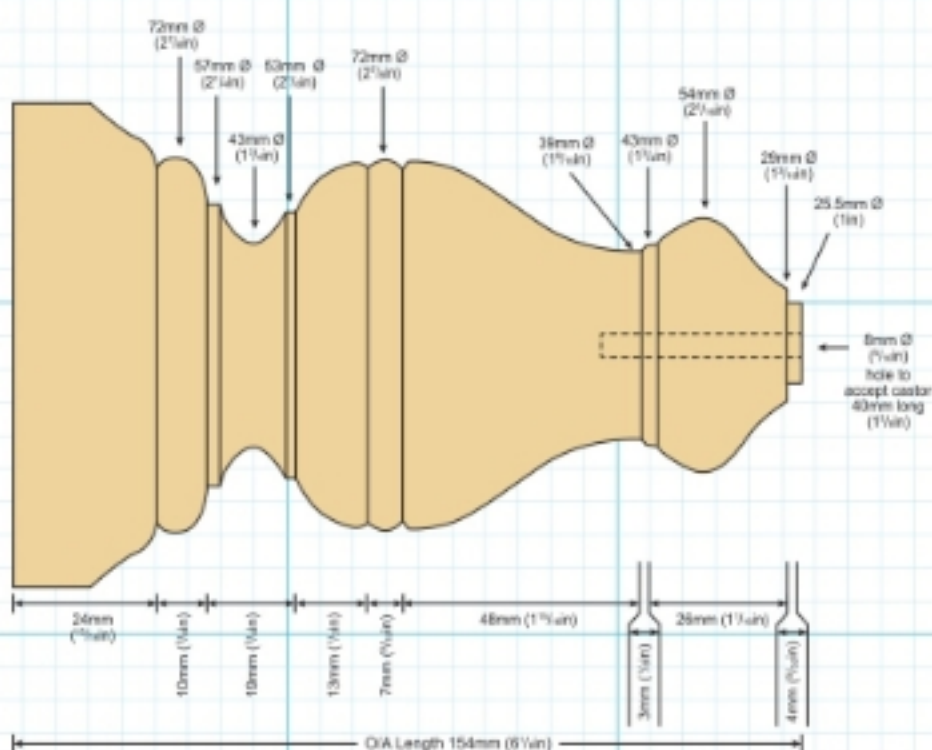
He discovered

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

CHAIR LEG DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: Approximately 15 mins each

Cost: £2.50

TOOLS REQUIRED

- 32mm spindle roughing gouge
- 12mm spindle gouge
- 10mm & 6mm beading & parting tool

ADDITIONAL TOOLS

- Vernier callipers
- Drilling jig
- Belt sander
- PPE: facemask, respirator/dust mask and extraction

TIMBER REQUIREMENTS

Steamed beech (*Fagus sylvatica*) was used here. The choice was entirely down to achieving the best match with the original leg. Beech was often used and stained dark, making it difficult to identify at times. On close inspection, you can usually tell beech because of the tiny flecks in the grain

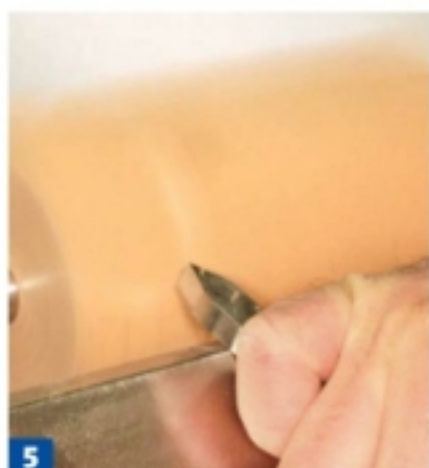


ADDITIONAL INFORMATION: COPY TURNING

The most important thing when copy turning is to get all of the details in the correct position. Although diameters are important, you can get away with a couple of millimetres here and there on a leg like this, but if a detail is out of place, it just looks wrong

4 The next job is to drill the hole for the pin on the castor. This could be drilled at the end of the job, but by drilling it now, I can use the hole to locate the live centre and 'turn it from the hole', which means it can't help but be in the centre. Although I could have used the tailstock to wind the blank on to the drill, I decided it was safer to use my drilling jig to support the timber

5 I mark the positions of the square pommel and make an incision with the tip of my beading & parting tool and then form a square shoulder



6 Using my 32mm spindle roughing gouge, I turn the leg to round...



7 ... and as it approaches round, I use the forefinger of my front hand to lightly feel the point when it becomes fully round



ADDITIONAL INFORMATION: FEELING FOR ROUND

There are lots of methods to do this; you often see turners touch the wood with the back of a gouge to feel for round. It is perfectly safe to touch the spinning wood, but you should initially do it with a trailing finger or thumb. Once almost round it is safe to do as I show, or to use the back of the gouge. If you don't feel confident with this, it is always safer to stop the lathe and check it first

8 Once round I bring up the copy template and mark the positions of the details. A small notch in the edge of the template allows my pencil to rest and consistently mark in the correct place



9 I then use my Vernier callipers and beading & parting tool to block out the shape



10 With the leg blocked out it shows all of the major diameters, ready for shaping



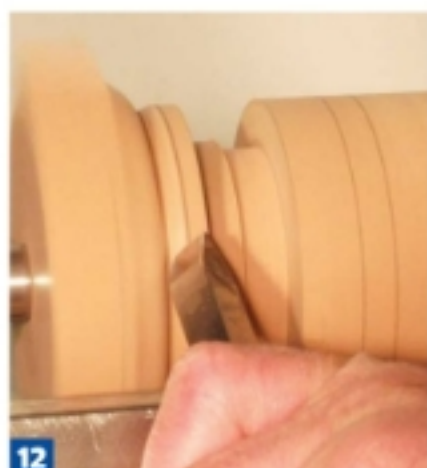
"I generally work from left to right along a spindle and shape as I go"

11 I generally work from left to right along a spindle and shape as I go. The first detail to form is the pommel, which is an ogree shape, using my 12mm spindle gouge



ADDITIONAL INFORMATION: OGREE SHAPES IN TURNING

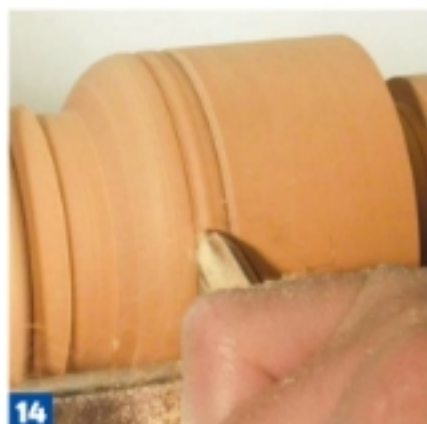
An ogree is a classic 'S' shape often used in turning and mouldings. They are often seen when a square changes to round and on bases and plinths. It is a very versatile form that can be stretched tall or wide, or condensed into a more squat shape. The ogree is also common on bowls, platters and vase forms. Done well, it is a very elegant form which gives lift and lightness to an item



12



13



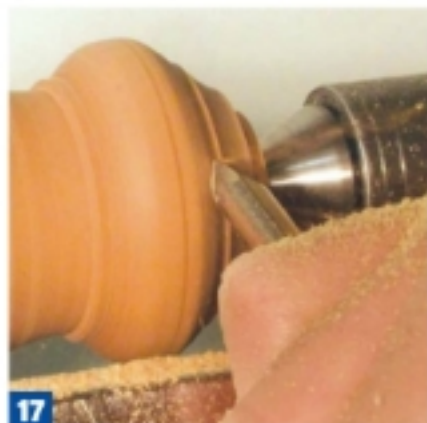
14



15



16



17



18

12 I then switch to the beading & parting tool to roll the bead next to the ogree. Using the tip of this tool or a skew chisel, it allows access to tight details such as here, where the ogree touches the bead. A gouge, even with very swept-back wings, would struggle to make this detail without resulting in a catch

13 Back to the gouge, to roll the left side of the main vase shape of the leg...

14 ... and then the small bead detail at the crest of the base...

15 ... followed by the cove. All the time I have to be aware of the spinning corners at the left-hand end of the leg. It is sound advice to keep your fingers well away from these. Care needs to be taken when shaping this cove, as the tool has quite a large overhang from the toolrest here

16 I can then shape the long curve down towards the bottom of the chair leg. This needs doing in a series of smaller cuts, gradually working to form the curve until it looks just right

17 The bead at the base follows, again with the same spindle gouge

18 With most of the shaping done of the leg, the last job is to fit the collar above the castor, missing from the original sample, although you can see the step which it would have sat on

Handy hints

1. Jobs that need a hole in one or both ends are surprisingly common. By drilling the hole first and then mounting the blank with the holes, it automatically centres the holes, which allows for a little drift in drilling and generally makes life a little easier
2. Always take extra care when turning large-diameter work with square details, as the corners can inflict great pain with a split second of inattention
3. Fitting ferrules and collars can be a challenge. The difference between fitting and not fitting is small, but important. Using a live centre small enough to hang the collar from allows you to size the spigot and test regularly. This can be done with the lathe running as long as you are careful. A light hold of the collar is important so if it gabs on the wood and spins, you can simply let go without injury. Only do this if the collar is smooth and round with nothing that can inflict cuts or bruises, such as sharp edges or corners

19 I did a test fit with the lathe stationary then, using my 6mm beading & parting tool, I took a series of light adjusting cuts, testing between each cut, until the collar fitted perfectly. This technique can also be used when fitting ferrules to tool handles



20 Before sanding, I bring up the original and compare them. I can then make any tiny adjustments as necessary



21 The leg is then sanded with 180 and 240 grit abrasive. When sanding, great care needs to be taken to keep fingers away from those spinning corners on the pommel. You can see once again that I am sanding to the rear of the work with the toolrest in place. If you are uncomfortable with this technique, please do remove the toolrest



“Before sanding, I bring up the original and compare them”

22 It is impossible to safely sand the curve of the ogee with the leg spinning, so I hand sand these with the lathe stationary



23 The final job is to add the curve to the face of the pommel, which matched the curve on the front of the chair. I sketched the curve on the top face of the leg and, using my belt sander, which is designed to be able to sit on its side, I carefully shape the curve. It is important to keep your fingers away from the belt during this step, shaping a little at a time and keep checking it with the original. The sander was remarkably stable like this, but a large G-cramp could be used to hold it more securely in place



24 The finished chair, re-upholstered with the finished legs fitted, in the back of Craig's van, ready for delivery to the client. Here I have also shown a close-up of the finished leg



Handy hints

4. See more of Craig's work at www.teterson-upholstery.co.uk

5. I do offer a finishing service for my work and I do really enjoy the challenge of matching original samples, but as Craig specialises in this field, it made sense to leave it to him. He sanded the originals and the back legs back to bare wood and stained and lacquered them all to the same finish, as agreed with the client

6. You can find out more about Howard and Sons furniture at www.howardsons.co.uk

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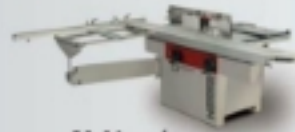


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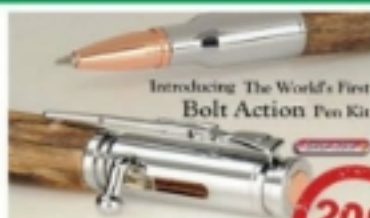
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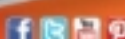
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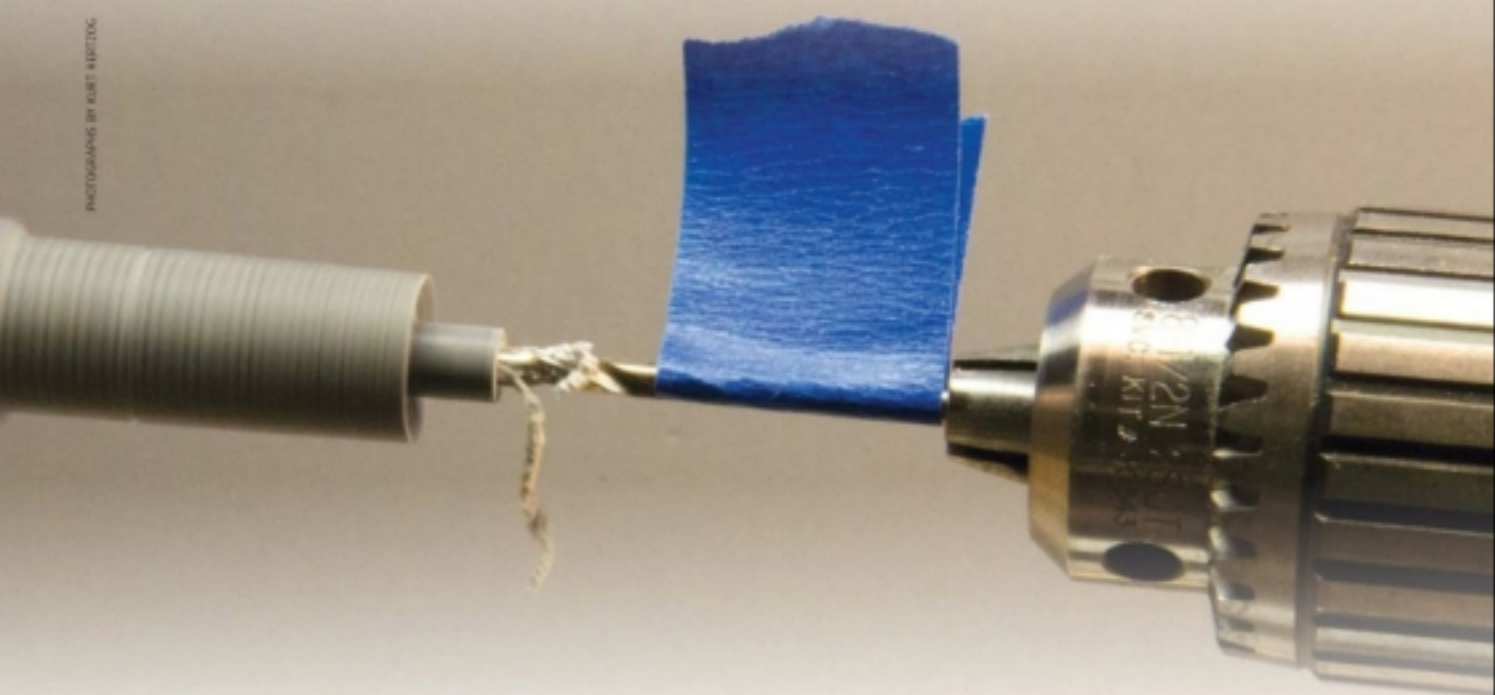


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More time for turning

This month, **Kurt Hertzog** shares his ideas for maximising enjoyment and avoiding aggravation in the workshop, offering simple time- and money-saving tips

In certain we've all heard the phrase 'time is money' far too many times. It is usually used in the context of wasted time not earning anyone anything. We all have our own reasons for woodturning. It can be a profession from which to earn a living, a pastime for enjoyment, or something in between. Regardless of our reason, there is far too little time in most of our lives to fit everything in, so being efficient can free up some 'wasted' time to spend as we wish. As a professional who gets paid for saleable product, rooting around to find the correctly sized drill or hunting for the proper adjusting wrench makes no money. As an amateur, that same time spent looking for things or walking across the workshop to fetch something is not really part of the enjoyment. In this issue we'll cover some of the simple ideas – free or of only modest cost – that will help you spend more time turning and less time on the no-value-added but necessary tasks. While it might sound trite, save a billion here and a

billion there and pretty soon you are talking real money. It is the same with your time. Every one of those few seconds saved adds up to provide many extra hours for your money-making or enjoyment time.

“For most of us, time is in short supply and there are many ways to make wiser use of it”

As I will go on to show, even items such as low-tack painter's tape, toothpicks and rubber bands all have a tremendous range of applications in the workshop. For most of us, time is in short supply and there are many ways to make wiser use of it. There are more ideas to follow in a future issue, but for now, I hope you can make use of the ones I have suggested in this article.

Rather than having a host of Magic Marker lines on a drill, I use a bit of tape as a 'flag' to mark the depth and flap when achieved. With this method there is no confusion about which line you are working to, and the mark is easily removed

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 of the Board of Directors of the American

Association of Woodturners (AAW).
Email: kurt@kurthertzog.com
Web: www.kurthertzog.com



If you put back each drill the moment you are done with it your index will remain complete, which will save you time having to hunt around. If you can afford it, you might want to invest in more than one drill index so that you can position them next to the most common use points in your workshop



I use welder's magnets in the workshop to fasten items I need at their point of use. Metal rules, scratch awls, cut-off saw blades, tailcentre knockout bars, tins of sharpened pencils, etc. are all located at my lathe. I have different items stored at the bandsaw and drill press



For tools and equipment needing adjustment, keep the required sizes of Allen keys, wrenches and other items in a dedicated storage container. A soap container fastened with double-sided tape keeps the three Allen keys I need with my mini bandsaw

WALK NOWHERE UNNECESSARILY

As one who really doesn't keep the neatest of workshops, I've never been accused of having everything in its place. But that really is the key to saving considerable time. When you can't find the drill bit you need because you've neglected to return it to the index, the time you lose can run from moments to many minutes. To provide the drill size I need, I keep several number, letter and fractional indexes in several locations around the workshop. Rather than walk from the drill press to the tool chest, having an index at the drill press saves time and steps. An index at the lathe as well as one in the regular tool chest puts whatever drill size you require close at hand, wherever it is needed. There are very modestly priced indexes available – and I bought mine on sale –

so this isn't a huge investment. If you can have only one, keep it complete. If you can have many, do the same. This concept also works with Allen keys and adjustable wrenches.

Most of us often need a scratch awl, metal rule, pencils, cut-off saw and other sundry items at the lathe. I attach welder's magnets to metal surfaces on my lathes, and nearby, to keep these items within easy reach. When they are on sale, I pick up an extra one or two just because they seem to wander off. As an exercise, next time you need to walk to find something while turning in your workshop, either because it is lost or stored across the way, ask yourself what you would pay to have it at hand and within easy reach. That will make it easy for you to decide what you can spend to put it there.

LABEL EVERYTHING

I have difficulty in remembering things, so the last thing I want to do is memorise the colour code on my Micromesh abrasives. It seems rather common sense, but why not mark them with a Magic Marker to indicate the order in which they belong. The actual mesh number is of no importance, only the proper sequence. No rule says I must start at the first grit and work through to the end grit, but it is nice to start where I want in the progression and have things in the proper order. Marking a simple triangle on the stack when they are in sequence helps me keep them in order and easily reorder them if jumbled. I also use a system of edge markings to indicate which set they belong to since I have several sets of Micromesh around the workshop. I often use magnifiers either to examine work or while turning precision-fit



Remembering some bizarre colour-coding scheme or trying to determine an abrasive sequence with shopworn fingertips seems silly. A simple Magic Marker-triangle helps me sort the sequence visually and very quickly. I use the other marks to help me speed orientation

components. I find that having an Optivisor at each magnification, rather than having to change the optics, is a big time-saver. The problem is, they all look alike save for the one with the added loop. Marking them

and keeping them within reach – overhead – allows me to quickly select the set I need to use. I mark them with their 'size' number just for ease of sequencing. More meaningful is their focal length. I include the magnification



My Optivisors are all marked with the focal length, allowing me to quickly grab the set I need. I also include the sequence order and magnification on each label, which is helpful for other users

LABEL EVERYTHING (CONT.)

on the tape but it is the focal length that is key.

For power sanding, I find it easier to change the pad than to change the abrasive on the piece of hook-and-loop, so, to speed my power-sanding process, I keep a series of pads with a different abrasive attached to each. This makes it quick and easy to insert the one I need into the drill chuck and then simply tighten by hand. I change the pads to work through the sequence as needed, but all of the pads are clearly marked with the abrasive mounted so I can easily start where I need and



Sanding pads are of low-enough cost to dedicate a pad to each abrasive. Marking them clearly helps you insert them in the drill, use, clean if needed, and return to the magnet quickly. You can have a set for each durometer pad you regularly use

progress as desired. I clean the abrasives with a crepe rubber sanding disc cleaner until the abrasive is spent and needs replacing. I clean them while decelerating in the drill, prior to returning the pad to the magnet.

Since I live in a dual-measurement world, I am forever test-fitting things with both imperial and metric Allen keys and wrenches when adjustments are needed. There is no indicator on the tool and the manufacturer or country of origin doesn't guarantee which system is used either. Simply noting the size



Marking any items in your workshop that need Allen keys or adjustment wrenches with their size and both imperial and metric dimensions will save you time. If you sell these items at any point, such markings can be removed with methylated spirits

in Magic Marker quickly indicates whether to pick up the imperial or metric set and which size to select. This is not only a huge time-saver, it is a tool-saver as well. I have abused many set screws in my workshop trying to loosen them with a wrench that sort of fits.

"I clean the abrasives with a crepe rubber sanding disc cleaner..."

BOWL-BLANK TEMPLATES

Another idea that can save you time and money is to use bowl blank templates. Certainly you can use a big pair of compasses or timber-marking crayon, but I find my cardboard templates cheap, fast and easy to use.

I make sets of different diameters from scrap cardboard box material by simply marking different sized circles with a pin, string and pencil. I cut these out with scissors. As the pin has already created a centre hole, you can hang the entire set on a nail wherever you round your blanks. Whether you use a bandsaw or a chain-saw to round off your corners, you can pick whatever diameter template suits your situation, position it as

desired, tap a finishing nail to hold it in place, and then cut without fear of costly damage if you hit the template. Once your template gets too ratty, simply make another of that particular size. You can safely saw rounds of green wood with the flat side on the bandsaw table and you'll get the true centre mark 'for free' from the position of the finishing nail in the bark. Give it a try yourself and see how easy and useful this simple method can be.

Bowl blank templates made from scrap cardboard are inexpensive and easily made. Not only can you fearlessly run into the template, you can also cut safely with the flat side down and the centre mark indicated in the bark. Dry and flat works as well



SAFETY MEASURES

Safety items that should be in every workshop include safety glasses and protective gloves. In your workshop, personal safety should never be compromised. With the proper safety gear readily at hand, there is no excuse for handling chemicals of any kind without proper eye and skin protection. I always have extra safety glasses available for visitors to my workshop, along with plenty of gloves. I stock 'nuisance' gloves – gloves that help keep your hands free from things that are a nuisance, such as adhesives, rather than a safety hazard – and chemical-resistant

gloves for use with chemicals. I fasten glove-dispensing boxes to the side of my rolling and turning tool holder. If you buy gloves in quantity, the cost is nominal.

When you use chemicals, all safety precautions need to be adhered to, including protective equipment and ventilation, and be aware that some chemical names and

I have an adequate supply of food-service and chemical-resistant gloves for safe and clean handling of adhesives, finishes and other chemicals. I also keep extra safety glasses for anyone visiting the workshop – this is a must





For using chemicals, I favour pouring some from the large storage containers into properly marked dispensing containers. Not only are the quantities in the work area much smaller, but the dispensing is more measurable and therefore accurate. Safe handling always!

◀ SAFETY MEASURES (CONT.)

constituencies differ between the US and the UK. Chemicals in the workshop can be troublesome. When you need them, they are often across the workshop in a large-capacity container. The container is sometimes difficult to open and not designed to dispense in small, accurately positioned portions. A solution that works well for me is to use small chemical storage/dispensing containers, which are available at many industrial or chemical suppliers. For the solvents I use most often, I number the containers from 1-6, in order of strength, and also note the chemical contents for safety. Depending on my needs, I begin with the weakest solvent I think will work and progress up the scale if that strength fails. I keep the containers capped to minimise evaporation. Using a squeeze-bottle dispenser allows you to dispense the chemical accurately and sparingly. I use – from weakest to strongest – water, Windex, methylated spirits, mineral turpentine, acetone and lacquer thinner. I find the use of chemicals in the workshop is far more controlled and user-friendly with this method. Squeeze bottles can be kept to hand in the work area and easily opened rather than having to find a screwdriver to pop the plastic cap on a half-gallon can of whatever chemical to clean off an adhesive or finish remover.

Chemicals not needing the same level of containment can also be accommodated. I find that the size of most finish and other chemical containers isn't conducive to neatness or convenience at the lathe. Also, repeated opening and closing of a container can reduce the shelf life of the product. I purchase the small cosmetic containers used for travel, at a very modest cost, and, after marking each with the contents it will contain, transfer a smaller quantity into those to work with. The larger container can stay in the bulk storage area while the smaller containers find use at the lathe. When these plastic containers get sticky or unserviceable, I discard them properly and replace them. This



Finishes and some other chemicals lend themselves to being transferred into properly marked travel containers. The smaller containers and applicators make them more manageable, and because the larger storage containers are opened less frequently, it can increase their shelf life



When using CA adhesive, I recommend having a small container of acetone or other debonder open and within reach. Far too often a spill will attach you to things that make it difficult to reach the debonder, much less open it!

method is convenient, involves minimal waste and allows accurate dispensing along with providing a better shelf life for the product remaining in the larger container.

For those working with Cyanoacrylate (CA) adhesive, particularly as a finish, I highly recommend keeping a small container of acetone nearby. CA glue has a nasty habit of spilling when you least expect it and if you don't have a debonder within reach and already opened, you might find yourself dragging your 900lb lathe across the workshop and trying to open the gallon can of acetone one-handed. I use empty glue bottles that have been both cleaned and filled with acetone. Be certain to clearly mark what the contents are on any transfer container. Whenever I use CA, I always have the acetone bottle open and within reach for the times when the CA spills and fastens me to something immovable.

After opening, storing single-part adhesives and many finishes upside-down will settle any air at the bottom of the material rather than on top. This will improve the shelf life in many instances. Where possible, I do it as a matter of course. It leads to far less time spent opening clogged nozzles and far greater application of the product before it hardens beyond the state of effective use.

A handy helper that I would recommend to all as a time- and money-saver, as well as improving the quality of your work, is the spray-can handle. Very modestly priced, these handles snap on to the wide array of spray paints and finishes available. Not only do they allow the can to be hung by the handle for storage, they also make the painting process cleaner and more precise. They are well worth the minimal cost. They can be moved from can to can as needed, but their low cost makes purchasing

one for each of the cans you regularly use an option. Note the colour and gloss on a piece of painter's tape stuck across the face of the can that is visible when hanging by the handle. This simple step does much to speed locating the can you need. I simply mark the painter's tape with Magic Marker with something like 'blk-gloss', 'clr-semi' or the like as appropriate.



Storing any liquid or gel so the air goes to the bottom of the container, without the liquid leaking, usually improves the shelf life of the product. This is especially true after opening the container. I store my adhesive upside-down in the packaging between uses

For anyone using spray paints or finishes, the plastic handles that snap on to adapt these cans to 'guns' are well worth the cost. They make for an application that is cleaner and more precise, allowing for a much higher-quality finish



LOOSE ENDS

I find that low-tack painter's tape, toothpicks and rubber bands all have a tremendous range of applications in the workshop. I keep rolls of painter's tape in various parts of the workshop for use at those locations. This use can range from masking a turning while touching up a spray finish to marking the depth of a drilling. Rather than having a host of Magic Marker lines on a drill, I use a bit of tape as a 'flag' to mark the depth and flap when achieved. With this method there is no confusion about which line you are working to, and the mark is easily removed.

A couple of other quick applications come

to mind for painter's tape. It works great to narrow down the throat opening on a bandsaw and so keep thin slices from the lower bearing area. I also find it helpful as a universal pilot diameter adaptor for my barrel trimmers. Wrap the tape around the pilot until it won't fit into the tube and then unwrap just the amount needed to achieve a good fit. Mind the direction of rotation of the tool when you select the direction of your tape wrap. The tape needs to be wrapped in the direction of rotation so it is always tightening itself down rather than trying to unwrap.

Toothpicks can be used to clean out corners

and crevices without fear of damaging the wood, as might occur with a scratch awl or other metal object. They also work wonderfully to capture small pieces when parting off in the drill chuck; the toothpick keeps the small pieces from dropping off into the debris. They are great for checking depth on small openings or drillings and, of course, can be used for stirring epoxy and other adhesives.

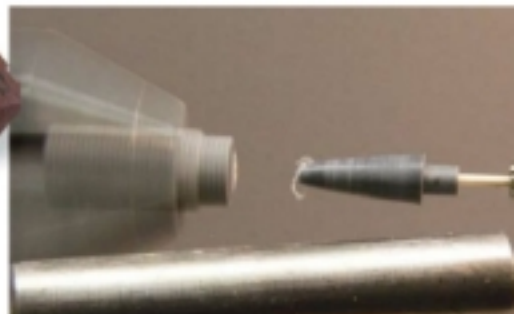
Rubber bands are useful for holding things in place whether turning, gluing, steam-bending or some other task. They are powerful tools to have at hand as needed.



Low-tack painter's tape works well for everything from masking turnings for sprayed finishes to closing the size of your bandsaw's throat plate. Keep rolls of the tape at different locations throughout the workshop so that it is always to hand to solve any immediate problems



Painter's tape also makes a useful barrel trimmer pilot size adaptor. Wrap the tape around the shaft to take up the space needed and avoid the chatter of the cutter when facing the end of a pen blank. The tape is easily applied and removed as necessary, and is certainly convenient



A toothpick or bamboo skewer works wonderfully to keep small objects from disappearing into the chips when parting off. You can then focus on the parting process rather than catching the turning as it is freed from the lathe



A bag of rubber bands will find plenty of use in the workshop. I use rubber bands extensively as glue clamps. The compression is controllable and squeeze-out is of no concern since I cut right through them as scrap when turning

RIGHT: While not specifically turning, this is an example of the flexibility of rubber bands, used here as a clamp. The rubber band leaves no residue or discoloration, can be tensioned to apply curled clamping, and can be doubled or twisted to control the forces applied



CONCLUSION

Nobody gets paid for sharpening tools or finding lost equipment and supplies in the workshop. Walking to get to things isn't really adding value either. Anything you can do to reduce the time you spend on these necessary evils, the better. The small thought starters presented here are only the beginning.

These and other ideas should make your turning time more efficient. As you work, make note of the things that take you from the lathe. When you are searching for things, consider the time spent versus the money it might take to store the missing items at your work station. Take these ideas and build on them. ●

RIGHT: Populating a rotating tool carrier with the tools you need is a time saver. The cart with the chucks, drills, drives, etc., carries the grinder and tool rack to any lathe in the shop. This gives you convenient storage and ready access to tools for all your turning needs



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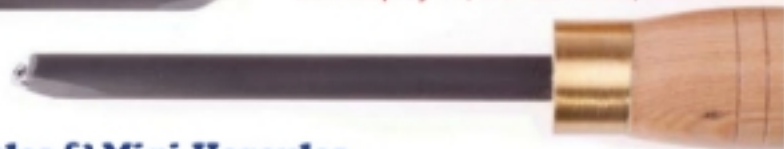
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Left: Osprey #1, 3/8" dia. shaft, 6 mm cutter

Right: Osprey #2, 1/2" shaft, 8 mm cutter



Hercules & Mini-Hercules

The very name Hercules gives a hint of what to expect of this mighty tool and its junior sibling! These tools work effectively in almost any application: roughing, bowl hollowing, deep hollowing and even spindle turning. The Mini is finding great favour as a universal roughing-to-finishing gouge for pen-making. 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 with 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 impressive 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 easily 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! Now also available with a swan-necked 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.



Right: Hunter #5 tool with 10 mm cutter. £101.98 handled; £93.47 unhandled



Left: Swan-neck #5 tool £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 (the clue is in the name!). 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.

Upper: #1 Back-cut, skew tip Box Hollower with 6 mm cutter, £76.47 unhandled; Centre: #1 Swan-neck Box Hollower with 6 mm cutter, £76.47 unhandled; Lower: #1 Straight Box Hollower with 6 mm cutter, £76.47 unhandled. Set of three box hollowers, as above: £212.45 unhandled



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Utah Woodturning Symposium

Mark Baker reports from this annual event which featured a range of international demonstrators, stunning pieces on display as well as pieces from Dale Nish's personal collection

The dates chosen for this year's Symposium were 16–18 May, and as always, it was a real treat to be able to be there and witness and interact with various elements of the event. I was last at the event in 2007 and since then, the venue has moved from Brigham Young University in Provo to Utah Valley the main University campus in Orem, which is just down the road from Provo. It took me a while to get used to the new location, which was new to me, despite the move having been a few years back, but in truth, I preferred it. There was just so much more space. It seemed that there was less time spent walking between demo areas and there was much more space for everything. There were more seats for people watching demonstrations and the audio and visual setup was super, meaning people could see and hear everything clearly.

The line-up of demonstrators was such that between them they covered nearly every conceivable area of turning and enhancement that could be demonstrated within the time slots allocated. The Instant Gallery was an absolute treat, but it was, as always, a dilemma for people to decide which rotations to see. The people staffing the Instant Gallery did an amazing job. There was a professional photographer taking



Jan Lynn 'Mt. St Helen's', part of the Dale Nish collection

PHOTOGRAPHS COURTESY OF THE UTAH WOODTURNING SYMPOSIUM; ARTIST GILES & JAY BECK, UNLESS OTHERWISE STATED

◀ photos of each piece of work on display so a souvenir DVD could be obtained. Everyone was so helpful and everything was done with a smile.

In addition to the demonstrators and attendees' work on display, there was a special exhibition of some of the work from Dale Nish's personal collection. This gave a wonderful historical perspective on turning and on who has done what at various stages in their turning careers. The banquet took place on the Saturday evening and this year, during the event, Vic Wood was presented with a Lifetime Achievement Award for his services to turning. Everyone felt that this was a much-deserved award

for someone who has spent a lifetime teaching and helping people.

As with any event, the ability to see various things and meet up with people in an environment where every element is specifically geared to allow people to learn and share is an absolute pleasure. Following are a few images of the things I saw there, which I hope will whet your appetite.

The date for next year's event has not yet been decided, but we will bring you all the details once they are made available to us.

Contact: Susan Hendrix

Tel: (001) 801 471 0758

Web: www.utahwoodturning.com

UTAH SYMPOSIUM DEMONSTRATORS

Alan Lacer
Andy Cole
Clinton Biggs
Cynthia Gibson
Dale Nish
David Drescher
Dennis Liggett
Jerry Sambrook
Joe Herrmann
John Wessels
J Paul Fennell
Ken Wraight

Kip Christensen
Kurt Hertzog
Mark Baker
Mark Supik
Mary Lacer
Mick Hanbury
Mike Mahoney
Nick Arnall
Steve Hagen
Tim Heil
Vic Wood

One of Stuart Mortimer's superb turnings, part of the Dale Nish collection



One of Don Uteck's segmented pieces





LEFT: The Instant Gallery

RIGHT: Vic Wood receiving his much-deserved award



One of Marilyn Anders' stunning pieces



A Nick Agar piece,
part of the Dale Nish
collection

A piece by Garst
Duplessis, part
of the Dale Nish
collection

YOUTH HANDS-ON WOODTURNING WORKSHOP

This year the Utah Woodturning Symposium decided to try something new – a Youth Hands-on Woodturning Workshop. During each of the 10 daytime rotations, an instructor taught six young turners how to make a finished project. A different project was covered in each session and youngsters could sign up for a maximum of three sessions. A sign-up sheet was made available at the registration desk, and places were offered on a first-come, first-served basis. The classes took place on Wednesday evening and Thursday morning. There was no charge for the workshop and all tools and materials were provided.

SPECIAL EVENTS

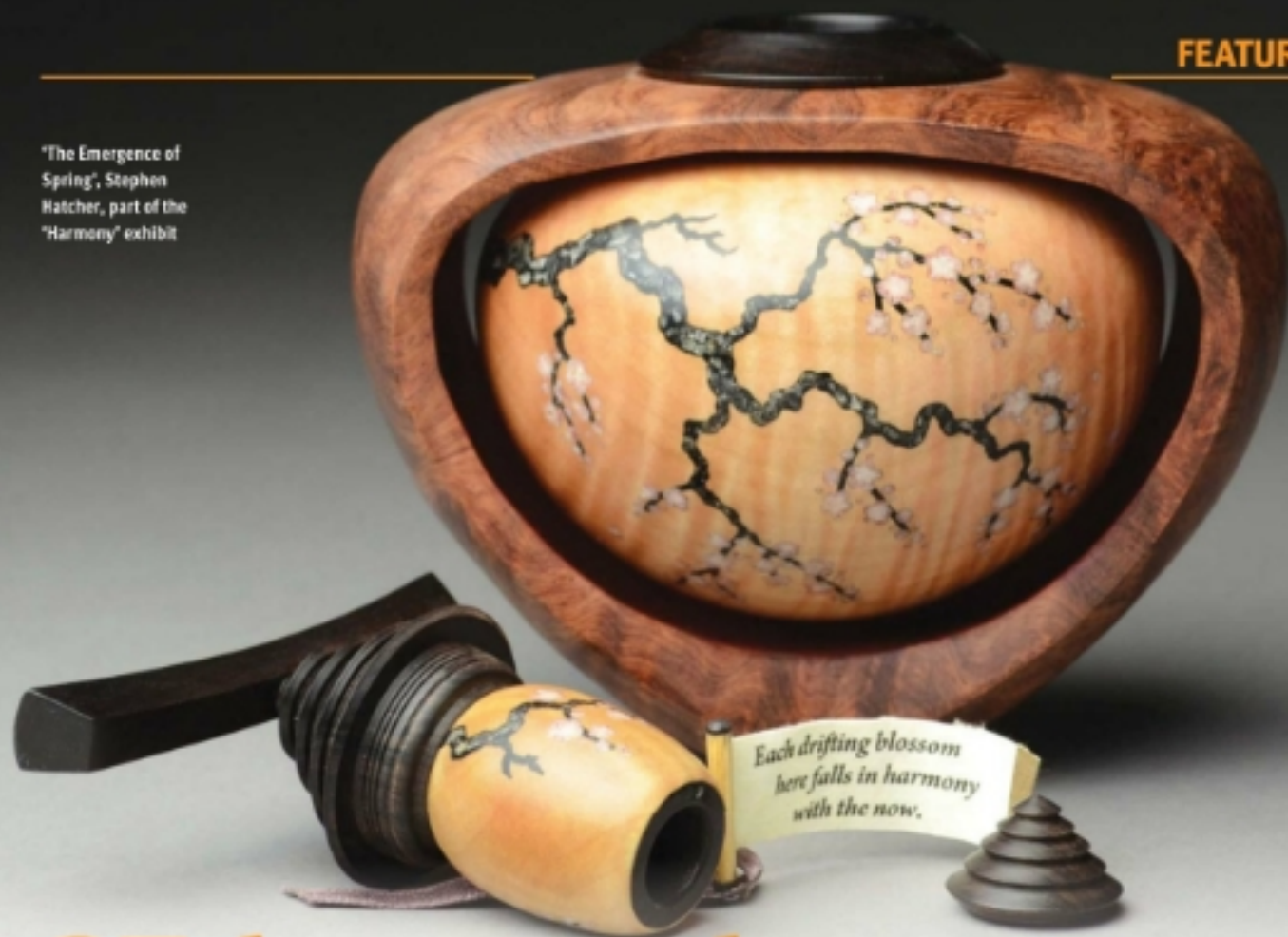
Instant Gallery
Banquet Dinner
Live Auction
Silent Auction
Vendor Showcase
Educator's Forum
Youth Hands-On
Woodturning Workshop
Penturner's Rendezvous
Super Wednesday
Swap Meet



Pat & Karen Miller
'The wooden
weeble of Saturn'



'The Emergence of Spring', Stephen Hatcher, part of the 'Harmony' exhibit



PHOTOGRAPH COURTESY OF THE SHAW-WALKER, JAMES G. HATCHER, 2013

27th annual AAW International Symposium

Mark Baker also attended this highly acclaimed symposium, which dates back to 1987, featuring turners and collectors from around the world

It was a whirlwind trip to Tampa, Florida that saw me at this year's AAW Symposium, which took place from 28–30 June. I flew in on the Wednesday and flew back to the UK on the Monday. What a trip! This event gives you the chance

to meet people, share ideas and see what people are making, and with the large trade show, there is something for everyone. The AAW Symposium is, to my knowledge, the largest event of its kind in the world. The rotation schedule is vast and there is something for everyone to choose from. The Instant Gallery is a must-see and there were two special exhibitions: 'Currents' and 'Harmony'. It is a delight to see how people interpret a given theme and to say the work was diverse in style and interpretation is an understatement. I also like the fact that the AAW were offering special souvenir show booklets of each themed exhibition.

A huge amount of work is done by the committee members and the army of volunteers at each Symposium and without them, these events do not happen. Such people are unsung heroes in my book, no matter what the event. Logistically such events are a nightmare and hopefully all we see is a smoothly run event for us to enjoy. In the background, however, no doubt there is plenty for them to do and keep on top of.

There is a banquet for people to attend if they choose and an auction of work, the proceeds of which go to the Educational Opportunity Grants (EOG). A quote from the AAW website says: "100% of the proceeds

from donated pieces goes directly to members and chapters ... many members use lathes purchased by local chapters utilising EOG funds, and hundreds of AAW members have received individual grants from EOG funds." The total money awarded for 2014 will depend on this year's auction proceeds. The money raised from the auctions this year was £16,211.

There was much to see and so much to do in what is a very short amount of time. I know how people feel when attending with the mass of

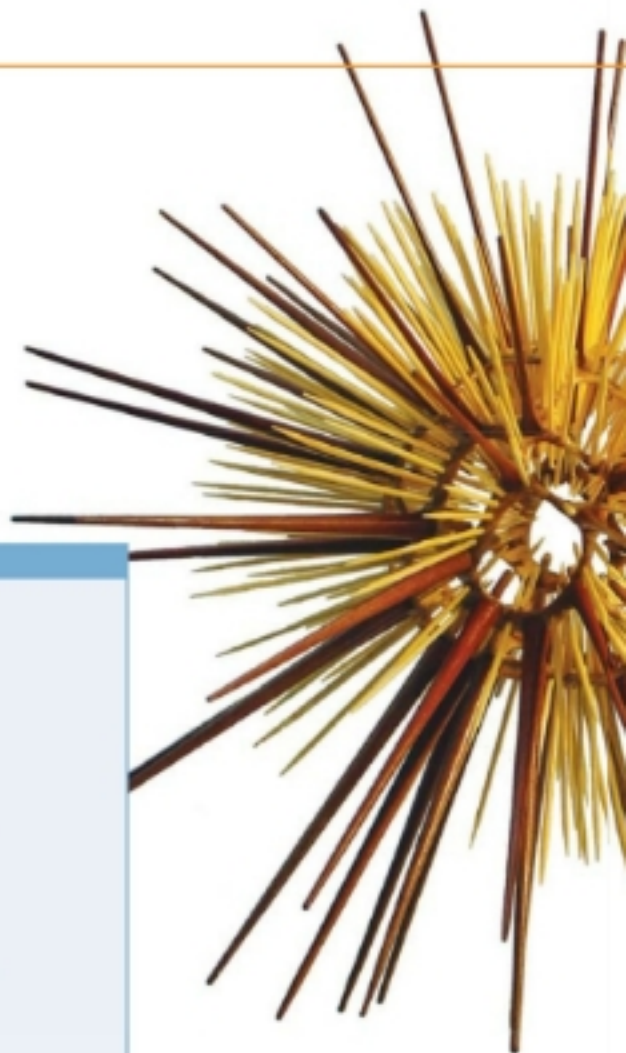
information overload and while I am suffering from jet lag at the time of writing this, I have an amazing visual record of what was there and who I met, which is a real treasure.

Next year's Symposium will be taking place in Phoenix, Arizona from 13-15 June, 2014. We will bring you further details in due course.

Contact: American Association of Woodturners (AAW)

Tel: (001) 651 484 9094

Web: www.woodturner.org



'CURRENTS' EXHIBITION

'Currents', was this year's annual exhibition. Jurors Stephen Gleasner and Kevin Wallace selected 25 pieces, and the committee invited 13 artists.

Juried Artists – invited artists

Alan Carter
Andy DiPietro
Bill Haskell
Bill Luce
Bill Ooms
Darrell Copeland
Dewey Garrett
Donald Keefer
Gary Sanders

Hal Metlitzky
J. Marc Himes
J. Paul Fennell
Joey Richardson
John Barany
John Beaver
Joshua Salesin
Michael Foster
Michael Gibson
Michael Gordon
Michael Kehs
Nancy Borger
Richard Kennedy
Stephen Hatcher
Travis Bauer
Wally Rossini

Invited artists
Al Hockenbery
Betty Scarpino
Dixie Biggs
Ed Kelle
Keith Holt
Keith Gottschall
Keith Tompkins
Marilyn Campbell
Michael Mode
Neil Turner
Rudolph Lopez
Stephen Hogbin
Warren Carpenter

SPECIAL EVENTS

- The AAW's Instant Gallery is the largest display of turned-wood objects under one roof, and the work is both interesting and varied. Attendees are invited to bring up to three of their best pieces to add to the excitement and demonstrators may display up to six pieces
- EOG Fundraiser Auction Donations
- Chapter Collaborative Challenge
- 'Currents' & 'Harmony' exhibitions
- Craft room

Gordon Pembroke,
'Last of the Line'





Wally Rossini,
'Radiolarian', part
of the 'Currents'
exhibit



PHOTOGRAPH BY MARK DAIER

Hans Weissflog
explaining a
process in one
of the many
demonstrations



'The Eighth Note', Bill Ooms, part of the 'Harmony' exhibit



The busy trade area

AAW DEMONSTRATORS

This year's symposium in Tampa featured more than 70 demonstrators and panellists. Some of the names included Nick Agar, Eli Avisera, Jeffrey Bernstein, Trent Bosch, Marilyn Campbell, Warren Carpenter, Nick Cook, Don Derry, Dennis DeVendra, Sharon Doughtie, David Ellsworth, Harvey Fein, J Paul Fennell, Leopold A Friot Jr, Mark Gardner, Margaret Garrard, Tony George, Ron Gerton, Cynthia and Michael Gibson, Andrew Glazebrook, Keith Gotschall and Stephen Hogbin, to name but a few

Deb Fanelli's 'Harmony Ring', part of the 'Harmony' exhibit



Merete Larson, 'Untitled', part of the 'Harmony' exhibit



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Gavel & block

Philip Greenwood uses pieces of oak to create a gavel and block

I have made a few gavels and blocks to sell in my shop for a few years now; these have been made in various styles with and without a handle on the gavel. You will see people holding them in their hand to use, rather than by the handle. I know I find it more comfortable to hold this way and that is why I have decided to make a gavel without the handle. This particular style is known as a palm gavel, which is easier to carry. If you want to make yours with a handle, you can make it symmetrical at both ends. To make it easier to add a handle, just drill a hole in the rectangle block before turning, making sure, when turning and adding detail, that the hole is in the centre. I will turn this between centres but it could also be held in a chuck so one end can be finished on the lathe.

The block has been made with a hollow base, which will sound better

than a solid block. This project is good for using up small pieces of timber that you may have lying around your workshop. Here I used oak (*Quercus robur*), which is a timber that will take knocks but still looks good. If you use a softer type of timber then it can mark very easily. A lot will depend on whether the block is used on a regular basis or if it is more for display purposes. The design will need to be considered again taking into account its use; too much fine detail and it could be damaged if used a lot.

The design I have chosen for the gavel is a rounded end for comfort and a flatter end so that it sits on the block without rolling onto the table. The diameter I have chosen suits most hands but this can be made larger or smaller to suit a particular person's hand. If making for a commission, try to find out as much information from the person in terms of the shape

they are looking for, the size and the colour of timber. The finish needs to be considered as well: will it be used in a clean environment or one in which the item could come into contact with dirty or damp hands? For a display gavel and block, I would use a sanding sealant and wax, but for one that will be used on a regular basis, an oil finish would be best.

PHILIP GREENWOOD

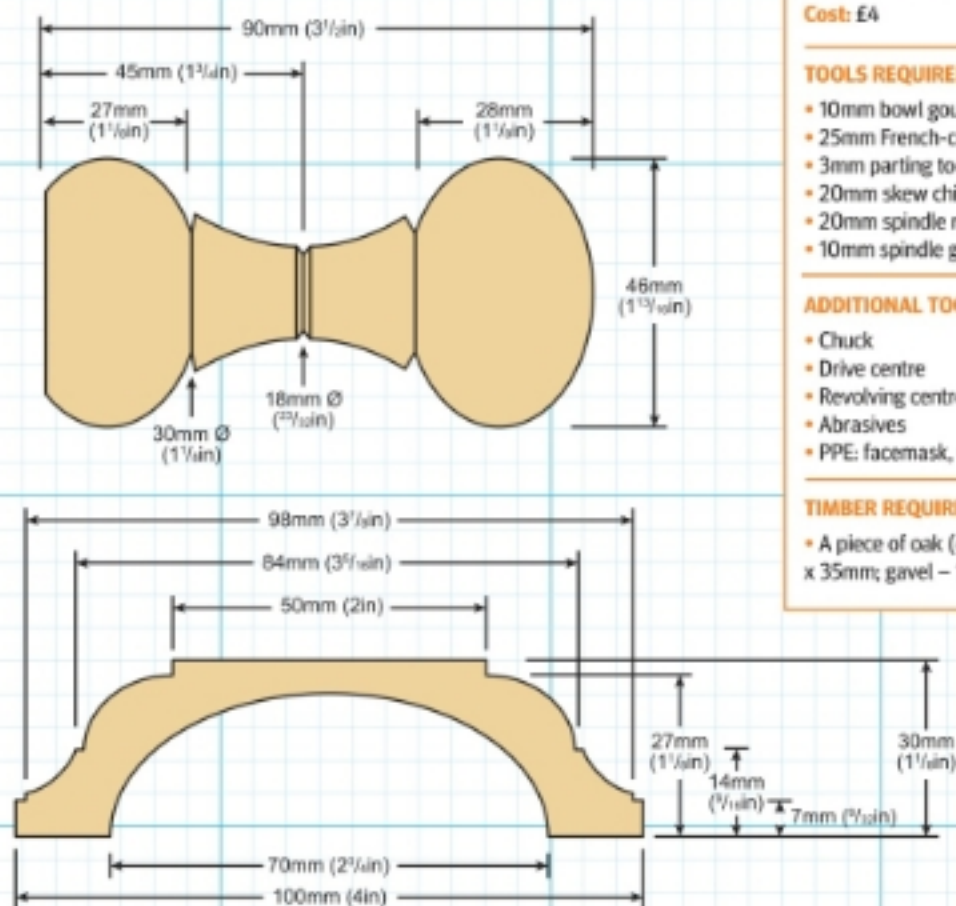


About the author: Philip has been turning wood since 1980 and started turning professionally in 1986. He was accepted onto the Register of Professional Turners (RPT) in 2006. He is also a member of the AWGB. He can be seen working in his workshop in North Yorkshire and has demonstrated at the woodworking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

Email: philip@woodturningintoart.co.uk

Web: www.woodturningintoart.co.uk

GAVEL & BLOCK DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 40 mins

Cost: £4

TOOLS REQUIRED

- 10mm bowl gouge
- 25mm French-curve scraper
- 3mm parting tool
- 20mm skew chisel
- 20mm spindle roughing gouge
- 10mm spindle gouge with a fingernail profile

ADDITIONAL TOOLS

- Chuck
- Drive centre
- Revolving centre
- Abrasives
- PPE: facemask, respirator/dust mask and extraction

TIMBER REQUIREMENTS

- A piece of oak (*Quercus robur*): base – 105mm square x 35mm; gavel – 110mm long x 50mm square

1 Start this project by marking both ends of the piece of wood to find the centre of the blank; this can be completed with a pencil and ruler, drawing two diagonal lines. The next step is to take your four-prong drive centre and, using a mallet, drive the centre into one end of the piece of wood; this will aid locating when it is mounted on the lathe.

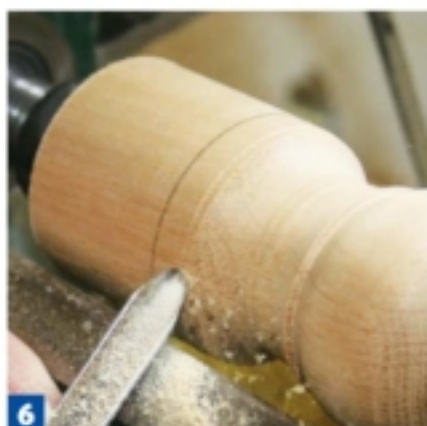
2 Once you have placed the blank on your lathe between centres, it is important to check that your lathe is at the correct speed. You need to adjust your toolrest so it is close to but not touching your work. Ensure to rotate your work by hand first to check that it clears the toolrest. If not, adjust the toolrest until the blank turns freely, without making contact. Now, using your spindle roughing gouge, turn the blank to a cylinder, periodically stopping your lathe and adjusting your toolrest as necessary.





3 Now using a pencil, place some lines to show what will be waste material – remember that you will have holes in the centre where the drive and revolving centres are, which need to be removed later. The lines are around 3mm from the ends

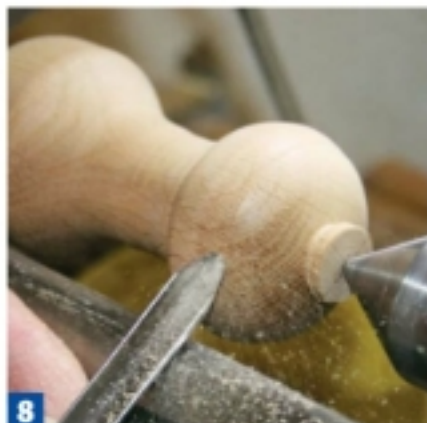
4 I find it best to use the parting tool to part down to remove the waste section; this also shows you the overall finished length. Part down to around 12mm diameter at both ends; this will ensure you still keep the strength around the centres. You can then draw some lines on with a pencil, which will give you guidance for the shape



5 Use the spindle gouge to start removing the waste, with the bevel rubbing for a smooth controlled cut. Always cut from the large diameter to the small diameter on spindle work. Here you are just looking for a ball shape

6 After turning the small end you can start to reduce the middle section, still using the spindle gouge. Work from both sides towards the centre. You are looking for a simple cove shape. Look at the rear to see the profile

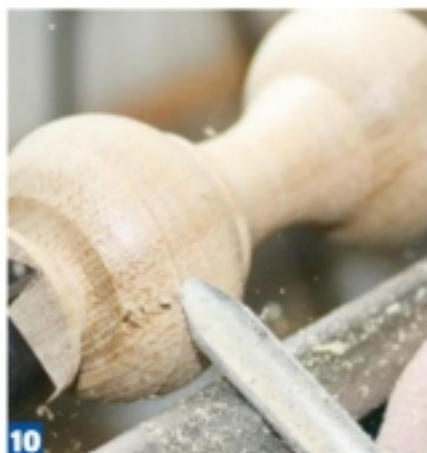
7 Reduce the end near the drive centre; this will become the end which is used on the block. Be careful when turning near the drive centre – always keep a close eye on the tool tip



8 Having just sharpened the gouge you can now finish the end that will be held in your hand. Take a small cut from the top down to the right-hand side and then from the top down to the left-hand side. You are looking for a flowing curve with no flat spots

9 Starting at the edges with the flutes facing the direction of cut – in this case facing the centre – take a small light cut stopping at the lowest point. Now change direction and come from the other side so you are always cutting with the grain and cutting downwards

10 Now turn your attention to the end nearest the drive centre. You need to keep this flat so it will stand up on the block. Use the long point of the skew chisel to take a cut across the bottom face, then use the spindle gouge to roll the large bead



Handy hints

1. Always use the correct tools
2. Use dust extraction when sanding
3. Keep your tools sharp; a blunt tool will be harder to use and you will not achieve a clean cut
4. Try to keep a clean and tidy workshop

11 Using the long point of the skew chisel, add two 'V' cuts to add detail to the gavel. Without this, it will look very bland. Again choose the detail to match the use of the piece; too sharp a detail could be damaged if the piece is used daily



12 You now need to use your abrasives to remove any tool marks. Work through the grades up to 400 grit. If using oil, do not apply sealant. If waxing, seal this with cellulose sanding sealant. Once dry, de-nib with a Nyweb pad to remove any raised grain, applying more sealant to any bare patches you may have missed



13 Use the long point of the skew chisel to reduce the waste at the large end to around 4mm in diameter. Moving to the small end, reduce this down to around 3mm, trying to keep the flowing curve as this is the round end. At this stage you can stop the lathe and remove the gavel



14 Use a small carving tool or the skew chisel to remove the last bit of waste. Ensure to always cut away from yourself and make sure your hand or fingers are not in the way of the tool. Now sand through the grades and seal with sealant if you are using the waxing method



15 Moving on to the block, mark the centre and only drill part way through – a piece of masking tape will help here. If the screw in your chuck protrudes more than the depth of the hole you have drilled, use a spacer piece to reduce the screw length. Use a clamp to hold the piece while drilling



16 Use your bowl gouge to rough down to the round; you can use a bandsaw to remove the small corners of the square if you wish. Remember to hold your bowl gouge with the handle held low down to ensure the bevel is rubbing; this will help you to achieve a clean cut, with no grain tearout. At this stage, face off the side as well



17 You now need to use a pair of callipers or a pencil and rule to mark the chuck jaw's diameter. Line up the right leg on the centre and scribe with the left leg; this is carried out by rotating the chuck by hand. Now, using a parting tool, part down to the outside of the line to around 3mm; this will be gripped by the chuck jaws



18 Using the bowl gouge, start to shape the profile of the block, working from the top face towards what will be the base of the project. Try to achieve a flowing curve using a push cut. The top part is convex and the lower portion is concave, with a flat side at the base





19



20



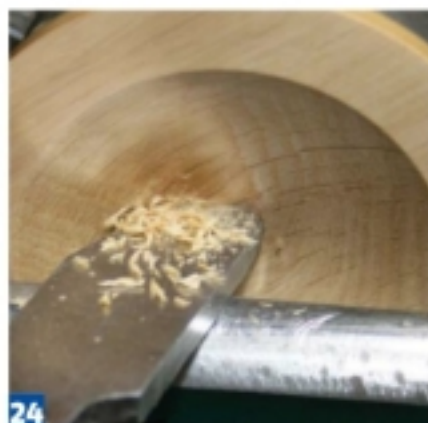
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22



23



24



25



26

19 Use a scraper to slightly dish the top face. Always use this tool in a trailing mode with the handle slightly higher than the cutting edge, or it may grab

20 Use the long point of the skew chisel to crisp up the detail, hold horizontal and lightly push to take a fine cut. Take several rather than one larger cut; this will mean you have less sanding, which could potentially remove the crisp detail

21 Use abrasives to remove any tool marks. Start with 240 grit, as you will have a smooth surface; any coarser and you run the risk of marking the surface and removing the fine detail. Continue through to 400 grit. Apply sanding sealant and then wax to a shine

22 You can see I am now holding the base in the chuck. Use a piece of paper towel between the chuck jaws and the spigot; this will prevent marking of the spigot. Once held in the jaws, remove the excess paper towel

23 Use the bowl gouge to remove the underside of the block, but remember that you are only holding on a small spigot, so take small cuts. Keep removing the waste until the screw hole has been removed, providing you have enough thickness left. Check the wall thickness as you remove the waste

24 The last task is to use a scraper to refine the surface. Hold the tool with the handle high so you are cutting in a trailing mode. You will need to raise the toolrest so the tip of the scraper is on centre height when in the bottom of the base. If you want to remove the spigot on the top, then cut a chucking recess to hold on the underside

25 Sand to 400 grit, remembering that the underside needs to be finished to the same standard as the top. Now apply sanding sealant to the whole area, remove any excess with paper towel, then de-nib with a Nyweb pad. Wax and buff to a shine

26 The completed oak gavel and block should look like this •

Handy hints

5. Use a suitable finish that is appropriate to the item
6. Use safety glasses as a minimum or a face shield. Always consider a respirator
7. Use up any small pieces of timber that you may have
8. Try to keep a clean area to apply finishes; this will avoid dust contamination

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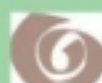
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Dealing with disaster

Richard Kennedy saves an oak bowl from the firewood pile and gives it a new lease of life using piercing techniques to create an interesting and eye-catching design

Let's be honest, we have all done it at some time or other, and indeed many of us continue to experience that feeling when we go through the bottom of a bowl. That sickening moment when you suddenly see a black spot where there should have been something solid. But, having experienced this, it need not be the end of the road for that special piece of wood. There is hope!

Sometimes little incidents such as this are all we need to open up our creative minds, to try something new, be it a technique or style. These adaptations can be small, but having the confidence to try them in the first place is important. Trying out these ideas and also having the confidence to try them out, helps us develop as turners. Working with a

damaged piece reduces the fear factor of what happens if it goes wrong, and all adds to your wealth of experience.

To all intents and purposes, the piece becomes a potential rescue job and this subtle shift in mind-set can often lead to new and innovative discoveries. It's amazing how having an open mind to try something new often enhances our enjoyment of doing something familiar. One of my first artistic pieces was the result of a catastrophic disaster and the experience taught me to never abandon a piece if possible. To this end, it's a great idea to jot down ideas in a notebook so that when a problem arises, there are a number of suggestions waiting to be explored!

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

Website: www.bolegallery.com

Step 1

I had intended to make a simple oak bowl. Mounted on a screw chuck, the outside profile was completed using a 10mm bowl gouge and a 10mm spindle gouge. I created a small foot so that I could reverse the piece onto my small dovetail jaws.

Step 2

With the wood securely mounted in the jaws, I began to hollow using the same 10mm bowl gouge. A large proportion of my work is completed using this tool. I have three of them, each with a slightly different profile, allowing me easy access right to the bottom of a bowl. This way each tool lasts longer as I don't need to remove lots of steel, grinding the different profiles I need to use as I progress deeper into a bowl.

Step 3

With the hollowing completed the interior was sanded and finished with lacquer. This creates a high-gloss finish which, for many years, I didn't like to use. However, recently I have utilised this kind of finish, mainly on small items that I make. The gloss finish attracts interest from customers and while I am still not keen to use it on larger items, it provides a contrast when displaying work.

Step 4

This small oak (*Quercus robur*) bowl project was going very well; the outside profile was nice and hollowing passed without a hitch. Having applied a lovely smooth lacquered finish to the interior, I reversed the piece onto a jam chuck in order to remove the chucking point and create the base, and then, oops! In my attempt to create a small concave base, I went through the bottom of the bowl. I neaten up the hole with a spindle gouge then removed it from the jam chuck to examine the damage further.

Step 5

What to do? This was only a tiny piece of oak, not worth worrying about, yet I hate to waste nice wood, and so a plan was hatched. I always have a notebook at hand in which I attempt to jot down ideas that I have from time to time, and while my drawing skills are next to useless, they serve as a reminder of the more complete concept that is in my head.

"I neaten up the hole with a spindle gouge then removed it from the jam chuck..."



The blank mounted on the screw chuck. Here I am creating a small foot



I am now beginning to hollow the bowl using the 10mm bowl gouge



The interior of the bowl was then sanded and finished with lacquer, to give a glossy finish



The point when I went through the bottom of the bowl!



What to do now? I soon realised all was not lost!

Step 6

In my frustration at creating this 'funnel', I then caught it on the toolrest as I removed it from the lathe. Admittedly it was only a small dent; however, it too was an issue that would have to be dealt with. Small marks like this don't sand out too well and can be all it takes to ruin a finished piece. Incidents such as this are sometimes the opportunity to experiment. In this instance, damage was very small and easy to incorporate into the design and allowed me to be creative and work through a problem.

Step 7

Take time here. Translating the idea from a page in a notebook onto the surface of a bowl can be tricky. Don't be afraid to rub out and redraw; it is at this point that the balance and flow can be tweaked. Once cutting starts you are committed to your design. I planned to leave one side of the bowl more intact than the other. The medullary rays in the oak were beautiful when they caught the light through the lacquer on the inside; however, I had to add another opening to this side as the bowl was visually unbalanced without it.

Step 8

Once you have finalised your design, it's a good idea to spray the outside of the piece with a sealer. This protects the pencil lines and stops your hand rubbing them off as you work on the bowl. Don't use too much, though, as if adjustments are needed then the lines can be erased with a quick rub of a 320 or 400 grit abrasive.

Step 9

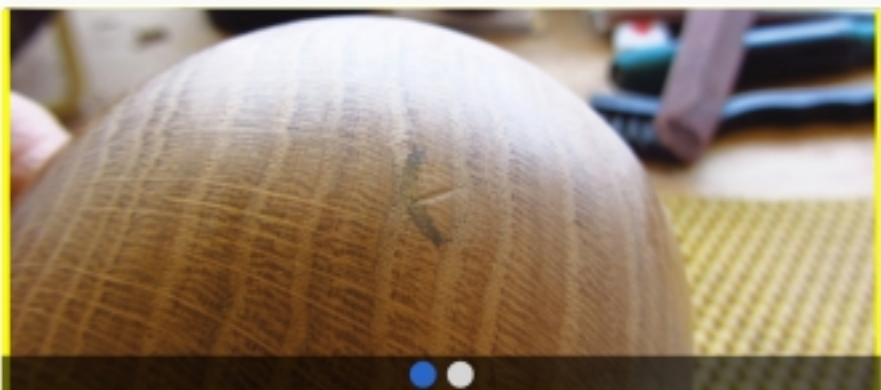
Carefully cut out the design. Try to stay inside the line as any wobbles can then be sanded out without enlarging the holes. I used a 1.5mm milling burr. The wall thickness of the bowl will determine the size of burr. I find that for general roughing, 1.5mm is a good option as it doesn't create too much resistance as it is pulled through the wood. Try not to scorch the wood. Cut slowly and keep the line as smooth as possible as this will reduce the amount of sanding required later.

Step 10

Cutting complete, I switched to a range of fine grit cutting burrs. A good tip when drawing the design is to take into account the size of the burrs you have available; having unrestricted access to the cut line makes final shaping much simpler. Again, take your time here. Using a

light touch, gradually cut the wood back to the line. The finer the grit of burr, the less hand sanding will be needed. The aim is to create a simple flowing curve with no corners. It became clear as I was cutting and shaping that there was an additional issue that would need to be addressed. During the hollowing of the bottom of the bowl, the wall thickness had thinned more than the rim. Something that would have been difficult to detect in an 'unpierced' bowl had emerged as I cut away the walls. As a result I decided to shape the outside profile of the bowl.

"Cutting complete, I switched to a range of fine grit cutting burrs"



At this stage, I added another opening to the dented side of the bowl



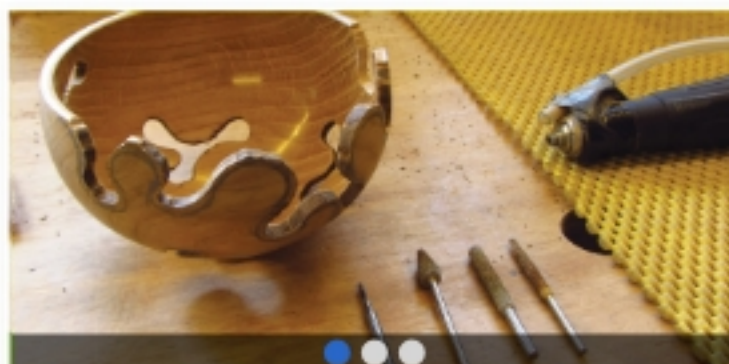
I sketched down some ideas and tried to think of decorative techniques



Here is the final design, sprayed with a sealer



It is important to take care when cutting out the design



Cutting complete, I switched to a range of fine grit cutting burrs

Step 11

In shaping the outside this way, the varying wall thickness issue is minimised and the bowl takes on a more sculpted appearance. The pierced area is blended into a radius from the wall face to the opening, leaving a small square edge onto the interior surface of the bowl. To do this, I used the small sanding tubes that fit onto a mandrel in my micro-motor. I used a variety of medium and fine grits to shape and refine the curve; this has to flow in all directions, as if the wood is being poured like thick treacle. With open-grained wood such as oak, care has to be taken to ensure the sanding is even. It is easy to remove more of the softer grain and potentially compromise the design. If this happens, take some time to smooth out the difference and maintain the flow of the piece. After the final shape is established the piece needs to be sanded by hand to remove all burr marks. It is at this point that all your efforts not to scorch the surface will pay off.

Step 12

You can see the difference between the shaped areas and the sanded one. By rolling the abrasive – in my case Abranet, but any will work – into a tube it is easy to reach into the cut areas and ensure that the lobes are rounded. The smoother they are the better; the flow from one lobe to the next also needs to be smooth. Although this is a painstaking phase, all the time spent sanding at this point will pay off in the long run.

Step 13

Throughout all this work it is worth remembering that the inside of this bowl was finished before I went through the base. I wanted, if possible, to keep this lacquered surface intact. However, the outside finish had been completely removed during the carving process. In order to finish the outside, a good tip I discovered is to use a balloon to seal the surface inside from the spray sanding sealer. Pinching the base of the balloon creates a good seal as it bulges through the holes. On a more open-shaped bowl, masking tape could be used as an alternative.

Step 14

The same technique is used to apply the lacquer spray, but this time a wire is attached to the balloon so that the piece can be hung up to dry, although it is only advisable to suspend the bowl a few centimetres above the bench, just in case it decides to drop off! Once buffed by hand, the piece is finished. Disaster averted and, while this is not perhaps a project to be attempted on every hiccup, it may be handy to save a special piece of wood from the fire!

Step 15

Here is the completed 'disaster' bowl, which as you can see, turned out pretty well! ●



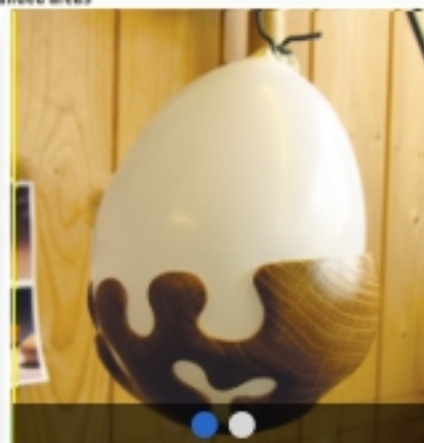
Using sanding tubes to give the piece a more rounded appearance



Here you can see the difference between the shaped and sanded areas



Finishing the outside of the bowl



Applying the lacquer spray using the same method



The completed 'disaster' bowl



Not Big, But Rather Beautiful

Tool design breakthrough promises improved turning on smaller lathes

If you turn using a compact lathe, chances are your tools are cramping your style. Let's hear that again: your tools are getting in your way!

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A typical small lathe has a swing of about 12 inches over the bed. So there's just 6 inches of space between spindle and bed (and even less over the banjo). A typical bowl gouge is 23 inches long. How are you supposed to fit that into a six-inch space and present it to the

workpiece correctly? You can't. The new CompacTool bowl gouge measures just 10½ inches overall – not hard to see why that fits so much better is it?

Between headstock and tailstock you've maybe got 20 inches at best – probably 4 inches less than that when your workpiece is mounted in its chuck. A standard bowl scraper is 17 inches long. How's that going to fit? It won't. The new CompacTool bowl finishing scraper has the same cross-section as a standard heavy scraper but is only 10 inches long. That fits. Comfortably.

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And don't confuse CompacTools with miniature turning tools. These are full size tools in strength, style and performance, simply made shorter and

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PHOTOGRAPHS BY SCOTT WHALING

Part 6 – turning measures

In the final part of this series, **Geoff Whaling** carries on from last month and suggests a number of helpful tips to ensure that your turning journey is a safe one

The types of hazards we are attempting to control and the risk priorities we should focus upon were recapped in part four, in issue 255. In part 5 we covered the preparations from the beginning through to mounting the blank onto the lathe. We continue the assessment of many of the typical hazards and the controls applied when completing a batch of plain 275mm bowls from well-seasoned blanks of Northern silky oak (*Caribwellia sublimis*) and Australian red cedar (*Toona ciliata*).

In this series we have identified many potential hazards, determined risk priorities we should focus upon and the types of controls available to us. In part five, we covered the preparation of well-seasoned blanks of Northern silky oak through to mounting them on the lathe. As we proceed, our primary focus remains upon the highest priorities in our risk profile: entanglement in the lathe and being struck by objects coming off the lathe at high speed, which may cause severe eye and head injuries.

GEOFF WHALING



About the author: Geoff is a surveyor in his day job and a very keen hobby woodturner. He works, lives and fishes in a now heavily protected World Heritage area of Australia and has the opportunity to work with sustainably sourced local

North Queensland rainforest timbers.
Email: whalingg@bigpond.com

◀ CHECKS AND STARTING THE LATHE

Tip 28

Safe lathe speed is determined from assessment of the blank's size, shape, and balance. An accepted guide suggests blank diameter in inches x lathe rpm should lie between 6,000-9,000. This gives a suggested speed of between 545 and 820rpm for a 275mm blank. Use slower speeds and additional controls for out-of-balance blanks. High lathe speeds dramatically change risk profiles for the worse.

Tip 29

New or retrofitted electronic variable speed systems – EVS – often do not have a speed display, so much of the time we run on gut feeling. Middle belt position speed range is approximately 170-1,740rpm on this Woodfast with retrofitted M910 EVS. The next position is 90-910rpm; this has more torque and is a more suitable selection, as it reduces the potential to increase speed deliberately or accidentally.

Tip 30

Position the toolrest and hand rotate the turning blank at least one full turn to check clearance. Toolrest position, orientation, shape and height considerably influence tool performance and assist to reduce tool catches and minimise crush and nip point injuries.

Tip 31

Form a routine to put on PPE then check the blank's condition and clearances. Also check lathe speed and rotation direction, that spindle locks are disengaged, that the faceplate or chuck is firm on headstock spindle, remove chuck keys, adjusting tools and knockout bars, ensure the tailstock is up, check firmness of all clamps and finally, remove loose objects from the lathe bed and headstock before starting the lathe.

Tip 32

Reconfirm checks then stand clear of the 'red zone' when you start the lathe. Be prepared for an emergency shut down if excessive vibration or dynamic balance hazards occur. Use dynamic balance systems for large out-of-balance blanks. Stop and re-check blank mounting, firmness of clamps, etc. and when satisfied, you can restart the lathe.

Tip 33

Adopt a balanced stance, which permits free body movement for the full range of the cut. Steady the bowl gouge handle against the hip, place the tool on the rest first, with the flute in a neutral cutting position around 9 o'clock, then raise the handle into the cut and open the flute to commence the cut. Care with tool placement, presentation angle and traverse rate significantly reduces hazards from tool catches and potentially large flying objects.



28



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Tip 34

Commence roughing cuts from the tailstock face and work progressively deeper and further around to the bowl rim. Stop the lathe and reposition the toolrest to reduce tool overhang as waste is removed. Remain aware of silhouetted rough or natural edges to avoid contact injuries, then true the rim as turning progresses.

Tip 35

Observe and listen for changes at all times when you are turning. Form a habit to regularly stop and inspect for any developing hazards before they potentially become a problem, or cause an injury. Stop the lathe immediately and examine when an unusual occurrence is noticed. Allow glue repairs to minor flaws to cure before proceeding. Consider using high strength set in patches or 'feature' repair options.

Tip 36

Refining cuts involve smaller diameter bowl gouges, or using gouges and dedicated tools in shear scraping mode to work grain directions. Stop the lathe to readjust toolpost position and clearances when changing tools. Although a faceplate with HD screws is very secure in use, we commonly overlook the additional security offered by maintaining tailstock support and the hazards of sharp edges.

Tip 37

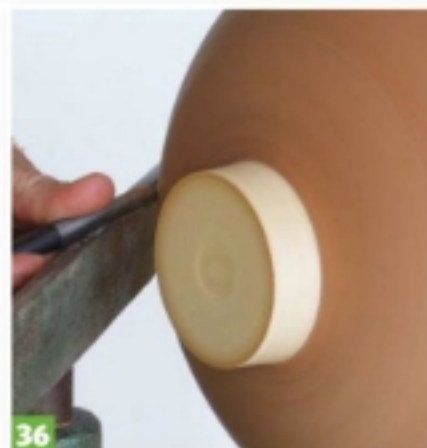
When external sanding use sanding pads, passive or powered sanders in the lower quadrant only with the toolrest removed to reduce flying objects, kick-back and nip point hazards. Reducing lathe speed – to around 550rpm – also reduces the severity of outcomes from potential friction burns, as well as hand and finger injuries.

Tip 38

Holding abrasives by hand is NOT recommended if it presents likely or very likely risk from kick-back and spinning sharp or natural edge hazards, with outcomes rating from minor to moderate injury. Hand injuries are painful and often have long recovery times. If you must use your fingers while sanding, ensure to keep them in trailing mode and eliminate all sharp or natural edges on the item you are turning.

Tip 39

Dust collection, Local Exhaust Ventilation – LEV – and approved dust masks/powered air-purifying respirators – PAPR – reduce risk from dust hazards. Small workshops compound dust hazards in relatively confined work spaces. As an alternative, wet sanding techniques may substantially eliminate fine dust hazards.



◀ INTERNAL TURNING**Tip 40**

When reversing this bowl, I hot melt glued on a second waste block with a chuck tenon then secured it in a scroll chuck with 100mm bowl jaws and used a reversing mandrel. Alternatively, you could secure it with wood screws to a faceplate directly into a waste block, with a tenon created, or directly into the chuck itself. Ensure spigots or tenons are cut with precision to match the chuck jaw profile.

Tip 41

Removing internal waste requires careful toolrest positioning and tool placement. Use a neutral tool presentation angle when starting the cut. As cuts progress deeper into the bowl, reposition the toolrest with the lathe stopped.

Tip 42

Stop and check for developing hazards as you progress. It's obvious that wall thickness is reducing but we often fail to look adequately.

Poor body position adds substantial risk to this scenario and worsens outcomes should lathe speed, outward force, reduced wall thickness and an undetected flaw combine to produce a bowl failure.

Tip 43

Ensure to maintain tailstock support to help keep the bowl on the lathe should you experience a lapse in concentration and a potential catch. Reposition the toolrest and use heavy bowl gouges to reduce chatter plus hazards from extended tool overhang. Notice the natural light is fading, which changes the hazard profile.

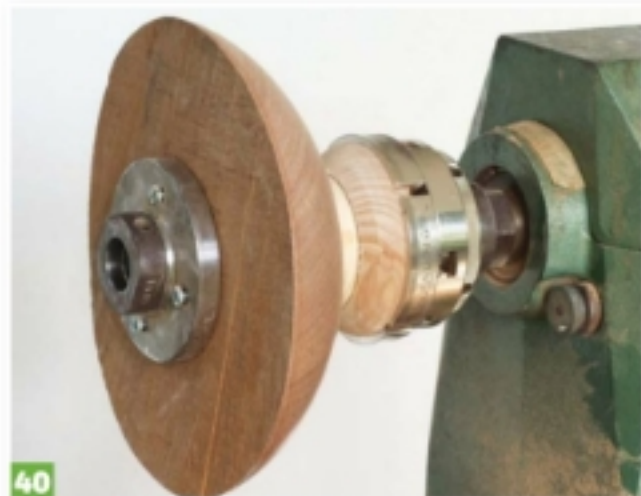
Tip 44

Refine the inside profile with a smaller bowl gouge or touch up with a radiused scraper. Reposition the toolrest – ensuring that the lathe has stopped – to suit the new tool choice. A solid shaft gouge minimises vibration with

smaller gouges and somewhat reduces risk from longer tool overhangs.

Tip 45

Sand internal sections as previously mentioned for external surfaces. Spinning sharp/natural edges, narrow openings and closed-in forms all present potential contact, entanglement and kick-back hazards that pose a high risk for fingers and hands. You should always exercise caution when hand sanding near the centre of a project, keep fingers in trailing mode or, preferably, substitute sanding aids for fingers. Ensure to use sharp, clean sandpaper with a light touch; this will minimise outward lateral pressure failures on thin-walled forms and minimise the amount of heat generated, thus reducing the risk of splits and cracking. Note the less than ideal body position in the red zone or potential firing line, should the bowl potentially decide to fragment.



INTERNAL TURNING (CONT.)



FINISHING OFF

Tip 46

Reverse to finish the bottom using cole jaws, or a Longworth or jam chuck. Keep speed within manufacturer's recommendations, maintain tailstock support for as long as practical and take light cuts to minimise risk of creating flying object hazards. Be aware of contact hazards from the silhouetted jaw buttons and keep fingers behind the toolrest.

Tip 47

Embellishing or texturing the bowl with hand-held power tools introduces a range of contact hazards particularly for the fingers and hands. Aggressive carving tools must be

held with both hands and with the workpiece well secured on the lathe, with the spindle lock engaged or held in a carver's clamp.

Tip 48

Finish could be wet slurry sanding, a friction polish applied on the lathe or an oil, shellac, lacquer or polyurethane applied on or off the lathe. Finishes potentially contain various volatile, flammable or otherwise hazardous ingredients, some of which may be banned in your area. Check regulations and the product MSDS/COSHH safety data sheets for guidance on hazard information and recommended controls.



Tip 49

Exercise caution when using steel wools to buff on the lathe. Remove protrusions that may catch cloths. Use paper towels instead of woven cloths when applying finishes. Keep size to a minimum as this will avoid entanglement hazards.

Tip 50

Selected finish is HVLP spray application of low sheen NC lacquer. The MSDS lists significant volatiles, flammability, explosion and exposure hazards. It recommends: 'Type A Filter respirator; safety glasses with side shields/chemical goggles; use in a well-ventilated area; keep away from sources of ignition and no smoking'. As a very low volume user, I apply it in the open air and use a P2 filter mask, long clothes, nitrile gloves, safety glasses and splash-approved faceshield.

'Natural' oils and wet sanded slurry finishes reduce or eliminate many of these hazards.

Tip 51

Buffing finishes introduces hazards from buffing dust, contact injuries and flying objects. Ensure buffing systems are firmly secured between centres or use a drawbar on a Morse taper mandrel-based chuck system that uses no tailstock support. Firmly hold the workpiece and buff in the lower quadrant only. Vermeec's ER collet chuck system offers flexibility and security.

Tip 52

Complete the making process with good housekeeping practices to eliminate fire hazards. Dry out waste materials used to apply oils then dispose of them and other waste materials responsibly. Store tools,

replace consumables and arrange any required repairs and maintenance.



CONCLUSION

In closing, we should recap the concepts of safety when turning a piece at the lathe.

A hazard is a substance, source or situation with the potential to cause harm, i.e. damage, injury, illness or death. Risk is the likelihood that a harmful consequence might result when we are exposed to a hazard or hazards. Risk increases with the duration, frequency and level of exposure to a hazard. The outcome is the result or consequence of the harm, i.e. insignificant through to a catastrophic or fatal injury.

A control is any process, action or device used to eliminate or reduce a hazard and thus reducing the risk of it causing harm or the severity of the outcome. Controls can reduce exposure to a hazard through elimination, substitution, isolation, engineering and administrative processes. Controls may not change potential outcomes but do modify the level of risk by intervening in the path between the hazard and us or others. Residual risk, harm and outcomes can be further modified through wearing personal protective equipment (PPE). Harm can only occur if there is an actual exposure to a hazard(s). If we reduce our level of exposure to hazards, we reduce risk and potential harm.

As our skills develop as turners, we find ourselves pushing boundaries and taking on more adventurous projects, many of which often come with higher levels of risk. The level of risk we are exposed to depends upon the controls we put in place. Safety is about gaining then applying knowledge and experience to recognise hazards and to implement suitable controls to keep us from experiencing harm. Certainty comes through steadily improving our skills and constantly reviewing what we do by asking, what hazards were missed? What controls worked? What didn't? What bad habits could we improve? Did we create any new hazards? ●



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Colorado Springs, CO USA



Decorated lidded box

Paul Hannaby shows you how to enhance a simple box using a home-made holder and demonstrates how adding patterns and decoration can help to make your box stand out

Simple boxes can be enhanced in a number of ways to include some decoration, which hopefully makes the box just a little more special. In this article, I explore one such technique which can produce some interesting results with minimal outlay while requiring no special tools or equipment.

The cutting method used works best with one of the denser woods so boxwood (*Buxus sempervirens*) was the ideal choice. I would recommend

choosing a wood without too many grain patterns, otherwise you may find that the decoration competes with the grain.

Size and shape of the box can be more or less tailored to your individual requirements. The box I made is just an example, so you shouldn't necessarily be limited by what I have done here – have fun experimenting! The decoration is easier to apply on a box with a flat top, but the rest is up to you.

PAUL HANNABY



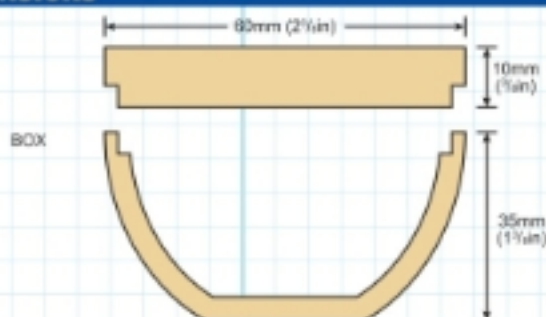
About the author: Paul Hannaby is self taught and has been turning for around 13 years. He is based in the Forest of Dean, Gloucestershire. Paul's main interest is decorative turned wood and he also likes including colour and texture. He enjoys exploring new ideas and learning new techniques. He also demonstrates and

provides tuition. Paul is a member of the Guild of Herefordshire Craftsmen and the Cotswold Craftsmen.

Email: paul@creative-woodturning.com

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DECORATED BOX DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 2 hours

Cost: £10

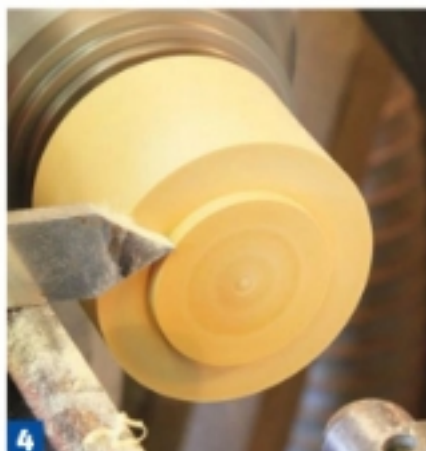
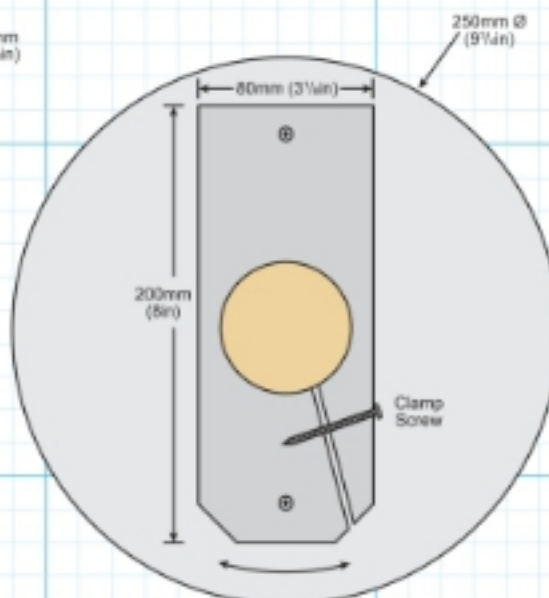
TOOLS REQUIRED

- Spindle roughing gouge
- 13mm spindle gouge
- 10mm bowl gouge
- 13mm round scraper
- 13mm square scraper
- 6mm parting tool
- Three-point tool

ADDITIONAL TOOLS

- 75mm faceplate – diameter not critical
- 250mm disc of 19mm MDF or plywood
- 200 x 80 x 19mm board
- Sanding sealer and renaissance wax
- 5mm Wood screws – 25mm and 30mm
- 5mm twist drill
- Steel rule
- Pair of dividers
- Wax of your choice
- Toothbrush or shoe brush
- PPE: facemask, respirator/dust mask

FACEPLATE
JIG



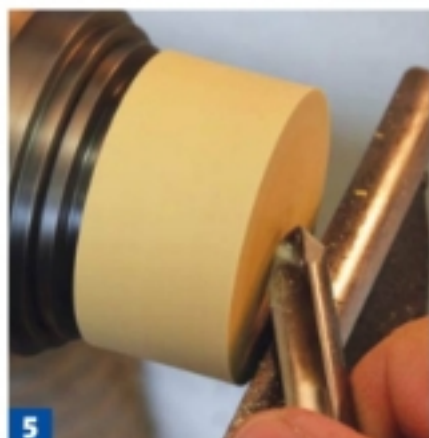
1 Begin the project by selecting a suitable blank for the box and mount between centres. As you can see, I started with a 90mm diameter boxwood log but a cut blank could equally be used if you prefer

2 Next, use the spindle roughing gouge to reduce your chosen blank to a cylinder. My blank was actually much longer than needed for the box because I wanted to make some extra lids to experiment with, but this isn't essential

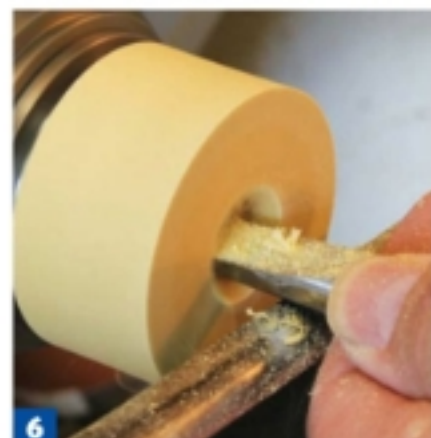
3 Use the 6mm parting tool to form a spigot on the end to fit your chuck jaws. It's probably worth pointing out here that the toolrest has been deliberately positioned a little further away from the wood than it would be when using most tools. This is to allow for the long bevel on the parting tool to be in front of the rest so the flat part of the tool is in contact with the toolrest

4 You are now ready to remount the blank in the chuck and form another spigot on the other end of the blank. This is to allow you to hold the lid in the chuck as a separate piece. You need to decide how thick you want your lid to be and then part it off, not forgetting to allow a little extra for the box joint. You can then use the 13mm spindle gouge to true up the side of the box

5 Still using the spindle gouge, carry out a "pull" cut with the bevel towards the end of the box at an angle of around 60°; this will allow you to clean up the top surface. Box and other dense woods respond well to this cut without torn end grain, as long as light cuts are taken with a sharp tool



6 Use the 13mm square scraper to start hollowing the box. Setting the toolrest to allow the tool to cut exactly on the centreline will enable it to be used like a drill. Continue to hollow most of the inside of the box with the square scraper and form a short parallel section at the opening – this is where the lid will locate



7 You can now switch to the 13mm round scraper to complete the hollowing; this tool will also allow you to shape the inner curve without touching the parallel section at the top



"At the final stage, take some light cuts to improve the surface finish"

8 At the final stage, take some light cuts to improve the surface finish. With boxwood and other dense woods, it should be possible to get a clean surface that only requires minimal sanding. Sand the inside of the box, again ensuring the parallel section at the top isn't touched at this stage



9 Put the box to one side and put the lid in the chuck. Clean up the bottom of the lid in the same way as you did with the box earlier. Use the 6mm parting tool to form a spigot that is a snug fit in the lid of the box. As you approach the right diameter, take light cuts and check frequently so you don't end up overshooting! Just in case, it is worth making the box lid a little deeper at the early stages so if you do overshoot, you have enough wood to make a second spigot that fits. Shape the inside of the lid and you can add some decoration and detail here if you like

10 Remount the box in the chuck and attach the lid. Turn the outside of both together, using the 13mm spindle gouge, to match the diameters



11 Using the spindle gouge, turn away the chuck spigot from the top of the lid

12 Check the top of the box is flat using a steel rule. It makes life easier at the decorating stage if the top of the lid is flat





13



14

13 You can now sand the top of the box to the desired finish. I went to 400 grit with this one

14 Now we have our lid(s) ready, we need to make the jig to hold it for the decoration. Mark out and cut the MDF disc to an approximate circle



15



16

15 The next step is to attach the faceplate to the lathe and turn the edge to a better circle. If you are turning or working with MDF, make sure appropriate PPE is used. You also need to scribe some concentric circles on the face of the wood with a pencil; this will assist with positioning later

16 Cut another piece of wood as the carrier to attach to the faceplate. I bevelled the corners on one end so they didn't overhang the edge of the faceplate when attached at an offset. The wood I used for the carrier was an offcut from some beech (*Fagus sylvatica*), but almost any wood would be fine for this



17



18

17 Roughly position the board on the faceplate so it is approximately central and screw it in place. The screws will hold the board tighter to the faceplate if it is drilled to allow the screws to pass through. Countersink the screw heads so they don't protrude from the surface of the wood. This prevents you catching your fingers on them when turning. At this point, also mark the faceplate so you will know which way round the board is attached so it can be reattached the same way if you remove it later

18 Mount the faceplate on the lathe and use the 10mm bowl gouge to cut away the centre of the holder, almost to the diameter of the lid spigot, and cut the depth until you just break through the holder but not into the MDF faceplate



19



20

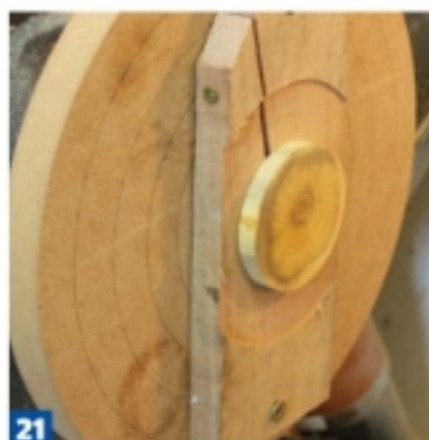
19 Switch to the 13mm square scraper and open up the hole to fit the spigot on the lid. Cut the hole to the full depth of the holder

20 As the surface of my board was pretty rough and uneven, I also used the square scraper to cut it flat. Here it is with the box lid fitted to check the fit

Handy hints

1. If preferred, the same faceplate could be used with a range of holders for different diameter lids
2. If you don't have a spare faceplate, the disc could be mounted in a chuck if a suitable recess/spigot is turned on the back of it

21 If you want to use the holder again for similar sized box lids – or if you overshoot and made the hole slightly too large – you can cut a slot from the end of the board. Drill the side and fit a screw to make an adjusting/clamping arrangement



21

22 Remove the screw from the swinging end of the holder board and rotate it to offset the box lid from the centre of the faceplate. You can use a pencil to check where the lid is in relation to the centre. Once you are happy with the position, screw the holder down again in the new position. I went for an offset of approximately 20mm. Cut a small central circle using a three-point tool to form a 'V' shaped groove. If you don't have one, the corner of a square scraper or skew chisel could be used. Set a pair of dividers to the distance you want between lines and lightly scribe lines on the lid using the left point only in contact with the wood. I went for a spacing of approximately 8mm



22

23 Use the three-point tool to cut all the other grooves. Try to keep them all the same depth and width and use light cuts to prevent breakout on the edges of the lid



23

24 You now need to stop the lathe and check the lid. Refit the lid to the box and if needed, to tidy up any breakout on the edges, make a couple of light cuts to the edge with the 13mm spindle gouge. Sand the edge of the top and finish with your desired finish. I used the wax on its own because I didn't want too much of a shine, just a nice lustre. An old toothbrush can help to get the wax into the grooves and a shoe brush can be used for buffing



24

25 Remove the lid of the box and reverse the bottom part. Fortunately for me, the shoulder for the lid was the perfect size for the chuck jaws to expand into, but if this wasn't the case, a jam chuck could be made from a scrap piece. Turn the bottom of the box to the desired shape using the spindle gouge



25

26 Remove the chuck spigot and slightly curve the base of the box so it is concave to ensure it will sit flat



26

27 Add some detail to the base with the three-point tool to echo the lines in the lid



27

28 Here is the finished box. I experimented with some alternative lids, using the same holder but rotating the lid to different centres. Here are lids on two and three centres, but there are numerous other effects that can be achieved •



28

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David was one of our first dealers, but he didn't start out as one. First he bought an American Beauty for himself and then several more Robust lathes for his School of Woodturning in Quakertown, Pennsylvania. He even bought a Sweet 16 for his family summer home in the mountains of Colorado.

David says: "It is a pleasure to represent a company that builds machines that are the finest quality, best design and most versatile wood lathes made today."

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Next issue

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

Philip Greenwood turns an offcentre bowl using only basic tools

Sue Harker creates an unusual vase with an open segment overlay

Neil Turner carves & decorates a striking rimmed platter

We profile **Michael Kehs**, who is best known for his 'cave carvings' on turnings



PHOTOGRAPH COURTESY OF MICHAEL KEHS

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HOW TO MAKE THIS WINDSOR SIDE CHAIR

by Peter E Judge

£15.00 plus p&p



How to make this Windsor side chair



A step by step guide
to
Peter E Judge

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The book is packed full of useful diagrams and colour photos on how to make this Windsor side chair from start to finish. Every part is explained in easy language, and in a step by step format, throughout its 420 pages. In the woodturning chapters, the beautifully shaped legs, stretchers and upper chair spindles can be created easily using the step by step guide for beginners. While for the experienced woodturner, separate procedures are provided.

In other sections, making the seat and crest piece are covered extensively. While in the final chapter, how to assemble the chair is fully explained.

View a selection of pages from the book at website

www.makingwindsorchairs.co.uk

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Triton WOODWORKER of the year

PLUS YOUNG WOODWORKER OF THE YEAR COMPETITIONS

GMC Publications, in conjunction with Triton Precision Power Tools, are proud to announce the Triton Woodworker and Triton Young Woodworker of the Year competitions 2013

OVER
£5,000
WORTH OF
PRIZES
TO BE WON

GMC Publications in conjunction with Triton Precision Power Tools are again looking to unearth a wealth of woodworking talent up and down the country. We know you appreciate quality because you buy this magazine and we also suspect that you make some spectacular pieces but are too shy to show them off. But that was then. Now, with a prize pot of over £5,000, we are hoping to tempt you to show us what you are making. So enter and you will be in with a chance of winning a handsome amount of Triton tools and cash too. There are effectively two competitions: Triton Woodworker of the Year and Triton Young Woodworker of the Year.

The Triton Woodworker of the Year category is open to absolutely everyone, no matter what discipline you work in, so long as the piece or structure you submit is made predominantly of timber. Triton Young Woodworker of the Year is open to any woodworker aged 21 years of age or younger. All you need to do to enter is submit sufficient photographic evidence of your work – see photographic requirements & guidelines on the Woodworkers Institute website – by

31 October, 2013 and then just sit back and bite your nails. A shortlist for each competition will be drawn up from all the entries, and our team of expert judges may well call you/make a visit to see the piece or request extra information from you as required. Finally, first-, second- and third-place winners will be decided and announced by the middle of February 2014, and the prizes awarded at a special ceremony – the date of which is yet to be set. So what are you waiting for? It's time to get woodworking!

Judging

The entries will be judged by *Furniture & Cabinetmaking* editor Derek Jones, sister title *Woodworking Plans & Projects* editor Anthony Bailey, plus two Triton-nominated judges, who will decide the winners from a shortlist of six in each category.

Photographic, entry requirements & guidelines

Photographic, entry requirements, guidelines and full terms and conditions can be found on the Woodworkers Institute website – www.woodworkersinstitute.com – forum area, under 'general' in the 'news and press releases' section



Luke Miller's winning piece, a table made from ironwood which was influenced by the Giant's Causeway in Northern Ireland, won Triton Woodworker of the Year in 2011

Triton Woodworker of the Year

1st prize – £1,000 tools (RRP ex VAT) + £1,000 cash
2nd prize – £500 tools (RRP ex VAT) + £500 cash
3rd prize – £250 tools (RRP ex VAT) + £250 cash

Triton Young Woodworker of the Year

1st prize – £500 tools (RRP ex VAT) + £500 cash
2nd prize – £300 tools (RRP ex VAT) + £300 cash
3rd prize – £200 tools (RRP ex VAT) + £200 cash

How to enter

To enter, all you have to do is send us the package of items as mentioned in the [photographic, entry requirements & guidelines](#), along with the name of the category you are entering, your name, address, daytime phone number and email address. Closing date is 31 October, 2013 but we would, of course, like to see entries as soon as possible in order to feature them in the magazines in the run up to

the final. Label the relevant package and send it to the following address:

FAO Karen Scott
Triton Woodworker of the Year or Triton Young Woodworker of the Year competitions
86 High Street,
Lewes
East Sussex
BN7 1XN

Competition rules

The competition is open to UK residents only. Only completed entries, received by the closing date, 31 October, 2013, will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. Employees of GMC Publications, Triton, their associated companies and their families are not eligible to enter. Entries will be forwarded to Triton Tools, which alone is responsible for providing the prizes. By entering the competition winners agree that their names may be used in future marketing by either GMC Publications and/or Triton Tools. Competition entry rules and photographic guidelines and requirements will also appear on the Woodworkers Institute website: www.woodworkersinstitute.com.



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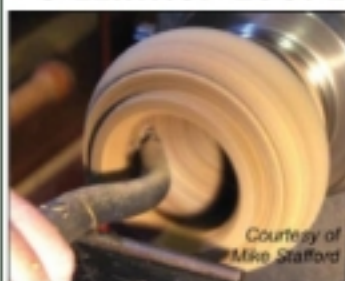
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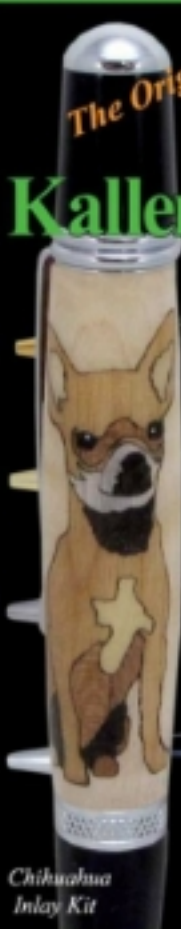
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Hot stuff

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

Tormek limited edition T-7 sharpening system

This 40th Anniversary model has several distinct features. The steel housing is painted a unique graphite grey and includes a special, '40 Years' commemorative badge forged into the front of the machine.

This special edition T-7 has a variety of features including Tormek's Rotating Base powerful AC motor and a unique gear system, advanced grindstone and precise replication. The special edition, 40th Anniversary model T-7 will be available as long as stocks last.

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Scented pen blank range

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Tel: (001) 888 717 4202
Web: www.arizonasilhouette.com



Top Dog Breeds inlay kits

These new kits from Kallenshaan Woods will be an ongoing series as they add new popular breeds, requested by their dog-loving customers. Designed to fit the Sierra, Sierra Vista, Manhattan, Sienna, Diplomat, Wallstreet II, Gatsby, Mesa and the Apprentice Classica pen kits. Tweezers and magnifying glasses recommended.

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This precision double-sided credit card size diamond stone from Trend is perfect for turners. It combines two grades of fine grit - 1,000 and 600. This stone will help you to achieve the keenest edge, is supplied in its own storage wallet and is guaranteed for five years. Ideal for fluted, shaped and small turning and carving tools.

Price: £25.80
Contact: Trend
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Book reviews

Wood Pallet Projects



This book shows you how to make a range of items for your home and garden without shelling out on expensive timber, and reusing what would otherwise go to waste. Free pallets are constantly advertised on websites like Gumtree, and often found in builders' skips, or given away by garden centres, hauliers

and small industrial units; the list is virtually endless! Chris Gleason has put together a collection of 12 projects in three categories: 'Easy Home Accessories', 'Furniture, Indoors and Out' and 'Fun & Functional Projects' – all of which are made from 100% pallet wood. The choice remains up to you whether you leave the finished item in a 'rustic' state, or refinish the wood, as shown in the very smart coffee table project. As well as the 12 projects outlined in full, there is a whole section dedicated to other completed projects made from pallet wood for your inspiration.

Simon Frost

Sculpting the Female Face & Figure in Wood



Ian Norbury has gained the reputation of being one of the finest wood sculptors and tutors of our time. He has taught all over the world and has had numerous articles and books published. This book – an amalgamation of two previous works – is an absolute gem. Ian has a unique style in the way that he conveys information. It is unhurried, not cluttered with extraneous matter. Everything is

explained in a clear manner with all the detail you need to understand everything that is happening and what should be occurring at any given stage. The book is richly illustrated with drawings and photos as necessary to reinforce the key stages, and this helps people see what is being written about. Ian is very clever in his writing. He encourages the reader to look at something closely, which is all part of the learning process. This book is a real treat – I wish it had been available when I ventured into carving.

Mark Baker

Prices: Wood Pallet Projects – £12.99 (plus P&P); Sculpting the Female Face & Figure in Wood – £16.99 (plus P&P)
Contact: GMC Publications
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Jimmy Clewes collets

Now available from Thompson Lathe Tools are these Jimmy Clewes collets. These form part of a new series of signature tools that have recently been released, each made to Jimmy's individual specifications and manufactured by Doug Thompson. Available in 3/8, 3/4 and 5/8in cam lock, in a variety of anodised colours.

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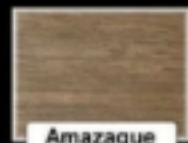
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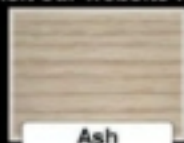
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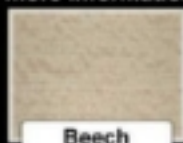
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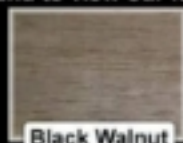
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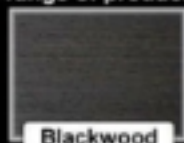
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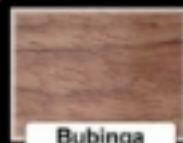
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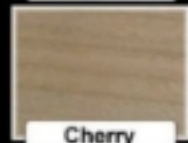
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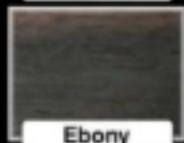
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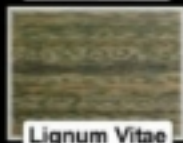
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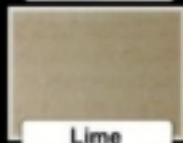
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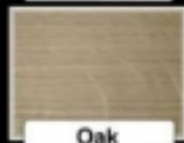
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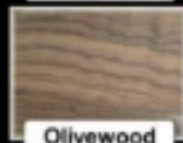
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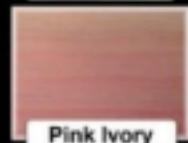
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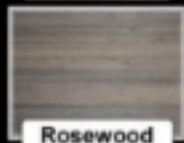
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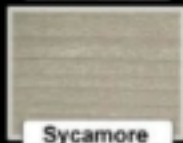
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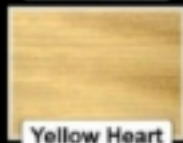
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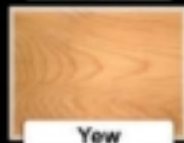
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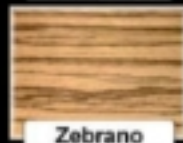
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Andy DiPietro – Torrent

Andy DiPietro shares this piece made from silver maple crotch wood which was recently on display as part of the AAW Symposium's 'Current' exhibition. It symbolises dynamic warm ocean currents found in the Gulf Stream

This piece is part of a series of sculptural dynamic forms that I have been developing for over a year now. The initial process involved making 3D CAD models and 2D CAD drawings, as well as Styrofoam and wood prototypes.

I feel that I have now found a voice with my sand-textured vessel work – featured in *Woodturning* issue 223 – but, I've discovered there lies a deeper voice inside me that needs to bridge my artist side with my engineering/architectural side.

I have been inspired by the grand architecture of Santiago Calatrava. With interpretation of his structures, I derived a series of wood sculptures that employ strong positive and negative spaces and shadow lines.

The 'Torrent' pieces were turned on a lathe using two halves of a beautiful silver maple (*Acer saccharinum*) crotch section. The diameter of the tree was 3ft just below the crotch. I turned two large flat discs outboard on my Powermatic 3520B lathe.

To create the image of falling water, the crown was removed and the feather areas were cut out. The forms were deconstructed on the bandsaw into segments. After careful sanding and dyeing blue, each group of segments was reconstructed with pins and glue. I prefer the premixed colour-fast alcohol dyes for colour consistency. Each form was treated with a linseed oil-based finish to create a soft water-like glow.

Negative space and twist are created by rotating each segment before pinning. Sliding the two forms together simulates a boat wake form. The resultant sculpture becomes dynamic in three dimensions along with colour and figure to represent a torrent of sea water.

Due to size and shape limitations on the lathe, the series has evolved completely on the bandsaw. My latest sculptures have segments that are curved and tapered in two physical planes. The lathe has been an excellent prototyping tool and has led me to find a new voice in sculptures. •

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"Torrent", lathe-turned discs, segmented, rotated and pinned back together. Silver maple (*Acer saccharinum*) crotch wood with an oil finish, 305 x 460 x 460mm

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