

MICHAEL KEHS AND HIS 'CAVE -INFLUENCED' WORK

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OCTOBER 2013
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Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

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your work**

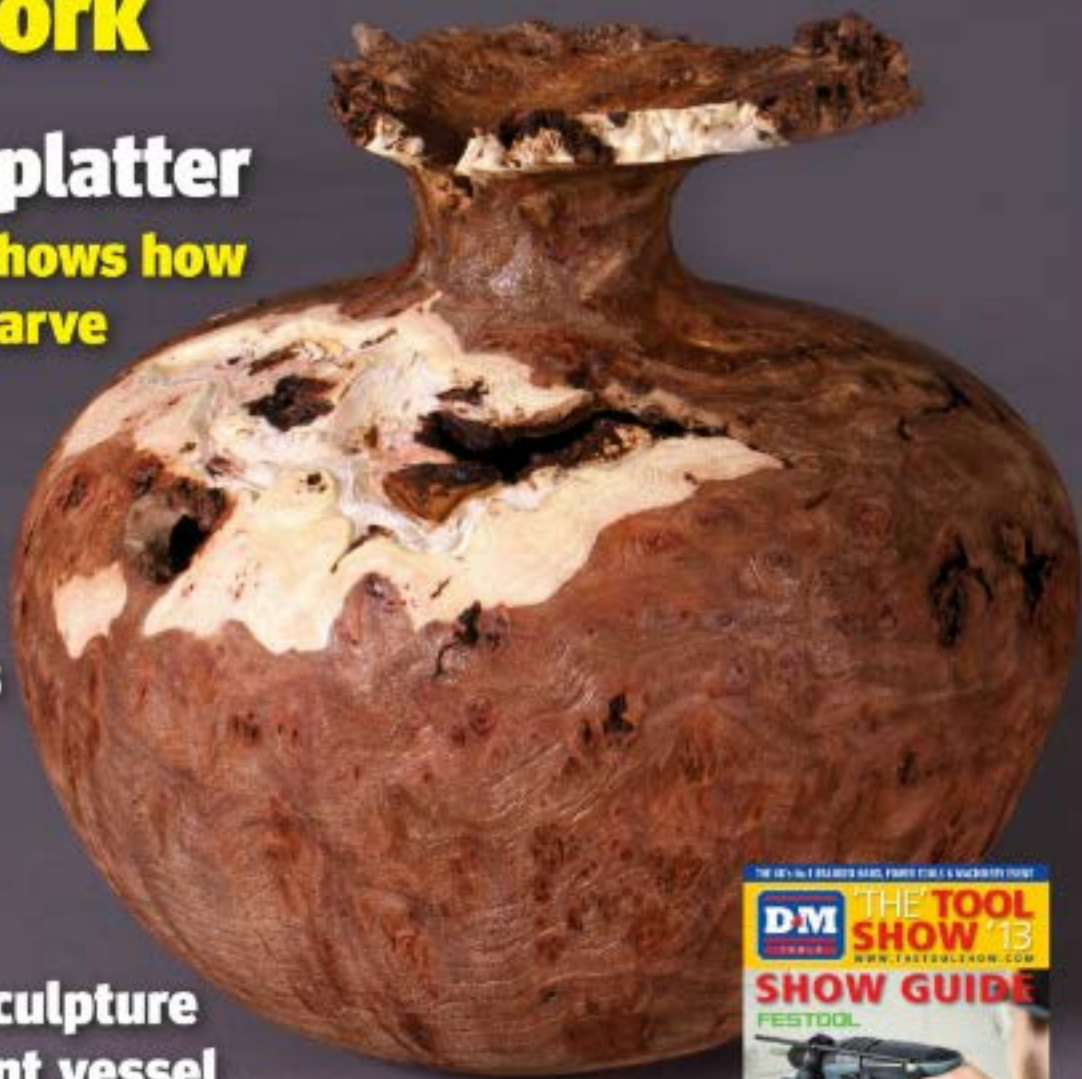
Fire-rim platter

**Neil Turner shows how
to turn and carve
your own**

**Replicating
ebony knobs**

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Woodturning 245

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— 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 Costello [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 Turners]

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— Scott Phillips, The American Woodshop

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Competition time!



I wrote the following in a recent leader as a blog post on the Woodworkers Institute and,

as I raise some points connected with displays of work, competitions and entries, etc. I thought it was worth running in the magazine.

Displays of work and competitions always amaze and vex me in equal measure. I am amazed at the work produced by the people who do enter and vexed that, over the years, the number of entries in international, national, regional and local shows and displays has, in the main part, been on a steady decline. The prizes on offer are often excellent, whereas many offered in the not so distant past – that received loads of entries – just offered a rosette and a certificate. Is it that people find things too much hassle and effort, or is there some other underlying reason? Perhaps it is a generational thing? The compliance issues and requirements of competitions differ enormously, and as such, some of the terms may be too onerous for people. Conversely, the economic climate is likely to have some impact and the likely cost of getting too and from places to deliver work might well be making people think about entering.

Anyway, for those who do enter competitions, why do you do so and for those of you who don't, may I ask why not? Your answers can be fed in to the collective pool of comments – anonymous of course – and be used in future discussions with people who may want to venture into organising

such things. Comments are always helpful to improve things as well as making people aware of concerns others have and take those into consideration.

I liken the decline in entries to that which occurs at a more local club. When there is a competition or even just a display of work, you get a few people enter but not many really when you consider the average size of a club. I know of one club in the UK that has a different approach to such displays and, in their membership T&Cs, they state that you must bring in the pieces you make to meetings. It is enforced – gently of course – but one is implicit that you are part of that community of people and play an active part, and this is one such way. Let me know how you are getting on with this area in your club, too.

Triton competitions

We only have one competition running at the moment. It has always attracted a diverse mix of entries and no doubt will again this year, but we are not complacent and of course

time will tell how many entries come in. That said, with the deadline a little way off yet – 31 October, 2013 – we cannot yet compare the number of entries for this one with the previous one held. We will of course keep you informed. If you have not seen the competition, go and have a look at page 82 in the magazine and on the Woodworkers Institute – www.woodworkersinstitute.com – go to the forum area, and under 'general' in the 'news and press releases' section, you can see the full T&Cs and competition requirements. Good luck!

The annual AAW Symposium – this year's, in Tampa, Florida – has a consistently high number of entries into the instant gallery exhibition as a ratio to the number of attendees to the event



twitter

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



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Woodturning

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

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Subscribers! Turn to page 34 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.



96

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View a selection of pages from the book at website

www.makingwindsorchairs.co.uk

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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

Turning in schools

Dear Mark,

I am writing in response to the letter that Roger Cutler wrote to you, which appears in issue 255.

I would wholeheartedly agree with Roger that the teaching of woodturning in state schools, except for a few exceptions, is in a sorry state due to the lack of experienced teachers. We often hear this from visitors to our gallery in Rethymno, Crete in particular the children who explain what they actually achieve in their woodworking lessons. Well done to Roger for taking the initiative and volunteering his knowledge. Maybe this is an opportunity for other hobby woodturners with some spare time to do something similar; there is a huge amount of knowledge in the many clubs around the UK. Of course, it depends on how responsive each school is and what facilities they have – I've heard of schools selling off their Graduate lathes as redundant stock.

Nikos Siragas has found that there has been little interest from schools here on the island of Crete to get involved in woodturning, but we must remember that Greece does not have the tradition of woodturning in schools that the UK has. Nikos often meets teachers who work in the Rethymno area; he has offered

to demonstrate for the children – normally this would be for children 8-11 years old. Only once was this offer taken up and Nikos demonstrated for them on his lathe outside our old shop. He has helped a few students from the local technical college who decided to focus on woodturning as part of their course, but it is usually done at a very superficial level.

As part of a film that was made last year about Nikos and his work, the young producer gathered together a group of local teenagers to come and watch Nikos demonstrate and then he recorded their reaction. There was a lot of interest and enthusiasm – most had never seen a lathe or woodturning before. Particularly at the age when students are burdened with exams, it would be a good alternative to all the theory to have some practical, creative lessons. Schools in Greece suffer from underfunding so it is unlikely they will invest in lathes, etc. in the near future but Nikos continues to offer help and to promote the art of woodturning. He has also

taught a child with slight learning difficulties who has proved to be good at woodturning – this was a great boost to the child's confidence.

As the UK has the tradition and the resources in many schools it is a pity not to exploit this and try to introduce woodturning to children at a key learning stage.

Kind regards,
Frances Willey

TOP: Teenagers watching Nikos at work during filming

ABOVE: A teenager receiving some turning tips from Nikos



Showing your work off to its best

Dear Mark,

Being a female woodturner and therefore in the minority, I have had comments similar to those you mentioned when people realise that it is myself who turns the items on display. However, I feel very strongly that most turners do not do their work justice as not enough thought goes into how they display their work –

usually it's a couple of shelving units on a dark coloured cloth. Even when I have visited shows, such as Yandies, or club displays, these are all shown in a similar way. When displaying at shows, etc. I have made some plinths, which all fit inside each other for transporting, painted off-white in colour and displayed on a white base cloth. Prospective purchasers can

therefore view each piece individually while giving the whole display a lighter appearance. I feel this is an area which greatly lets all turners down and may explain why turning is perceived in this way. If you are going to take your work out there, then be proud and show it at its best.

Regards,
Sandra Adams

2014 events

AAW 28th International Symposium

The American Association of Woodturners (AAW) has announced the dates and location for the 28th annual International Symposium, which will be held in Phoenix, Arizona from 13-15 June, 2014. Arguably the largest and best event of its kind, the AAW Symposium attracts attendees from over 10 countries for three full days of non-stop demonstrations and panel presentations.

The AAW is known for its stellar line-ups of demonstrators, and next year is no exception, with featured artists demonstrating a wide spectrum of approaches, from traditional skill building to cutting-edge new techniques and tools. Next year's demonstrators include Neil Scobie, Ron Fleming, Jimmy Clewes, Clay Foster, J. Paul Fennell, Douglas Fisher, Todd Hoyer, Michael Mocho, Alan Carter, Christophe Nancey, Joshua Salesin, Rudolph Lopez, Hayley Smith, Michael Werner and more.

Phoenix, which lies in the middle of the American Southwest, boasts the Heard Museum, a world-renowned museum of Native American culture, and is within a half-day's drive of the Grand Canyon, Las Vegas, as well as resorts and hot springs. An excellent youth turning programme is offered each year, and fees are waived for youths attending with a paid adult.

The annual member-juried and invitational exhibition theme for 2014 is 'Rising', in honour of the host city for the symposium. Although the city's namesake is the phoenix, the mythical bird that is reborn from the flames, many things rise – prices, sap, tempers, tides, sun and moon, balloons and bread, so entrants can let their imagination fly!

When: 13-15 June, 2014

Where: Phoenix, Arizona

Contact: AAW

Tel: (001) 651 484 9094

Web: www.woodturner.org

'Ikebana' boxes
by Michael Mocho

PHOTOGRAPHS COURTESY OF THE SYMPOSIUM



'Rule of Thumb'
by Hayley Smith



Sculptural form turned and shaped in sycamore (*Acer pseudoplatanus*), finished with acrylic spray, approximately 300mm tall, by Mark Sanger



Olive wood (*Fraxinus excelsior*) vase, 180mm high x 4mm thick, by Massimo C



Brown mallee hollow form with a Tru-Stone inlay, with hand-chased threads on lid and insert, 63mm dia. x 25mm high without lid, by Mike Foden

TurnFest 2014

TurnFest is Australia's largest and longest-running woodturning symposium and registration for the 2014 event is now open. The TurnFest symposium features three days of woodturning demonstrations, including 18 of the highest-quality woodturning artists and teachers; seven internationally renowned woodturners and 11 of Australia's best woodturning and carving professionals. Expect a rotation schedule of 100 live demonstrations and seminars, hosted by the world's best woodturning and carving professionals, as well as an instant

gallery of pieces brought to the event by the attendees and presenters. The price includes all meals, two nights' accommodation at the Sea World Resort and Water Park Gold Coast. There is also a complete on-site tool shop, which is stocked with a large range of woodturning tools and equipment along with many unique tools used by the international presenters.

When: 28–30 March, 2014

Where: Sea World Resort & Water Park, Seaworld Drive, Main Beach Queensland, Australia 4217

Email: info@turnfest.com.au

Web: www.turnfest.com.au

Woodturning Cruise

The famous Woodturning Cruise in Norway returns next year. Sail along Norway's coastline for 11 days, enjoy the scenery and receive tutoring from some of the world's best woodturners. There is a wide range of activities on board besides woodturning, such as felt making, knife making, chip carving, woodcarving and much more. Arranged every three years by Odd Erik Thjømøe, the international

demonstrator line-up for the 2014 event includes Richard Raffan, Jimmy Clewes, Michael Hoschuk, Nick Agar, Terry Martin, Åsmund Vignes and many more.

When: 11–24 August, 2014

Where: Verktøy AS, Sjøhagen 2, 4016 Stavanger, Norway

Contact: Odd Erik Thjømøe

Tel: +47 518 868 00

Web: www.woodturningcruise.com



This year's Woodturning Cruise features a great line-up

Conversion chart

2mm (3/16in)	35mm (1 1/2in)	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 7/8in)	160mm (6 3/8in)
7mm (9/16in)	50mm (2in)	165mm (6 1/2in)
8mm (5/8in)	55mm (2 1/8in)	170mm (6 3/4in)
9mm (7/8in)	60mm (2 3/8in)	178mm (6 5/8in)
10mm (3/8in)	63mm (2 1/2in)	180mm (7in)
11mm (7/8in)	65mm (2 5/8in)	185mm (7 3/8in)
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)	205mm (8 1/8in)
16mm (5/8in)	90mm (3 5/8in)	210mm (8 3/8in)
17mm (11/16in)	93mm (3 7/8in)	210mm (8 3/8in)
18mm (3/4in)	95mm (3 7/8in)	210mm (8 3/8in)
19mm (3/4in)	100mm (4in)	210mm (8 3/8in)
20mm (3/4in)	105mm (4 1/8in)	210mm (8 3/8in)
21mm (7/8in)	110mm (4 3/8in)	210mm (8 3/8in)
22mm (7/8in)	115mm (4 5/8in)	210mm (8 3/8in)
23mm (7/8in)	120mm (4 3/4in)	210mm (8 3/8in)
24mm (1 1/16in)	125mm (5in)	210mm (8 3/8in)
25mm (1in)	130mm (5 1/8in)	210mm (8 3/8in)
30mm (1 1/4in)	135mm (5 1/8in)	210mm (8 3/8in)
32mm (1 1/4in)	140mm (5 1/2in)	210mm (8 3/8in)

The XIIIth Convention of Woodturners of Galicia, Spain

The XIIIth Convention of Woodturners of Galicia will be held in Xermade, Galicia, Spain on 19–22 September, 2013. This is the largest and, for many years, the only woodturning convention in Spain. The names of the international demonstrators have not yet been announced, but do check the website.

Entrance to the convention is free but all who wish to attend should register with: The Galician Foundation Centre for Crafts and Designs, Area Central L23MN, 15707 Santiago de Compostela and email: centro.artesania@xunta.es. Further information can be obtained from Ron Wicks – ronwicks@ntlworld.com – or visit the website: artesaniadegalicia.xunta.es/english.



Spalted beech (*Fagus sylvatica*) vase, by EnErY



Hollow form in lemonwood (*Calycophyllum candidissimum*), by Richard Coter



'Milky Way' in cherry (*Prunus* spp.) 200 x 110mm, textured and lacquered, by Rtkx

Safety hazards

Dear Mark,
I am writing in response to Kurt Hertzog's article in issue 254, in particular his reference to tool storage. I find it quite disturbing that you show a photo recommending storing sharp tools with the sharp end upper-most in the storage rack, whereby you have to pick a tool up by the sharp end rather than the handle to remove it from its storage rack. I may be wrong but I don't recall ever seeing a knife block with the sharp end of the knife sticking out of the knife storage block.

Turning – pardon the pun – to Geoff Whaling's article on page 41 under the heading of 'understanding hazards and risks', reference is made quite rightly to: "eliminate or reduce hazards and to reduce risk as to a low a level as practicable." So why then on page 23 do you publish an article which both increases risk and introduces a hazard

into what is quite often a confined area in a shed or workshop?

The risk of cutting oneself by having to pick up a sharp tool, especially among a bunch of other tools, is very high indeed. Furthermore if someone was to trip and fall – as I have on a number of occasions in my little haven – onto the up-turned tools could result in serious injury, blindness or even a fatality. Again, using another every day analogy, you quite often see up-turned plastic bottles on bamboo sticks in gardens to protect the gardener from poking themselves in the eye when bending over to tend to their plants and shrubs, etc.

Saving money is not always the number one priority when using tools and machinery, which do not have the capacity to distinguish between a piece of wood and human flesh. I trust you will find my observations constructive and would consider

publishing my response in your next edition.

*Kind regards,
Ian Doyle*

Editor's reply

Ian, thank you for your letter and well observed and reasoned comments. In my travels I have seen tool carousels and I would hazard a good guess that about 50% of them have the points of the tools up. I must admit that I prefer the use of wall racks to store my tools. I am glad that the article on safety has been read. The series has attracted a lot of comments. The aspect of taking personal responsibility for assessing, managing and minimising risk in one's own working environment is something that cannot be emphasised too much, and simple steps regarding adopting such procedures do not have to be onerous. What are people's thoughts on the issues touched upon?

European Woodworking Show

The European Woodworking Show is being held for the fifth year at Cressing Temple Barns in Essex from 21–22 September. Larger and even more diverse than in previous years, this event is targeted at woodworking enthusiasts and showcases a wide variety of woodworking skills, techniques, crafts and tools.

Workshop machinery, woodcarving, hand tools,

woodturning and traditional crafts complete a mix of over 80 top-class exhibitors plus food stalls, a storyteller and St Peters Brewery. A wide variety of tools are on sale from small workshop machinery and power tools to a superb selection of hand tools, workbenches, books, short course providers, timber, finishes, furniture and crafts.

Demonstrations include pole-lathe turning, Japanese joinery, chainsaw

carving, chairmaking, folk and traditional carving, pyrography, rocking horse making, marquetry, woodturning, shingle making, basket making, timber hewing and much more. Demonstrators from Canada, New Zealand, the USA, the Czech Republic and France complement a strong UK presence.

Cressing Temple Barns is a visitor attraction in its own right. The show is mostly held within the historic barns and outbuildings with some outside stalls and large marquees. There is a large walled garden, which is perfect for an autumn picnic. The venue is situated on the B1018 between Braintree and Witham. The barns and most of the outbuildings are wheelchair accessible.

See below for ticket prices and further details.

When: 21–22 September, 2013

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

Tickets: Entry on the day – £10 & £8; pre-booked – £7.50 or £6.50; under 16s – free

Contact: European Woodworking Show

Tel: 01473 785 946

Web: www.europeanwoodworkingshow.eu



There is a wide variety of woodworking disciplines for you to see at this event

New Surrey-based timber supplies

Nepia Enterprises is a new timber supplier based in Surrey and run by Jon Paine. Jon has had a small tree surgery business for a few years but, since retiring, has expanded the business to include tree surgery, firewood and timber supplies and now trades as Nepia Enterprises, which is based in Chaldon, Surrey. The tree surgery side of the business provides a steady flow of timber of assorted grades and species. For example, at the moment there are supplies of acacia (*Umbellularia californica*), cherry (*Prunus* spp.) and laburnum (*Laburnum anagyroides*) – mainly in log form – as well as holly (*Ilex* spp.) logs, robinia (*Robinia pseudoacacia*) boards, catalpa (*Catalpa speciosa*) and yew (*Taxus baccata*) boards, small sycamore boards (*Rhus* spp.) – with larger sizes to follow – some wet walnut (*Juglans regia*) and plum (*Prunus cerasifera*).

Jon works closely with the Treescanner Timber Company to ensure his planks are cut to the best sizes for woodworkers.

If there's a specific species of timber you require, do give Jon a call. He will need to know the best sizes for you and if you want logs or planks. Unfortunately the normal woodturning blanks are not available as he only supplies wood 'in the raw'. Some cutting to size can be done – discuss this when ordering any timber. One other advantage of using Jon's timber is that you usually get full provenance of the source – some craft buyers like to know where the timber used for their platter/bowl/clock, etc. has come from.

Contact: Jon Paine
Tel: 07763 226729
Email: jon@badgers11.co.uk

Give Jon a call and he will let you know if he has the timber species you require. Specialities include birch (*Betula pendula*), cherry (*Prunus* spp.) and walnut (*Juglans regia*)



Fairlop Woodturning Competition

Fairlop Woodturners will be holding a woodturning competition on 9 October this year, which is open to neighbouring AWGB clubs: Chelmer Valley, East Herts, Middlesex, North London Woodturners, Suffolk-Essex-Camb's Borders and Thames-Side Woodturners Association, as well as anyone else who wishes to enter. The topic of the competition is the following: take two chunks of wood – 150 x 150 x 75mm – and turn one of the blocks into anything you like. The finished turning and the other block should be brought to the Fairlop Club between 4.30-5.30pm on 9 October, 2013. Entries can also be submitted in advance to the King Solomon High School site and left with security from 2 October, but please ensure your details are clearly stated. You may also post/courier your entries to the school site – see details opposite – and mark for the attention of Jon Warwicker,

John Houghton or Gabor Lacko.

If for any reason this is not possible, you can hand the turning and the unturned block to any of the above contacts by prior arrangement, before that date. You can use your own timber or you can obtain the two blocks from Fairlop. Collection to be arranged.

Judging will take place between 6-7pm on 9 October and the results will be announced at the Fairlop Meeting, on that day, from 7.30pm onwards. The first four winners will receive prizes provided by the Fairlop Club and well-known UK woodturning suppliers. See below for further details.

When: 9 October, 2013
Where: King Solomon High School, Forest Road, Barking, Ilford, Essex IG6 3HB
Web: www.fairlopwoodturners.com

SAW Woodturning Show

The Surrey Association of Woodturners' show is open to members of the public, woodturners and all those interested in wood. It features professional turners such as Stuart King and Andy Coates as well as demonstrations in wood colouring, piercing, a raffle and a wood sale. There is also the inter-club competition and trade stands.

WHEN: 27 October, 2013
WHERE: Mytchett Centre, 140 Mytchett Road, Mytchett, Surrey GU16 6AA
WEB: www.sawoodturners.org

Axminster Tools launches new website

Axminster has completely revamped its website to reflect a more contemporary style, with many new features designed to help the user.

The new website will also display the company's new logo and new trading name 'Axminster Tools & Machinery'. Among the many benefits of the new website – which lists over 19,900 lines – are a modern clean look, improved search facility, ability to save payment details for faster checkout, guest checkout so no registration required, mobile friendly site, larger product images and videos, wish lists and blogs.

"Our aim is to offer a high level of commitment to quality, innovation and customer satisfaction. With its modern design, the new website is easy on the eye and has a clearer layout overall. It offers visitors a wealth of information, including detailed product specifications and articles, useful company information and informative press releases," said Ian Styles.

CONTACT: Axminster Tool Centre
WHERE: 03332 406 406
WEB: www.axminster.co.uk



INDUSTRY NEWS

Each month, different companies within the woodworking industry share their latest news and products with us

Eli Avisera to demonstrate at the 'Harrogate' woodworking show

Visitors to the North of England Woodworking and Power Tool Show or 'the Harrogate Show' as it is known, are in for a real treat. Eli Avisera will be demonstrating for the first time at this event and can be seen on the Ashley Iles' stand demonstrating his new range of tools.

Israeli turner Eli, who is sponsored at the show by Ashley Iles, is one of the leading wood art masters and his creations are on show in many exhibitions around the world.

Advance tickets for both the Scottish Woodworking and Power

Tool show which takes place from 25-26 October at the Royal Highland Centre, Edinburgh and for the North of England Woodworking show 'the Harrogate show', which takes place from the 22-24 November, 2013, are now on sale.

When: Scotland's National Woodworking & Power Tools Show: 25-26 October, 2013; The North of England Woodworking & Power Tool Show: 22-24 November, 2013

Where: Scotland's National Woodworking & Power Tools Show: Lowland Hall, Royal Highland Centre, Ingliston, Edinburgh, EH28 8NB; The North of England Woodworking & Power Tool Show: Hall 1, Great Yorkshire Showground, Harrogate, Yorkshire, HG2 8NZ

Contact: Nilton Exhibitions **Tel:** 01474 536 535 **Web:** www.nilton.co.uk



ABOVE: Andrew Hall is the lead demonstrator at the Scottish Woodworking and Power Tool show

LEFT: Stuart Mortimer will be demonstrating for the first time at the North of England Woodworking show

News from D&M Tools

New Metabo 18V 5.2Ah Twin Pack (LTX25)

Metabo introduced the world's first 18V 5.2Ah Li-Ion battery in June, providing up to 75% longer operating time per charge. They have now introduced the first 5.2Ah twin pack comprising the best selling SB18LTX cordless hammer/drill driver, the lightest and most powerful combi in

its class featuring selectable 'impuls' mode, Vario-speed electronics and precision stops, plus the new SSD 18LT compact impact driver. The set comes complete with two 5.2Ah 18V Li-Ion batteries, and ASC30 air cooled charger, all in a Metaloc III carry case. Like all Metabo machines, it comes with a three-year warranty

including batteries, when you register online. D&M price - £379.95.



New Bosch TE600 Plunge Router Base

Bosch has introduced a useful new plunge base accessory for their popular GKF 600 palm router. This new base converts your GKF 600 into a plunge router with soft grip handles and depth adjustment with micro depth control. D&M price - £74.99.



'The' Tool Show 2013 -4-6 October

It's not long until the UK's premier hand, power tool and woodworking machinery exhibition for DIY amateurs and trade professionals, 'The' Tool Show 2013, takes place. This is 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.

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



ROBUST

Robust Featured
Professionals:
Don Geiger & Dale Rouleau



Don and Dale are from opposite corners of the North American continent. Don hails from Florida, where he is frequently seen at regional events. Dale turns professionally and along with his associates at Bow River Woods operates Wood to Works on Vancouver Island, B.C.

Don says: *I believe product quality and customer support are paramount. As a Robust dealer and experienced woodturner, I provide customers with knowledgeable guidance and local support.*

Contact Don at:
Geiger's Solutions
Newberry, FL 32669 USA
Phone: 352-472-5035;
Email: dongeiger@cox.net; www.geigersolutions.com



Dale says: *The Robust American Beauty has everything I could want in a lathe. Build quality is second to none. We are proud to be a Canadian Robust distributor.*

Contact Dale at:
Wood To Works
Courtenay & Chilliwack, B.C. CANADA
Phone: 215-536-5298
Email: w2w@telus.net; www.bowriverwoods.com



Robust lathes aren't sold in catalogs. You have to get one from a woodturning professional like Don or Dale.

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www.turnrobust.com Toll Free US: 866-630-1122. International: 608-924-1133



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Colorado Springs, CO USA



Clockwork sculpture

Bob Chapman shows you how to make his latest piece 'Clockwork', which involves cutting a bowl into six equal segments, rearranging the pieces and then texturing and painting the whole, before mounting it on a matching stand

Once taught chemistry and part of the A-level syllabus involved radioactivity. Out would come the one uranium compound the school had, to be tested with a Geiger counter. Of course this, and other radioactive material, was kept in a locked lead-lined box with the appropriate radiation hazard symbol displayed on it.

The radiation hazard symbol is quite striking and it provided much of the inspiration for this piece although,

as a rule, I dislike perfect symmetry, so 'Clockwork' is not symmetrical. The basic idea is that a bowl would be cut into six equal segments, textured and then painted. The segments would then be rearranged by gluing them to a wooden ring, with three on each side. This ring would be strung with an elastic thread. The threads on the ring would support a central 'medallion', also textured and painted. The entire piece should rest on a matching stand.

BOB CHAPMAN



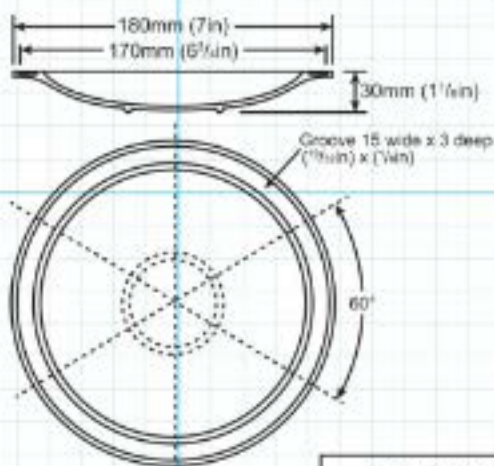
About the author: After teaching chemistry for many years, Bob took early retirement to become a professional woodturner, and is a member of the Register of Professional Turners. He was a demonstrator at the 2009 AWGB Woodturning Seminar and is available for

lessons and commissions. Bob may be contacted through his website – see below.

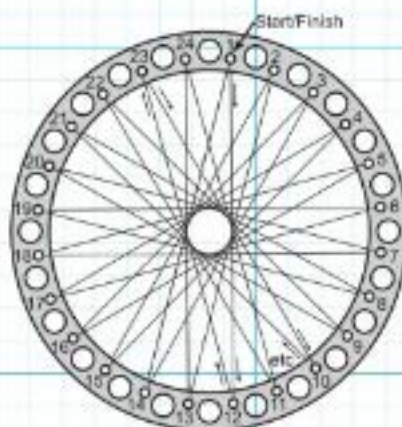
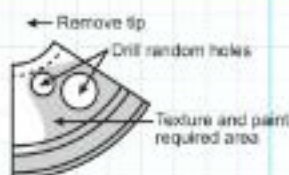
Email: bob@bobchapman.co.uk

Web: www.bobchapman.co.uk

CLOCKWORK SCULPTURE DIMENSIONS



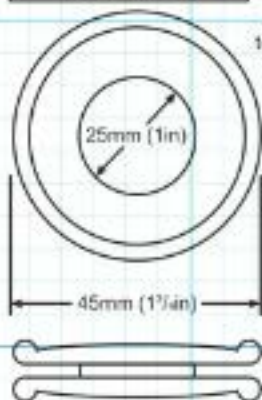
Preparing the segments



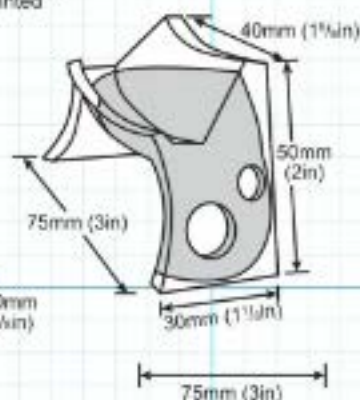
Threading the ring

Outer ring dia 170mm (6 7/8 in)
Inner ring dia 140mm (5 1/2 in)
Large holes 8mm dia (5/16 in)
Small holes 2mm dia (1/8 in)

The Medallion



The Stand



INFORMATION

TIME TAKEN & COST

Time taken: 8-9 hours spread over 3 days to allow for the paint to dry

Cost: £7

TOOLS REQUIRED

- 3mm parting tool
- 13mm bowl gouge
- 10mm spindle gouge

ADDITIONAL TOOLS

- Home-made drill guide
- Indexing system/protractor or a pair of compasses

- 2mm and 8mm twist drills
- Cellulose sanding sealer
- Black paint
- Plasti-kote B35 chrome enamel paint
- Briwax
- CA adhesive
- Silvered shirring elastic
- Masking tape
- Two-part epoxy
- Dremel with various small burrs and a Flexcut chisel
- A range of abrasives
- PPE: facemask, respirator/dust mask and extraction



STARTING THE RING

1 Take a beech (*Fagus sylvatica*) bowl blank measuring approximately 180mm diameter x 40mm thick. Mount this on a screw chuck and true up the edge. Mark concentric circles at diameters of 170mm, 155mm and 140mm

2 Next, using a home-made drill guide and the central line as a reference, use the lathe's indexing system to drill 24 8mm holes, equally spaced around the circumference. Mark the drill depth so it will only penetrate approximately 7-8mm into the bowl blank. This ensures that the bowl shape is not compromised by the holes

3 Mark a position midway between the holes and approximately 3-4mm out from the inner diameter. This can be done by eye accurately enough. Lock the lathe spindle on one of the indexing positions and, with another home-made drill guide for a 2mm drill, manipulate the toolrest until the drill will hit the marked position. Drill all 24 of the 2mm holes about 7-8mm deep, around the circumference

4 Using a 3mm parting tool, cut in to a depth of approximately 10mm on the outside of the 170mm circle and about 7mm on the inside of the 140mm circle. This forms a ring, with holes, standing proud of the surrounding wood

5 Move the toolrest to the side and use the parting tool to cut in behind the holes, forming a ring about 6mm thick. Work slowly and carefully to avoid breaking the ring as it comes free. When you have done this, place to one side for the time being

STARTING THE BOWL

6 Cut a dovetail spigot and a small platform in the centre of the bowl blank; this will enable the bowl to seat firmly against the chuck jaws when it is eventually reversed

Handy hints

- 1.** If you don't have indexing, use a protractor to measure off 15° intervals around the circumference and drill the holes with a pillar drill. It requires care but I have used this method in the past
- 2.** The thread for this project was purchased from a haberdashery shop. I've since found it's not available in every haberdashery, so you may have to search around to find something suitable. Try your local haberdashery first, and if that fails, try doing an internet search to find a similar material that will fit the bill

- 7** Continue to shape the outside into a gentle ogee curve using a 13mm bowl gouge. Sand down to 400 grit and seal the outside of the bowl. I usually use cellulose sealer because it dries quickly. Do not polish the bowl yet

- 8** Reverse the bowl in the chuck and true up the front face

FINISHING THE RING

- 9** Carefully cut a recessed groove, about 3mm deep and 15mm wide, in the face of the bowl blank to take the ring as a reasonably tight push fit. If necessary use a tissue to tighten the grip. Using the bowl blank as a jam chuck, use the bowl gouge to gently face off the surface of the ring square to its edges. Sand to 400 grit. Reverse the ring in the groove and repeat on the other side

- 10** Remove the ring and stain or paint it black, taking care to get the colour into the holes. Set aside to dry. As soon as I did this I thought the ring looked like some sort of mechanical part – a sprocket or flange from a clock perhaps – and the name ‘Clockwork’ came into my head

THREADING THE RING

- 11** Mentally number the holes 1 to 24. Measure off a length of thread approximately 24 times the diameter of the circle. Pass one end of the thread up through hole number 1 and lock it in place with a matchstick that has to be shaved down to a good fit in the hole. Pass the other end of the thread down through hole 12 then across the circle and down through hole 23, etc. After each hole, stretch the thread slightly and lock it in place with a matchstick. Follow this sequence: 1 across to 12, 23, 10, 21, 8, 19, 6, 17, 4, 15, 2, 13, 24, 11, 22, 9, 20, 7, 18, 5, 16, 3, 14 and back to come down through hole 1 again. Keep the thread taut, but not stretched to its limit. If you need to stop part way, lock the thread in place with a matchstick until you can resume your progress

“Trim off the matchstick and excess thread, taking care not to cut the remaining thread”

- 12** When threading is complete, lock the thread in place with a matchstick glued in hole 1 with a tiny drop of CA glue. Trim off the matchstick and excess thread, taking care not to cut the remaining thread. Hole number 1 is the only one permanently filled with the matchstick





13



14



15



16



17



18

FINISHING THE BOWL

13 Using the 13mm bowl gouge, hollow out the bowl. This is a very shallow piece and you will find that hollowing progresses quickly. Aim for about 6mm wall thickness. Although this is not critical, it is important that the wall thickness is constant across the bowl. If the wall thickness varies, it will show when the bowl is cut into segments and could spoil the piece. Sand and seal the bowl interior, but don't apply polish yet.

14 You can now reverse the bowl again. I have a vacuum chuck, but you could use button jaws or a jam chuck for this stage. Form a small bead from the edge of the platform around the spigot and turn away the spigot completely. I intended to cut the centre of the bowl away but wasn't sure how much to remove so I made another bead closer to the centre so that I could decide later. Sand and seal the newly turned areas. While the bowl is still on the lathe use the indexing system to mark off six equal distances around the circumference of the bowl.

CUTTING THE SEGMENTS

15 Cut the segments using a bandsaw, sawing straight across from one of the six marks to the mark directly opposite. You can then lightly sand the edges on a disc sander to remove saw marks.

16 The next step is to drill a number of 10mm and 22mm holes – sizes not critical – at random in the six segments. This is to lighten the work and to visually tie in with the holes in the ring.

17 The next step, using a small ball burr in a Dremel, is to texture a random area of each segment. Where the texturing goes around a hole, you need to texture the edges of the hole as well, and continue the texturing over the edge of the segment and onto the other side. Now paint the textured areas with Plasti-kote chrome enamel paint and polish the natural wood areas with Briwax on a cotton bud to avoid getting wax on the texturing. At this stage, I finally decided to remove the tip of each segment back to the bead I'd formed earlier. This was done with the jigsaw and a small drum sander in the drill.

THE CENTRAL MEDALLION

18 You can now mount a small blank in the chuck and turn to a diameter of approximately 45mm. Use a 3mm bead-forming tool to form a bead on the front edge and continue it around the side. You then need to slightly dome the centre with the aid of a 10mm spindle gouge.

19 Using a 3mm parting tool, take the middle section of the medallion down to approximately 25mm diameter. This will ensure it is held firmly in the middle of the threads

20 The next step is to reverse the medallion in a small jam chuck to finish the other side, and texture and paint this to match the rest of the piece. Insert this into the centre of the threads by stretching them to enlarge the central 'hole'

THE STAND

21 Sketch the rough outline of the stand on a small piece of beech and cut out on the bandsaw. The angle of the legs is the same as the angle of the segments – 60° – so that the visual line will flow naturally from the legs into the segment when the finished piece is in place

22 By far the most difficult part is cutting out the curved seat for the bowl segments to sit in. Carving the wood away little by little and trying the segments in it to see how they fit will take quite a while. Use a Flexcut blade in a Dremel carving attachment to speed progress

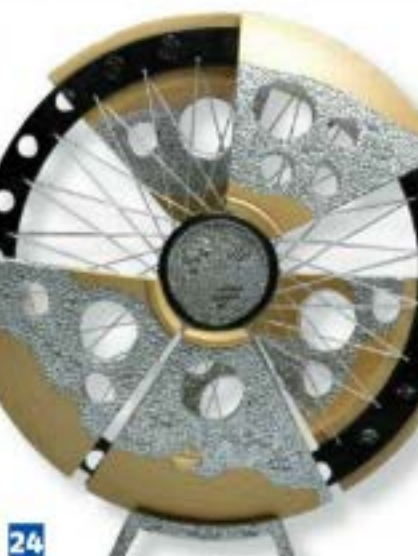
23 After you have completed the drilling and texturing of the piece, the stand can be painted

24 You may need to position and reposition the pieces several times until you are happy with the final arrangement. I didn't want the piece to resemble the radiation hazard symbol, with the segments equally spaced, so I decided that I'd put two close together on each side, with the third opposite, but a little offcentre. Try to avoid strict symmetry in things like this. The segments can then be glued to the ring with two-part epoxy resin. Here is the completed 'Clockwork' sculpture, which is both visually striking and fun to make •

Handy hints

3. Place a small drop of CA glue on the end 15mm of the thread. When set, this stiffens the thread and makes it easy to push through the holes

4. The threads form a pattern with a 'hole' in the centre. Using the ring size and threading pattern described here, this hole is about 20mm diameter, but by varying the threading sequence, e.g. by starting 1, 10, 21, 8 etc, the size of this central hole can be changed to suit your requirements



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PHOTOGRAPH BY BLANDY TRENKLE

Ebony knobs restoration

This month **Richard Findley** undertakes a restoration project and has the opportunity to work with some alternative materials

I really enjoy the challenge of restoration work. Turning the classic shapes of original work, then often colour matching and polishing to try and blend new with old, has a real satisfaction to it when you look at the finished job.

A gentleman called the workshop and asked if I might be able to take a look at some knobs he had from an old chest of drawers. He had no idea what wood they were made of – if indeed they were wood at all – and some appeared to have a white 'dot' on them, but most were missing. He asked if I would quote him to try and restore them for him, or perhaps replace them if necessary.

A few days later, a packet was delivered through the workshop door, and I was keen to take a look at them and see what exactly I would be dealing with. I quickly established that they definitely were wood, although it took a little longer for me to work out that they were in fact ebony (*Diospyros*

sp.). The 'white dot' he had described over the phone could only be ivory.

I weighed up my options: there were three with damaged rims, and five of the eight needed replacement ivory inserts. It seemed obvious to me that restoration would be far better than replacement in this case. My customer agreed and accepted the quote so I made a start.

Material match was my first problem. Ivory hasn't been available for many years and I haven't been a turner long enough to have stocks of old ivory as some turners do, so I had to make do with 'alternative ivory' – see www.ivoryalternative.com for the full range of materials on offer. I was curious to see exactly how good a match this product would be – I will let you decide by the photos – but I was very pleased with the result.

My next issue was the ebony. I had none in a suitably large spindle blank, and for the tiny amount I needed, it wasn't really worth ordering one, so I

picked out some pieces of ebony that I use for apple stalks. I had originally bought these as 'reject finger boards' for a job making lace bobbins, but it hadn't come off, so I was left with quite a large stock of 12mm-thick ebony. Although the grain direction was technically wrong, I decided that on this particular job it shouldn't matter, and if it came to it, I could always splash out and buy a spindle blank!

RICHARD FINDLEY

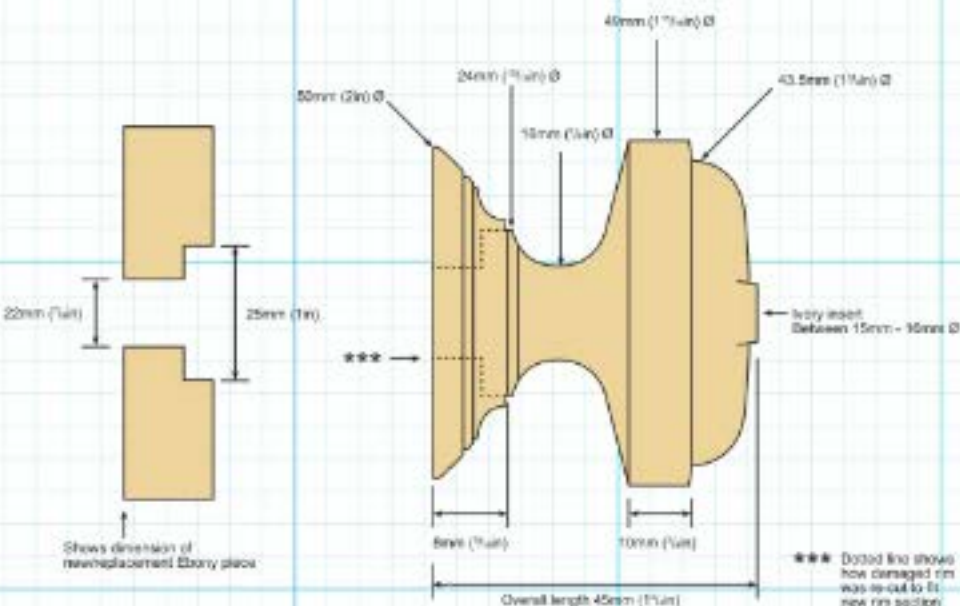


About the author: Richard is a registered UK professional woodturner living and working in Leicestershire. He discovered woodturning while working for his father as a joiner. Richard makes all kinds of work to commission, from replacement antique components, walking canes and stair spindles, to decorative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

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EBONY KNOB DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: Approximately half a day

Cost: Alternative Ivory £3.50; ebony £3, so £6.50 in total

TOOLS & EQUIPMENT

- 10mm spindle gouge
- 10mm beading & parting tool
- 2mm thin parting tool
- Small square side-cutting scraper

ADDITIONAL TOOLS

- Vernier callipers
- PVA adhesive
- Epoxy resin
- Engineer-style chuck jaws
- Plate chuck jaws
- Abrasives: wet and dry 800 and 1,200 grit
- PPE: facemask, respirator/dust mask and extraction

TIMBER REQUIREMENTS

Ebony to match the original knob and 25mm dia. alternative Ivory rod

1 Here are the knobs as they arrived. Of the eight, there were three with damaged rims and five needed replacement Ivory inserts

2 The first step was to remove the fixing, which was a brass bolt, threaded both ends. My initial thought was to mount the knobs using these but they weren't central enough to do this. It was never going to be that simple!

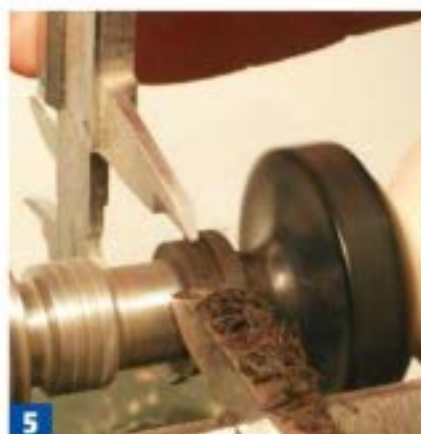
ADDITIONAL INFORMATION: OPTIONS FOR REPAIR

My first idea was to simply flatten the damaged area, glue on a new section and turn it to match the rest of the rim. However, I would need to achieve a perfectly flat area for gluing, and I wasn't sure this type of join would withstand the forces involved in turning. I decided that turning away the rim, leaving a turned tenon, then making a new replacement rim would be a better option

3 The recesses for the Ivory insert varied in size between the five knobs. Some were a perfect fit for my 15mm live ring centre but two had larger recesses. I use a wooden cone in my live centre to safely hold it between centres. The knobs are driven with my ring centre

4 Using my 10mm beading & parting tool, I turn away the damaged area...





5 ... and then form a tenon to fit on the new section of the blank

ADDITIONAL INFORMATION: TAKE CARE!

When mounting and re-turning old items like this, it is vital that you wear full face protection. Although the knobs appeared sound, you never know exactly what's going to happen when you touch the tool to the wood

6 I cut my ebony pieces into discs on the bandsaw and mount them between centres, turning them all to round using my 10mm spindle gouge

7 I needed to mount the new rims in such a way that I could cut the female part of the joint. I use my plate jaws, which have wooden cheeks fitted. These can be cut and shaped to suit the job in hand. I don't use these very often but just occasionally they really come in handy

8 I true up the face of the ebony disc with a draw cut, using my 10mm spindle gouge

9 I then drill, using the tip of the same tool. The flute is at around 10 o'clock and the tip of the tool enters dead on centre. I then simply push and the gouge works like a drill

10 Using a small square-ended, side-cutting scraper, I cut and refine the recess for the joint

11 I can then test fit the knob, with the lathe stationary, and adjust as needed

12 With all three knobs fitting their new rims, I use a good-quality PVA adhesive to glue them together

Handy hints

1. If you are in any doubt as to whether or not you have the skills to repair an item like this, make some knobs from scrap wood and practise a few times first, before committing to the final piece. There would be nothing worse than having to tell the customer you had destroyed his antique ebony knobs!

2. My plate jaws with the wooden cheeks have got me out of several difficult situations in the past. By shaping the wooden cheeks you can use them to hold all manner of difficult objects, such as tubes, rings and odd-sized discs, like those turned in this article

13 The three knobs, set aside to dry. These were left overnight to ensure the glue was properly dry. The rotational forces of turning will simply throw out any glue that isn't fully cured if you rush this

14 Unable to do more to the knobs, I move on to making the replacement ivory inserts. I used alternative ivory here. This is available in rods and bars of various sizes and is actually a type of polyester. I was interested to try it out having only dabbled with alternative materials several years ago

15 Everything I have read and heard about these synthetic materials suggests that they respond best to scraping with a negative-rake scraper. Presented horizontally to the material, that is exactly what my beading & parting tool is, so, with the blank held in my engineer-style jaws, I cut a curve on the end of the rod

16 I found that I needed to sand far finer than I do with wood, so I bought some wet and dry from a local motor factory in 800, 1,000 and 1,200 grits, and sanded from 240-1,200...

17 ...finishing off with burnishing cream to give it a really fine finish

18 I then cut the insert to the correct diameter, still scraping with my beading & parting tool and measuring as I went with my Vernier callipers

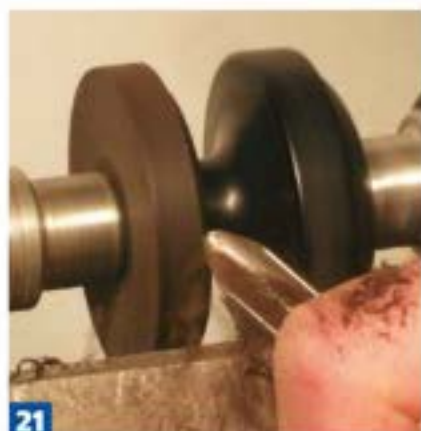
ADDITIONAL INFORMATION: WORKING ALTERNATIVE IVORY

I must confess that I didn't particularly enjoy working with this alternative ivory material. It seems quite brittle and chips easily if you get the tool presentation wrong. I had to make quite a few inserts before I got the five I needed – not something I'm used to these days! It also has quite a distinct 'plastic' smell when working. All that aside, the finished item is a really good match for the original, in both colour and the slight 'grain' that appears in it. I was impressed and, although I probably wouldn't rush out and start making lots of things from alternative ivory, it is a very good product for this kind of work and is definitely worth investigating if you want to expand your turning skills

19 With the lathe stationary I did a test fit for each knob, aware that each knob was slightly different

20 I could then part off the insert with my thin parting tool





21 With the glue fully cured I was then able to finish off the knobs. The first step is to reduce the oversized rim to the correct diameter

22 I then start adding the shape. Notice here I am using the wing of the gouge in a trailing action and drawing it back towards me. This is working with the grain of the wood and is achieving the cut I am looking for

ADDITIONAL INFORMATION: GRAIN DIRECTION

The ebony I used for the replacement rims is actually cross grain, like a bowl blank, rather than end grain, like a spindle blank, as the knobs are. I have found, from past experience, that, as long as you turn and finish the material with care, the difference is not noticeable on the finished item, unless you look really closely. The main impact this has on the turning is how the gouge is presented to the wood. I cannot turn it as I would a normal spindle as this would be working against the grain. Instead I have to work with the grain to achieve a good finish

23 It was now time to refine the angle of the rim

24 I hold up the original to match the curve and angle on the new rim, you can see I need to adjust this slightly

25 With the shape corrected I can add the two small 'V' grooves with the tip of my beading & parting tool. With the shape matching, I sand with 240 and 320 grit abrasive and give it a wipe over with some button polish with the lathe spinning

26 The rims of the knobs are now finished so I need to glue in the new 'ivory' inserts. I use a two-part epoxy resin here, as I have found it seems to stick most things together. I liberally apply it in the recess and push in the insert

27 The last job is to freshen up the whole knob. They all looked a little tatty. I was very aware that they didn't need polishing to look like they were brand new, but a bit of tidying up certainly wouldn't go amiss. I used my old soft buffing mop, which is well impregnated with various waxes. I didn't add any fresh wax and gently buffed the knobs and inserts until I was happy with the end result

28 The finished knobs, ready to return to the customer •

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Fire platter

Neil Turner gives solid form to flames through the carved design that decorates this striking rimmed platter

Recently I was asked to make a piece that incorporated a fire-form rim embellishment. The client and I decided to make a platter with a carved fire-form rim. After making some sketches, I arrived at one that I felt would fulfil the brief and after further consultation, we agreed on a suitable profile and design. The outside of the bowl had a subtle curve running to a gently elevated rim, and I wanted the rim slightly undercut to give the piece a more dynamic look. After inspecting the available blanks, I selected a piece of 350mm wide x 75mm diameter jarrah (*Eucalyptus marginata*) with a small amount of grain figure.

I had never carved the fire-form design on a platter before. There

were some issues when drawing the design on the rim: short grain on two sides of the bowl. Drawing a little further in from the edge and near the rim, the material was quite thick, meaning a lot of material would need to be removed when piercing the form away from the lip. However, I found I enjoyed working within the parameters imposed by the design. The placement of the fire form on the rim needed to achieve a balanced look. I presented some options to my client and we arrived at a layout. The work gives a nice illusion of movement – something I strive for in these pieces. I feel the piece achieved a good balance between the natural figure in the wood and the design giving this a nice sense of movement and life.

NEIL TURNER



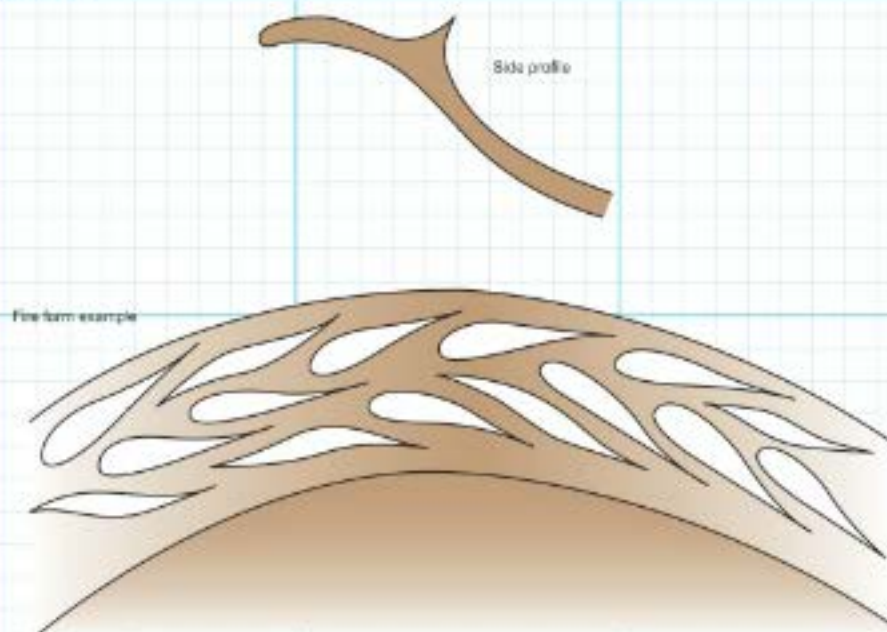
About the author: Neil has been turning and sculpting timber for over 34 years. He specialises in natural edge burl bowls and in carving and embellishment on varied forms, from

bowls to sculpture. In 2011 he obtained a Diploma of Fine Furniture from the Australian School of Wood in Western Australia. Now turning and carving full time, he also contributes articles to magazines and demonstrates at events in Australia and the USA.

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FIRE PLATTER DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 32 hours for drawing, carving and sanding; two hours for turning

Cost: £30 – for the timber

TOOLS REQUIRED

- 16mm deep-fluted bowl gouge
- 30mm round skew chisel

ADDITIONAL TOOLS

- 150mm Vicmarc chuck
- Merlin Lancelot disc
- Mini carver

- Osada Success 40
- 3mm round burr cutter
- 2.5mm square CCR cutter
- 6mm barrel cutter
- Wedge-shaped riffler
- 3mm parallel-sided emery mandrel sander
- Hot melt glue
- Abrasives from 120-400 grit
- Pencil
- Hook-and-loop abrasive
- Carbide rubber polisher
- PPE: facemask, respirator/dust mask and extraction

• Note: Burrs, cutters and sanding attachments mentioned in this article can be acquired from jewellery suppliers

TIMBER REQUIREMENTS

- 350 x 75mm jarrah (*Eucalyptus marginata*) or woods with similar moderately coarse texture such as maple (*Acer campestre*), oak (*Quercus robur*) or ash (*Fraxinus excelsior*)
- 5mm ply

1 After assessing the blank and establishing what will be the bottom, the first step is to glue a piece of 5mm ply, with hot melt glue, to the centre of the blank. This is so you don't have the spur centre mark in the wood when you initially turn it between centres. When I made my platter, I had only just enough depth of timber in the blank

“After assessing the blank and establishing what will be the bottom, the first step is to glue a piece of 5mm ply...”





2 Rough the piece into round, making the spigot for the chuck, and true up the face. With the blank still between centres, start to shape the outside curve, leaving some wood at the bottom for the base so you can carve three small feet. Leave extra wood on the top to shape the top of the platter

3 Place the blank in a chuck – I used a Vicmarc – and proceed to shape the 50mm rim, profile and bowl of the platter. I had to turn it this way so I could finalise the top of the platter. The rim has to be sharp. Careful use of a small bowl gouge can create a crisp edge and moving the handle of the chisel across the bed of the lathe will improve the attack angle to start the rim and avoid skating. The same effect can be achieved with a small round-nose chisel. Leave plenty of wood in the bottom of the bowl to support the turning of the underneath shape of the rim



4 Turn the outside of the bowl and underside profile of the rim. Work downhill at all times, checking wall and rim thickness regularly. I wanted the rim thickness to be even – 5mm – as the carving will be completed here

“Remove excess wood from the bowl with a bowl gouge and fine-tune with a round skew chisel. Sand the rim and inside of the bowl to 400 grit”

5 Remove excess wood from the bowl with a bowl gouge and fine-tune with a round skew chisel. Sand the rim and inside of the bowl to 400 grit

6 Draw the fire-form design onto the rim of the platter

7 Remove the platter and place a friction drive in the chuck, reverse the platter and hold in place with the tailstock. Fine-tune the outside shape and the ring for the base



Handy hints

1. If you have trouble with the bowl gouge skating across the surface, use the point of the skew to make an area for the bevel of the gouge to rub on to start the edge of the bowl
2. Use the scraper in the bottom of the bowl to take out any ridges

8 Mark the position of the three feet and carve away the waste, making sure you leave enough material for sanding. I used a Merlin Lancelot disc attached to a mini carver for this. Turn off as much of the chuck spigot as you can then sand the outside of the bowl to 400 grit. Remove any remaining centre using a mini carver or by sanding.

9 The next task is to carve the fire-form rim using a Dremel or similar high-speed air tool or micromotor machine. I use an Osada Success 40 micromotor because it is lightweight, makes very little noise and no vibration, and sits in my hand very well. For initial piercing I use a 3mm round burr at 30,000rpm, removing as much material as I can at this stage.

“Use a 6mm barrel cutter to create an interconnected flow of movement and interaction between the holes...”

10 Refine the fire shapes using a 2.5mm square CCR cutter.

11 Elongate the fire shapes to create the illusion of flow. For this, I used the 3mm round burr cutter again.

12 Use a 6mm barrel cutter to create an interconnected flow of movement and interaction between the holes of the fire forms.

13 Refine the fire-form tips using a 2.5mm square CCR cutter.

Handy hints

3. Select good-quality timber for this project as it requires a lot of work to embellish and carve the desired shape.

4. Be careful when choosing timbers and ensure the piece you choose is free of defects. Examine the timber thoroughly before deciding to use it.

5. Take care when using the burs in tight spaces; they are designed to cut on one side only. If the burr catches on the other side as well, it will shudder violently, often leaving a larger hole than you require. Check the speed that the burr is designed to run at as they do vary. Ask the supplier and always read the instructions carefully before you begin.





14



15

14 Use a wedge-shaped riffler to sharpen up the detail of the fire-form tips. Take care with this as you may have some tear-out on the underneath

15 The rifflers I used for this project are made by Renzo Milani. I adapt these by attaching hook-and-loop abrasive to them and find them very good for sanding internal shapes. This is what I used to sand the internal shapes of my fire forms, but you can use other similar tools

16 Sand and shape the flatter areas. For this, I made a 13mm disc sander from a carbide rubber polisher with hook-and-loop abrasive attached. Reduce the speed to 8,000rpm or slower



16



17

“Refine the three feet with the 6mm barrel burr then sand to final shape, which should be a small square”

17 The next step is to sand the bottom of the fire form with a 3mm parallel-sided emery mandrel sander. Be careful not to get it caught in the work as you can easily break a piece off and potentially spoil all your hard work. Work down through the grits to 400

18 You can now carve the underneath using the same process as before. This gives a nice, unexpected stimulation for the hands as you can't see the carved forms when you pick it up. It is then time to refine the three feet with the 6mm barrel burr then sand to final shape, which should be a small square. Remove the tailstock centre with a carving chisel or 6mm burr, then sand to finish



18



19

19 The completed fire platter should look something like this •

Handy hints

6 If you don't have access to a riffler, a wedge-shaped thin piece of wood – such as a lolly-pop stick – or steel with double-sided tape and normal sandpaper would achieve the same result

7 If you don't have access to a flap sander, rolling up sanding grits to the size of the hole that requires sanding or wrapping around a piece of suitably sized steel would suffice and will allow you to achieve a similar result

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Improving your turning photos

Kurt Hertzog provides a comprehensive guide to photographing your turnings, which will ensure that your work looks as good as it possibly can

Rare is the turner who doesn't capture a photo of their special turning. The photo can be to show to those who won't get to see the piece in person: perhaps it gets sold, shipped away or the audience is many miles away and an emailed photo is their only chance to see it. Other times it is for more demanding purposes. Many times capturing the image is done under less than ideal conditions. If your work is truly a treasure and your photographic skills are less than it deserves, then by all means seek out a professional

who can do it justice, particularly if your end goal for the image is an extremely important purpose. For those without the need or wherewithall to pay a professional for their services, I'll dedicate this issue to bettering your photos with minimal expense. I can't teach you the fundamentals of photography here but can certainly point out some of the very common pitfalls many of you may experience. This article will cover the simple things you can do to help yourself improve your results with whatever equipment you have available.

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

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◀ WHO ARE YOU SHOOTING FOR?

There are many questions that will drive your time and efforts on taking photos of your work. The first question that should be answered is 'what are you shooting the photo for?' That answer will often dictate how much effort and time you commit and even whether you do it yourself. Your planned audience can be as varied as yourself, your friends and family, your club newsletter/website, a jury for event entry, potential customers, a gallery, or a publication.

There are certainly some others that could be added. Capturing just a remembrance for yourself or a simple snapshot to email to your family and friends will likely be far less demanding than sending the photos to a magazine for publication. The size, composition, lighting, editing and more will hinge on the end user needs. If you are submitting for jurying, the size and file format will be dictated. Obviously you'll put your best foot forward since your image will get

only seconds of attention without a second chance. Publications also usually specify their requirements for the images prior to submission. Even though they have an art and production department with capabilities to put your image(s) into shape, they can't work miracles and the better the start, the better the finish. Regardless of the end goal, let's tick through the simple things you can do that will help your photos look better without incurring much extra time or cost.

WHAT IS IMPORTANT?

There are many things that make or break a photograph. Rarely is it the photographic equipment. More often, it is inattention to the most basic details. The lighting, subject distractions, size of the subject, focus, camera position and other easily controlled details will be the downfall. There is a host of things that come into the final result that don't revolve one bit around the cost or level of equipment used to take the image. That said, a top-end full-frame Nikon or Canon camera is capable of a better result than the bargain brand camera phone. But like turning tools, the magic isn't in the tool – it is in the skills of the operator. Let's take each of these simple items that you can attend to without talking about the camera you intend to use.

Be aware that the acronym 'WYSIWYG' doesn't hold true with photography. More accurate is what you see isn't exactly what you get. Your eye and brain not only interpret what the scene is but also have a far greater range than your camera. We'll use only what we see as our guide for our setup, but be aware that the camera captures something different from what you think you see.



You can capture quality images with virtually any modern camera from the very expensive DSLR to the common camera phone. There is no magic in the hardware; success lies in the attention to detail of the operator

LIGHTING

Let's think about the lighting without talking about white balance, colour temperature, mixed lighting, or any of that technical information. If you can move the turning, take it to a spot with sufficient lighting whether already available there or can be brought to bear. For the most part, you can rarely have trouble with too much light. The quality and direction of the light will matter greatly but the amount would rather be too much than too little. The gentler the light, the better it is for the photo. Direct sunlight casting harsh shadows won't do your turning photograph any favours. If you are using daylight, locate the turning in the shade out of direct sunlight. A cloudy day with diffuse lighting is desirable but not always possible. An interior location, turning located out of the



For natural light photography, an overcast day provides the most beautiful diffuse lighting. Flooding into a room and bouncing all around it wraps around your subject providing soft and complimentary lighting



Added light could be garage work lights, lighting tables, sewing lamps, or simply compact fluorescent lamps (CFLs) in a Chinese lantern to diffuse the light. Harsh lighting can be bounced from a wall or white foam core board onto the subject to soften it

LIGHTING (CONT.)

direct sun, with lighting through the windows that bounces all around the room works nicely. If you need to supplement the light or have no sunlight, then task lighting can be used. The same holds true if you can't relocate the turning. If the existing lighting, whether daylight or artificial, isn't getting the job done, add lighting as needed. Remember that the light cast directly from a lamp can cast as harsh a shadow as the sun bearing down. It is far better to shine the harsh light on a wall and let the light bounce back to illuminate the turning than point the light directly at the subject. Don't be afraid to substitute something for the wall if needed. Pieces of white foam core board from the craft store, placed properly, will not only bounce the light back to the turning more softly, but can also direct it as needed for filling any shadowed areas.



A bowl lit with a few compact fluorescent lamps in Chinese lanterns from overhead. Notice the foam core scraps propped up to bounce the light underneath the rim, which will illuminate what would otherwise be an unacceptable shadow



Not really a "finished" image but you can see the three sources of light reflected in the upper part of the bowl. The point of the image is to illustrate the bounced light from the foam core bounce cards on the under portion, making it viewable

SUBJECT DISTRACTIONS

When you think of attention grabbers, what comes to mind? A red sports car certainly gathers more attention than a grey hatch-back. If your turning is supposed to be the most important feature of your photo, why would you put it in competition with anything else? If you think of setting the stage and you set your prize turning on a table with a multi-coloured tablecloth or a distracting background, what do you think the audience will be keyed in on? If you can place your turning anywhere and on anything, pick a spot with the least



Try not to have your foreground or background compete with your turning for attention. Plain is good as is a colour that won't interfere with your camera's metering values. Blue is notorious for being unflattering to wood colours



The same subject in the same situation with only the cloth changed. The distractions now removed lets you focus in on the features of the turning rather than your eye being attracted around the frame by competing colours and designs

You aren't forced to use grey. Pick any colour that suits you. A trip to the fabric store will give you a host of solid colours to pick from as well as various naps. Blacks, whites, varying greys and sometimes other colours will suit your needs



4 SUBJECT DISTRACTIONS (CONT.)

intrusive backdrop. Control your foreground and background with something that doesn't compete, either in interest or colour, if possible. If needed, a plain cloth, preferably in a neutral colour, such as grey, draped under and behind the turning can mask distracting items and help to make your turning the centre of attention. The plain nature of the cloth doesn't draw attention and the grey colour doesn't help to fool the exposure light

meter in your camera. Regardless of the camera you are using, from the least expensive phone camera to the highest-end DSLR, they all use a light meter to either indicate or control the actual exposure. Don't be afraid to roll that grey cloth up and take it with you to show your turnings at the club meeting. Your turning(s) will show much better on a neutral grey cloth than they will on wooden tables or benches. Will other solid colours work instead

of grey? Yes, but depending on the colour, it may clash with the look of the wood as well as potentially interfering with the meter reading. Most famously, blue will be a troublesome colour for a background of a woodturning, often casting a funny tint on the look of the wood.

SIZE OF SUBJECT

If your turning is the star of the show, why not fill the frame of your photo with the star? One of the best suggestions I can give you is to fill the frame. Get as close as you can, physically or optically, and allow the bulk of the photo area to be filled with your turning. You may have limitations based on your

equipment, in terms of how close you can get and still focus, but don't let your turning be just one of the things in your photo. Make it the centrepiece of your photo. You should have a bit of border so the photo has some breathing space, but there should never be any doubt as to what you are showing. Make certain that it

has the benefit of being pleasingly large. If you have some special detail on the turning that requires additional shots, take those in addition to the overall shot. The close-ups of the special interest areas can then be showcased within the framework of the entire turning.

The difference between something in the frame and something 'filling' the frame can be dramatic. Move as you need to, allowing you to get the largest image you can within any focusing limitations your equipment might have



Not only does filling the frame make the turning far easier to appreciate, it also provides more to work with should you need it for other purposes. Enlarging an image from something small usually provides dismal results



FOCUS

Poor focus or blur might be the most common flaws seen in turning photos. There can be several reasons for these and they are usually caused by the issues discussed on the previous pages. Insufficient light may force the shutter speed to be slow enough to cause movement or shake blur. If not that, it can be just poor autofocus function based on the lack of light. Your background can help cause focus problems based on fooling the exposure meter or not providing enough contrast to let the autofocus work properly. Turnings are notorious for

causing autofocus problems based on their shapes and lack of contrasting edges. Filling the frame, while admirable, sometimes gets you too close for the ability of the camera to focus. Working through the suggestions above will usually remedy these issues from a focus perspective. With those addressed, the other focus problem can be you. For the best quality shot, getting you out of handholding is directionally correct. With sufficient light and appropriate camera settings, handholding might not be an issue. However, the more you prevent any camera movement, the less likely

you'll have focus problems, especially in less than ideal photographic situations. If you have and can use a tripod, do so. If you don't own one, there are a myriad of ways to fake it and get the benefits ranging from a beanbag to clamps and other contraptions. Unable to do that, brace yourself against something whether it is a wall, table, another person or similar. There are other suggestions, such as use of the self-timer, that can aid during hands-off methods, but those get more into hardware and are therefore more complicated.



Plenty of light will always help. Notice my CFLs in the Chinese lanterns to soften the light. Plain grey seamless background, camera up close enough to fill the frame, on a tripod head. It seems like most of the common pitfalls have now been removed



Even using your camera phone you can benefit from following these suggestions. My phone, like most, doesn't have a tripod mount. My high-tech solution of a couple of clamps and a stick of wood solves the problem



A quality photographic result can be had by paying attention to these few pointers. A photo of some pen blanks being glued up after being cut from some spectacular South African olive burl



Tripods come in all sizes, shapes and costs. If you don't own one, you can accomplish the same effect by using a bean bag or similar. A pocket point-and-shoot camera perched on a plastic bag filled with rice will work just as nicely

CAMERA POSITION

One of the hardest things to explain is the importance of camera position. Depending on your photographic situation, including turning size, shape, material, contrasts, photographic location, lighting and more, your camera position will have the final say as to the end result of the photo. Perspective alone may make your turning squat and ugly instead of the

proportioned beauty you believe it to be. Patterns in your turning, whether materials or shape, interact with camera position and can impact on the aesthetics of the final image. Lighting will interact immensely with camera position. The use of additional lights and/or bounce cards will fill shadows and give shapes additional definition. If your turning lends itself to a certain display position, i.e.

a mantelpiece or above the kitchen cabinets, photograph the turning from the same relative position. Its lighting and overall perspective will therefore be shown accordingly. When you need to explain why a photo doesn't do the turning justice, you probably could have done a better job of prepping for and taking the image. However, following the pointers in this article will help you.

◀ CAMERA POSITION (CONT.)

RIGHT: Depending on the camera angle, the character of the turning can be impacted. This pen and stand viewed from this angle is far less pleasing than what I had intended. To my eye, the desired gracefulness is missing and it looks squat

FAR RIGHT: The same image with only the camera angle adjusted very slightly makes for a totally different look. The proportions are far more pleasing to my eye and I believe more graceful looking. Both the pen and base have a different aesthetic



OTHER SUGGESTIONS

In the days of film, every time you snapped the shutter you spent some money. Film, processing and prints not only took time to provide feedback to you, but also cost you money whether the results were useful or not. Today, taking photos really only takes time once you own the camera. You have the benefit of immediate feedback and virtually zero out-of-pocket additional costs for images. If you can control the lighting, background and situation, set things up to make your photo the best it can be within your capabilities, equipment and time. If you're not certain of the best lighting, then get some images and try some different lighting. Get more images and try again if needed. Experiment with not only the lighting but also the camera position and the background. If you can't control the situation, make the best of things. Move as needed if changing position improves your lighting or background. Control what you can and make the best of what you are forced to accept. Take plenty of photos. The 'spray and pray' method, while used derogatorily for the most part by the snootier photographers, will pay dividends. The image review on the back of your camera or phone will give you some indication of your success. Nothing will tell you the real results until you put it on the big screen. Every lacking item, from

composition to lighting to focus and more, will scream out about any and all flaws. With enough images you can often find something acceptable. You've noticed we didn't delve into custom white balance, RAW vs jpg formats,

ISO, shutter speed, depth of field, focal lengths, speedlights, photo editing and the host of technical issues you can spend a lifetime learning. The technical aspects of our topic were intentionally left out.



In many situations, you won't have control over the lighting, background or access. Lighting can't be helped much, but changing position would have helped remove the turnings and people in view behind the subject



If your image is worth capturing, it is worth capturing several with the thought that minor changes to lighting, composition, focus and camera position will make a difference. What you see on the back of the camera isn't always what the final result turns out to be

CONCLUSION

Are all of these suggestions presented really only simple common sense? Certainly they are. You'll hardly believe how uncommonly they are practised. Every one of these suggestions for better photos will help improve everything you take photos of. Your snaps of someone else's work on display somewhere, some bragging photos of your latest masterpiece, or images to illustrate the article you are writing, will all be improved by paying attention to these suggestions. Can you dig deeper into improving your photos?

Of course you can. There is a huge photographic world of cameras, lenses, lighting, modifiers, photo editing software and a host of other accessories to be explored. You can spend a lifetime learning about it. A good start might be your manual, whether it be for your camera or your phone. These contain a wealth of information, as well as magazines, books and the Internet. But beware, the photographic bug is much like the woodturning bug! •

Every one of these common-sense suggestions can help improve all of your photo results



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Michael Kehs in profile



Michael Kehs is best known for his 'cave carvings' on turnings. **Lindy Dunlop** learns more about the inspiration behind his original treatment of this subject matter

This month we are profiling Michael Kehs, a turner who applies the aesthetics of stonemasonry and the natural beauty of caves to his work in wood. Talking to Michael you quickly learn that there are practical, creative and aesthetic elements to woodturning that he loves. Among the practical, speed is first. Power tools and how fast they allow him to work is a regular theme in the conversation, as is the creative process. Michael tells me of the pleasure he gets from translating his ideas into physical form, finding solutions to the practical restrictions imposed by wood and designing his carvings to fit a turned form. Although sometimes the wood wins out with a beautiful burl later revealing a hollow space; a rough-turned piece cracking as it dries...

What is striking in Michael's work is the great range in the forms he turns to express different subject matter. Some of his pieces give a real sense of solidity and weight; others are light and airy, existing as much for the wood that has been taken away as the wood that is left. 'Twilight Flight' and 'Entrance Inhabitants' are beautiful examples of this delicate art. Very little of the original vase shapes are left intact and the connections between his carved forms are minimal. At the opposite end of the spectrum is the dense, dark texturing of his 'Cave Texture' series.

Background

Born and raised in rural Bucks county, Pennsylvania, Michael began his professional career as a stonemason, though time spent in his father's workshop during his early years

sparked an interest in woodworking that lasts to this day. His life in wood began with carving. He worked his first carvings when he was around 10 years old and his mother, seeing his delight in finishing a piece, went on to find a local woodcarving club for him to attend.

After 28 years of stone masonry, he left to pursue his dream of working wood full-time, but he applies the lessons he learnt about looking for balance in the whole piece to all his carving and turning. A former school teacher once commented on Michael's ability to meet people on their own level, and encouraged him to apply this skill through teaching. Michael started his woodturning career following this path, and has taught and demonstrated throughout the United States since the late 1990s. His classes and demonstrations are well attended and in demand. He tells me that creating the space and opportunity for his students to brave their creative side is what really pleases him.

Now a respected teacher, he has written for the *American Woodturner*, the *Journal of the American Association of Woodturners*, and *Woodcraft* magazine. Active in both local and national turning and carving clubs, he also demonstrates and teaches both woodturning and woodcarving in his studio.

Discovering woodturning

Making birdhouses with his father laid the foundations for Michael's lifelong love of working with wood: "The smell of cutting walnut (*Juglans regia*) still takes me back to that

wonderful time," he explains. He began with hand-carving techniques and moved on to using power tools, as they allowed him to carve much faster. Michael came to professional woodturning through the challenge presented by a client. He tells me: "In 1986 I was working on a commissioned piece, carving dragons on the top of a backgammon board. The customer wanted this piece to have a turned pedestal. I had done a few turnings back in the late 1970s but nothing serious and nothing long-term," he continues. The pleasure of this challenge, successfully met, inspired and encouraged him to explore turning further.





ABOVE: Michael pyrographing a turned piece

LEFT: 'Entrance Inhabitants', inspired by a trek through the forest on his way to find a cave entrance. It was springtime and the salamanders were out en masse, 355mm dia. x 150mm tall

FAR LEFT: 'Textured Cave Vessel 6', burnt and textured, 63mm dia. x 100mm tall, holly (*Ilex* spp.) dyed blue





"Twilight Flight", 290mm dia. x 280mm tall, turned this and carved inside and out. Painted with acrylics. This piece was carved after seeing the millions of Mexican free-tailed bats leaving Bracken Cave, Texas

"My turnings are basically canvases for my carvings. The shape of the turning is dependent on the subject of the carving"

Achievements

Michael has exhibited in several shows across the United States, including Challenge V: International Lathe-Turned Objects and the National Speleological Society's Fine Art Salon. He has a piece held in the permanent collection of The Center for Art in Wood – Woodturning Center – in Philadelphia and had the honour of turning an ornament for the White House in 1993. Designated the 'year of the craft' by Presidential proclamation, 1993 was a year-long celebration of handmade craft in America, which President Bill Clinton celebrated by assembling a collection of 75 contemporary American pieces.

His pieces are also included in many private collections. As a turner/carver Michael has won many awards in art and craft shows – including several Best of Show – and as a judge he has awarded many honours.

Inspiration

Michael's inspiration – the natural world – is writ loud in his work. He has enjoyed the outdoors for many years and has used the shapes and designs of nature as ideas to incorporate into his carvings. While this has remained constant throughout his woodworking life, in recent years it has come from a more specific source – the world of caves.

Speleology has become an avid pursuit for Michael, and one that spills into his work. He loves to explore the caves in the Pennsylvania hills. "On my caving trips I'll see many fantastical things. There are the usual stalagmites and stalactites, but we may see things like a dogtooth spar or something that looks like popcorn all over the walls of a cave, gypsum flowers poking out of the rock." Many of his pieces are carved, textured or inlaid with embellishments resembling these growths, and this leads to a surprising difference in appearance and style. Bat and salamander designs also feature heavily in his work. He stresses that one should carve what one knows.

As he explains: "The things I see while underground are not available to the average person to see. You must be adventurous and unafraid to get muddy to see these sights. Caving can be scary and strenuous but the payoff is worth the effort."

Turning style

You could say that Michael's style has become more comprehensive as he weaves turning and carving in a single form. Undoubtedly, it has become more artistic. "When I first started turning I made useful things: table legs, lamps, bowls, etc. Turning was very intoxicating and I stopped carving for about four years to satisfy my desire to create turned objects. I still do these but now, instead of dropping one form of expression for another, I carve on my turnings, which opens up a whole new avenue for me."

For Michael, turning and carving support each other and form follows subject. He tells me: "My turnings are basically canvases for my carvings. The shape of the turning is dependent on the subject of the carving. I like carving bats on vertical surfaces and salamanders on horizontal surfaces." You can see from these pieces that he also utilises grain and burl, often incorporating these into his designs. Negative space is another characteristic feature of his turning. His 'Twilight Flight' is a supreme

example of this. The shadows and light created by the negative space give a real sense of the eerie space of a cave. What I really like about this piece is that it does this whether in a dark room or light, but with totally different effect. In a dark space it suggests the torch-lit depths of a cave; in light, the flight of bats through a cave mouth.

Michael himself points to his varied use of texture in many pieces. Among the many effects he applies are sandblasted texture, carved texture, burn texture, and hammer texture.

Workshop

Michael's workshop is about 25 x 40ft, with a ceiling that is 10ft high. It is filled with lathes and tools. The lathes – he has five – he needs for the classes he holds there, but the tools are for himself: "I believe I'm like most woodworkers. I love my tools." He has collections not only for turning and carving, but also for cabinetmaking. In keeping with his love of speed, it is his power carving tools that he could not do without: "I would need to replace them as soon as possible."

For Michael, a turned and carved piece can take anywhere from 40 hours to 200 hours, not including the designing time. He tells me that the

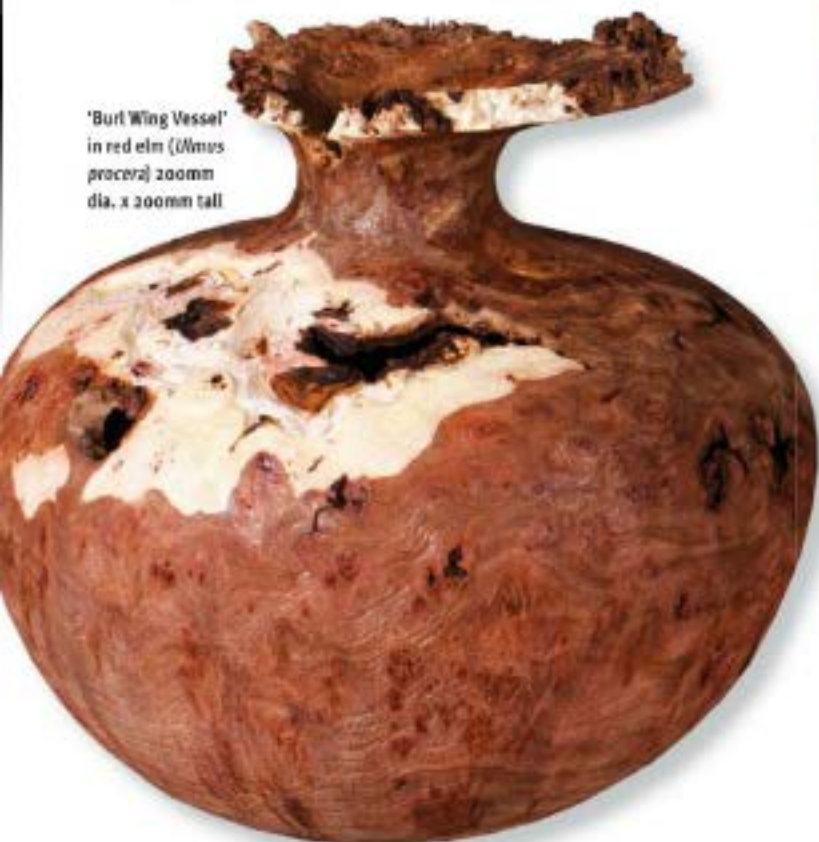
'Cave Sphere', silver maple (*Acer rubrum*), 100mm dia. with two walnut (*Juglans regia*) bats inside



'Cave Vase #6', silver maple (*Acer rubrum*), 100mm dia. x 180mm tall



'Burl Wing Vessel' in red elm (*Ulmus procera*) 200mm dia. x 200mm tall



biggest part of carving is doing the research on the desired shapes.

As to a typical day in his workshop? "This is a tough question. Every day is a new slate." He usually arrives by 8am. He tunes his internet radio and gets started. Apart from that routine, nothing stays the same. "Some days I have students in the afternoon or evening. You're likely to see a client stopping in to pick up a finished job or to discuss a future work." As most of his projects take a lot of time, he usually has a few on the go at once, but whatever he embarks upon, his ethos is to 'get the job done'. He believes in having a plan and sticking with it, unless he comes up with a better one. "There is no benefit in discounting a new idea just to stick to a plan. The new direction might be better." When I asked how he promoted his work, he replied that this was one area that could do with some improvement.

Currently, he uses the internet – see details below – word of mouth and targeted emails.

The future

When I ask Michael about his aims and aspirations, he tells me that he plans to expand his business to produce small runs of useful household items, including cutting boards, utensils and shelves. But he will hire someone for this work while he explores his artistic bent. "I feel connected to life and fulfilled when I'm expressing myself through nature. I will be trying my hand at sculpture in the not-too-distant future." He tells me he has a great respect for Sam Maloof and George Nakashima, among other woodworkers, and hopes himself to become a respected woodworker/woodturner in this way. "The high point of my career has got

to be the acceptance of my abilities as an instructor and artist by the turning field." As to the low point, he can't think of one. "I'm sure there was something, but I always look to the future and the low times don't leave a mark." One of his pieces, worth a few hundred dollars, was stolen from a show but, in true positive form, Michael "figured that meant the piece was just that good," he explains. ●

Email: mjckehs@verizon.net

Web: www.michaelkehswoodworks.com

'Forest Critters', cherry (*Prunus serotina*) 325mm dia. x 180mm tall. There are five leaf types and five critters carved on this piece including a sphinx moth, salamander and the head of a snake, on view here. The critters were carved with a burning pen, and the leaves were carved with rotating cutters. The leaves were then lightly stained to obtain the different hues

Handy hints

1. Stand at the tailstock end of the lathe to turn the outside of a green bowl. To achieve the curve of the bowl, rotate the bowl gouge in a clockwise direction, introducing a different part of the bevel all the way up the side of the bowl. This keeps you out of the line of water coming out of the wood. It also results in this being a push out and minimises the amount of swing you need to put on the tool.
2. Keep the blister packs from any items you buy (screws, ink-jet inks, etc.). I use these to mix up epoxy, dyes, fillers... you name it. These packs make great throwaway mixing containers.

LIKES & DISLIKES

Likes:

- Cutting open a log – you never know what beauty waits inside
- When one of my students comes into class and says "now I understand what you meant"
- The creative process – when it works perfectly, it is just wonderful
- Having that very odd but creative job come into the workshop
- Doing a demo for a turning or carving club

Dislikes:

- Sanding and the dust it creates
- Finding the perfect burl only to cut into a hollow space
- Not having enough time to realise all of my creative ideas
- Not having enough room for all the interesting pieces of wood I come across



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CR2 ROUTER

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CD18V4	2	1.5kg	1.8kg
CD18V5	2	1.5kg	1.8kg
CD18V6	2	1.5kg	1.8kg
CD18V7	2	1.5kg	1.8kg
CD18V8	2	1.5kg	1.8kg
CD18V9	2	1.5kg	1.8kg
CD18V10	2	1.5kg	1.8kg
CD18V11	2	1.5kg	1.8kg
CD18V12	2	1.5kg	1.8kg
CD18V13	2	1.5kg	1.8kg
CD18V14	2	1.5kg	1.8kg
CD18V15	2	1.5kg	1.8kg
CD18V16	2	1.5kg	1.8kg
CD18V17	2	1.5kg	1.8kg
CD18V18	2	1.5kg	1.8kg
CD18V19	2	1.5kg	1.8kg
CD18V20	2	1.5kg	1.8kg
CD18V21	2	1.5kg	1.8kg
CD18V22	2	1.5kg	1.8kg
CD18V23	2	1.5kg	1.8kg
CD18V24	2	1.5kg	1.8kg
CD18V25	2	1.5kg	1.8kg
CD18V26	2	1.5kg	1.8kg
CD18V27	2	1.5kg	1.8kg
CD18V28	2	1.5kg	1.8kg
CD18V29	2	1.5kg	1.8kg
CD18V30	2	1.5kg	1.8kg
CD18V31	2	1.5kg	1.8kg
CD18V32	2	1.5kg	1.8kg
CD18V33	2	1.5kg	1.8kg
CD18V34	2	1.5kg	1.8kg
CD18V35	2	1.5kg	1.8kg
CD18V36	2	1.5kg	1.8kg
CD18V37	2	1.5kg	1.8kg
CD18V38	2	1.5kg	1.8kg
CD18V39	2	1.5kg	1.8kg
CD18V40	2	1.5kg	1.8kg
CD18V41	2	1.5kg	1.8kg
CD18V42	2	1.5kg	1.8kg
CD18V43	2	1.5kg	1.8kg
CD18V44	2	1.5kg	1.8kg
CD18V45	2	1.5kg	1.8kg
CD18V46	2	1.5kg	1.8kg
CD18V47	2	1.5kg	1.8kg
CD18V48	2	1.5kg	1.8kg
CD18V49	2	1.5kg	1.8kg
CD18V50	2	1.5kg	1.8kg
CD18V51	2	1.5kg	1.8kg
CD18V52	2	1.5kg	1.8kg
CD18V53	2	1.5kg	1.8kg
CD18V54	2	1.5kg	1.8kg
CD18V55	2	1.5kg	1.8kg
CD18V56	2	1.5kg	1.8kg
CD18V57	2	1.5kg	1.8kg
CD18V58	2	1.5kg	1.8kg
CD18V59	2	1.5kg	1.8kg
CD18V60	2	1.5kg	1.8kg
CD18V61	2	1.5kg	1.8kg
CD18V62	2	1.5kg	1.8kg
CD18V63	2	1.5kg	1.8kg
CD18V64	2	1.5kg	1.8kg
CD18V65	2	1.5kg	1.8kg
CD18V66	2	1.5kg	1.8kg
CD18V67	2	1.5kg	1.8kg
CD18V68	2	1.5kg	1.8kg
CD18V69	2	1.5kg	1.8kg
CD18V70	2	1.5kg	1.8kg
CD18V71	2	1.5kg	1.8kg
CD18V72	2	1.5kg	1.8kg
CD18V73	2	1.5kg	1.8kg
CD18V74	2	1.5kg	1.8kg
CD18V75	2	1.5kg	1.8kg
CD18V76	2	1.5kg	1.8kg
CD18V77	2	1.5kg	1.8kg
CD18V78	2	1.5kg	1.8kg
CD18V79	2	1.5kg	1.8kg
CD18V80	2	1.5kg	1.8kg
CD18V81	2	1.5kg	1.8kg
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Clarke CWS150	Spindle	Spindle	Spindle	Spindle
Clarke CWS150	Spindle	Spindle	Spindle	Spindle
Clarke CWS150	Spindle	Spindle	Spindle	Spindle

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CLP2000	370x50	£19.50	£19.50
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2T-11050	2.5 hp	9.5	240V	1115.00	1142.00
2T-6390	3.0 hp	7.5	500V	1129.00	0500.00
2T-6390	2.5 hp	9.5	500V	1158.00	1101.00
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CVAC2000S	14,000W	£59.95	£71.95
CVAC2000S	14,000W	£59.95	£71.95
CVAC2000S	14,000W	£59.95	£71.95

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Quality
Range
Mitre
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Offcentre bowl

Philip Greenwood shows you how to make a simple offcentre bowl in beech using only a few basic tools

I have made offcentre bowls for many years. This design is just one of many variations that are possible by offsetting. This design requires offsetting in one direction only and a small amount of offset, so is a good one to start with. Think about offsetting at two points or more; this will require accurate marking out to maintain symmetry. The possibilities are endless; it's down to imagination and the time you want to spend on making the bowl.

The size of bowl blank will depend on three factors: the swing over your lathe bed; the amount of offset – a 200mm bowl blank with an offset of 10mm dictates that the bowl is now equivalent to a bowl of 220mm diameter – and finally, the size and weight of your lathe. The bowl will be running out-of-balance part of the time, which will place extra strain on the lathe bearings and can cause

the lathe to vibrate and rock if a high speed is used, so keep your speed slow when turning in offcentre mode. You should take a clean cut across the top face while it is running true; this will mean you don't have to work on the top while it's running offcentre. Start with a small offset for your first offcentre bowl and then increase the amount of offset for further bowls. There are ways to overcome the out-of-balance problem using counter weights on the opposite side to the offset; this will bring the bowl blank back into balance. I am using a faceplate on this piece as it is easier to move centres than to turn two spigots and hold in a chuck. Imagine turning on five centres using spigots. Make sure the screws are holding the faceplate firm and are the correct length: too long and you will lose more timber when turning the base away to remove the screw holes; too

short and you run the risk of the piece coming loose and detaching from the faceplate. I used spalted beech (*Fagus sylvatica*) here and the finish used is sanding sealant and wax.

This piece is not too figured as I feel this would distract from the form. Check for any splits or faults – as with any turning you have to think about centrifugal force.

PHILIP GREENWOOD



About the author:

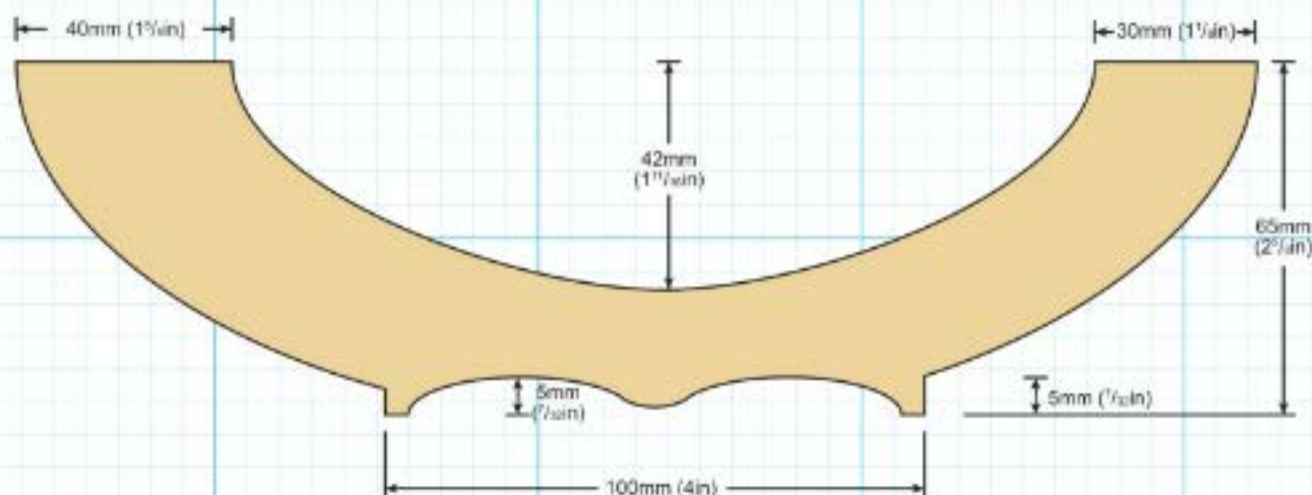
Philip has been turning wood since 1980 and started turning professionally in 1986. He was accepted onto the Register of Professional Turners (RPT) in 2006. He is also a member of the AWGB. He can be seen working in his workshop in North

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

OFFCENTRE BOWL DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 45 mins

Cost: £12

TOOLS REQUIRED

- 10mm bowl gouge
- 25mm French-curve scraper
- 3mm parting tool
- 20mm skew chisel

ADDITIONAL TOOLS

- Pair of compasses
- Cardboard disc or centre finder
- Faceplate
- Screws
- Cellulose sanding sealant
- Nyweb pad
- Wooden faceplate
- Anti-slip router matting
- Three-part buffing system

- PPE: facemask, respirator/dust mask and extraction

TIMBER REQUIREMENTS

- A spalted beech (*Fagus sylvatica*) blank measuring 250 x 70mm

1 Find the centre of the blank using a cardboard disc. I have many different ones for various diameter bowl blanks. These have a hole in the centre which allows you to mark the centre with the tip of a pencil or rule. Now you have the centre you can set the pair of compasses to the radius of your faceplate and draw a circle

“Fix the faceplate to the bowl blank by lining up with the circle drawn previously”

2 Fix the faceplate to the bowl blank by lining up with the circle drawn previously. If you only have long screws available, you can use a spacer to reduce the depth the screws penetrate the disc. Make sure it fits flush with the bowl blank





3 Using the bowl gouge, you are now ready to true up the outer edge of the bowl blank; this will allow you to bring the piece into balance. The bevel angle should be 50° on the gouge. While turning, try to keep the bevel in contact for good tool control. As the gap between the bowl blank and the toolrest opens up, stop the lathe and move the toolrest closer to the piece

4 You now need to clean up the base so you can mark on the dimensions. Use a pull cut from the centre towards the outside, with the flutes around 30° from vertical facing the direction of cut. Mark the centre of the bowl with a pencil; you can see the centre easier while the lathe is running

5 Now you can mark the base diameter. You can see this is 50mm from the centre, which will give you a base of 100mm; this is because the faceplate is 80mm and with a 10mm offset, the faceplate will still sit on the full base. Any less and you may find the faceplate overhangs the base

6 Using a pair of compasses still set at the radius of the faceplate, place the point on the 10mm offset mark and draw a circle. As you can see, this circle is still within the base diameter

7 Use the bowl gouge to start shaping the outside of the bowl. This is a simple curve; you don't want to distract from the features of the offset bowl. Always start at the base and work towards the rim with the flutes facing the direction of cut. You can clearly see the mark for the base

8 Use a sharp bowl gouge to achieve a clean cut; this will minimise sanding later. Keep the bevel in contact with the bowl, which will control the cut, with the flutes facing the rim. Here you can see that I have created a step for the base; part of this will be removed later when finishing the base. Use the long point of the skew chisel to mark the centre for realignment later

9 Start sanding the outside of the bowl, starting with 120 and working through the grits up to 400. Stop the lathe and check you have no tool or sanding marks remaining. If you do, you will need to re-sand through the various grades until you achieve an acceptable finish. Use a cellulose sanding sealant to finish the bowl and once dry, rub back with a Nyweb pad; this will denib any raised grain

10 Remove the faceplate from the top face, fix to the centre of the base and then turn the top flat with the bowl gouge. The bowl will still be running concentric so is easier to turn at this stage

11 Sand through the grades until you achieve a fine finish. You don't want to leave any tool or sanding marks. Now use the sanding sealant and denib when dry

12 Remove the faceplate, place on the offcentre circle and fix firmly. Remember that this will now be running offcentre so check your lathe speed before reattaching the bowl to the lathe. Place on a slow speed or at your lathe's lowest speed setting

13 After attaching the faceplate onto the lathe spindle, move the toolrest assembly towards the bowl, leave a small gap and lock firmly. Rotate the piece by hand several times; this will ensure that the bowl will not catch the toolrest

14 Make a pencil line on the blank around 30mm from the narrowest edge. Rotate the blank by hand. The position can be varied depending on your chosen design and how thin you want the edge to be

15 The outer bowl will now be running offcentre, which can cause a light lathe to rock backwards and forwards – this is why it's set at a low speed. Use the bowl gouge to start removing the inner bowl; this is just like turning a standard bowl. Keep enlarging the bowl in width and depth

16 Stop the lathe and check the progress. Remember that the wall thickness will be uneven due to the outer and inner bowls not running concentric. You can always take more out, but you can't put it back, so be careful and take your time

17 Use a sharp bowl gouge to take a fine finishing cut. As you can see in the photo, the shaving is coming off in a curl; this indicates a sharp tool and correct tool presentation. With the lathe turned off check the curve with your fingers and feel for any lumps or bumps. If any are found then turn them away

18 Use a French-curve scraper to take a fine cut; this will remove any tool marks from the bowl gouge. Shavings should come off the scraper. If this turns to more dust then your scraper needs sharpening. Work from the rim to the centre

Handy hints

1. Always use a low speed when turning any item that is running offcentre
2. Never turn your lathe on until you have rotated the item by hand firstly to check the clearance is sufficient





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19 Remove the toolrest and sand through the grades to a fine finish, then seal. The only part that needs finishing is the bowl you have just turned. Be careful of the outer rim, which is running eccentric

20 Cut a plywood disc, drill a recess in the back for the chuck to expand into and cover it with anti-slip mat. You can then fix it to the faceplate. I often use this very useful piece of kit for re-turning the bases of bowls

21 Line up the revolving centre with the hole which you placed with the point of the skew chisel. Wind the revolving centre into this hole; this will give you enough support while you finish the base of the bowl. Just apply sufficient pressure to hold the bowl against the wooden faceplate



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22 Use the bowl gouge to remove the waste from the centre; this will remove the screw holes left from the faceplate and will allow you to finish the underside of the foot. Leave around 8mm in the centre for the revolving centre – any less and the timber around the revolving centre may split. If in any doubt about the thickness of the bottom of the bowl, stop the lathe and check

23 Clean any marks away with the scraper, but be careful when near the revolving centre. As you can see, all the screw holes are gone, and all evidence that a faceplate was ever used. Remove the toolrest, sand through the grades and seal with sanding sealer



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24 Place the bowl on the bench with anti-slip matting underneath; this will protect the top surface. Use the skew chisel to remove the pip left from turning, and once removed, sand through the grades and apply sanding sealer to the centre

25 Use a three-part buffing system to finish the bowl; this will give a very good finish. Hold the bowl at the bottom corner of the buffing wheel as in the photo – hold firmly and use on all parts of the bowl. The wax used is Carnauba, which will give a good finish



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26 The completed offcentre bowl in beech should look something like this •

Handy hints

3. Only offset a small amount on the first piece you turn
4. Always cut away from yourself when using a chisel
5. When using cellulose sanding sealer and finishes, always make sure your workshop is well ventilated

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Vase with open segment overlay

Sue Harker creates this unusual vase with an open segment overlay made from pieces of sycamore and zebrano

This project evolved from my love of open segmented turning and a demonstration I saw several years ago presented by Mick Hanbury: he turned a vase, ebonised it and turned a 'spider' cut-out overlay from another piece of wood. I try to introduce open segment sections into my work where ever possible so I set about turning this project using an open segment section for the overlay. The vase has been turned from sycamore (*Acer pseudoplatanus*) with a zebrano (*Microberlinia brazzavillensis*) segment overlay with sycamore fillets filling the gaps around row one. All the zebrano segment strips have been cut from one length of zebrano, which will ensure the best colour match.

The open segment jig – wheel – I made especially for this project. It contains nine sections with a cutting angle for each segment of 20°. The segment sections have been numbered 1-9 to assist with their correct positioning, especially for rows three and four. I always mark the segment that sits in the number one section and use this for alignment when gluing each row. The wheel has an 8mm hole drilled through the centre which I use to locate on a dowel positioned in the centre of my home-made clamp. When using a dowel for centralising your segments under construction, as in this project, a spacer approximately 75mm thick will be required to raise the wheel sufficiently so that the dowel does not catch when placed in the clamp.

The vase is a straightforward part of the turning; however, the segment overlay requires a little more precision. The overlay needs to fit snugly over the vase with an even wall thickness. Due to the gaps between the segments, the wall thickness is clearly visible, and therefore a little attention is needed to ensure the wall thickness is even; this can be done once the overlay has been glued to the vase.

I have chosen to attach a finial, turned from strips of segment glued together; however, the vase could be left without a finial should you desire.

SUE HARKER

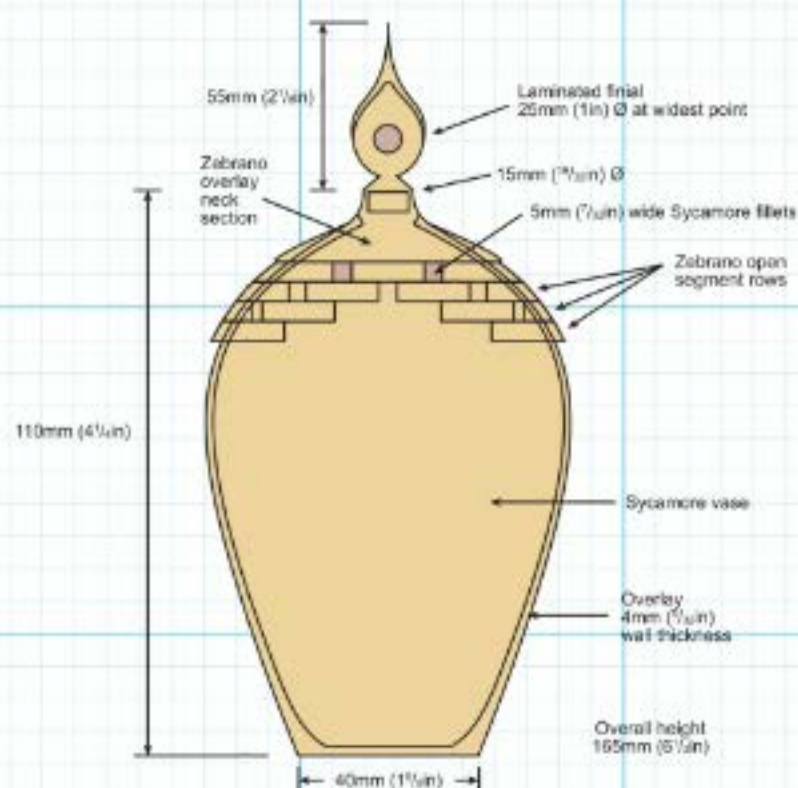


About the author: Sue is a member of the RPT and AWGB, teaches woodturning, demonstrates all over the UK, writes for Woodturning magazine and has produced three DVDs.

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OPEN SEGMENT VASE DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 4-5 hours.
This includes the time taken to glue the open segment overlay section

Cost: £8

TOOLS REQUIRED

- 3mm parting tool
- 25mm spindle roughing gouge
- RS200 with scraper tip attached
- 12mm fingernail-profile spindle gouge
- 6mm standard-grind bowl gouge
- 1.5mm fluted parting tool

ADDITIONAL TOOLS

- Jacobs chuck
- Shape finder
- Sanding arbor
- Finishing oil
- Three-mop buffing system
- Araldite adhesive

- Extramite adhesive
- CA adhesive
- Vernier callipers
- Steel rule
- Coarse abrasive belt sander
- Nine-segment gluing jig
- PPE: facemask, respirator/ dust mask and extraction

TIMBER REQUIREMENTS

- 100 x 100 x 150mm long piece of sycamore
- Three pieces of zabrano 33mm wide x approx. 300mm long thickened to 7mm thick
- One piece of sycamore 33mm wide x approx. 150mm long thickened to 7mm thick

1 Turn a piece of scrap timber, between centres, into a dowel 8mm diameter x approximately 75mm long. Mount a piece of zabrano 75 x 75 x 50mm in your chuck and drill a shallow hole with an 8mm drill bit fitted into a Jacobs chuck. Apply CA adhesive to the hole drilled in the piece of zabrano and insert the dowel. Bring the taildrive up to centralise and hold in place while the glue dries

2 Measure the 100mm diameter point on a nine segment open segment jig by lining up the centre of the wheel with the 50mm marker on a steel rule. Measure the distance between the two spokes at the 100mm diameter mark

3 Transfer the measurement to a bandsaw, set the angle mitre to 20° and cut the 27 segments required to complete the project

Handy hints

1. Thickness all the lengths of timber required for the segments at the same time. This will ensure an even thickness of all segments. Loose segments will not adhere sufficiently





4 Using a belt sander, not turned on, remove any torn fibres and smooth the cut surfaces

5 For row one place nine segments in the open segment wheel. Mark the segment fitted in segment one slot; this will be used to position the next row – marking segment one on each row will help with the construction. Apply a coat of glue to the segments; here I have used Extramite, a powder resin mixed with water, which provides a strong, clear glue line

6 Attach the zebrano top section by feeding the dowel through the hole in the centre of the open segment jig. This will centralise the top section over the segments

7 Place the wheel in a clamp and tighten. Using a strip of wood or similar remove excess glue before it dries

“While the glue securing the fillets is still wet, place the second row of segments in the jig...”

8 You can now cut strips of contrast timber, the same thickness as the zebrano segments, and fill the gaps between the segments on row one

9 While the glue securing the fillets is still wet, place the second row of segments in the jig, apply glue and place the zebrano block with the first row of segments and fillets into place. Position the segment with number one written on it above segment one in the wheel and rotate half a segment's width clockwise. This aligns the fillets on row one to the centre of the segments in the jig. Clamp, remove excess glue and allow to dry

10 Row three consists of only six segments placed in numbers 1, 2, 4, 5, 7 and 8 on the segment jig. Apply glue and, using the dowel to centralise, attach the top section containing rows one and two placing the segment marked number one over the one slot, and rotate half a segment's width clockwise

11 Row four consists of three segments placed in numbers 1, 4 and 7. Apply glue and position the top section so the gaps between the segments on the third row line up with the centre of the segment in the jig. Clamp and remove excess glue

12 Mount a piece of sycamore 100 x 100 x 150mm between centres and turn into the round. Cut a chucking spigot the correct size for your chuck

13 Mount the sycamore in the chuck, pulling up the taildrive for support. Using a 12mm fingernail-profile spindle gouge, turn the required shape leaving the bottom section thicker than the required finished shape; this will offer more support when hollowing the vase. When happy with the shape, sand to a finish working through grits 120, 180, 240, 320 and finish with 400

14 Attach a large drill bit in a Jacobs chuck and drill a hole to the required hollowing depth

15 Using a hollowing tool, hollow the centre to match the outside shape

“Transfer the shape of the vase top to a profile finder”

16 Transfer the shape of the vase top to a profile finder

17 Mount the open segmented overlay timber in the chuck, turn into the round and roughly shape

18 Using a 6mm standard-grind bowl gouge, take off the edges of the segments on the inside profile then shape to match the top of the vase

19 Using the shape on the profile finder, check for fit and reshape if necessary. With the inside shape correct, turn the outside shape until the wall thickness is even

Handy hints

2. When using a dowel, for aligning the segment rows when clamping, a spacer will be required to raise the open segment (jig sufficiently to allow for the dowel). I use a scrap piece of timber with a large hole drilled through the centre

3. When removing pieces of turned timber from your chuck, which will at some stage need to be remounted, it is a good idea to draw reference marks on the timber next to jaw number one. When remounting the piece in your chuck, line this reference mark up with jaw one



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20 To achieve a 'perfect' fit apply some chalk to the top section of the vase, offer up to the segment overlay and rotate by hand to transfer the chalk to any high spots. Remove any high spots and repeat the process until the two pieces fit together snugly

21 Drill a hole through the centre of the top, but not all the way through, as the original centre hole will be required for attaching the top to the vase. Ease the opening of the neck slightly with a spindle gouge

22 Mount the vase in the chuck and attach the segmented overlay using some epoxy resin. Bring the taildrive up for support and to centralise the overlay. Leave in this position to dry

23 The thickness of the overlay can be modified at this stage. Shape the neck with the taildrive pulled up for support. Remove the taildrive to refine the neck opening and sand to a finish using the same grits as before

24 Using a 3mm fluted parting tool, gently part off the vase as cleanly as possible

25 To sand the underneath of the vase mount a sanding arbor in the chuck and start with 120 grit abrasive, working through the grits to finish with 420. Apply several coats of oil to the vase and segment overlay and when dry, buff to a shine with a three-mop buffing system

26 The next step is to glue three 100mm lengths of segment strips of zebrano and two strips of sycamore together to form a piece of timber 35 x 35mm. When these are dry, mount between centres and turn into the round. Mount in the chuck and turn a finial to fit the top of the vase

27 The finished vase with contrasting open segment overlay should look something like this

Handy hints

4. It is advisable to part off the vase with a fluted parting tool; this will help minimise torn fibres

5. Make sure the vase is running true on the lathe before you glue the open segment overlay in place. It is advisable to use the taildrive to position the overlay lining up with the grain of the vase, and tighten in place. Once the glue has dried, any refining to the shape or wall thickness of the overlay can be done before shaping and finishing the top of the neck

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End grain vase

Mark Sanger looks at the differences between turning seasoned and unseasoned timber. Here he turns an attractive vase form using a piece of unseasoned sycamore



In this project I turn a simple form from unseasoned sycamore (*Acer pseudoplatanus*). Turning unseasoned wood is an enjoyable process and has several benefits over seasoned wood. First, the material cost is much less, apart from the time taken to collect and process; second, much larger forms can be turned in comparison to seasoned wood, which is generally only available in thicknesses up to 100mm, thus limiting the size of the project. Of course there are benefits in using seasoned blanks, such as the speed at which the project is finished.

Unseasoned wood is treated slightly differently to seasoned; taking into account the seasoning process before and during it is turned. The methods involved are not overly complex, especially if we start with a forgiving wood such as sycamore, which, due to being fast growing, is less likely to crack during seasoning than denser, slower-growing species.

There are two options for turning unseasoned wood: the first is to rough-turn a form oversize, allowing it to season, but depending on the size of the form and species, this can take up to a year.

The second option, shown here, is to turn the form to finished size with a thin wall thickness of between 3-6mm. The important aspect is to make sure that the wall is a consistent thickness throughout; this allows the wood fibres to flex and move equally, thus reducing the risk of cracking.

This project covers turning straight to finished size to a thin wall thickness and is the method I use for the majority of my deep vessels.

The seasoning time can be as little as several days but can be up to a couple of weeks, depending upon the species and how high the moisture content is when turned.

Here the form is turned from a blank that has been cut to exclude the pith from a much larger log or trunk, as shown in the diagram overleaf. Here you can see how the log has been processed and how this is then orientated with the grain running in line with the spindle axis of the lathe.

The wall for this type of turning must be a consistent thickness of between 3-6mm.

You can turn thinner if you wish – this is not necessary but will reduce the seasoning time of the piece. Finally the form is finished with general finishing oil; this acts to slow down the release of the remaining moisture content from the wood fibres until it is equal to the moisture within the environment, at which time it is fully seasoned. If you are new to turning this sort of project, it can be simplified by reducing the height of the form to be more of an open profile for hollowing. Just remember that the wall thickness must be consistent. So if the wall thickness is 3mm at the rim then it must be 3mm all the way down into the base of the vase. Once you have produced several of these forms, try out some different forms, keep a note of the wood, how it reacted and what problems, if any, you encountered.

MARK SANGER



About the author:

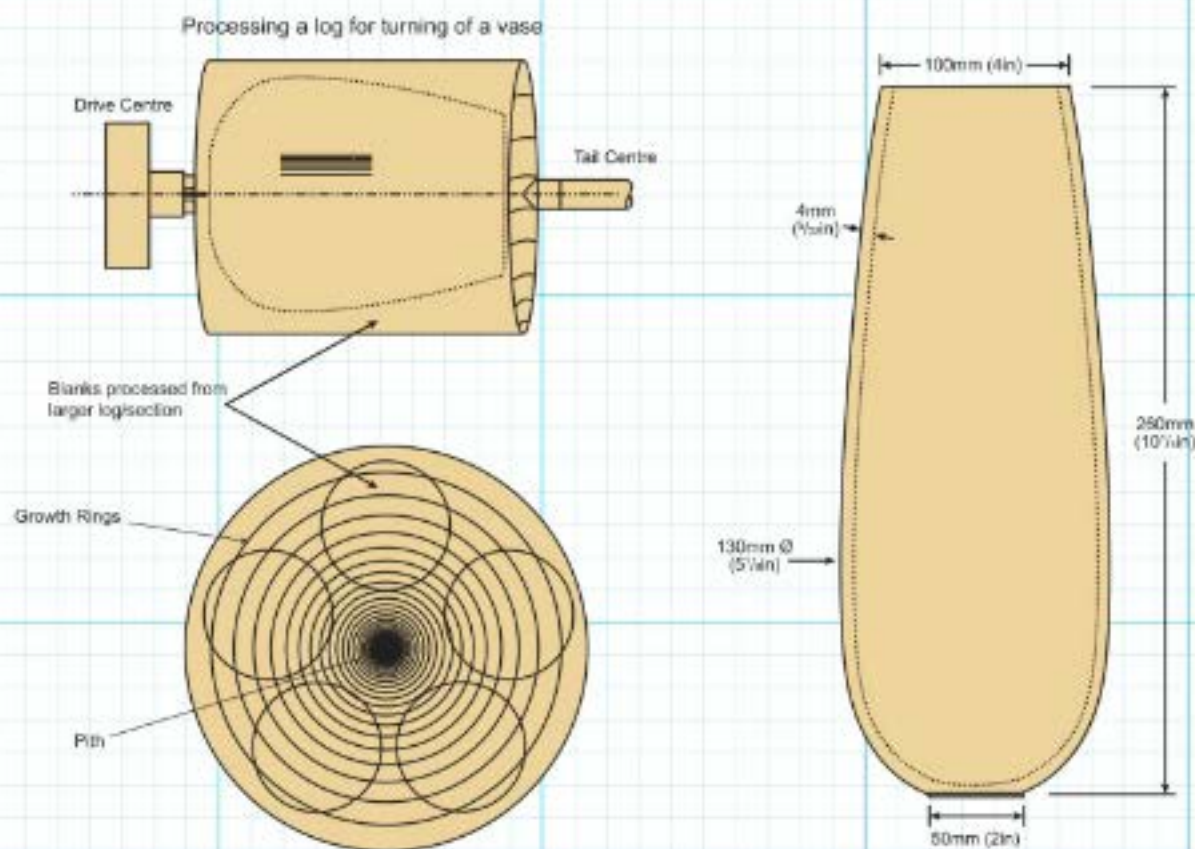
Mark is a professional turner living and working in Dorset. He specialises in creative turning that incorporates texturing,

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

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END GRAIN VASE DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 2 hours

Cost: £12

TOOLS REQUIRED

- 25mm spindle roughing gouge
- 10mm bowl gouge
- 12mm skew chisel

- 25mm skew chisel
- End grain hollowing tool
- 25mm round-nose scraper

ADDITIONAL TOOLS

- 50mm dia. sawtooth bit
- Long series extension for drill bit
- Finishing oil
- Abrasives from 120-320 grit

- Soft pencil and rule
- PPE: facemask, respirator/dust mask and extraction

MATERIAL REQUIREMENTS

- 1 x 150 x 300mm long unseasoned sycamore (*Acer pseudoplatanus*) end grain bowl blank

1 Begin this project by mounting the sycamore blank between centres, then use a 25mm spindle roughing gouge and rough the blank to the round.

Handy hints

1. When producing the shape of the form, keep the tool handle locked close to your body and move your whole body in an arc as you cut. This will produce a smooth curve compared to standing still and using your arms to move the tool.





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

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 Mark a line one-third of the height up from the base of the form using a pencil and rule; this line denotes the widest part of the form

5 Next, using a 10mm bowl gouge, produce the main profile for the bottom one-third of the form from the line previously marked. You are aiming for one continuous flowing line into the waste area

“Mark a line 10mm in from the rim – this being the outside diameter of the top section of the form”

6 Using the 10mm bowl gouge, clean up the front face with a push cut, stopping a safe distance from the tailcentre

7 Mark a line 10mm in from the rim – this being the outside diameter of the top section of the form

8 Using a 25mm spindle roughing gouge, produce a flowing single curve from the pencil line one-third of the way up to the line marked on the front face. There is not a great deal of material to remove as you want to keep the form simple and open as much as possible; this will aid access with the hollowing process later. If you prefer a different form then just alter as you wish

9 Using a 25mm skew chisel, refine the surface and line previously produced from the line to the rim

Handy hints

2. If you take a break part way through the project, wrap the form in either kitchen film or a plastic bag. In the short term, this will prevent the wood from cracking and will allow you to return and finish it later

3. If you are new to this kind of work, try reducing the height and widen the diameter of the form: this will make access for hollowing much more accessible

10 Using a 50mm sawtooth bit in a long series extension, drill out to depth. To do this, measure the height of the form excluding the waste and spigot. Subtract 10mm from this and mark the measurement on the drill extension. Eventually the wall thickness into the base will be 4mm, but the extra is left to give a cushion when hollowing and for the final blending of the base into the foot of the form



11 Hollow using an end grain hollowing tool, always working downhill from the drilled hole outwards in stages from the drilled hole to the rim. Hollow to a wall thickness of 4mm and to a depth of approximately 100mm and then...



12 ... refine the first hollowed section using a round-nose scraper. Return to the hollowing tool working deeper for another 100mm, swapping back and forth in turn between this and the scraper to work down into the form stage by stage; this is to maintain as much support as you can for the scraping process as you progress deeper. If you hollow too deep before refining with a scraper, then support can be compromised and tool chatter can be the result



13 Measure the wall thickness as you progress; this is a critical part of the process. The wall thickness must be consistent throughout and continue into the base. If not then the form will not season evenly, resulting in differing and inconsistent shrinkage and possible cracking



14 As you progress deeper, check the depth regularly and continue with the hollowing tool and scraper, refining into the base. Leave it slightly thicker than 4mm; this will allow for refining of the external profile into the foot when reversed later



15 Once to depth, finish the outside and inside with abrasive from 120-320 grit. For the interior of the form I used a long series inertia sanding arbor, which allowed me to reach down into the base of the form. However, if you do not have one of these available then abrasive wrapped around a long piece of dowel will suffice



16 Reverse the form onto a friction drive, bringing up the tailcentre for support. The friction drive needs to be stepped so that a small section fits inside the rim with a shoulder that drives the very front face/top of the form – see inset photo. This configuration of drive is much less likely to split apart the wood fibres than a standard cone-shape drive. Using a 10mm bowl gouge, reduce the waste area, blending the form into the base. Produce the foot and reduce the remaining waste beyond this down to around 20mm diameter





17



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17 Using a 25mm skew chisel with the toe facing down, refine the profile and finish into the foot and then...

18 ... finish this area with abrasive by hand from 120-320 grit. Keep the abrasive moving across the surface of the wood so as not to introduce radial lines into the surface



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19 Using a 10mm spindle gouge, concave the base to allow the form to sit once finished, reducing the waste further to around 10mm diameter, and then stop the lathe

20 Cut through the remaining waste section using a fine saw blade

“Keep the abrasive moving across the surface of the wood so as not to induce radial lines into the surface”

21 You can now refine with a power carver or sharp chisel, ensuring that you cut away from your body

22 Finish and blend the underside of the foot with a sanding arbor with 180 grit abrasive attached. Hold this in a waste piece of wood in the chuck



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23 Apply 2-3 good coats of finishing oil and wipe away any excess. The finishing oil will slow down the moisture release from the wood fibres. Store the form in a cool, draught-free place for a week and then introduce into a cool place in the home. Due to the wall thickness being only 4mm, the fibres will be able to move without cracking; however, this can only occur if the wall thickness is consistent all the way down into the base

24 Once the sycamore end grain vase has rested for a week, it should look something like this •



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Handy hints

4. Why not add beads to the outside of the vase, with the aid of a beading tool or spindle gouge? If you decide to do this then turn the beads prior to the hollowing process as far down the form as possible. Once hollowed to depth the wood will have moved slightly out of the round at the rim. The remaining beads or coves can be produced after reversing the form, as in step 36

PHOTOGRAPHS BY JERRY SAMBROOK



20 minutes with Jerry Sambrook

ABOVE: Platter in hard maple (*Acer saccharum*)

BELOW: 'Golf Club' pen



Jerry Sambrook turns a variety of items ranging from pens to hollow forms. **Tegan Foley**

finds out more about him here

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

I am currently in collaboration with Binh Pho on some pen designs. And I find myself doing a bit of hollowing both for relaxation and to make me

push my awareness of the limits of the tool in my hand.

What is your favourite timber to turn? I would have to say I love the appearance of the oaks (*Quercus* spp.), but I really do not have one favourite.

What are your current likes and dislikes within the sphere of turning? I like that there are more people interested in more than just bowl turning, and how some people are pushing spindle turning to extremes with offcentre and multi-axis turning. I also see what I consider over-embellishment, and I see too many

people using embellishment to hide poor turning and poor form.

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

I just want to be the best woodturner I can, and hopefully not limit myself to one form of turning.

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

I think people should start with spindle turning first then



graduate to other forms. A good spindle turner can easily graduate to face and end grain turning, while the same is not typically true in reverse. Also, practise basics often, until you do not have to think about the cuts themselves, but how the form needs to be done. I also think that people should concentrate on one type of form for approximately six months then move on to another form, i.e. bowls for six months, then boxes.

What music and which book are you currently into?

I listen to a lot of Gary Moore and at this moment I am reading Ted Bell's *Hawke* series of books and Nick Arnall's *Contemporary Woodturning*.

Tell us about the piece you are currently working on.

I am working on a larger hollow form made from a 405mm diameter cherry (*Prunus serotina*) burl that started as an almost perfect sphere around the tree. I am taking my time with it.

Which turners do you most admire, and why?

The one turner I admire the most is a local person named Al Czelicz. He is a very understated and talented turner, whom I want to thank for getting me involved in turning. Kirk DeHeer is also up there. He really does so much for the turning community, and he is



also a great turner with a great teaching/demonstrating style. I also admire Al Stirt, Barbara Dill, and Mark Stirri for how they have pushed envelopes, but in ways that still 100% represent good turning form.

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

Symposiums. We get to exchange ideas easily, and see people we would not normally get to see turn, never mind the chance to meet them and sometimes become friends with them.

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

Hopefully on the verge of retiring from my job so I can turn more without so much fear of burning out. Other than that, just trying to be a good turner, and a good teacher.

What do you see as the biggest thing that has hindered the

development of woodturning in general?

The ego some people who are established have, and the demand of some of the new turners that they be shown everything, rather than just enough to let them figure things out. This is a very prevalent issue among the pen turning community.

What is your biggest regret?

Burning out from turning back in the mid '90s and staying away from the lathe for almost 12 years.

What are your other interests besides turning?

Believe it or not, I actually like what I do for a living. But I also love dogs, especially Buddy, my English foxhound, and the late Sampson, who loved to be in the shop with me. And I used to shoot in long range competitions, which I am getting back into.

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

My lathe, a Vicmarc chuck or easy chuck, and a 10mm bowl gouge with a swept-back grind. ●

Email: jsambrook@comcast.net

Facebook: www.facebook.com/TurningByTheBrook

ABOVE: Jerry turning at the lathe

LEFT: Hollow form in claro walnut (*Juglans hindsii*)



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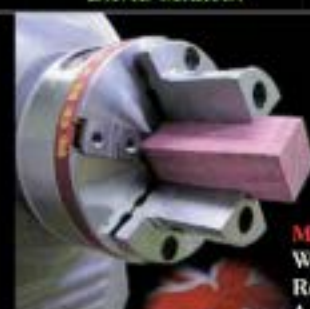
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PHOTOGRAPH BY JAMES HARRISON



Spherical hollow form

Paul Hannaby creates a spherical hollow form and decorates the outside by rotating it to different positions

Hollow forms can be almost any shape you like, but perhaps the purest shape is the sphere because it looks the same from any angle. The sphere also has the benefit that it can be held in any orientation and the surface geometry will always be the same. We can use these properties to our advantage to apply basic patterns and decoration on the surface of a sphere by rotating it to different positions. The patterns can be regular or random and other

techniques such as surface texture can also be used, but in this case, I have kept to simple cuts for decoration.

“Hollow forms can be almost any shape you like...”

However, to produce something other than simple circles, I offset the workpiece to make the cuts eccentric.

PAUL HANNABY



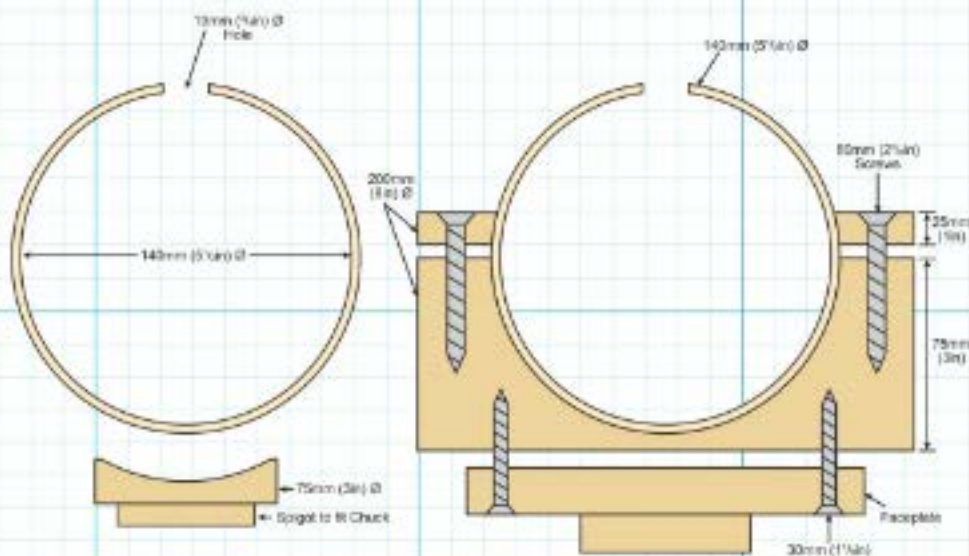
About the author: Paul is self taught and has been turning for around 13 years. He is based in the Forest of Dean, Gloucestershire. Paul's main interest is decorative turned wood and he also likes including colour and texture.

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

Web: www.creative-woodturning.com

HOLLOW FORM DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 4 hours

Cost: £15

TOOLS REQUIRED

- Spindle roughing gouge
- 13mm spindle gouge
- 10mm bowl gouge
- 13mm round scraper
- Straight probe hollowing tool
- Three-point tool

ADDITIONAL TOOLS

- 150mm faceplate
- Sanding sealer
- Renaissance wax
- Wood screws: 6mm x 30mm and 5mm x 60mm
- 5mm twist drill
- 75mm diameter offcut
- Pencil and rule
- Multi-centre with cup
- A range of abrasives

- Sanding disc
- 19mm drill
- PPE: facemask, respirator/dust mask and extraction

TIMBER REQUIREMENTS

- 1 blank: 150 x 150 x 160mm
- 1 blank: 200 x 200 x 75mm
- 1 blank: 200 x 200 x 25mm



1 The first step, using a rule, is to mark the centres on each end of the blank and draw lines from corner to corner. Mount the blank between centres on the lathe

2 Next, turn the blank to a cylinder using the spindle roughing gouge

3 You can now use the 13mm spindle gouge to bevel each end of the cylinder at an angle of 45°. Remove as much of the waste wood as possible, as quickly as possible

4 You can then begin forming the sphere by cutting a curve from the centre towards each end

Handy hints

1. When working with eccentric chucks, jugs, etc. always rotate the work by hand before switching the lathe on; this will allow you to check that the toolset isn't going to hit the work

5 If you find that it helps, draw a pencil line at the centre of the sphere and work each side of the line to produce the curve to the best of your ability

6 Once the sphere is as close as you can get it at this stage, remove it from the lathe and mount the 75mm offcut in the chuck. Form a hollow in the blank to match the curve of the sphere. Cut the centre deeper; this ensures the contact area is always the area near the edge of the depression, which will give the widest support for the sphere. This also overcomes the problem of the hollow not fitting the sphere when it has been reduced in size by the subsequent processes

7 Use a multi-centre with a cup centre to support the other end of the sphere. If you don't have one, however, you can turn a cup centre from a piece of scrap wood to fit over your live centre

8 Mount the sphere between the two cup centres with the stubs left by the drive and live centres at 90° to the axis of rotation. The pencil line should be in line with the lathe axis

9 You can now cut away the stubs with the spindle gouge, using light cuts and taking care while performing the intermittent cut. The ghost outline of the stubs can be seen while turning

10 Next, cut the surface of the sphere with the spindle gouge until the pencil line disappears over the whole surface. Take light cuts so you stay as close as possible to the line. This will ensure the curve of the sphere's surface is as close to a circle as possible

11 The next step is to draw another centreline with a pencil before you move on to the remounting stage

12 You can now remount the sphere by rotating it so the pencil line is lined up with the lathe axis. Repeat the light cuts until the pencil line disappears. Repeat the process until you are happy with the shape of your sphere

Handy hints

2. The profile gauge can also be used to create the hollow in the chuck.
3. If you don't have a profile gauge, don't worry. An easy alternative is to make a card template with a pair of compasses and scissors instead.





13



14

13 The next step is to sand the sphere from 120 grit to 320 grit. Take care not to over sand; this will help to keep the sphere as perfect in shape as possible

14 You may find that the cup centre leaves a small mark on the surface of the sphere, so use a sanding disc to cushion the wood and cup centre

TO MAKE THE CHUCK



15



16

15 You can now mount the 200 x 200 x 75mm blank on the faceplate, ensuring the position of the mounting screws won't interfere with the hollow for the sphere when it is cut later

16 Attach the blank for the top part of the chuck by screwing it to the base. Use the bowl gouge to clean up the surface of the top, making sure it is flat. Mark a circle larger than the diameter of the sphere so the clamp screw holes can be drilled. Remove the top from the base and cut the surface of the base to produce a flat surface. Reattach the top to the base using the centre screw so the two freshly cut faces are together. Turn the surface of the top to ensure it is flat. Fix screws to the mounting holes and attach the top to the base. Turn the edge of both pieces until they are running true. Draw a pencil line on the edge of the top and base so you can realign them in the correct orientation every time



17



18

17 Remove the top and use the bowl gouge to cut the base so it matches the curve of the sphere. Ensure that the hollow is deep enough so half the sphere is accommodated in the hollow

"Drill a 10mm hole in the centre of the holder"

18 Drill a 10mm hole in the centre of the holder. This is just in case the sphere gets jammed!



19



20

19 Check the sphere fits the base so that it doesn't rock or move

20 Fit the top to the base and use the bowl gouge to cut the lid to roughly the size needed. If the curve is too deep to continue with the bowl gouge, switch to the round scraper to complete the shaping

Handy hints

- 4. If you don't have a hollow spindle, drill the centre of the chuck off the lathe after marking the centre on the lathe

- 21** The hole in the top should allow the sphere to be firmly held and should result in a gap between the two parts so the tightening of the screws provides the necessary clamping action. If you feel you need more grip from the chuck, pieces of fine abrasive can be stuck to the inside of the chuck to create more friction on the surface of the sphere

HOLLOWING THE SPHERE

- 22** Clamp the sphere in the home-made wooden chuck and drill a hole as a start to the hollowing process. The hole drilled should be large enough to allow the tip of the hollowing probe to enter the hollow form

- 23** Hollow the sphere using the straight probe tool. The bullet tip on the tool can be angled as necessary to undercut the top section of the hollow form. Remember to stop and clear the shavings before they compact inside the hollow form and interfere with your cut. Leave a little more thickness in the base of the hollow form so it will remain the right way up without having to either cut a flat base or mount it on a pedestal of some form. If disturbed, the hollow form will rock for a while and will then settle with the opening uppermost. Once hollowed, shape the opening of the hole so it doesn't look like a drilled hole

OFFSETTING THE CHUCK & CUTTING THE DECORATION

- 24** Remove the hollow form from the chuck and offset the chuck by removing all but one of the screws holding it to the faceplate, offset the wood by approximately 5mm and put the screws back in. Replace the chuck on the lathe and remount the sphere ready to make the first cut. It is useful to mark the edge of the chuck so you can easily see where the eccentricity is at its widest point

- 25** Decide what diameter crescent you are going to cut and use the three-point tool to make the cut. Take light cuts and if necessary, widen the cut by angling the tool more to one side rather than going deeper

- 26** Reposition the sphere in the chuck either randomly or regularly, if you prefer a repeating pattern. Make more cuts until you are happy with the result. Mount the sphere between centres again and sand the surface to 400 grit

- 27** Coat with sanding sealer, using the handle of a brush inserted into the hole, so you don't touch any part of the surface

- 28** Once the sanding sealer is dry, cut back and polish with Renaissance wax. The finished hollow form should look like this



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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

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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

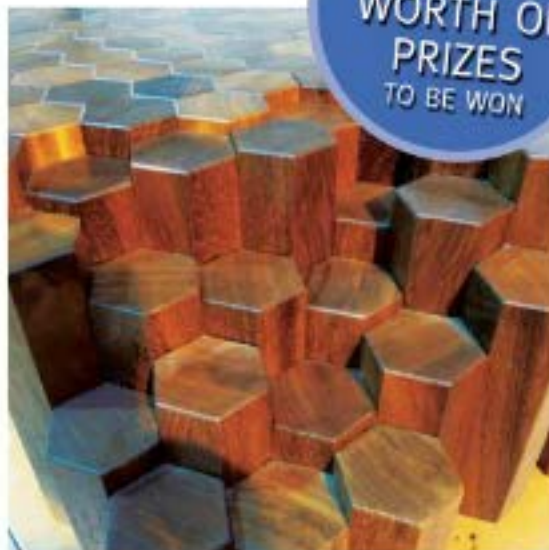
31 October, 2013 and then just sit back and bite your nails. A shortlist for each competition will be drawn up from all the entries, and our team of expert judges may well call you/make a visit to see the piece or request extra information from you as required. Finally, first-, second- and third-place 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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Hot stuff

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

Arbortech Mini TURBO

The Mini TURBO is a revolution in wood sculpting as it can be used either directly on the Arbortech Mini Grinder or fitted to an angle grinder using the supplied extension shaft. The tool is smooth and controlled, while the limited side exposure enables optimal safety for the user. The tool is ideal for freehand shaping and is also suitable for use with guides and templates for accuracy. Shapes that were previously impossible to cut are now made possible and easier. It is designed for fast, efficient stock removal and deep internal profiles leaving a smooth finish that requires minimal sanding. Perfect for medium-sized carving projects.

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Contact: BriMarc Tools & Machinery

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Price: From £90

Contact: Chucks Plus

Tel: (001) 210 490 3754

Web: www.chucksplus.com



Deluxe Colleted Pen Mandrel kit

The new Colleted Pen Mandrel from Planet Plus Ltd has been designed in the UK for pen turning professionals. This product is very similar to the Universal Pen Mandrel – its unique quarter-turn action clamps the shaft in place accurately and the completely dust-free collet remains hidden. This turning kit is available in either 1MT or 2MT.

Price: £76.26

Contact: Planet Plus Ltd

Tel: 023 8026 6444

Web: www.planetplusltd.com



Hunter Tools No.5 heavy-duty swan

This new tool is ideal for use on vessel walls and under shoulders and in-curved bowl rims. The 10mm diameter cutter used on the No.5 swan neck tool – shown top in photo – is manufactured from microfine carbide which is the secret to the exceptionally sharp and durable cutting edges that characterise Hunter tools.

Price: From £110.47

Contact: The ToolPost

Tel: 01235 511 101

Web: www.toolpost.co.uk

Book reviews

Learn to Burn

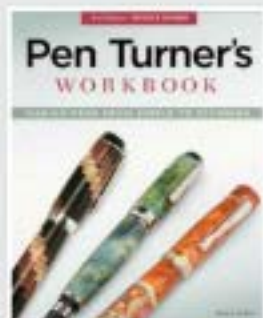


First and foremost, on opening the book, it is obvious that it is very inspirational – ideas are evident from the very first page. The cover alone should have anyone interested in pyrography with a burning sensation in their fingers to delve deeper. Simon Easton, who has a lot of experience on the subject, takes the

beginner through a step-by-step introduction that is easy to follow and understand with numerous photographs to add emphasis. Pitfalls are addressed in a relaxed manner that puts anyone's nerves at rest.

Simon gives advice through gentle descriptions of the stepping stones of success in pyrography. Whether it be turning or burning, we all get stuck for inspiration now and then but this book provides a base of easily modified ideas. The final pages are filled with a plethora of useful patterns, designs, pictures, etc., which are easy to follow. All in all, I would thoroughly recommend this book to anyone starting out in pyrography.

Pen Turner's Workbook



This book, written by Barry Gross, is primarily aimed at the American market but can be easily adapted for any interested turner. Most of the items used can be sourced in the UK and around the world.

The book is extremely interesting and inspiring, whether you are a beginner or have some experience. Health and safety feature early on in the book, which is always a good sign of the quality of the rest.

All the step-by-step processes are broken down into easily understood sections with large descriptive images. Particularly useful to those who wish to be more adventurous is a whole section about casting your own acrylic blanks so you can include items such as postage stamps or miniature seahorses.

The book concludes with a brilliant section on 'troubleshooting' with both images and examples. All in all, this book is well worth purchasing.

Peter Charles Fagg

Prices: *Learn to Burn* – £10.99;
Pen Turner's Workbook (third edition) – £13.08 (plus P&P)

Contact: *Learn to Burn* – GMC Publications; *Pen Turner's Workbook* (third edition) – BG Artforms
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Price: £426
Contact: Carter Products
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Simon Hope sanding arbors

After spending what can be a long time turning a project it is vital that the next phase, which is usually the sanding of the project, is not skimped upon. Simon Hope has created a comprehensive range of sanding accessories that will help, and part of this range is his sanding arbors. These sport hexagonal stainless steel shafts for a secure non-slip grip hold in drills – they also fit in quick-release screwdriver holders – and come with a sacrificial top pad that is easily replaced when worn. The arbor and interface is firm in texture – softer top pads are available if required – are easy to use and hold abrasives well, even when working on internal curves, where it is all too easy for abrasives to suffer from side pressure and to slide off on poorer quality units. I did not find this to be the case with these units, however, which was pleasing to see.



They are well made, substantial, well priced and the three sizes available should cover most instances people need such units for. The arbors are slightly undersized for commercially available pre-cut discs, which gives a nice overhang of abrasives, that prevents the arbors from marking work – the overhang of abrasive also helps when sanding internal curves. These sanding arbors are well worth looking at.

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Monster Articulated Arm Hollowing System

Richard Kennedy thoroughly recommends this hollowing rig to anyone wanting to make hollow forms, both open and closed, as it allows the user to concentrate more on the piece being made by reducing both mental and physical stress and strain

Hollowing tools come in a vast array of shapes and sizes: if you were to ask 10 turners for their favourite, you would probably receive 10 different answers! There are, however, a couple of issues on which many would agree, such as the difficulties encountered when trying to maintain an even wall thickness and the physical demands hollowing can inflict. The dangers of a catch are high. As the tip of a hollowing tool works its way down inside a piece, the effort needed to maintain control of the tool increases, the forces generated by having the cutting tip so far from the toolrest and, in some cases, hidden from view, may make hollow form work off-putting.

A revolutionary system

To combat these issues Monster created the articulated arm hollowing system. Unlike captured systems, where the tool is held between two parallel bars, this rig uses a free-moving articulated arm, which, by the use of thrust bearings, gives the tool a smooth and varied

range of movement while maintaining the cutting tip at the correct height and angle of approach. By locking the tip into the tool the risk of a serious catch is greatly reduced. Included is a laser guide, which projects a dot onto the outside of the piece. While hollowing, the dot from the laser mirrors the position of the tool inside the piece of work. These features combine to create a tool that not only absorbs the forces generated from a long tool overhang, but also constantly informs the user where the tip of the tool is during turning.

What is included

The rig is supplied with a 270mm long, 20mm diameter boring bar, a 114mm extension bar and a range of hollowing tips, including a round carbide cutter, which allows hollowing on pieces up to about 280mm deep – even further with the extension. A range of other tool shanks such as the swan-neck tool, and optional tips including a teardrop shear scraper, are also available. The final trick up the Monster's sleeve is that, with the

use of various adaptors, other brands of hollowing tools can be used in its arm. So, it incorporates their usefulness rather than replacing them!

Good quality

The Monster arrived in two packages. These were well packed with the contents in perfect condition. I had ordered the rig to be compatible with my Jet 3520B; however, Monster can cater for a wide range of different lathes. Included in my order were some optional extras to complement the basic package including a swan-neck tool, shear scraper and a small range of adaptors for mounting other hollowing tools. Build quality appeared to be very high, the articulated arm was nicely machined and the thrust bearings very smooth in movement; the locking handles on the various adjustment points all appeared to be positive.

Setting up

Setup was simple; I had received an email before the packages arrived

ABOVE: Setting up the laser arm and cutter alignment prior to turning taking place



The rear assembly with comprehensive height adjustment locking nuts



The rig in use



Fine adjustment of the laser system

containing instructions that were easy to follow. Everything fitted together well and in no time I had the rig clamped to the bed of my Jet 3520B in place of the tailstock. Setting the tip of the tool to centre height is critical but easily accomplished using the three locking nuts on the stem of the rig. Fine adjustment can be made by raising or lowering the toolrest, which is placed close to the work. The laser arm is set using the two locking arms on the top of the rig. The laser needs to be set at a distance from the tip of the tool that represents the required wall thickness.

What's included

There are three cutting heads included, all very effective for removing wood. I found that the four HSS cutting tips needed to be cut in half so that the spare steel did not protrude from the back of the tool's tip. The carbide ring cutter worked well straight out of the box. Each tip is held in a holder that slots into the substantial 20mm boring bar. I was using cherry (*Prunus spp.*) and the smooth hiss of tool cutting wood was immensely satisfying. The ring cutter is supplied on a hexagonal shank; this locks into the rig by way of two locking nuts. Setting the tool's tip to the angle dictated by the shape of the shank set the tool at the optimum position for removing wood. The articulated arm is very smooth under load, and, while the downward forces generated are absorbed by the rig, the user still has to direct and control the tool. Hollowing still requires significant input from the user, but the possibility of a dangerous catch is minimised and, using the laser, there is no excuse for cutting through the side of a piece.

In use

During hollowing, the laser dot edges closer to the outside profile of the piece being made. As soon as the laser dot disappears from the side of the piece, the required thickness has been achieved. Setting the laser correctly is

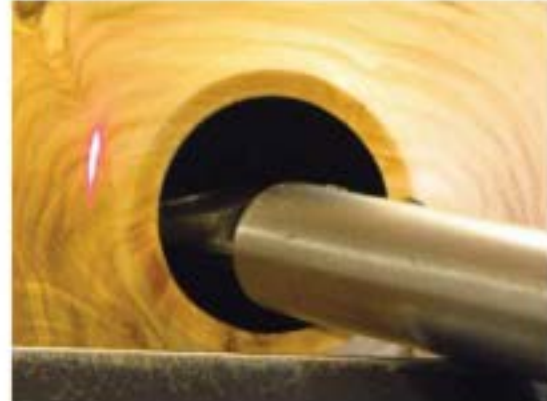
vital, taking account of the position of the cutter, and where on the work you are cutting dictates the fine adjustment needed. I found myself taking a little time tweaking the laser's position as I worked down the piece, but this gets easier with experience.

Having tried the cutters included, I then switched to the optional scraper tip and swan-neck shaft. These allowed improved access to the shoulder on the form I was making. The scraper is supplied on a similar hexagonal shaft to the ring cutter. Again, using the predetermined angle created ensured the tool worked well; however, I would have liked the flexibility to increase or reduce the angle. A round bar shank is available as an option and would provide the user with this level of control. The finish in the inside of the hollow form was superb.

Finally, I wanted to try and attach some of my existing hollowing tools to the rig using the optional adjusters. I started with my Woodcut hollowing tools, which fitted directly into the articulated arm. Once set up to cut on centre, these tools performed well. Indeed, all the other tools I had that fitted the various adaptors worked perfectly. This is a real advantage as the rig, rather than replacing older tools, gives them a new lease of life. I hollowed out a small hollow form using my mini Kelton hollowers and, while this is something that I could do quickly by hand, having the laser guide and the rig to take the strain meant that I was able to focus more on the piece.

Verdict

This is a fantastic piece of kit. It does what it sets out to do, helping turners to hollow pieces. It takes the guesswork away, and it helps to take some of the strain. By way of the optional adaptors it offers an alternative way of using the variety of other hollowing tools we turners always seem to amass. This isn't just a stand-alone hollowing rig, although it could be used as such. If



The laser dot showing the wall thickness

it were the only hollowing-type tool in your armoury, it would do the job well, but combined with the various accessories, it becomes even more useful. The 20mm boring bar may limit just how small you make the opening to your pieces; however, its mass makes for smooth chatter-free hollowing at large distances over the toolrest. For anyone who suffers with gripping issues, or who is finding the physical effort associated with hollow form turning too demanding, this excellent design would alleviate some of the issues and could enable you to continue making these challenging pieces.

The laser is an effective way of controlling wall thickness; after only a short time using this system I can confidently reduce wall thickness down to 3-4mm through the entire piece. I would thoroughly recommend this hollowing rig to anyone wanting to make hollow forms, both open and closed.

INFORMATION

Scores

Build quality: 97%

Ease of use: 100% Versatility: 95%

Details

Price: \$474.95 (£312.16) – contains a 20mm main boring bar and 140mm long extension; straight 21mm tool with holder; straight 6mm tool with holder; 45° angle tool holder with 6mm high speed steel tool bit; swivel tool holder with 21mm high speed steel tool bit; round carbide cutter mounted on a custom-machined stem; extra fasteners and wrenches; Monster Bullet Proof Laser and mounting system. (Please note that all products from USA to UK are subject to shipping & taxes)

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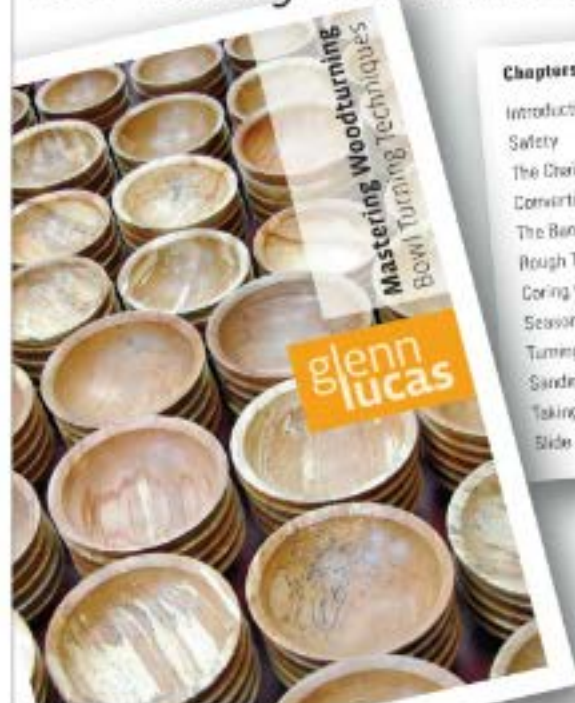
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A B C D M P W

Bill Ooms – The Eighth Note

Bill Ooms shares this extraordinary piece which was specially made for the recent AAW Symposium 'Harmony' exhibition. It is a box made from pieces of African blackwood and holly, which holds a surprise in its interior

What do you think of when you hear the word 'harmony'? That was the challenge for those invited to participate in the annual Professional Outreach Program (POP) exhibit of the American Association of Woodturners (AAW). As an amateur musician – I play classical guitar – I think of music. My thoughts went to the old McCartney/Wonder song with the phrase 'ebony and ivory live together in perfect harmony'. A piano keyboard design would fit the theme perfectly. Eventually, I settled on the concept of using the head of a note to become a box with an attached stem.

The starting piece of African blackwood (*Dalbergia melanoxylon*) is first drilled at an angle to make a hole for the stem of the note. The block is then turned round and cut into two pieces – for the top and bottom of the box. The stem half is simply hollowed out and threaded.

The other half of the box was the greater challenge. The inner core had to be blackwood with a thin layer of holly (*Ilex spp.*) measuring 0.030in thick and a thin layer of blackwood measuring 0.020in thick. Two patterns are used when cutting the note: one for the white keys and one for the black keys. It took some trial and error to get it to look just

right. I made a number of practice pieces on simple layered cylinders before I was ready to cut the pattern into the head of the note on the ornamental lathe. I then hollowed out that half of the note head, patterned the inside, and cut threads to match the stem half.

The note looked nice all by itself, but I realised it really needed to be suspended in the air. The staff is made with two vertical wooden dowels and five horizontal staff lines cut from brass rod, and all painted black. To hang the note on the staff I added a flag to the stem of the note, thus making it an eighth note, or quaver. I composed a simple two-part melody and printed it on parchment paper to cover a shaped piece of MDF.

Finally, I needed some surprise for inside the box. I bought a triplet of eighth notes made of sterling silver from a company that sells charms for bracelets. The tiny silver triplet waits within the box to

surprise the person who opens it. Making a piece like this takes a lot of trials to get everything just right. My brother said "if this is the eighth note, where are the first seven?" They are in my scrap box. ♦

Email: bill@billooms.com

Web: www.billooms.com

'The Eighth Note',
African blackwood
(*Dalbergia melanoxylon*) and
holly (*Ilex spp.*),
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*Patent pending

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SHOW GUIDE

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It's show time!

A warm welcome awaits you from the staff of D&M Tools and all exhibitors at the 'THE' TOOL SHOW 2013



You are invited to join D&M Tools at 'THE' TOOL SHOW 2013 at the prestigious Kempton Park Racecourse in Sunbury-on-Thames. 'THE' TOOL SHOW has now established its

reputation as the largest display of branded hand tools, power tools and machinery at a UK exhibition and regularly attracts an estimated 10,000 visitors. All the major brands will be represented

and throughout the weekend there will be plenty of live demonstrations and masterclasses, plus the opportunity to try out the latest tools and accessories from our leading manufacturers. 'THE' TOOL SHOW is a unique opportunity to compare brands and models in one place and discuss your needs and requirements direct with the manufacturers.

Don't miss our popular 'Top 30 Down 'n' Dirty Deals' - exclusive show offers you won't find anywhere else, plus great competitions and a draw with prizes worth £2,500, so don't miss out! 'THE' TOOL SHOW really is the only place to be this October!

Paul Dowding

Paul Dowding, Event Manager

For the very latest details visit the our dedicated show website:

WWW.THETOOLSHOW.COM
or call D&M on 020 8892 3813.

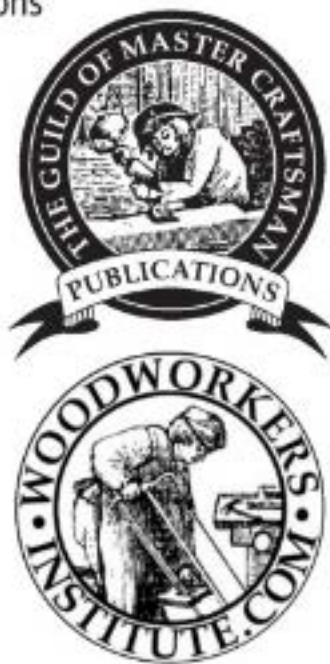
Greetings from GMC Publications

Every issue of our four great woodworking magazines contains innovative, and sometimes surprising, solutions to common problems. Many of these come through the continuous developments in woodworking tools and machines, news and reviews of which we also bring. Such developments are what keep D&M Tools' annual showcase exciting. It is known as 'The' Tool Show, and deservedly so.

Just as important as developments in tools is access to information about these tools, about new techniques and events in the woodworking world. Where D&M Tools opens new paths in the practice of woodworking, GMC Publications meets this need for information with its magazines, bringing you print and digital editions, and through its brilliant and easy-to-navigate website:

www.woodworkersinstitute.com

Europe's largest free resource for woodworkers, it provides answers to all of your woodworking queries, from the basics



of what tools and machines you need, what they can do and how best to use them, to specific plans and projects for you to adopt

or adapt in your own workshop.

And whether you work alone or in a shared space, with the Woodworkers Institute Forum you are part of a woodworking community. You can share work and advice while getting to know people with a common interest. We keep our website refreshed and updated with the same GMC passion that makes our magazines - Woodworking Plans & Projects, Furniture & Cabinetmaking, Woodturning and Woodcarving - so loved and respected. This is why we are synonymous with woodworking.

The Woodworkers Institute goes from strength to strength, constantly updating to meet new demands and to bring you the best from new opportunities. Watch this space for future developments.

GMC builds and promotes lasting relationships with - and within - the woodworking community.

Jonathan Phillips,
Joint Managing Director, GMC Publications



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Show organisation

As the show organiser D&M Tools are responsible for the organisation and running of the show along with the special show deals. Should you require any assistance during the show please feel free to approach D&M staff directly or at the information desk located in the entrance lobby.

We hope you will join us again to make this show even better than last year. A big thank you to our customers and suppliers; without your support there would not be a show.

Top Brands & New Products

As usual all the top brands will be represented, many with the largest stands you will find at a UK show, displaying and demonstrating the widest range of the latest tools and equipment. Several will be launching new products for the first time at a UK show. See them first at 'The' Tool Show – watch them in action, compare the features and talk direct to the manufacturers.

Following on from the success of last year the DeWALT/Stanley Village will be located in the Pavilion, Hall 2 bringing their range of power tools and hand tools plus lectures and demos all under one roof.

Free lectures and demos will be running throughout the weekend offering guidance on many popular tools, see page 12 and 13 for more details.



GETTING THERE



Kempton Park Racecourse is on the A308 Staines Road East from Sunbury Cross, heading to Hampton Court, see map.

By car

Postcode for SatNav: TW16 5AQ.

Take the M25 to junction 12, signposted the M3 (junction 2) London bound, then exit at Junction 1 signposted Hampton Court. At the roundabout follow the AA signs for the show. The distance from the M25 is approximately eight miles.

From London take the A316 to Sunbury, exiting before joining the M3, and take the first exit at the roundabout, also with AA signs for the show.

There are large free car parks adjoining the exhibition for over 4,000 cars.

By rail

Travel by train to Kempton Park station or Sunbury station. Trains from London Waterloo run at regular intervals and the journey takes around 30-40 minutes. It is a short walk from either station.



REFRESHMENTS AND FACILITIES



Snacks & meals

The Panoramic Restaurant & Bar is located on the 2nd floor offers hot and cold drinks, cakes, snacks and a full hot food menu with seating for 400 people – and sensible prices!

A Costa Coffee outlet is on the ground floor plus outside are catering facilities for snacks and refreshments. These open at 9am each day for people arriving early.

Toilets

Toilets are located on both floors and clearly marked, see p16 and 17. Disabled facilities are also available.

Wheelchair access

There is wheelchair access on all floors, with lifts to upper floors.

First aid

A First Aid Room is located on the ground floor and is manned with trained medical staff. In the event of medical assistance being required, either contact a member of D&M staff or speak to members of staff at any of the sales desks who are in radio contact with the event manager.

Cash machine

A cash machine is located just outside the entrance to the exhibition.

SAFETY



Power tools and machinery can be both dangerous and an obstacle. Please:

- take all necessary care while moving around the show and visiting any display and demonstration areas within the show
- handle tools only under the guidance of each manufacturer
- pay particular attention to young people visiting the show, as they are smaller than adults and often head height with machinery. Children should be kept by your side and under supervision at all times
- help us to help you to have an enjoyable and safe visit to the show

HOW TO PAY



- 1 Each exhibitor will fill out an official show order form consisting of three parts.
- 2 Located on both floors are sales desks (15 in total). Hand all three copies to a sales desk cashier who will process your order. For ease, several order forms can be processed at once from different suppliers.
- 3 Once you have paid and have both copies completed, return to the stand to collect your goods. Items to be picked up from the collection point on the ground floor will be pointed out by the exhibitor.

- 4 Large and heavy items can be collected by car as directed.
- 5 Items too big to take away can be delivered but will incur a delivery charge, details for which will be taken at the exhibitor's stand after the payment has been made. **Please allow 10 to 14 days after the show for delivery, due to the large volume of orders being handled. Exceptions to this will be pointed out at each stand and marked on your receipt.**
- 6 Payment may be made by cash, Visa, MasterCard, Switch, Delta and Solo. **Cheques are no longer accepted.** For fast payments a cash-only till is situated at each of the sales desks.

Note: We hope that the number of sales desks provided will mean that the time required to make your purchase will be kept to the minimum. Please assist the cashiers wherever possible to process your invoices.

Please keep your receipts safe before returning to collect your goods, and retain them for any queries following the show.

Contact us

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There's so much to see!

Two full floors of hand tools, power tools and woodworking machinery **PLUS** the DeWALT/Stanley Pavilion **PLUS** outdoor displays and demonstrations there really is something for everyone at this years' show.

GROUND FLOOR, HALL 1 - Power Tools and Machinery



FIRST FLOOR, HALL 3 - Hand Tools & Accessories + Record Power (Access via Stairs/Lift at both ends of Ground Floor)



GROUND FLOOR, HALL 2 - DeWALT/Stanley Pavilion



VARIOUS OUTDOOR DISPLAYS



Woodwork covered

Here at GMC woodworking is our passion and one that we're delighted to indulge on your behalf in our four magazines. Between them these titles address the needs of every kind of woodworker, from beginner to professional. From hand tools to top of the range machinery, we've got it all covered. With the help of the most respected names in the industry, we're here to look after your woodworking requirements. Here's why we're so proud of what we do...



Derek Jones, Editor of Furniture & Cabinetmaking

The craft of fine furniture making deserves its own title, and, uniquely in the UK, it has one in Furniture

& Cabinetmaking. It reports on the latest styles, reflects the best of contemporary design, and also respects the traditions of the past, not only in the UK but worldwide. It features projects and technical articles and some of the latest regular features include the 'Deconstruct' and the 'Editor's Round-Up', where Derek Jones brings you cutting edge kit and tools. Above all, F&C is about perfection, so we are proud of our own production values in bringing you concise text, clear and well-chosen photographs and explanatory drawings.



Mark Baker, Editor of Woodturning

Edited by professional turner and lecturer Mark Baker, Woodturning is sold in more than 60 countries and sells

as many copies overseas as in the UK, with a huge subscription list. Woodturning embraces all skill levels, with pages dedicated to beginners and projects and techniques carefully chosen to increase the skills of the learner and challenge those of the more experienced who are encouraged to become proficient at the most complex turning methods. As well as projects and techniques, Mark ensures that the latest in kit for turners is shop-windowed and tested. The magazine is right at the hub of the turning community.



Mark Baker, Editor of Woodcarving

Woodcarving's inspiring features, projects, technical articles and reviews have wide appeal – it is read in

57 countries worldwide. Featuring the work of top professionals and the most talented amateur carvers from around the world, it has a new, picture-led design which offers insight into the process of creating both great and humble carvings. Woodcarving is also edited by Mark Baker, who is only too aware of the need to satisfy readers' varying preferences. The magazine brings you a range of projects and technique pieces to inspire you and tempt you to take up your gouges and re-create a wide range of projects.



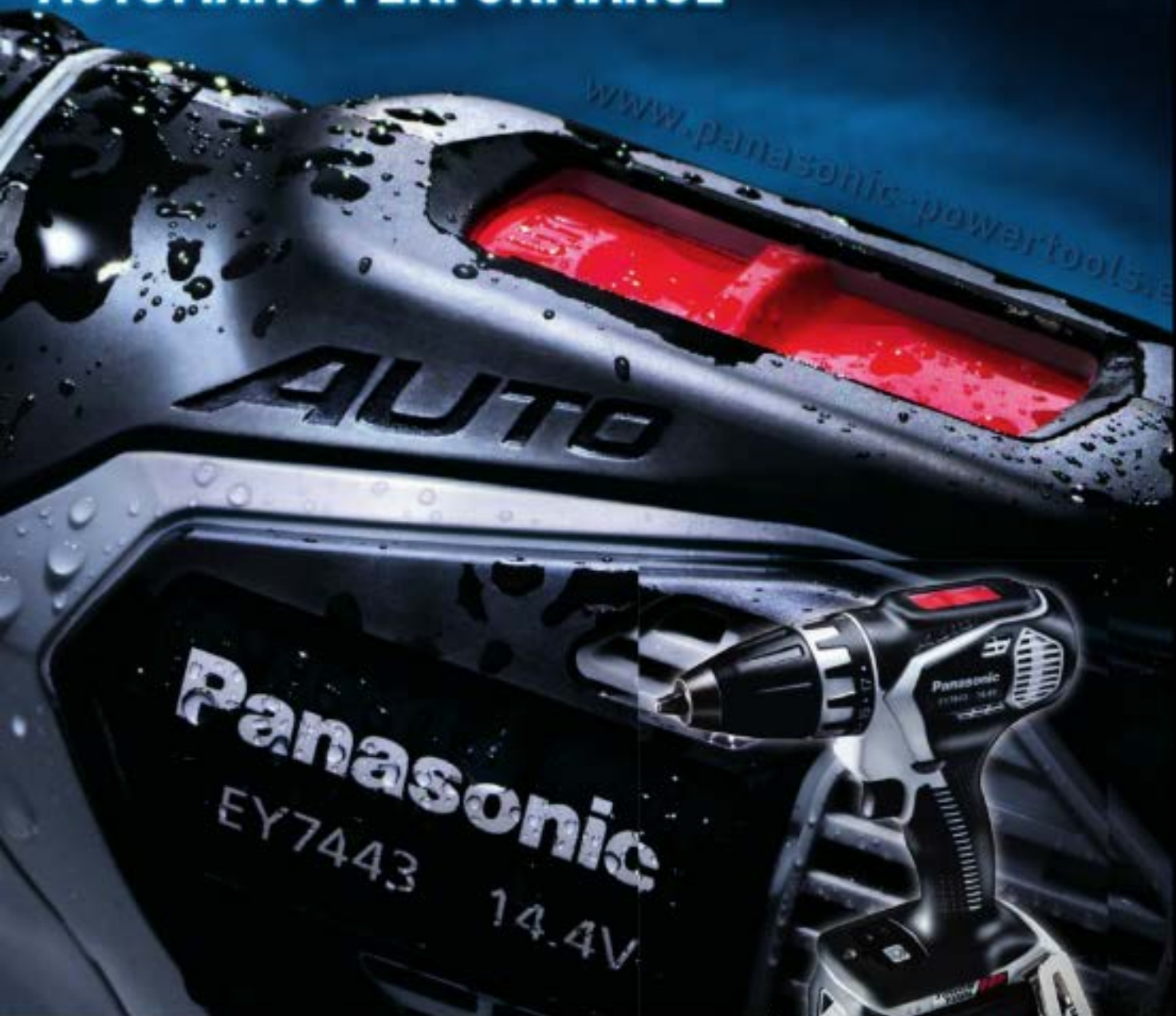
Anthony Bailey, Editor of Woodworking Plans & Projects

Woodworking Plans & Projects takes woodworking back to its traditional roots while taking advantage of

the latest tools and techniques. Every issue brings the reader the very best in projects to suit all skill levels and design tastes with reviews of the latest products and interesting technical articles. Each project is explained in detail, with lots of photos and clear annotated drawings, with additional pull-out plans for one project each month. As well as projects we have recently introduced monthly features and trade news in the 'Craftman's Corner'. Editor Anthony Bailey is also a real power and hand tool enthusiast.

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To celebrate the 80th anniversary of the Jack® handsaw, IRWIN® is giving away 8 x £80 tool kits every day throughout September & October! PLUS, every entry is guaranteed to win an IRWIN® beanie hat! But that's not all - there are also 5 pairs of tickets for a weekend break in Copenhagen - the home of the Jack® Saw! To find out more, pick up a special Jack® 880 from your local tool retailer today! *Terms & conditions apply. Go to www.jack880.co.uk for more information.

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Triton TRB001 2,000W Precision router

Derek Jones evaluates this big machine against its smaller brother

The 2,000W Precision shares the same safety features as the 1,400W Plunge and has the same options for controlling depth of cut. A free plunge with lock-off facility converts to a wind-up/down motion through a switch built into one of the grips. A clutch mechanism enables precise movement both onto and off the job, an action that still feels a bit alien to me.

The micro adjustment is worthy of the 'precision' badge, but why wasn't this feature extended for use with the top winding handle – present on the smaller machine – when it is mounted in a table? A machine of this size is more likely to spend time here than the smaller one especially as it has a very useful 80mm of plunge depth opposed to 59mm on the smaller model.

The fitting of chip guards to be used with extraction work is better on the 2,000W machine but does limit cutter size to 56mm diameter.

A 76mm-diameter one would otherwise pass through the baseplate. The larger baseplate is not quite so cramped around the cutting zone, allowing better visibility of the working area.

The pre-set depth on the 2,000W works a lot better than it does on the 1,400W but I would still like to see this upgraded to incorporate more metal components. Both machines are capable of cutting the same size circles from the built-in centring device, 84 to 189mm diameter with a 9.5mm cutter. This machine will take a wide range of guidebushes.

Verdict

2,000W equates to a big and powerful motor but this machine is well balanced and



The router comes with a 1/2in TCT Triton cutter, a 1/2in reducing collet, extended baseplate, parallel fence and a spanner

leaves you feeling in complete control. To be fair it will probably be over-rated for the majority of uses but will handle large cutters like panel raisers and jointers effortlessly in a single pass when the need arises.

PROS & CONS

Pros:

- Sensible safety features
- Smooth and accurate plunging
- Very useful plunge depth
- Quick tool changes

Cons:

- Feeble depth stop mechanism
- No facility to fit a through-table winding handle

THE NUMBERS

Power: 2,000W
Speed: 8000-20,000min variable with speed maintenance under load
Collet: 1/2in with 1/2in reducer
Plunge range: 0-80mm
Weight: 6kg
Average price: £230 inc VAT
From: Triton Tools
Web: www.tritontools.co.uk



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Stand 110, First Floor

Demonstrators: Craig Heffern, Stuart Pickering, Tony Rhodes and Mark Raby



11:00am, Lathe Masterclass:

Bowl and spindle turning demonstrations, plus a demonstration of how to mount workpieces in a chuck. How to apply finishing products such as friction polish, waxes and oils.

Duration: 1 Hour including Q&A



12:15 Bandsaw Masterclass:

Covering the benefits of bandsaw ownership and demonstration of some of their capabilities using the BS350S bandsaw, walking through the major features of the machine and what to look out for when planning to purchase a bandsaw. Also discussing how to get the most out of bandsaws, covering initial setup, fine-tuning and blade choice.

Duration: 1 Hour including Q&A



13:30 Planer Thicknesser/ Dust Extraction Masterclass:

Using the PT107 Planer Thicknesser, a demonstration of the benefits and operation of planer thicknessers. Preparing and sizing timber accurately and quickly is essential to any joinery work, making a reliable planer thicknesser an essential part of any serious workshop setup. We will also be demonstrating the dust extraction facilities of both vacuum and airflow extraction.

Duration: 1 Hour including Q&A



14:45 pm. Sharpening & Grinding Masterclass on the WG250:

The WG250 Wet Stone Sharpening System is an essential tool for any woodworker, with a large range of jigs and accessories available to help sharpen virtually all workshop tools and many household utensils. We will be giving in-depth demonstrations, advice and tips on how to get the most out of this machine to keep your tools in perfect condition.

DEWALT

DeWalt/Stanley Pavilion, Hall 2, Ground Floor

All Day - Julian Collins, independent professional joiner, demonstrates the features and benefits of the DeWALT plunge saw, tracks and accessories as well as the new DeWALT DWE315KT Oscillating Tool, which will be demonstrated for the first time in the UK.



STANLEY

'The Gentleman Joiner', Christopher Hall, Woodworking Masterclasses



11:00 - Making a glass fronted cabinet:

Demonstrating the versatility of the DEWALT twin base router and DWS778 mitre saw.



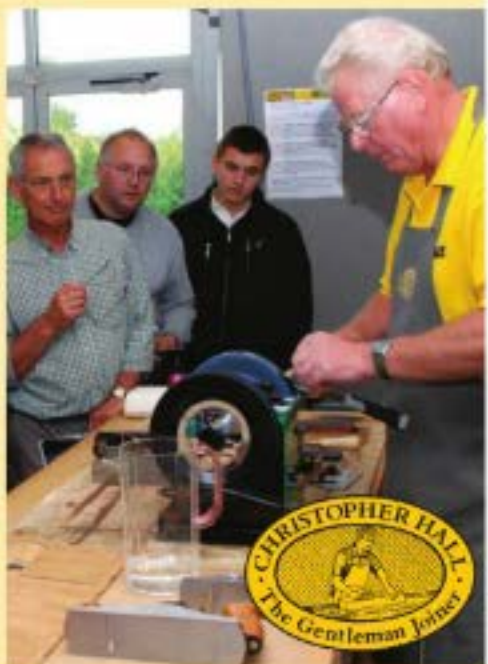
13:00 - An introduction to the Stanley range of chisels/planes:

Demonstrating the correct application, care and sharpening.



15:00 - Finishing and fitting the cabinet door hinges and ironmongery:

Using DEWALT and Stanley tools.



All Days Finishes Demonstration with Mark Raby

Well known finishing expert Mark Raby will be demonstrating throughout the whole event, imparting his years of knowledge and experience. If you want to learn how to give your work the best possible finish, these demonstrations are absolutely essential.





BOSCH

DREMEL

BIG ON DETAIL

Bosch Village A1-14, Hall 1, Ground Floor

All Day - on-going demonstrations of our new range of power tools and machinery including the **GOP18VEC 18v Multitool (Brushless)**; **TE600 Plunge Base for the GKF600 Router**; **GCM85JL Mitre Saw** and **GAS35L/M Class Extractor** - Plus all your favourites: **Glide-GST Jigsaw**, **GKS/GKT Circular and Plunge Saws**; **18v 4 amp cordless range** and **our 10.8v 2 amp cordless range**. Experts will be on hand to advise you and answer your questions.

Cool
Pack

Dremel will be launching the new **4200 Rotary Kit** featuring the world's first quick accessory change system for multi-tools (Dremel EZ Change) with live demonstrations alongside other precision tools such as the **Moto-saw, Trio, Multi-Max** and **DSM20 Compact Saw**, find us in the Bosch Village on the Ground Floor.



FESTOOL

Stand C5-19, Hall 1, Ground Floor

Festool will return to the event this year, and they bring with them **11 new products!** These will feature throughout the day on the demonstration stage on their stand and visitors won't want to miss this exclusive opportunity to see all 11 new products together for the first time in the UK.

Other popular tools from the Festool range will also be on show, including the **TS 55R Plunge Saw with guide rail system** and the recently launched **EHL 65 EQ one handed planer**.

At the outside display area, larger machines will be available for demonstration including the **KS 120 Kapex mitre saw**.

Festool experts will be on hand during the day to offer help and advice about how to get the best from these tools so you can work quicker and smarter.



Makita have a new stage area on their stand where **Alan Holtham** will be holding on-going demonstrating and talking about a variety of Makita products throughout the weekend, including the range of **10" and 12" DXT Mitre Saws**; the **SP6000 Plunge Saw & Rail System**; **RP2301 Router**, **RP0700 Router/Trimmer**; **18V & mains Multi-Tools**; **18V Li-Ion Brushless technology**; the range of **18V Li-Ion cordless tools** including biscuit joiner, orbital sander, jigsaw, planer etc.; **Dust Extraction Systems** and **Framing & Second Fix Gas Nailers**.

trend

routing technology

Stand D1-8, Hall 1, Ground Floor

On-going demonstrations all day showing the range of routers, router tables, routing and dovetail jigs and routing accessories. Trend's diamond sharpening expert **James Barry** will be demonstrating the full range of diamond sharpening stones.



Makita

Stand H1-4, Hall 1, Ground Floor

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HIGHLIGHTS INCLUDE:

Julian Collins, independent professional joiner will be demonstrating the features, benefits and cost saving advantages of the DWS520KR plunge saw, tracks and accessories as well as the BRAND NEW DWE315KT oscillating tool.

DEWALT also have
an extensive outside
demonstration area.



As well as all this, Christopher Hall, 'The Gentleman Joiner' will be giving woodworking masterclasses featuring various DEWALT woodworking products.



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HALL 3

Hand Tools & Machinery



GROUND FLOOR:

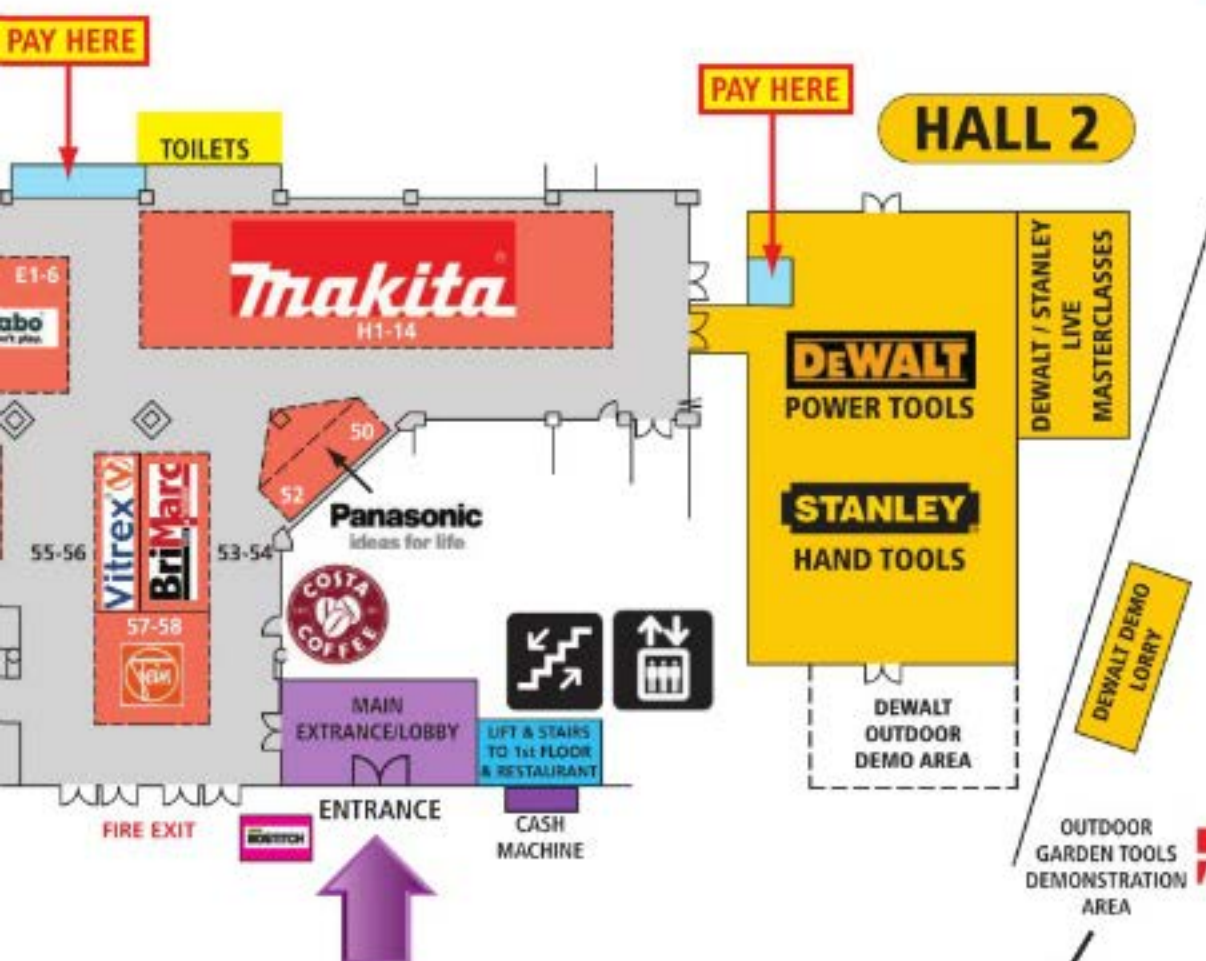
HALL 1 & HALL 2

Power Tools & Machinery





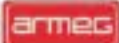
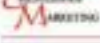
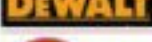
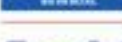
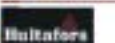
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Hall 1: Ground floor

Hall 2: Ground floor

Hall 3: 1st floor upstairs

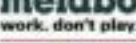
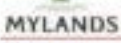
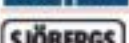
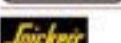
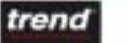
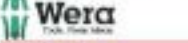
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 ARROW	ARROW	111	Hall 3	0208 686 9180 www.arrowfastener.com
 BAHCO	BAHCO (SANDVIK)	86-89	Hall 3	01709 731731 www.bahco.com
 BENCH DOG TOOLS	BENCH DOG TOOLS	G1-3	Hall 1	www.benchdog.com
 BESSEY	BESSEY CLAMPS	97-98	Hall 3	01376 339670 www.bessey.de
 BOSCH	BOSCH POWER TOOLS	Bosch Village	Hall 1	0844 736 0107 www.bosch-pt.co.uk
 BOSTITCH	BOSTITCH NAILERS	C4-9	Hall 1	0870 1630 630 www.bostitch.co.uk
 BRIMARC	BRIMARC ASSOCIATES	53-54	Hall 1	0300 100 1008 www.brimarc.com
 CHESTERMAN MARKETING	CHESTERMAN MARKETING	113	Hall 3	www.chestermanmarketing.com
 DEWALT	DEWALT POWERTOOLS	DeWALT/Stanley Pavilion	Hall 2	01753 567055 www.dewalt.co.uk
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 DMT	DMT SHARPENING	113	Hall 3	www.dmtsharp.com
 DRAPER	DRAPER TOOLS & MACHINERY	103-105	Hall 3	023 8049 4333 www.draper.co.uk
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 FEIN	FEIN	57-58	Hall 1	01327 308730 www.fein.de
 FESTOOL	FESTOOL	C5-19	Hall 1	www.festool.co.uk
 FISCO	FISCO	108	Hall 3	01268 747074 www.fisco.co.uk
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 HULTAFORS	HULTAFORS	108	Hall 3	01484 854488 www.hultafors.co.uk
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 Makita	MAKITA CLOTHING	65		01761 414825 www.dickies-uk.co.uk
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PHOTOGRAPH BY GILCHRIST/BAILEY

Bosch GCM 8 SJL Compound mitre saw

Derek Jones brings us the verdict on this mitre saw from Bosch

By now there's got to be a mitre saw on the market to suit every end user and once you've established your budget and specific requirements, what's left to make you choose one machine over another? This compact machine is well spec'd for a start with all the usual features like a trenching facility, a good range of presets in bevel and mitre mode and extending table either side of the turntable. The working area goes from 440mm wide to 740mm and with a cut stroke of 300mm it's got plenty of capacity. Mitres between 52° left and 60° right and bevel cuts of 2° to 47° should cover most things.

The working surfaces are all well machined cast aluminium without a single rough edge to be found, suggesting a build quality way above average. Both back fences are pre-drilled to make installing a break-through fence of your own fairly straightforward. Dust extraction is via two ports – the first positioned behind the blade at the source of the cut and the second behind the fence. A chip deflector helps to drive the waste material into the airflow.

There is a lot of fine adjustment on this machine that will allow you to calibrate it to achieve good results in each mode. The lever cam lock used to set up for bevel cuts has a tension setting so you can adjust it to be able to nudge up to a precise angle if required.



The cam lock lever that allows bevel cuts to be made can be tensioned to make setting very easy

Verdict

With the GCM 8SJL compound mitre saw Bosch have covered all the basics extremely well but there are a couple of nice touches that make it well worth considering; a well placed carrying handle and lens protector for the laser.

THE NUMBERS

Model: GCM 8 SJL
Power: 1,600W
No load speed: 5,500 p/min
Bore: 30mm
Saw blade: 216mm
Weight: 17kg
Max mitre angle: 52°/60°
Max bevel angle: 47°/2°
Max cutting capacity: 70 x 312mm

From: Bosch

Web: www.bosch-professional.com



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Achieve an even height on a natural edge

Philip Greenwood shows how to achieve an even edge on all your natural edge turnings

How many times have we turned a natural edge bowl only to see one end is higher than the other, or that the piece has uneven sides? I will describe here the particular method I use on all my natural edge bowls. You will find that a bowl that looks level will always be more pleasing to the eye. I am sure some of you will use a different method to achieve an even height. When turning natural edge bowls, I always wear a full-face mask as small pieces of bark will, and do, come off and can potentially cause injury. As with any timber with bark, your tools can blunt quickly; this can be down to small pieces of grit in the bark cavities if the timber was laid on the ground. This type of bowl can be turned with dry or wet timber.

PHILIP GREENWOOD



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

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

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Web:

www.woodturningintoart.co.uk

PHOTOGRAPHS BY PHILIP GREENWOOD



PREPARE THE BLANK

This may not apply if you have bought a natural edge bowl blank from your wood suppliers, but if preparing it yourself from a round branch or from a trunk, this is the method I use. Look at the bark on the top edge and cut the log in half trying to keep the cut parallel with the outside edge of the bark. This will help when we come to bandsaw the bowl blank. If using a bandsaw, tilt the table to achieve this.



MOUNT THE BOWL BLANK & CHECK WITH THE TOOLREST

Now remove a small piece of the bark around 37mm in diameter from the centre with a small hand chisel; this will help the next process. Now mark the centre on both ends. Now place a revolving centre in the tailstock and drive centre in the headstock; this can be a two- or four-prong centre or a stub centre. Now mount the bowl blank with the bark facing the headstock end, but only tighten the tailstock very lightly so the bowl blank is just holding on the points only. Place the toolrest close to the bark top face, rotate by hand and look at the gap at both ends first. Now move the blank on the centre points until you have an even gap at both ends; now do the same at the sides. Once this is done, tighten the tailstock fully.



BANDSAW THE BOWL BLANK

Once you have prepared the blank, the piece of timber now needs to be cut round using a bandsaw. The best way to achieve this is with a cardboard disc of the correct size for the bowl; this is determined by the width of the piece of timber. Once this is done, you can now fix the disc with a drawing pin or something suitable, then cut round the disc. You don't need to be too accurate here as you will see when we mount the bowl blank on the lathe in the next step.



CHECK THE ENDS & SIDES

Rough turn and stop the lathe, check the gap again and adjust if needed. Finish the outside and cut your spigot. Remember the rough edges; you may need to hand sand to a finish. Now turn the bowl around and complete the inside.

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WERA HAS CHANGED THE GAME - STAND 99-102

Jigsaws

Anthony Bailey looks at the under-appreciated but very handy jigsaw and shows that there are a lot more bits to it than meets the eye



There used to be a statistic that after a corded power drill the second most likely to be owned power tool for the DIYer would be a jigsaw. That may or may not still be the case but an awful lot of us do own a jigsaw, often a bit cheap and under-powered, but it gets dragged out whenever an awkward cut has to be made. It does get maligned for being inaccurate and not up to the job but there is a bit more to getting it right than that.

HOW THEY WORK

The jigsaw is a well established machine based on the simple principle that a small

sawblade rising and falling rapidly can be pushed into a workpiece and a cut, a principle borrowed from the humble sewing machine. Being a narrow blade it can cut awkward shapes including curves, as well as straight cuts. A modern good quality jigsaw has a very robust mechanism which gives a consistent rise and fall action. The blade sits in a slot in a hardened roller which acts as a guide to help keep it on course. This roller can be adjusted so it pushes forward with each stroke giving a pendulum action. This speeds up the cutting rate considerably for thick materials but is not very good on tight curves as the blade undercuts outside the desired line because of the way the pendulum action operates. Jigsaws can take a wide range of blades which come in only two fitting types, Bosch or Black & Decker, and your machine will accept

one of these. Two things determine how well a jigsaw works: the motor power – an underpowered jigsaw will struggle with thick material and the blade will tend to wander; and the blades – blade quality and choice are very important for a good result. Extraction on jigsaws is negligible and there doesn't seem to be any really effective way around this. The blower present on many jigsaws can help clear your vision of the cut path but I often end up blowing the sawdust away.

TOP USAGE TIPS

1. Most jigsaws have an enclosed handgrip but some professional models have a 'scroll grip'. This allows you to turn the machine quite quickly when doing tight curves referred to as scrolling. Many find that the conventional handgrip is fine, however.



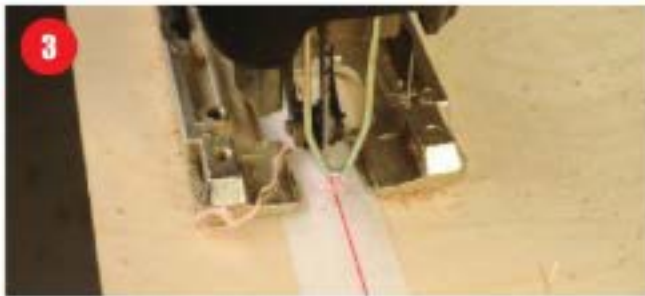
The left-hand jigsaw features an enclosed grip; the right-hand jigsaw features a scroll grip

2. Jigsaws usually come with a fixed wire blade guard to keep fingers away; this should stay in place. Then there will probably be a clear plastic dustshield to dip on the front, this tends to obscure vision with a build up of dust, as any extraction is unlikely to be very effective, so you could leave this off. There may be a clear plastic anti-splinter plate that fits in the machine soleplate, this can be used when sawing veneered or laminate surface material.



Guarding and shrouds are designed to help, but occasionally get in the way, although plastic splinter guards are very handy

3. Instead, consider strategies such as the anti-splinter plate or rubbing down wide masking tape and cutting through that to reduce splintering. You could turn the faced board upside down but the cut is likely to wander from the line you want on the inverted 'seen' face.



Masking tape helps to reduce splintering

4. If it is a straight cut, it is better to clean the cut edge using a router and straight edge, so allow for this when doing the jigsaw cut first. In fact a good reason for using a jigsaw is to bulk remove waste, ready for cleaning up with a router. An example would be a sink cutout in a wooden kitchen worktop.



Straight cuts can be cleaned up using a router

6. You can cut through thinner ferrous and non-ferrous metal with a jigsaw and the correct fine tooth blades. This can be very handy if you don't have a hacksaw to hand and increases the versatility of a jigsaw. A good way to cut tube and metal angle to length. This may seem obvious, but unplug the tool before blade changing, as it is easy to forget with a jigsaw and very easy to press the switch trigger, although the lock is supposed to prevent that. As mentioned above, there are a number of cordless versions on the market – in this case the battery should be demounted for blade changing.



Metal cutting blades are best used with vertical cutting strokes – no pendulum

7. If you start a cut in the centre of a board, you need to drill an entry hole for the blade of course. However, if a drill isn't available you can press the front of the jigsaw on the board and let the blade slowly cut a path down through until the jigsaw sits upright as normal. Do not try this near a critical cut line in case the blade wanders and do not press too hard as it can break a blade.

Don't bother to run a jigsaw along a straightedge or use a fence even if one is available. Jigsaws are freehand tools and careful visual guidance will serve you better in this instance. Since most jigsaws are capable of setting up for bevel cutting, this is even more important if you want to stay on course.



An arcing entry cut into work can be done, but it is better to drill a hole first if you can

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Longer runtime per battery charge*

Up to **100%**

Longer lifetime Bosch CoolPack**

100%

Compatibility with Lithium-ion batteries in a voltage class

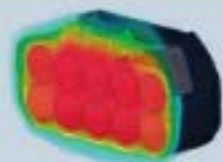
NEW! 2 Years

Battery Premium service



3 years Tool Warranty for all professional blue power tools.
2 years Battery Premium Service for all professional blue Bosch Lithium-ion batteries including chargers.
Registration within 4 weeks of purchase at www.bosch-professional.com/warranty

Standard housing



Extreme overheating in cells with standard housing.

Bosch CoolPack



Special heat-dissipating housing at the base of the pack protects the cells inside from heat damage.

XL Battery

For powerful working and longer battery runtime



Compact battery

For perfect handling and more comfortable working due to low weight

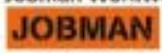
* comparison test by SLG Prüf- und Zertifizierungs GmbH using GSR 18 V-Li Professional drill/driver with 3.0 and 4.0 Ah batteries

** comparison of batteries with/without CoolPack cooling technology



BOSCH

Invented for life

Exhibitor	Stand	Products and offers
Arrow Fastener (UK) Ltd 	111, Hall 3, 1st floor	See the Arrow RED range of hand and electrical staple guns and nail guns, plus rivet tools and glue guns from the Arrow range will be shown and demonstrated, along with staples, brad nails, pop rivets and glues.
Bahco Tools 	86-89, Hall 3, 1st floor	Wide range of quality hand tools including the latest handsaw line-up. Many on offer at very special show prices.
Bessey Clamps 	97-98, Hall 3, 1st floor	Latest range of clamps and a one-handed clamping & spreading clamp. Also the range of KR-Body and Revo Vario clamps. Special show discounts available across the Bessey range.
Bosch Power Tools  BOSCH	Bosch Village, Hall 1, Ground Floor	Bosch will be exhibiting and demonstrating their latest range of power tools and machines including the GOP 18VEC 18v Brushless Multitool , the GCM8SJL Mitre Saw and the GAS35L/M class Extractor , plus favourites including the 18V 4amp & 10.8V 2amp Cordless range. Look out for special show deals and offers.
Stanley Bostitch 	C4-9, Hall 1, Ground Floor	The Bostitch Air Nailer range which offers a complete choice from small brad guns to large framing nailers can be found on the ground floor. They also have an outdoor display area where the machines can be tested.
BriMarc Associates 	53-54, Hall 1, Ground Floor	Brimarc import and distribute a wide range of high-quality tools. See Leigh jigs, new Tormek Water Cooled Sharpening System, Sjöbergs benches, fine range of Veritas tools, Nobex mitre saws, Gorilla glue, Proxon miniature tools and Titebond glue.
DeWalt 	DeWALT/Stanley Pavilion Hall 2, Ground Floor	Situated in the massive new DeWALT/Stanley Pavilion. Get your hands on the latest tools in the 18V 4.0Ah XR Li-Ion battery System , ideal for high load repetitive applications and demanding environments. Demonstrations and lectures will be running all weekend including the eagerly anticipated new DWE315KT Oscillating Tool which will be shown for the first time in the UK , as well as exclusive show deals and special offers.
Dickies (UK) Ltd 	65, Hall 1, Ground floor	Range of workwear together with Makita clothing and safety footwear. Exclusive special offers for the duration of the show plus hi-vis clothing and winter clothing show specials.
Draper Tools 	103-105, Hall 3, 1st floor	Draper Tools has over 10,000 lines in hand and power tools. Dedicated to quality, they have exclusive show offers with professional staff on hand to demonstrate new and innovative expert products.
Dremel 	Bosch Village, Hall 1, Ground Floor	Dremel supplies top of the range products to consumers in various application fields or hobbies, see these innovative tools in action including the large range of multi tools, compact saw system, Trio cutting, routing and drilling system and the new 2 in 1 scroll & fret saw.
Fein 	57-58, Hall 1, 1st floor	Fein, the specialist in multitools and accessories will this year be demonstrating their cordless and corded versions of the Supercut and Multimaster machines, plus their extensive range of accessories and blades.
Festool 	C5-19, Hall 1, Ground floor	Festool will return to the event this year, and they bring with them 11 new products! These will feature throughout the day on the demonstration stage on their stand and visitors won't want to miss this exclusive opportunity to see all 11 new products together for the first time in the UK . Don't miss our outside display area, where larger machines will be demonstrated. Festool have a reputation for quality and innovation. See for yourself why they are brand leaders.
Irwin Industrial Tools 	92-96, Hall 3, 1st floor	This year, as well as displaying and demonstrating their innovative range of hand tools and power tool accessories, Irwin will be bringing their National Tradesmen Day celebrations to Kempton Park, for your chance to try out the latest and greatest new products and take advantage of amazing one-off deals.
Jobman Workwear 	90, Hall 3, 1st floor	Jobman Workwear from Sweden are exhibiting a range of their outstanding quality and durable workwear clothing, including trousers, 3/4 length shorts, T-shirts, jackets and fleeces at special show prices.
Leica Geosystems 	106-107, Hall 3, 1st floor	Leica Geosystems are a world leader in developing and distributing surveying systems and measuring equipment. Don't miss a chance to see the Disto range of hand held laser meters and the Lino line lasers being demonstrated.

Exhibitor	Stand	Products and offers
Makita Power Tools 	H1-14, Hall 1, Ground floor	Makita are exhibiting and demonstrating a wide range of power tools including the launch of new 4.0Ah 18V Li-Ion battery system for the first time in the UK , together with a comprehensive range of accessories, mitre saws, construction tools and outdoor petrol equipment – most available at special show prices. <i>Don't miss the demonstrations outside of their chainsaws and garden tool range.</i>
Metabo UK Ltd 	E1-6, Hall 1, Ground floor	Metabo launched the world's first 18V 5.2Ah Li-Ion battery system , see how it is able to produce the 75% more runtime (than 3.0Ah) and is compatible with an extensive range of existing tools. Look for great show deals on cordless and corded power tools and machinery including new mitre saws.
Nilfisk-Alto 	F1-3, Hall 1, Ground floor	Pressure and power washers plus dust extraction equipment ranging from the small household vac up to workshop dust extractors. Experts on hand to discuss your needs.
NMA Agencies   	K1-3 & B1-9, Hall 1, Ground floor	Schepach, Woodster and Mafell ranges of tools. Many special deals on offer. See the cast-iron top machinery range including saw benches, planer/thicknessers and bandsaws. Plus the Mafell plunge saw and jigsaw!
Panasonic 	50-52, Hall 1, Ground floor	Panasonic will be exhibiting their Tough Tool IP range of Lithium powered cordless tools including the new 4.2Ah batteries and 14.4v/18v Dual Voltage battery interface cordless tools , offering a new solution for higher performance, robustness and compact dimensions in professional Power Tools.
Record Power 	110, Hall 3, 1st floor 112, Hall 3, 1st floor	High-quality range reflects over 100 years of expertise and experience in the design and manufacture of woodworking machinery and tools, offering value and backed up with long-term support and guarantees. This year they have an extra demonstration area at the entrance to our exhibition room. See pages 12 & 13 for details and times of masterclasses.
Snickers Workwear 	109, Hall 3, 1st floor	Snickers Workwear are one of the leading brands in the workwear industry in Europe. For more than 30 years Snickers Workwear have been driving the development of cutting-edge workwear based on the real needs of skilled craftsmen who have to be able to rely on their gear. Look out for special deals and offers for show visitors.
Stanley Tools 	DeWALT/Stanley Pavilion	Exhibiting in the DeWALT/Stanley Pavilion area of the show featured products will include the new Golden 50th Anniversary Power Lock, Fatmax Folding Jabsaw, Bailey 5pc Chisel Set and the Sweetheart 9.1/2 Premium Block Plane .
Toolbank (Faithfull) 	82-85, Hall 3, 1st floor Hall 1, Ground floor	Distributor of hand and power tools in the UK, with a range of 25,000 products from many of the world's leading manufacturers. See the range of hand tools, power tools and accessories available - plus don't miss their popular special show offers and clearance bargains.
Toolstream  	G1-3, Hall 1, Ground floor	Triton will be displaying and demonstrating a range of machines including the industry renowned Superjaws and Series 2000 Workcentre . Products from Benchdog Tools and Kreg will also be exhibited.
Tormek 	53-54, Hall 1, Ground floor	Tormek expert Martin Brown is demonstrating this Swedish-made hand-tool grinding and honing system. See why it's a cut above the rest.
Trend Ltd 	D1-8, Hall 1, Ground floor	Cutting tools plus new launches and promotional show offers. Trend's demonstration team are on hand demonstrating the range of routers, router tables, routing and dovetail jigs, routing accessories and Snappy quick-release drill system. Trend's diamond expert is demonstrating the full range of diamond sharpening stones.
Veritas 	53-54, Hall 1, Ground floor	Accomplished woodworker and Technical Advisor at Veritas Tools, Vic Tesolin will showcase new tools including the first European look at the new shooting plane, cabinet maker's trimming plane and fast-action bench hold-down.
Wera 	99-102, Hall 3, 1st floor	Specialist screwdriving products and bit sets. See for yourself the revolutionary new Impaktor, the ONLY impact-proof screwdriver bits, and the JOKER combi ratchet spanner.

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Bailey Chisel Set

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- Includes leather pouch
- Manufactured in Sheffield, England



Sweetheart Block Plane

1-13-006

- Base and frog cast as one to reduce chatter
- Precision machined base flat to .003" for accuracy
- Thicker blade 3mm to reduce chatter



As usual 'The Gentleman joiner' will be at the stand demonstrating various hand tools from the Stanley range, along with Julian Collins our trade expert and demonstrator.



FREE PRIZE DRAW £2500 worth of Prizes!



Once again we are giving away **10 prizes of a £250 voucher to be exchanged for tools of YOUR CHOICE at D&M Tools in our FREE Prize Draw.**

Visitors to the show this year will have the opportunity to enter our **FREE PRIZE DRAW** and a chance to win one of **10 Vouchers** which will entitle them to **£250 worth of tools of their choice from any of the sponsors at D&M Tools, Twickenham**

Entry forms will be available at Reception and the winners will be drawn at the show at 3.00pm on Sunday 6th October.

The competition is generously sponsored by the following leading brands.

Don't miss your chance to be a winner!

For full T&C see www.thetoolshow.com

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- Plus, the chance win a £100 IRWIN® Tool Kit!

Stand 92-96, Hall 3, 1st Floor



**TAKE THE
VISE-GRIP®
CHALLENGE**

To all the trade professionals who put a roof over our heads, keep us warm, make sure our lights stay on and keep our water running. And to all the tradesmen who keep our country running strong, IRWIN Tools would like to say "THANKS".





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By car only 20mins from Junction 12 M25, take M3 Junction 2 London bound, it then becomes the A316, at the first roundabout turn right into Hospital Bridge Rd, then at the next traffic lights turn left into Staines Rd. Follow this road into the town centre and we are on the right hand side. Limited parking for collections, parking meters available.

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