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FEBRUARY 2014
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Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

**Must-have guide
to designing
and making
basic boxes**

**The turned and
pyrographed work
of John Mydock**

Workshop Knowhow
**Sharpening – beyond
the bench grinder**

Projects to make:

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- Contemporary tazza
- Three candlesticks
- Apples & pears



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Welcoming new members



I am typing this leader shaking my head in disbelief. I can't believe that I'm writing about

something that strikes at the very heart of what the club network is all about. At their best they provide a strong base of encouragement, support and an environment where people can learn together in a fun way. I have commented many times before on how good I think clubs can be and how all too often they are run by a few willing, and often, overburdened people for the benefit of many without much support from the majority. Unfortunately, this is sadly still the case. I mentioned in a recent blog that, after much communication from numerous people from many areas, it is my belief that some clubs will cease to exist soon because of the lack of willingness of club members to take an active part in the running of clubs. But to add to this, or rather to compound the issue, I have also received much correspondence concerning how some clubs are not always welcoming to visitors or prospective members.

Some comments from the people who have spoken to me have stated that they were not talked to by club members, treated as outsiders and, worse still, ignored. Communication is a two-way thing, but should these incidents have happened?

Of course, there could be many reasons why this occurred, some of which could have been accidental. It could have been that some clubs visited just assumed someone else had done the welcoming or saying hello; assumed that a policy they had in place to welcome people was in operation, but sadly failed in a given instance; or, members were unsure how to go about saying hello and welcome visitors or did not want visitors, so the club was effectively a private clique. There are many more options that could be added to this list.

Whatever the issue, the people who have contacted me will not be going back to the clubs involved and what another sad situation that is for



clubs. Does it mean they will not now visit or join any? I hope not. Here we have people from all over the world commenting that maybe turning and other hobbies are declining – although that is hotly debated – and we have situations occurring where people are effectively discouraged in some way or other from going or joining.

Some clubs have policies in place and a system whereby a person is allocated to chaperone and help new visitors or members, and it works extremely well. It gives a point of contact and a name for someone to get to know. Is this simple process something that can be implemented elsewhere, too? Every club and organisation has to decide what its intended goal is and how to go about achieving that. Most clubs want members, although some have reached their maximum number and have waiting lists, but aside from that, new members are vital for continued success and development. If a club is a private clique whereby new members are not required, then say so on the door and do not publicise the events so people do not come along. Other than that, people do need to feel welcome and valued whether members or visitors. It is not easy going to something new or a new

place, knowing that you know no one there and be faced with silence or worse. Clubs face enough uphill struggles and as with getting involved, the solutions are in the hands of the people at the clubs. But irrespective of all the other stuff, surely it is not beyond the collective mind of the clubs to say hello with a smile and ask if there is anything they can help you with?

I know of many well-run clubs around the world and am sure that what I have written about is not that common, but it doesn't hurt to have a look and think about what happens in your own club and ask if anything needs to change or be improved. Let me know what your club does to welcome visitors and new members.

M. B. Bahr



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.

Members watching a demonstration earlier this year at the Surrey Association of Woodturners (SAW). They are adjusting their existing policies on welcoming new people and how they provide mentors for new members as a point of reference, support and encouragement

PHOTOGRAPH BY JENNIE STARBUCK



John Mydock turning in his workshop.
Photograph by Isla Harmon

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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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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

Major woodturning event comes to Nuneaton

Axminster Tools & Machinery is organising a major new woodturning event – Ready Steady Turn – at their store in Nuneaton. This will come as welcome news to all those who attended and enjoyed any of the company's Strictly Woodturning events.

Anyone who visited Axminster's main Tools & Machinery exhibition a few years ago may remember the Ready Steady Turn woodturning competition. The name has been resurrected and the Nuneaton version will be run along similar lines. To give a flavour of the event, throughout the Friday and the first half of Saturday, the professional turners will demonstrate their skills and unique styles of woodturning, explaining any useful tips, techniques and easier ways of achieving the desired result. Saturday afternoon will culminate in the pro-turners competing against each other and against the clock to win the Ready Steady Turn title.

The line-up for this event is

impressive and includes Stuart King and Gary Rance – both winners of Strictly Woodturning – as well as Andrew Hall, Phil Irons, Richard Findley and local turner Steve Heeley. Axminster's Colwin Way will also be taking part.

On a more international level the Nuneaton store will be welcoming TORNyFUSTA's Miguel Lopez from Majorca. Miguel will be demonstrating with his thread turning kit and providing information on the courses he runs in Majorca. Plus, there will be a wide range of JET and Axminster lathes on display, including the JET 4224B and Axminster's Hobby and Trade ranges; this event will provide a good opportunity to see many different lathes in action.

This is a free, non-ticketed event. Axminster Tools & Machinery anticipate that the more central location of Nuneaton will attract many visitors as it is within five minutes of the M6.

Colwin Way at home on the lathe



PHOTOGRAPH COURTESY OF AXMINSTER TOOLS & MACHINERY

DETAILS:

When: 21 & 22 March, 2014

Where: Axminster Tools & Machinery, Bermuda Trade Park, Nuneaton CV10 7RA

Contact: Axminster Tools & Machinery

Tel: 03332 406 406

Web: www.axminster.co.uk/stores/nuneaton

25 years of the Staffordshire and South Cheshire Woodturning Association

Last year, the Staffordshire and South Cheshire Woodturning Association celebrated 25 years and held a two-day event where club members demonstrated throughout both days and also displayed their work. The aim of this special event was to raise awareness of the club with the hope of increasing membership numbers.

In terms of what the club has to offer, the answer is lots! As well as a monthly demonstration by local,

national or international woodturners they also organise trips to major woodworking events, hold club and social events and also have a large DVD hire library available, which helps members to hone and study techniques at home. Membership to this club also gives you membership to the AWGB and tuition is given to beginners by more experienced members on special hands-on evenings. Plus, most importantly, you will have the opportunity to 'natter'

with fellow woodturners and swap ideas, tips and advice. The club meets at 7.20pm on the second Thursday of each month. See below for further details.

DETAILS:

When: 7.20pm – second Thursday of each month

Where: Senior Citizens Centre, Hanover Street, Newcastle-under-Lyme ST5 1AU

Contact: The Staffordshire and South Cheshire Woodturning Association

Web: www.sscwa.co.uk

Tormek visit Glenn Lucas

Swedish company Tormek, manufacturer of sharpening systems, recently travelled to the home of Glenn Lucas in County Carlow, Ireland to film this talented woodturner at his craft.

In this inspiring video, Glenn, who is well known for turning wooden bowls, talks about being introduced to woodworking as a boy. His grandfather and an old friend of the family, who came to live with them for 10 years, showed him how to sharpen his tools and encouraged him to work with wood.

The film traces the story of how Glenn, who for many years has honed his skills as a freehand sharpener, first saw a Tormek being demonstrated in Germany and now uses Tormek when teaching his students to sharpen their tools. He demonstrates how to use Tormek and takes the viewer through the process of bowl making. Glenn's

work follows simple, classical shapes for pleasure and everything he makes has a functional use.

"Sharpening tools has to be one of the most challenging aspects of woodturning. It has taken me many years to perfect the skills of freehand sharpening. Using a Tormek, I can now teach students within minutes to achieve the ultimate cutting edge in 10 seconds. The tools last longer with no overheating. I would let anyone sharpen my tools on a Tormek," says Glenn. To watch this engaging film, search on YouTube for Glenn Lucas and Tormek, and for Glenn's Tormek Tips, go to www.tormek.com. To see more of Glenn's work, see www.glennlucas.com

DETAILS:

Contact: BriMarc Tools & Machinery

Tel: 03332 406 967

Web: www.brimarc.com



PHOTOGRAPH COURTESY OF TORMEK

Glenn Lucas sharpening his tools

Handmade Temari balls

Hi Mark,
These are Temari, or 'hand balls' that I turned for Christmas presents. The centres are recycled wool or styrene balls, which are wrapped in 200m of soft wool and then 25m of cotton. They then have guidelines sewn on followed by the design. They can be hung, but as a turner, I give mine with wooden stands made from pieces from the 'offcuts' box. The large stand was inspired by Bob Chapman's 'Clockwork' sculpture, which appeared in the October issue of *Woodturning*. Thanks for your good work on *Woodturning* magazine.

David R Hodge



PHOTOGRAPHS BY DAVID HODGE

Various examples of David's hand made Temari balls



'Taxus Baccata' by Francesco, yew (*Taxus baccata*) finished with three coats of polyurethane



Beech (*Fagus sylvatica*) bowl by Dalboy, 190 x 45mm



'Teavine' by Mike Gibson, in pear (*Pyrus communis*)

Gorey woodturning seminar

Gorey and District Woodturners hold one of the largest one-day seminars outside of the IWG national seminar. They have attracted big names over the years such as Binh Pho, Nick Agar, Mark Sanger and Glenn Lucas, to name just a few. This year is no exception with six big names in woodturning appearing, all of whom are nationally and internationally known, including: Jean-François Escoulen, Mark Hancock, Liam O'Neill, Robert O'Connor, Seamus Cassidy and Simon Hope.

The event takes place on Saturday 1 March, 2014 in the beautiful four-star Amber Springs hotel

in the heart of Gorey town. The hotel is only 200m from the train station and bus stop, a 90-minute drive from Dublin airport and a 40-minute drive from Rosslare Euro port. So why not take a trip to the southeast of Ireland for a fantastic day of woodturning. The day costs €65 – £54 – for IWG members and €70 – £58 – for non-members. This includes the cost of entry into the seminar and a three course meal.

DETAILS:

Contact: Terry Cruise

Tel: 00353 86 8115243

Web: www.goreywoodturners.com

Conversion chart

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

Line-up announced for the Yandles Spring Show

This much-anticipated show, which takes place from 11–12 April, 2014 is always a firm favourite among woodworkers, woodturners and woodcarvers. The line-up has just been announced and we can confirm that there will be a host of woodturning demonstrators for you to see this year, including Les Thorne and Mark Sanger, as well as Mark Hancock, Frans Brown and Andy Coates. New to the line-up will also be Peter Moncrieff-Jury and John Johnson, with Paul Haydon on the pole lathe.

There will also be a number of woodcarving demonstrators in attendance, including Zoe Gertner, Exeter Woodcarvers and the West Country Woodcarvers.

In addition to turning and carving,

there will also be demonstration in chairmaking from James Mursell; chainsaw carving by Nick Griffin; Nick Westermann will be demonstrating blacksmithing and Graham Wright is the resident stickmaker.

A number of clubs will also be present at the show, including the AWGB, Martock and District Woodturners and Mosterton Marquetry. See website below for further details.

DETAILS:

When: 11–12 April, 2014

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

Contact: Yandle & Son Ltd

Tel: 01935 822 207

Web: www.yandles.co.uk



PHOTOGRAPH COURTESY OF YANDLES

This year's event will feature a host of demonstrators from a variety of woodworking disciplines



'Steampunk Clock' by Mervyn Cadman, mostly made of MDF with some turned parts



Texas pecan (*Carya illinoensis*) crotch wood bowl by Phillywood USA



'Missing Segments' bowl by dunkhooper, inspired by a similar piece by Dennis Keeling

Woodworkers launch £30,000 bid to build workshop for heroes

Robert Sorby has launched a campaign with a group of woodworking volunteers to help change the lives of veterans and members of the Armed Forces on the road to recovery. The goal is to raise £30,000 to build and equip a woodworking facility for wounded, injured and sick servicemen, servicewomen and veterans at the Help for Heroes run Phoenix House Recovery Centre in Catterick, North Yorkshire.

The move follows a series of successful workshops where injured servicemen, women and veterans received first-hand experience turning and carving wood. The response was so positive that a campaign to create a more permanent fixture was launched at the North of England Woodworking and Power Tool Show in Harrogate in November.

The project aims to offer recovering soldiers the opportunity to be inspired by master craftsmen from many disciplines, including coracle building, bow making, carving and woodturning. "The guys who visited Robert Sorby had a fantastic time and were really engaged in the process. Woodworking is very therapeutic in many ways and we are confident that we would have a long waiting list were we able to offer our wounded, injured and sick servicemen, women and veterans the opportunity to have a go on a more regular basis! We are very grateful to Robert Sorby for offering to help make this a reality," said Kelly Bostock, Support Programme Manager at Phoenix House.

As well as raising money from the public at events and shows across the country, campaign organisers are asking the woodworking industry to get involved by donating tools and equipment to kit out the workshop.

Former Warrant Officer Chris Morgan, Dave Purvis, chairman of the Coracle Society and Catterick local and bow maker Fred Bates, set up The Woodworking Volunteers soon after the new centre opened its doors earlier this year.

With the help of Robert Sorby and the staff



Dave Purvis of The Woodworking Volunteers and Lawrence Mannion of Help of Heroes, at the recent 'Harrogate' show

at Phoenix House, a more permanent fixture was discussed and the Workshop for Heroes campaign was born with the ambition of making woodworking part of services available to all of the centre users.

"We're extremely happy to be offering our services to support this fantastic initiative," said Dave. "We set up The Woodworking Volunteers to ensure Phoenix House has a long term woodworking provision to offer the men and women recovering at the centre. Our task is to recruit any assistance we can from other craft workers and instructors to support the proposed workshop. But the first job is getting the facility up and kitted out. This is where we're hoping woodworkers and the woodworking industry can help." For further information, email information@robert-sorby.co.uk.

DETAILS:

Contact: Robert Sorby

Email: information@robert-sorby.co.uk

Web: www.robert-sorby.co.uk

New English Workshop Summer School 2014

New English Workshop is a partnership of professionals and enthusiasts passionate about preserving the craft of fine furniture making. As well as seeking to promote and encourage the use of traditional methods of working New English Workshop (NEW) are focussed on providing training and education to the highest standard for like-minded souls.

In July 2014 NEW will be bringing the renowned woodworker, hand tool user and writer Chris Schwarz to the UK to head up an intensive five-day course to build the now infamous Anarchist's Tool Chest from scratch.

In the spirit of Schwarz's book the NEW summer school is designed to draw attention to the many skills that are dwindling from our curriculum and promote the craft of furniture making in the best way possible by getting hands-on and building the entire chest using only hand tools.

The summer school will be held at the prestigious Warwickshire College in Royal Leamington Spa. The course has room for 18 students of which some will be made available free of charge to students already attending the college. On completion of the course Chris has kindly agreed to donate the tool chest he will be building during the course to raise money for the college.

Of course a tool chest is of no use without tools to fill it! So NEW are making sure Chris's completed chest will be filled with quality items from makers and vendors who, like us, are passionate about providing for the next generation of craftsmen. The chest and its contents are to be sold at auction with the entire proceeds returned to the college.

This exciting event offers you a unique opportunity to hone your existing skills or learn a few new ones at the bench of one of the most committed hand-tool users the furniture-making world has seen in many years.

To register your interest in a place on the course and for more information contact info@newenglishworkshop.co.uk

Irish Woodturners' Guild Seminar – 2013

This event, hosted by the Sligo Woodturners' Guild took place in September. Over the course of the weekend there were various demonstrations organised for the attending woodturners and the public. Along with the demonstrations, members had the opportunity to visit the trade show where suppliers had a vast array of equipment available for purchase.

Competitions were held and the entries were on view for all to see. On Saturday night, the Irish Woodturners' Guild held a gala dinner with

over 200 people in attendance. After the dinner there were prize presentations for the under 16s and the grand prize from the guild for designing and making a chair. Details of this year's event can be seen below.

DETAILS:

When: 26–28 September, 2014

Where: Radisson Blu Hotel, Ballincar, Sligo, Ireland

Contact: Irish Woodturners' Guild

Web: www.irishwoodturnersguild.com

INDUSTRY NEWS

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

Two shows not to be missed

With Christmas over and our lives returning to normal, there are still things to look forward to. The South East Woodworking & Power Tool Show takes place at the Kent County Showground from 7–8 March. Now in its fourth year, the show has more stands and more demonstrators than ever before.

The 'midlands' are also in for a treat

with the Midlands Woodworking & Power Tool Show, which takes place at the Newark Showground, Nottingham from 28–29 March. Both shows are full of trade stands, demonstrators, advice and fun.

For further information on both of these shows, contact the organisers, Nelton Exhibitions. See below for further details.



Mick Hanbury will be appearing at the Midlands show



Tony Wilson will be appearing at the South East show

DETAILS:

When: The South East Woodworking and Power Tool Show: 7–8 March, 2014;

The Midlands Woodworking & Power Tool Show: 28–29 March, 2014

Where: The South East Woodworking and Power Tool Show: Kent County Show Ground, Detling Hill, Detling, Maidstone ME14 3JF; **The Midlands Woodworking & Power Tool Show:** Newark Showground, Lincoln Road, Winthorpe, Newark-on-Trent, Newark, Nottinghamshire NG24 2NY

Contact: Nelton Exhibitions **Tel:** 01474 536 535 **Web:** www.nelton.co.uk

News from D&M

DeWALT DCS355 18V brushless cordless multi-tool

The one you've been waiting for! The popular DeWALT multi-tool is now available as a cordless model. It comes complete with either 2 x 2.0Ah or 2 x 4.0Ah Li-Ion XR batteries in a T-STAK case with 35 accessories, or a body only version complete with 29 accessories. It is equipped with a 300W brushless XR motor, which delivers up to 57% more run time over brushed motors and a variable speed of 0–22,000 oscillations/minute. The unique Quick-Change accessory system allows any universal blades and attachments to be changed rapidly without the use of tools. A dual-grip variable speed trigger provides the ultimate speed and application control and the quick-fit depth control straight cut guide increases cutting accuracy for detailed work. With its multitude of applications from cutting, sawing, sanding and scraping and now with no wires attached, this tool is bound to be an invaluable addition to most professionals' tool boxes. See the website for the most up-to-date prices and deals.



The new DeWalt DCS355 cordless brushless multi-tool can be used to cut wood, metal, plastic or drywall materials. With the appropriate blade or attachment it can also be used for detailed sanding, grout removal or scraping tasks



DETAILS:

Contact: D&M Tools

Tel: 020 8892 3813

Web: www.dm-tools.co.uk



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What you need to know about...

Designing & making basic boxes

In the next part of this series, **Mark Sanger** looks at the basic considerations behind the designing and making of boxes

Boxes are all around us in one shape or another, from the purely functional to the highly decorated for visual impact. Turned boxes are fun and addictive to make and often only require small pieces of timber that may be left over from other projects. Both seasoned and unseasoned wood can be utilised and while the latter will take longer until the first blanks are ready for finishing, the process can be speeded up by first rough turning the box oversize and storing until seasoned. The time and small effort in processing unseasoned wood is well worth it as we

can use sections that are too small for other projects that may well be discarded, thus reducing the waste and cost of wood we use. There is also a great satisfaction in making any project that follows a process all the way through, from branch to finished item.

“The time and small effort in processing unseasoned wood is well worth it...”

MARK SANGER



About the author:

Mark is a professional turner living and working in Dorset. He specialises in creative turning that incorporates texturing, colour and mixed media. Mark has written

numerous woodturning articles, demonstrates the craft, runs courses and has produced DVDs on the subject.

Email: info@marksanger.co.uk

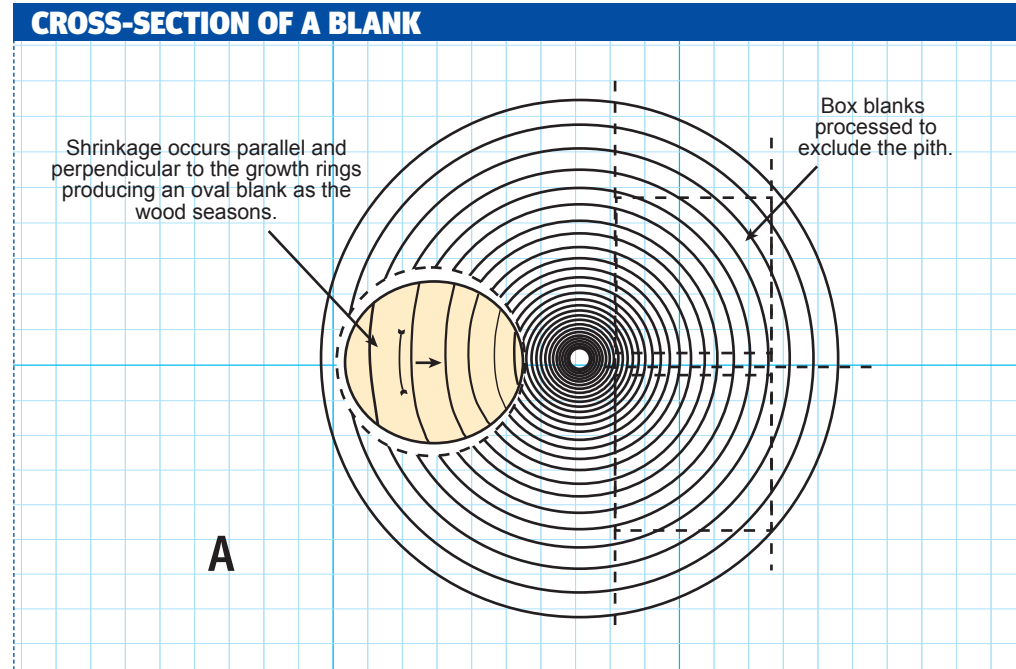
Web: www.marksanger.co.uk

◀ PROCESSING BOX BLANKS FROM UNSEASONED WOOD

Most species of wood can be utilised for box making; however, it is best to select woods that do not have cracks or inclusions as, while these can add visual impact, if you are just starting out box making, they will cause you more problems than they are worth. Blanks are processed and turned with the grain running in line with the spindle axis of the lathe as this orientation allows for strength, particularly across small sections, such as the spigot onto which the lid of the box fits.

Blanks are generally processed to exclude the pith – see Fig.A – whole sections of branch wood have a high chance of cracking from the pith to the rim, while blanks excluding the pith can move out of shape during seasoning more readily without failure. If sections of branch wood are used, then they must be fully stable and seasoned or there is a high chance of failure as the box may be fine for a day or so before finally cracking, especially after being introduced to a warm indoor environment. As such and due to the problems of whole branch sections, I do not utilise this method of processing blanks for boxes opting instead for the ‘pith excluded’ blank, as shown in Fig.A.

Process blanks by cutting through a log or section so the grain runs through its length. I process mine 12mm oversize in the intended box design to allow for cleaning up to size after the wood has seasoned. There are now two options for proceeding: seal the blank using an emulsifying wax painted onto the end grain, or rough turn the box oversize



and seal the end grain and tape together. Write details of date, species and weight onto the blanks for reference. Weigh over a few weeks and once the weight has stabilised for a couple of weeks, take the item into your home to settle for a few more weeks, at which point the box can be finish turned. Alternatively, if you are using seasoned stock, rough out a few millimetres oversize, then take it into your home so the fibres can relax for a week prior to finish turning.

If blanks are cut from a freshly felled tree, then I will seal the end grain. However, if the

wood is taken from planks or stock that has been cut for a few months, I simply rough turn oversize, tape together, record the details and store until the weight stabilises, and then take into my home for a couple of weeks prior to rough turning. I have found such wood rarely fails as long as the rough blanks are stored in a cool draught-free location. But if you want to seal the ends until you are used to how each wood reacts, then by all means go ahead and do this. The steps for rough turning a box are shown later.

TOOLS

Box making requires few tools. Below is a list of the ones I use, and there are some that may be of interest opposite.

- 25mm spindle roughing gouge
- 6mm spindle gouge with fingernail profile
- 12mm skew chisel
- 6mm parting tool
- 2mm parting tool
- Box scraper or standard 12mm round-nose or square-end scraper, depending upon internal box profile required

For boxes with a depth greater than 100mm, and at times those whose shape consists of some form of curve, such as with an undercut hollow form, it is often necessary to use tools with beefed up tool shafts and handles that

allow better control due to the longer handle and thicker tool shaft. For projects with an undercut body you may need a swan-necked tool, or one that has a swivelling tip arrangement. While there are many different tools for this purpose on the market, they all do one of two things: slice or scrape the wood fibres, as with standard turning tools. Many have different tips, which can be fitted, thus making them useful for other projects and applications, with small tips for hollowing and larger tips for refining shape. For simple boxes, the tools listed will be fine, but if you want to go larger, change the shape to include an undercut, then you are likely to need a dedicated tool.

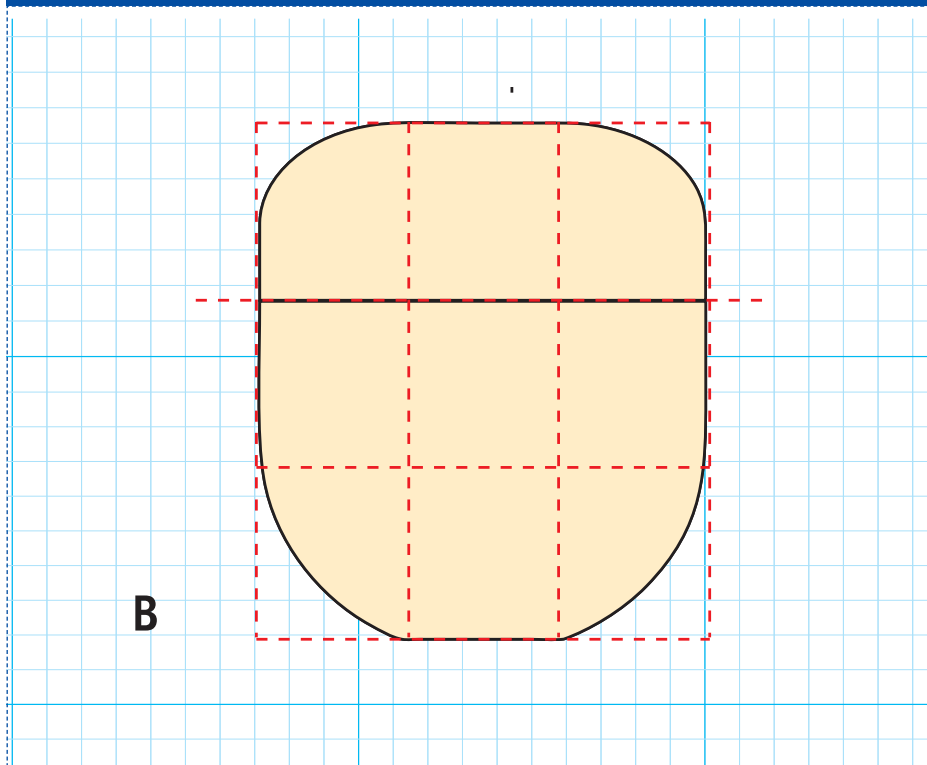


“For boxes with a depth greater than 100mm, it is often necessary to use hollowing tools...”

BOX FORM

The form or design of your box will vary depending upon its intended use. If it is purely a utility box, then it must first and foremost serve this purpose well, such as allowing for easy access for placing and removing items. It may on the other hand be purely for visual impact. In either case, we can produce a balanced form by using the 'rule of thirds' as discussed in my previous bowl article. As a recap, this is achieved by dividing the parts of our box into thirds, which adds balance and harmony to the finished box. In Fig.B, you will see the profile of a standard utility box over which a grid of thirds has been laid. You can see that the join of the lid is located two-thirds of the way up from the base. It may be that the use of the box dictates the lid is positioned in a different place, such as a shallow pill box, which would suit having the join halfway up. The type of box does ultimately dictate where the base and lid join, but as a starting point, dividing the form into thirds is a good place to start. Have a look around at boxes, perfume containers, etc. and see how they have been designed, taking into account the use and proportions.

BOXES – RULE OF THIRDS



ROUGHING OUT A BLANK

INFORMATION

TIME TAKEN & COST

Time taken: 1 hour

Cost: £2

TOOLS REQUIRED

- 25mm spindle roughing gouge
- 6mm parting tool
- 2mm parting tool

- 12mm skew chisel
- 6mm spindle gouge with fingernail profile
- 10mm spindle gouge with fingernail profile

ADDITIONAL TOOLS

- 25mm sawtooth bit
- Fine saw blade
- Pair of callipers
- Abrasive from 120-400 grit

- Cellulose sanding sealer – or your preferred finish
- Buffing system using white diamond compound
- Kitchen or safety cloth
- Microcrystalline wax – your preferred finish
- PPE: facemask, respirator/dust mask and extraction



Step 1: mark centres at both ends of the blank and mount between centres. Using a spindle roughing gouge, rough to the round and leave slightly oversize. Use a 6mm parting tool to clean up both ends to a safe distance from the drive and tailcentres. Produce a spigot at each end to suit the jaws of your chuck, refining if needed with a 12mm skew chisel held horizontal on the toolrest in trailing mode. Finally, mark a line one-third down from the front face using a pencil and rule



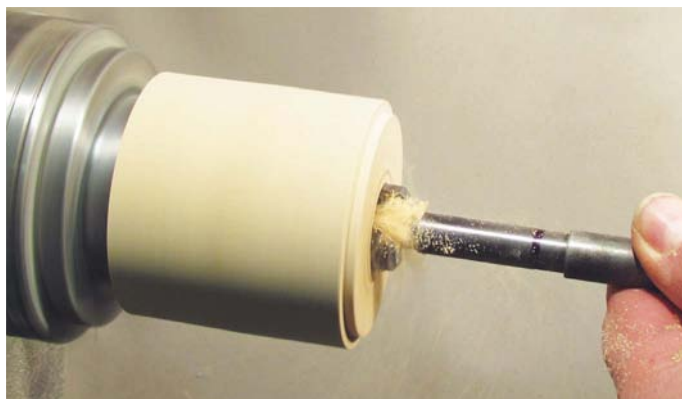
Step 2: using a 6mm parting tool, part in centrally at the line marked to a depth of 5mm. Open out slightly by taking 1mm off either side to the same depth



Step 3: using a 2mm parting tool, part in just left of the right shoulder to leave 5mm waste in the centre of the blank. Open out the groove as you proceed to stop the tool from binding by parting in at stages of 6mm. Withdraw the tool, move over to the left and part in past the previous cut by 6mm. Remove the tool and part in again at the first cut deeper again, continuing back and forth until you reach the correct depth



Step 4: stop the lathe and cut through the remaining waste with a fine blade saw



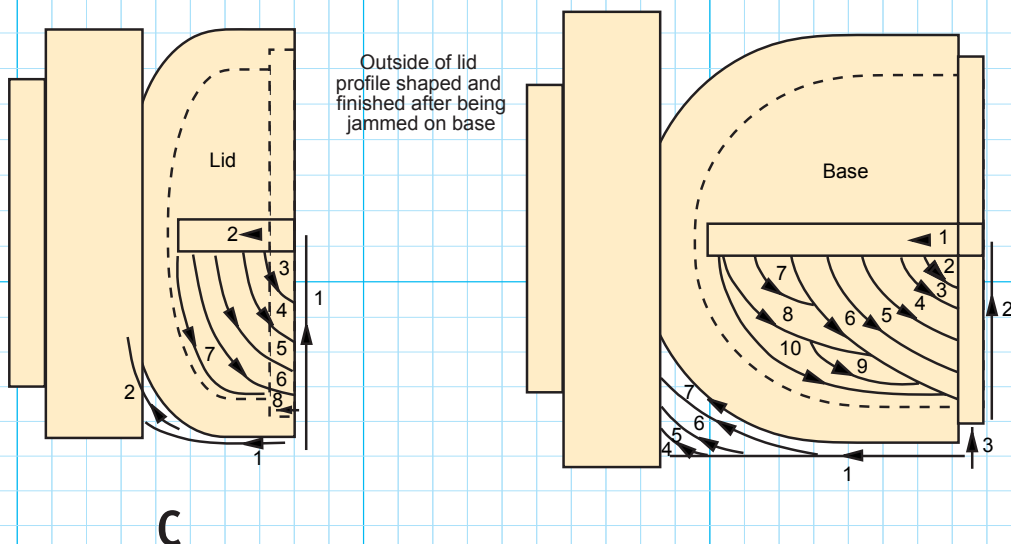
Step 5: place the base into the chuck, tighten and drill out 6mm short of the final depth of the box using a 25mm sawtooth bit. Repeat for the lid



Step 6: tape together with masking tape so that the drilled sections are facing outwards. Weigh the item and write the date, species and weight on the tape. Store and monitor as previously discussed in 'processing wood'. Part-seasoned wood can be left unsealed, depending upon your region and time of year. If the climate is hot and dry, then it is best to seal the end grain as a precaution

HOLLOWING AN END GRAIN BOX WITH A SPINDLE GOUGE

HOLLOWING DRAWINGS



The method of hollowing end grain wood here is done with a spindle gouge so that the fibres of the wood are peeled from the inside out. As with any spindle/end grain project, we work from large to small diameter for profiling the outside and small to large diameter for hollowing the inside as shown in Fig.C, which details the cutting direction for the inside and outside of the base and lid.

“...work from large to small diameter for profiling the outside...”



Step 7: place the lid of a roughed blank in the chuck and go to step 8, or if using a fully-seasoned blank, then follow steps 1-4 and place the lid into the chuck. Mark the thickness of the lid minus 5mm on a 6mm spindle gouge, using a marker pen. Set the toolrest so the gouge tip is on centre height with the handle horizontal, flutes facing up and in line with the spindle axis. Plunge the tool gently in, removing regularly to clear the shavings. Continue to depth



Step 8: if finishing a roughed blank, take a fine cut with the gouge to clean up the front face. Mark the diameter of the base spigot minus 3-4mm onto the front face using a pencil and rule. Set the toolrest so the handle of the spindle gouge is slightly higher than the cutting tip. Rotate the flutes 45° towards you. The tool edge at 10 o'clock, as shown is the edge that cuts as we peel outwards



Step 9: enter into the drilled hole with the gouge a short distance and peel outwards using the intersection of the tool and rest as a pivot point, as you peel outwards in an arc. The location of the spigot of the base that will fit into the lid has been marked on the face with a pencil. Hollow out following cutting Fig.C stopping around 6mm from the line. If the gouge is sharp and the final cut is smooth, there will not be a need to finish with a scraper



Step 10: using a 12mm skew chisel horizontal on the toolrest, cut in to a depth of 5mm a couple of millimetres inside of the line previously parted. This is to allow for cleaning up of the spigot of the roughed base. If you are turning a seasoned blank, then stop just short of the line



Step 11: use callipers to check that the recess is parallel. If required, refine further

Step 12: finish with abrasive from 180-400 grit, taking care not to alter the size of the recess excessively. Apply moderate pressure to the abrasive as excess heat will cause heat checking in the form of fine cracks, especially on dense timbers. At this stage, you can apply your chosen finish and buff the inside with kitchen towel or safety cloth



Step 13: mount the base into the chuck and clean up the front face with a 6mm spindle gouge, aiming to remove as little material as possible. Measure the recess of the lid and accurately mark this on the front face using a rule and pencil. Drill out to depth as in step 7 and hollow as in step 9. Here I am using a curved box scraper to hollow as an alternative method. Hollow out stopping 5mm from the line. If required, sharpen the scraper and refine the inside, taking a fine scrape. Finish the inside with abrasive and sanding sealer as before



Step 14: refine the spigot using a 6mm parting tool, taking fine cuts. Check the fit with the lid until you have a fit too tight for everyday use. Finally, finish the inside of the box from 120-320 grit



Step 15: using 240-320 grit abrasive, finish the spigot continually checking with the lid until you have achieved a snug fit. Finish the inside with sanding sealer and buff as before



Step 16: place a piece of kitchen towel between the base and lid, jamming the lid on. Bring the tailcentre up for extra security and profile the external shape using a 10mm spindle gouge, working downhill to a safe distance from the chuck and tailcentre as shown in Fig.C



Step 17: remove the tailcentre and remove the remaining waste with the spindle gouge. Make sure you gently rub the bevel on the face of the lid prior to starting the cut



Step 18: using the toe of a skew chisel, produce a small groove straddling the join. Finally, finish the box lid and body as before with abrasive and sanding sealer



Step 19: jam the base over a jam chuck made from waste wood, placing kitchen towel between to protect the internal finish. Using a 6mm spindle gouge, refine the base profile, working down towards the base. Finally, concave the base so the box will sit stable in use. Finish and blend with 120-400 grit, using your chosen finish as before...



Step 20: ... alternatively, the finish can be applied off the lathe and buffed with a buffing system, as shown here



Step 21: the box is now finished ●

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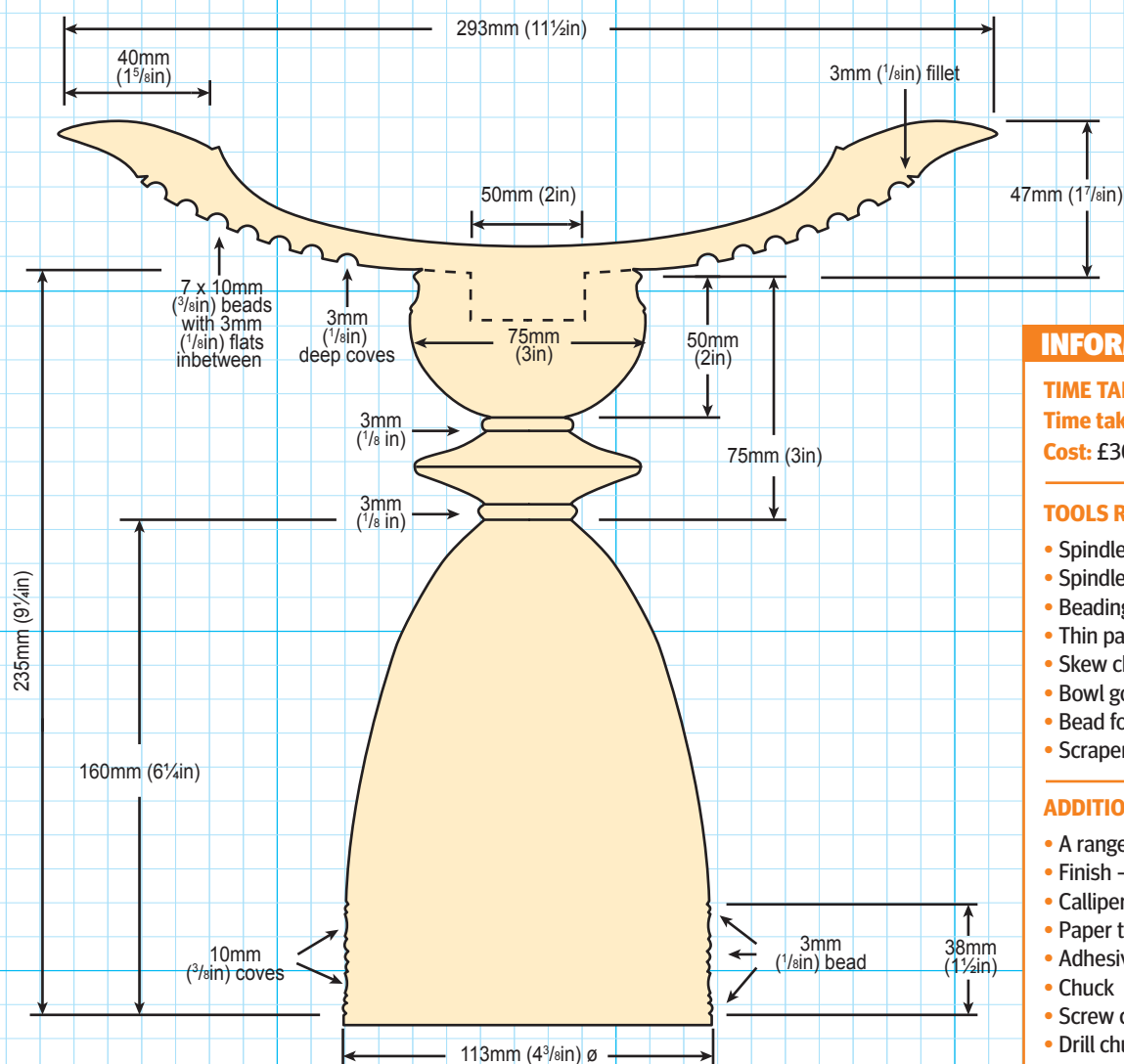
Mark Baker gives a fresh take on a classic form

This is one of my favourite pieces to make as it allows a lot of scope for experimentation. An ancient form, a 'tazza' is a supported bowl or platter. The base or pedestal is created using the same techniques you would use to make a candlestick stem, and in fact this design can be used for a candlestick if you don't add a platter

or bowl on top. The top uses the same techniques you would use to make a standard bowl or platter. I've chosen quite a shallow top for my tazza, so effectively it is a platter. If you cannot find a thick section of wood for the pedestal, you could consider making a tazza in three parts, so the top bowl or platter and spindle-turned section for

the middle and a small faceplate grain – for the base of the project. To add contrast to the piece, I chose a deep, rich brown for the brown oak (*Quercus robur*) platter and creamy white sycamore (*Acer pseudoplatanus*) for the pedestal. You could of course reverse this and have a dark base and a light top instead.

TAZZA DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 3 hours

Cost: £30

TOOLS REQUIRED

- Spindle roughing gouge
- Spindle gouge
- Beading/parting tool
- Thin parting tool
- Skew chisel
- Bowl gouge
- Bead forming tool
- Scraper

ADDITIONAL TOOLS

- A range of abrasives
- Finish – oil in this case
- Calliper or ruler measure
- Paper towel
- Adhesive
- Chuck
- Screw chuck or faceplate
- Drill chuck with bit
- Drive spur & revolving centre
- PPE: facemask, respirator/dust mask and extraction

1 Begin this project by mounting the bowl blank in your preferred manner – I chose a screw held in a chuck. I try to use the tailstock for support wherever possible, which means that a pull cut is used to clean up the surface. If you choose not to use the tailstock, a push cut can be used. As long as the work is secure it does not matter which method you use. That said, a pull cut leaves a rougher surface finish due to the bevel not rubbing. The cut is crude, but quick and ideal for initial shaping. But always be aware of any major grain tearout with a pull cut. You have to stop short of the final size and shape so you have enough thickness to clean it up later. Note the two marked circles. One is the outer rim of the bowl, the other is where I think the lower bowl form will end and the outer rim detail will start. The lathe speed is about 600rpm





2 Define your spigot position and use a combination of pull and push cuts to create the rough profile of the lower shape – a gentle upsweep curve. Then clean up and define the size of your spigot with a parting tool. Make multiple light cuts to get the shape you are after

3 Once the lower section is shaped use a push cut to create the upward sweep needed for the outermost rim section. This is a sharp-looking transition but it is a classical one which is seen in many forms and can work well. Work to what you like and incorporate your preferences into your designs

4 Having created the profile required, I wanted a visual and tactile element so I chose to place a series of coves on the lower section of the bowl up to the rim transition just created. With the lathe speed now boosted to 700rpm I used a multi-tip tool with a shaped scraper/tip. The cutting edge is shaped to just shy of the cove size required so I can move the tip in the cove to clean up the surface as best I can. Light, delicate trailing cuts are required. A shaped scraper is the easiest way to do this, but the cuts are not as clean as with a gouge. When a series of the exact same shapes are needed a preformed tool helps achieve uniformity, but practising cutting such things with gouges is a must if you want to develop your skills

5 Leave a flat in between each cove and then, when they reach the rim area, add an incision to separate the lower section. You can use the beading/parting tool to do this, or as I have done, invert a skew chisel so that the angled cutting edge is underneath and therefore unable to cut, so only the pointed tip can cut and is in effect a point tool scraper. Trail the skew chisel so that only the tip of the point touches and scrapes a clean, incised line. Don't cut too deep. Now sand the surface and the coves. I used abrasive wrapped around a dowel for the coves

6 Remove the bowl, mount it in the chuck and bring up the revolving centre. This project calls for a wide, domed rim. Remove the waste in sections...

7 ... working to the revolving centre. Notice the fillet at the innermost section of the rim. This is created with a parting tool and is the point at which the inner section follows the outer lower section. But, because there are deep coves in the outer face, the wall thickness cannot be too thin

8 Continue to refine the inner shape, eventually removing the revolving centre so that you can complete the inner curve. Use a scraper if you think it will help

9 When you are happy with the overall look and feel of the inside, refine the fillet and sand the surfaces you've just cut using either hand or power sanding. Use whatever you are comfortable with but remember to work through the grit grades without jumping grits, then apply your finish of choice. I used oil. I use oil for most of my turning as it does everything I need of it and is durable and easy to repair if it becomes damaged. It is also approved for use in contact with food

10 Use a friction chuck in conjunction with the tailstock; this allows you to trap and hold the platter in place while the spigot is reduced to the right size. This will fit in the eventual hole that will be cut in the pedestal

11 Next, sand any surfaces you just cut and now apply your finish to this section too. Then remove the piece from the lathe

12 Now mount your pedestal section between centres. Set the lathe speed to about 500rpm and create a cylinder using a spindle roughing gouge and then increase the speed to about 900rpm and clean up one end. Cut a spigot and mount it in the chuck, centralising with the revolving centre in the tailstock. Now clean up the tailstock end

13 The next step, using callipers or a ruler measure, is to mark the outermost diameter required for the cup of the pedestal. Note that only the edge nearest the user is in contact with the wood; this prevents the other edge from catching and flipping the calliper at the user

14 Mark the main positions of the pedestal detail – I chose to cut them in with a thin parting tool not to full depth, but enough that when the pedestal is rough-shaped with the spindle roughing gouge, you can still see where everything will be

15 You can see the cup shape partially formed here. A spindle gouge was used to rough shape it and adding a cove detail at the top is a nice design to lead in to the platter. The bullet-shaped body is roughly shaped too, but note the section behind the cup. This will be shaped next. You need to have a gap at either end so you can feed the spindle gouge to the required depth

16 Like making a bead, to create this detail you work from high to low on either side. It is formed by two coves coming together, but don't leave a sharp edge at the top as this would be too fragile and so sharp it could cut someone. So a flat, which can also be a slight roundover, is suitable for this. Getting each side even is tricky, so light, gentle cuts are the way to go here





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17 On either side, at the same depth, I chose to have a 3mm bead, which gives a nice separation from the cup to the section just cut and then the main bullet-shaped body. I used a suitable bead-forming tool as it is easier than cutting 3mm beads in such a confined space with a conventional tool. If you do not have one, then you can of course cut the beads with a thin parting tool and a spindle gouge but go carefully up against the side walls as this is where the catching can most easily happen if the cutting edge is incorrectly presented

18 Further shape the main body with a combination of the spindle roughing gouge and the spindle gouge. Note that there is a shallow channel cut near the chuck. The blank was slightly too long for what I wanted so I marked the bottom of the base and the waste section will be used for another friction drive on a future project

19 Now go back to the uppermost end of the pedestal. Mark the size of the tenon you cut on the platter on the end, and use a spindle gouge to clean up the end. Then either drill or cut the right sized hole to match the tenon on the platter. A push cut with a parting or beading and parting tool will make light work of the shallow hole needed

20 Test for fit. Now use a spindle gouge to gently round off the uppermost edge leading into the hole. Note that the lower section of the cove on the cup has an incised line, which I felt created a nice visual break from the lower cup body. I used the corner of the parting tool to do this

21 When you are happy with the top section, mark the position of the coves and cut them with a spindle gouge. This should give a cleaner cut than using a scraping tip, but use whatever works best for you. Cut from either side, gradually getting to the depth required. At the top and bottom of each cove is a small bead so leave enough space for this

22 The bead forming tool makes light work of this, but you can cut the beads with other tools if you want to. Go gently with the forming tool so you don't fracture the crowns of the beads. This tool helps with creating uniform small beads where a lot are needed. One-offs can be easily cut with other tools

23 Sand the piece and apply the oil finish. Use a thin parting tool to part almost through at the base and then, with the lathe stopped, saw off the last bit, clean up the end and oil that too. Now all you have to do is glue the platter to the base

24 The completed tazza in white sycamore should look something like this •



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Sharpening – beyond the bench grinder

Continuing with the sharpening theme, **Kurt Hertzog** looks at two different alternatives to using the standard bench grinder

In woodturning know-how parts 10 and 11 – issues 261 and 262 – we covered the basics of sharpening and the simplest method I know of to put a repeatable, functional cutting edge on my tools. To some, that method is too simplistic and rudimentary. There are many who want to go beyond that level for a variety of reasons. The reasons can include already having a different sharpening system or having additional sharpening needs that will be better served using other methods or equipment. This month, we'll explore two alternatives to the bench grinder – water-cooled and belt systems. For the purpose of this, we will use the Sorby ProEdge – belt

system – and the Tormek – wet sharpening system. These are representative of these types of systems available, although specific jigs and fixtures vary according to make. These offer advantages based on their capabilities when compared with the standard bench grinder.

As we look at these different systems, we'll see that not only will they work well for your turning tools but also for a host of other items requiring edges. I won't go into detail on these other capabilities, but each of these and similar systems will allow you to add on accessories to sharpen nearly anything with a cutting edge, ranging from jointer knives to garden implements.

KURT HERTZOG



About the author: Kurt is a professional woodturner, demonstrator and teacher and writes for various woodturning and woodworking publications in the United States as well as writing for *Woodturning* magazine. He is on the Pen

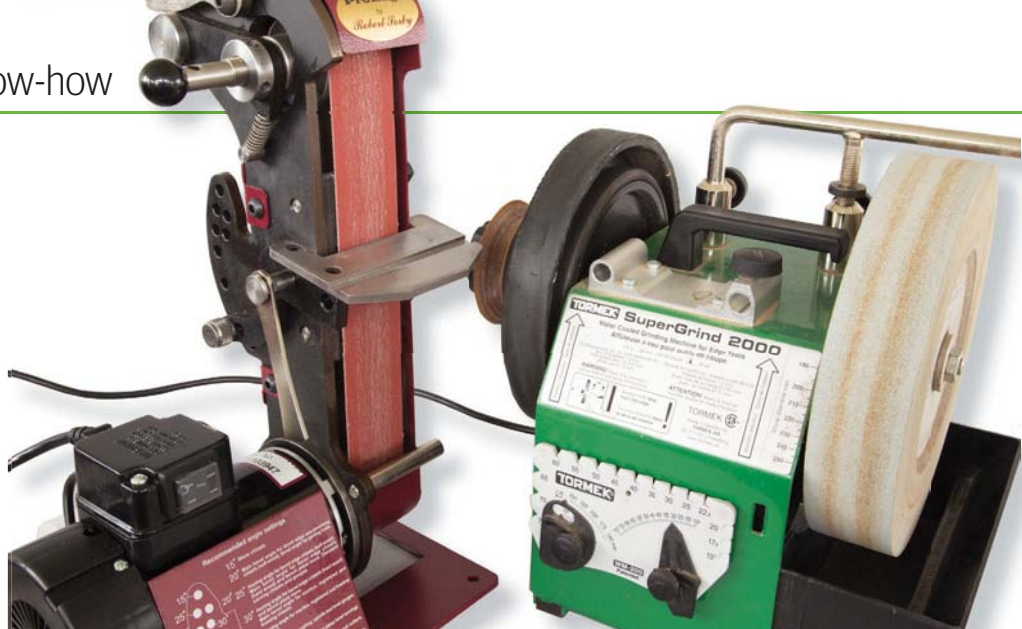
Makers' Guild Council and is a member of the Board of Directors of the American Association of Woodturners (AAW).

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◀ TWO DIFFERENT SYSTEMS

The belt and water-cooled sharpening systems are quite different in their approach to the mechanics of sharpening woodturning tools but as different as they are, they solve the same problems for the user. When you think of what you need in a sharpening system, there are three things that come to my mind. They are: a method to both shape and sharpen tools; a way to affix the grind angle based on the user needs; and a way to support the tool while it is being ground at that angle. Both of these sharpening systems fill those requirements well. Although they do it differently, both systems provide a method for addressing each of those needs.

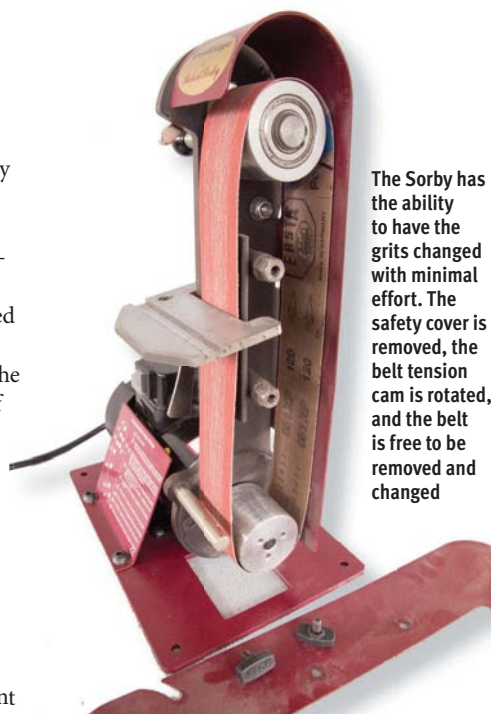


Moving beyond the bench grinder takes you into the belt grinder and water-cooled systems. The Sorby ProEdge and Tormek are the most prevalent of these types in the marketplace

SHAPING VERSUS SHARPENING

In the bench grinder method I use and have explained in the past, I've had to settle on a compromise in stone grits that will allow me to perform both shaping and sharpening on the same wheel. A work around could be changing the wheels to that with a different grit. I use a compromise grit to do both functions. I find this a quick and workable solution for the bulk of my tools. The Sorby ProEdge and the Tormek both have the ability to change grits to accommodate different aggressiveness with only minor effort. The Sorby ProEdge can have the belts it uses changed quite easily. There are two wing screws holding the safety cover in place. Removing these screws and safety cover allows for quick and tool-less access to the belt. A simple flip of the belt tensioning lever and the belt is ready to be changed. Sorby offers not only various grits in their product line but also different media types. There is an extensive line of belts available from the traditional aluminium oxide in grits from 60 to 240

as well as ceramic, zirconium, Trizact and diamond. You can easily change from 60 grit to 3,000 grit depending on your needs. The belts are readily available and all are modestly priced except, understandably, the diamond. The Tormek uses a grading stone to change the effective cutting grit of the 250mm water-cooled wheel. You can change the grit from 220 to 1,000 and back again as often as desired by applying the proper side of the grading stone to the wheel when under power. Both the Sorby and the Tormek have this advantage of shaping at a coarser grit and sharpening at a finer grit with minor effort to change and no disruption to the jigs or fixturing. Once your tools have been shaped, you are free to leave your systems at the finer grit arrangements to quickly sharpen whenever needed. If you wanted to have the same capability on your bench grinding system, you'd need to have two wheels of different grits to be changed as needed. Not unworkable but not as convenient as what's available with these systems.



The Sorby has the ability to have the grits changed with minimal effort. The safety cover is removed, the belt tension cam is rotated, and the belt is free to be removed and changed

The Sorby ProEdge has a family of available belts ranging from aluminium oxide to diamond. You can get grits as coarse as 60 and as fine as 3,000. All but the diamond are nominally priced

The wheel on the Tormek is 220 grit. The two sides of the grading stone allow the effective grit of the grinding wheel to be changed from 220 to 1,000 and back again as needed. This can be done on the fly



SETTING THE VARIOUS ANGLES

By virtue of its unique construction, the Sorby ProEdge uses a captive wrench that locks the table in one of many different preset positions. It is as simple as loosening the lock nut with the wrench and positioning the table per the chart attached using the positioning pin and retightening the lock nut. Notice the 60° angle for bowl gouges for deep hollowing. In the past, we've spoken about the need to have a steeper angle in the bottom curve of a bowl. The speed at which you can adjust to any of the preset angles is very fast with perfect repeatability. The Tormek has an infinitely adjustable system. Being quite different in design, the Tormek

has guide rods that are used in conjunction with the available platforms, jigs and fixtures. They provide a handy adjustment fixture allowing you to set your desired angles based on the position of the platforms or guide rod and fixture position. The adjustments will even comprehend the reduction in the wheel diameter over its lifetime. While not as quick and perhaps not exactly as repeatable as the Sorby, it is quite simple to use and provides excellent results. While the original setup gauge that was delivered with my Tormek works, the newer design has added much in the way of user friendliness and is a big improvement.



By design, the Sorby ProEdge has all of the commonly used grind angles built into the mechanics. This makes obtaining the desired angle a breeze but more importantly makes it very repeatable



With every typical grind angle available by locating the pin in the correct hole, the chart on the front shows the pattern. It also explains the typical uses for each of the angles

The Tormek adjustments are measured and locked into place. The new style gauge, lower, is far easier to use. Either will let you adjust the guide bars and jigs to your desired relationships. Infinitely flexible

JIGS AND FIXTURES

When you buy a Sorby ProEdge, it is available with the jigs and fixtures needed for the turning tools in your kit. There are some optional items but you'll be fixed nicely to begin sharpening anything you'll need for woodturning right out of

the box. The Tormek is available in a host of different bundle configurations depending on your particular needs. There is a woodturning bundle that includes all that is needed for the woodturning tools you'll have. At this point, both Sorby and Tormek provide the

angle setting, platform for scrapers, bowl and spindle gouge fixturing, swept wing grinds capability, skew chisels and the parting tool genres.



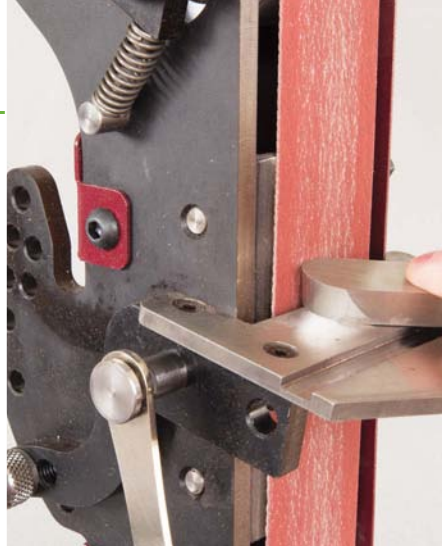
The Sorby ProEdge Plus Ultimate Sharpening System contains everything needed for the usual woodturner's sharpening needs. The few options are for very special applications and are available later



My Tormek jigs and fixtures have been accumulated over time. The Tormek is available with different user type packages, such as the woodturner's package, that includes the appropriate jigs and fixtures

◀ SCRAPERS

As we noted in the earlier columns, there is little that is critical about your scrapers. The angle can be 90° or something less, if you so choose. The repeatability for the sake of convenience is far more important than the absolute angle that is put on your tools. The Sorby ProEdge plaque and preset position at 80° is as good as any angle. Close to 90° and easily obtained, it will allow you to sharpen any and all of your scraping tools. The choice of abrasive grit for shaping and sharpening is easily dealt with. The platform allows a stable surface to present the tool and sweep it, though the arc or across the flat as appropriate. Using the same technique as explained with the bench grinder, the scraper is placed flat on the toolrest, slid forward to present it to the abrasive, and



The Sorby as adjusted to 80° for the scrapers in your kit. As discussed in a previous edition, the angle on scrapers isn't critical and anything less than 90° will work nicely. Sorby has chosen 80°

then moved or rotated as needed to sharpen the entire face of the scraper. The Tormek works in exactly the same way: you can



Setting the Tormek platform for sharpening scrapers isn't a fixed position. You select your angle and set it. Since it isn't critical, the ability to set it quickly and repeatedly is more important

mark the ground surface with a magic marker or you can use their gauge to set things up.

STANDARD CUTTING TOOLS

As we did with the cutting tools on the grinder, the angle usually selected is somewhere around 45°. In the Sorby ProEdge, they recommend and have a preset for that angle. Using their 'V' block in the channel provided on the platform, the tool is presented to the abrasive and rotated through the arc to achieve the desired grind. This will work on spindle roughing gouges, spindle gouges and bowl gouges. The Tormek adjustment can be any angle you wish but something in the same range is a good choice. The jig used for grinding gouges can be positioned appropriately by positioning the extension in the fixture and the distance of the guide rod from the wheel. Infinitely adjustable as to angle but there are handy guide lines on the adjustment setup jig that allows for exact setting of the tool extension from the jig and repeat settings of the guide bar to wheel distance. Skew chisels fall into the

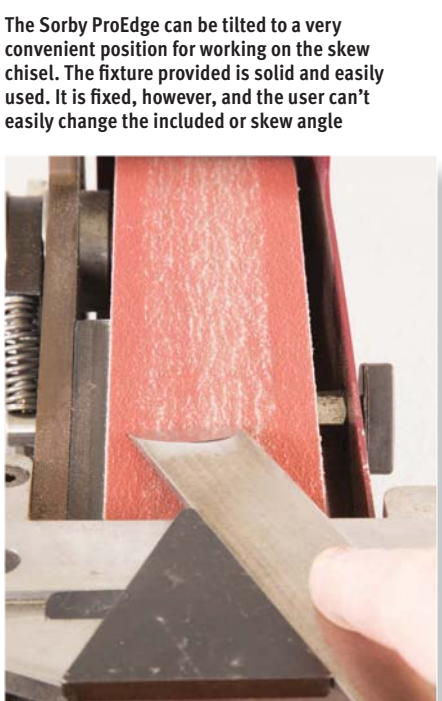
standard cutting tool category. The Sorby jig that fits nicely into the platform track provides one angle of skewness. The tool is flipped to the other jig position to do the other side. All works nicely especially since their entire belt assembly can be unlocked and tipped over to nearly horizontal. This makes the skew grinding process very easily controllable and more visually open. All is well if you are content with their angle for the skew both in skewness and included angle. If you prefer something else, you'll need to make some other arrangements for settings and guide. Their particular choice isn't troublesome but in the desire to make things easily setup and repeatable, the ability of the user to vary easily from their selection was sacrificed. The Tormek requires a bit more time and effort to setup the skew but by virtue of design, the user has a tremendous amount of flexibility as to their choice of skewness and included angle.



As discussed in prior issues, barring special needs, use 45° for most cutting tools. The 'V' block fixture riding in the platform with the Sorby machine set for 45° is quick, easy and repeatable



Not locked into hard position but being user adjustable, 45° or in that range is easily set on the Tormek. The setup jig makes the tool extension and the guide bar positioning quick and easy



The Sorby ProEdge can be tilted to a very convenient position for working on the skew chisel. The fixture provided is solid and easily used. It is fixed, however, and the user can't easily change the included or skew angle



In contrast, the Tormek skew jig has a wide range of adjustment for the skew angle and included angle. This can be good or bad. It gives flexibility but it also requires a bit more time to repeat accurately

SPECIAL BOWL GRINDS

Many of the bowl turners among us like a special grind. This can range from the straight across grind to the swept wing Irish grind. All variants are possible on the Sorby and Tormek. Both have the necessary jigs that allow the user to decide the nose angle and the sweep, both in length and contour. For the slightly swept wing bowl gouge, the Sorby jig is easily configured. Quick, easily setup, repeatable, with all of the necessary jigs and fixtures right in the box. The same capability exists with the Tormek using the Woodturner's package jigs and fixtures. Both machines along with their jigs

can be adjusted for just about any desired bowl profile. This entire operation is identical to the previously covered Vari-Grind jig as used for Irish grinds created using my bench grinder. The three interrelated adjustments on the adjustable jigs, tool extension in jig, angle set in jig and position of pivot point gives the user maximum flexibility to explore and arrive at their desired end point. It isn't often that the turner changes these settings after arriving at a comfortable one. The beauty of setting things and then just repeating them is the time saved and uniformity this creates as a result.



Setting the bowl gouge into the factory-set jig yields the swept back bowl gouge grind. An optional pivot block will provide additional length sweeps on the wings. Quickly setup and very repeatable



The Irish grind is possible using the Tormek jig. Once the user finds their favourite, the extension in the jig and guide-bar measurements are recorded and used over and over. It takes some easy measurement



All of the bowl grind jigs work similarly. The tool extension, the angle setting when available and the jig pivot point all interact to create the nose angle, sweep length and sweep contour

BUFFING AND HONING

Buffing and honing can be done on both the Sorby and Tormek. The Sorby has wheels and buffing compounds that can be used on the lower belt pulley. Once added, the tapered cone can stay in place and be ready for use as needed. The Tormek has a leather strop and honing compound that can be used on the tool right from the existing setup. There are a variety of leather strops that can be brought to bear on the inside of the tool surfaces as desired. A selection of rouge for the soft wheels and the choice of compound for the leather strops gives you some real opportunity to put a mirror finish on the razor edge you create.



Both the Sorby and the Tormek offer buffing or honing. More applicable to the skew chisel than other turning tools, a cotton wheel with jeweller's rouge or leather stop with honing compound is used

CONCLUSION

As shown, you certainly have many choices for your sharpening systems. There are a myriad of bench grinders available with many accessory rests, jigs and fixtures to complete the system. I've just presented two additional choices. These offer all of the same capabilities and even more. You can have either of these as your turning tool sharpening systems with the variable grits, buffing and honing and flexible angle choices. Are there drawbacks? As with everything, quality products have a cost attached to them.

Expanded functionality sometimes adds either complexity or cost, sometimes both. Your ability to invest for the long haul versus just getting started might just have an impact on your final decision. I have used all three systems and am pleased with the results I can obtain. I don't think any of them are wrong. As a simple rule, pick whichever system suits your needs, wallet and ability to meaningfully tell the difference in results. Regardless of your choice, proper use will provide you with an edge capable of doing your bidding. ●



The advantage of the Sorby ProEdge and Tormek is their ability to deliver finely ground edges. Take a look at 60, 200, 1,200 and a mix or 60 and 1,000. The time and investment cost difference is your call

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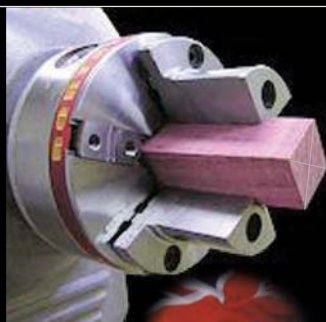


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Open-segmented apple

Sue Harker creates a fun project, which will help to develop your segmenting skills

Re-visiting open segment turning, here is a fun little project for you to try. An open-segmented apple made from 36 segments with contrasting timber on the top and bottom and a small turned stalk. I have used ash (*Fraxinus excelsior*) for the segments and stalk and olive ash (*Olea europaea*) for the top and bottom, which complement each other very nicely.

When gluing the segment rows, each segment needs to be placed the correct way up. If the segments are randomly placed, then the grain pattern can appear unsightly and spoil the finished item. As you will see, in step 6, I have explained how to make sure the grain is running in

the correct direction. For an alternate effect, I have been a little creative with the placing of the segments for this project. The top two rows have been placed in the same direction, then the next two rows have been placed in the opposite direction – upside down – which creates the illusion of the segment gaps being framed by the grain pattern, thus adding extra interest to the piece.

Preparing the open-segmented apple blank is very time consuming but can be done between other jobs. Once prepared, the turning is quite straightforward, using a paper glue joint so the apple can be shaped and then split apart for hollowing. The wall thickness can be seen through the segment gaps making assessing

the wall thickness easier, but can also show any irregularities if not hollowed evenly.

The apple has been finished with several coats of finishing oil and then buffed to a gloss shine using a three-mop buffing system.

SUE HARKER



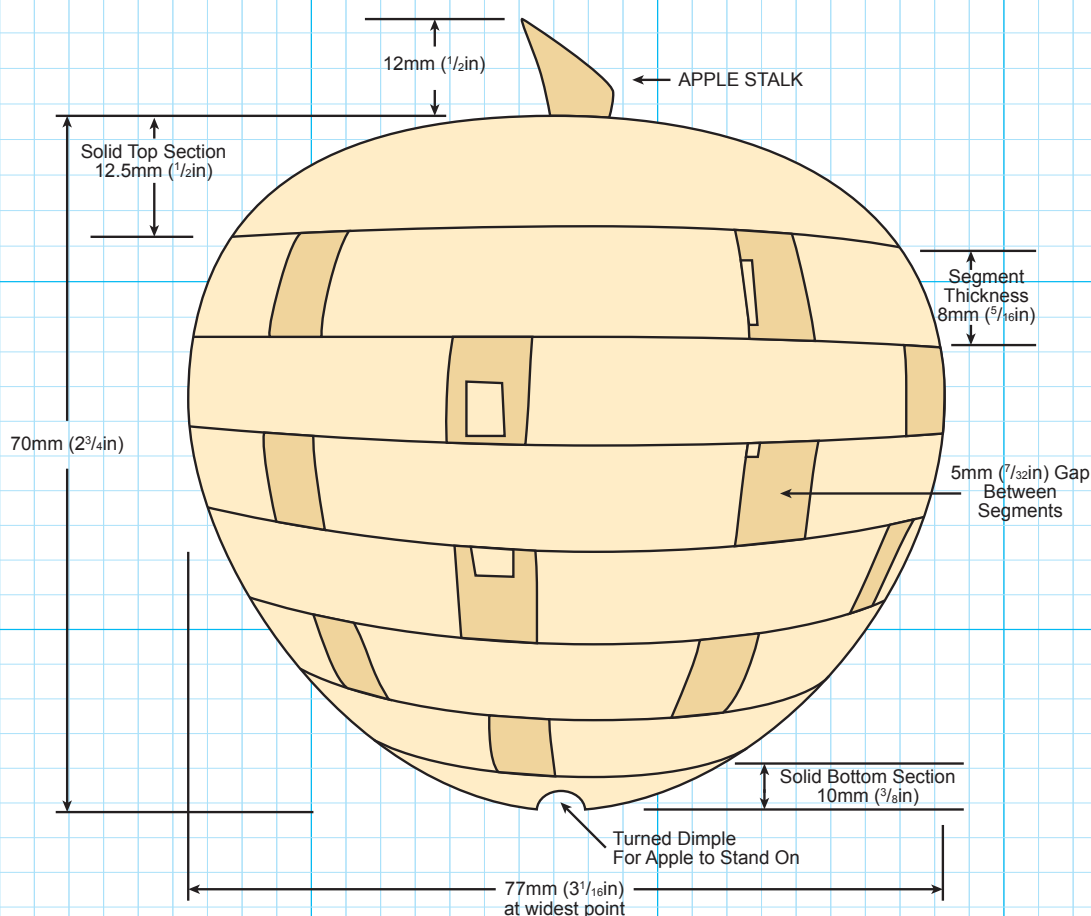
About the author:

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

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OPEN-SEGMENTED APPLE DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: approximately 4-4½ hours over several days

Cost: £5

TOOLS REQUIRED

- 3mm parting tool
- 1.5mm parting tool
- 12mm fingernail profile spindle gouge
- 10mm fingernail profile spindle gouge
- 10mm standard-grind bowl gouge
- BCT 12mm Supercut hollowing tool

ADDITIONAL TOOLS

- Open segment six-wheel jig
- Titebond moulding and trim wood glue
- Titebond standard glue
- Clamp
- Woodscrew chuck
- Jacobs chuck with 4mm drill bit attached
- PPE: facemask, respirator/dust mask and extraction

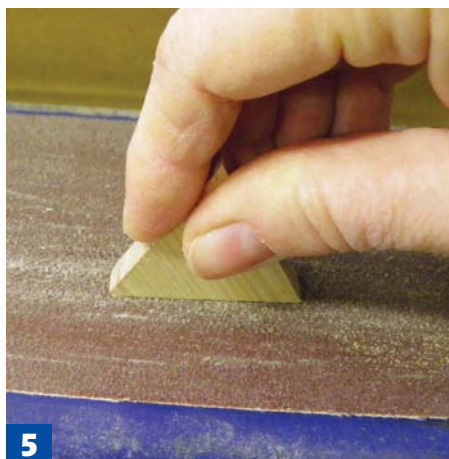
1 Start the project by mounting a piece of olive ash measuring 85 × 85 × 75mm long between centres and turn into the round. Cut a chucking spigot using a parting tool, which is the correct size for your chuck, at both ends. Next, part off to create two pieces of equal sizes

2 Mount each piece on the lathe and true up the front faces. Both surfaces need to be completely flat

3 Now place one of the prepared pieces of timber on an open-segment six-wheel jig, then align with the concentric circles and measure between two of the spokes as shown. For the size of timber being used, this measurement should be around 40mm

4 Set the bandsaw angle mitre to 30° and secure the rip fence so it is 40mm from the blade. Using a uniformly thickened piece of ash, measuring 35mm wide × 970mm long × 8mm thick, push through the blade to create the first angle then flip over to cut a segment. Repeat until all 36 segments are cut





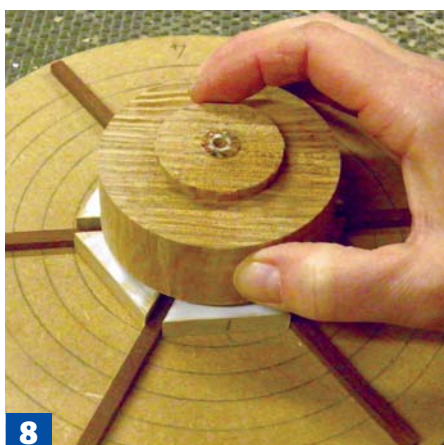
5 Using a belt sander – not switched on – or similar, tidy the cut edges, removing any torn fibres and bandsaw blade marks



6 Select the first row of segments and check the grain is running in the same direction. Here you can see, from left to right, the first two segments are facing the same way; however, the third one is incorrect



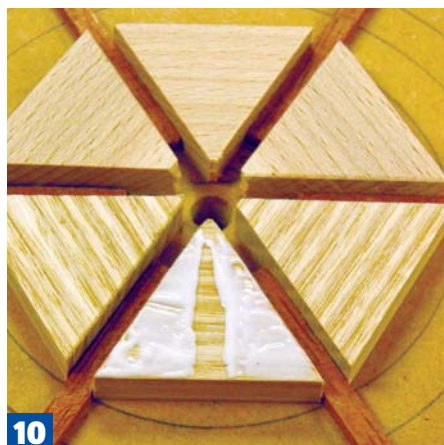
7 When all the grain directions match, place them in the open segment jig and coat with glue. Here I am using Titebond moulding and trim wood glue



8 The next step is to position one of the prepared ends over the segments and then centralise



9 Place under clamped pressure and remove excess glue. The clamping time for the glue I have used is approximately 30 minutes



10 When dry, remove from the wheel and put the next row of segments in place, remembering to check for grain direction. You can then coat with glue, leaving a channel down the middle. This channel will be positioned below the gap between the segments on the previous row, as illustrated in photo 11



11 Position the timber, with the previous row of segments attached, centrally over the wheel, rotate half a segment's width and secure in place using clamped pressure. Remove the excess glue, then allow to dry



12 Continue adding rows of segments as per steps 10 and 11 until all 36 segments have been used, giving you six rows of open segments. You can then dab spots of glue on the centres of the segments and sit the top section in place; this will help to transfer some of the glue

Handy hints

- 1.** When gluing the segment rows together, a standard Titebond adhesive can be used as the segment surfaces are grain length
- 2.** For a crisper cut, run the lathe on a fast speed when hollowing the apple. The wall thickness will show through the gaps, and therefore care needs to be taken when hollowing
- 3.** When using a woodscrew chuck, place a piece of cardboard or similar between the apple and the chuck; this will avoid marking the timber
- 4.** Do not apply sealer or finish to the stalk; this gives the piece a completely different appearance and adds to the overall effect

13 Mount the timber with segments attached in your chuck, then place a piece of newspaper or similar between the two pieces and bring them together using the taildrive; this will help to centralise and hold the piece securely until it is dry

14 Allow the glue to cure, usually for 24 hours. Turn into the round and using a 12mm fingernail profile spindle gouge, turn as much of the apple shape as possible, leaving the chucking spigot at the top intact

15 Next, draw a pencil line across the paper glue joint for reference purposes

16 You can now pull off the top section. This should come away quite easily due to the small amount of glue used, leaving newspaper on both surfaces

17 With the lathe running at around 1,800rpm and using a 10mm standard-grind bowl gouge, hollow the first 25mm of the apple, creating the desired wall thickness. Now hollow the remaining timber using your preferred hollowing tool: here I am using a BCT 12mm Supercut hollowing tool

18 Apply glue to the tops of the segments and align the reference marks made earlier. Bring up the taildrive to secure the top in place and remove excess glue. Allow to cure

19 Take a final shaping cut and form the top of the apple, ensuring that there is sufficient timber for the apple to be fitted on a woodscrew chuck. Drill a hole down the centre of the apple the correct size for a woodscrew chuck; here I am using a 4mm drill bit. Sand the apple using your usual abrasives and remove from the lathe

20 Using the hole drilled through the top, secure the apple onto the woodscrew chuck and bring the taildrive up for support



13



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20

Handy hints

5. Dry fit the stalk and look through the segment gaps to check it cannot be seen. If it sticks through the hole, then reduce the length. This can be done on a sanding disc mounted on the lathe, belt sander or similar

6. The top and bottom olive ash sections being glued are end grain orientation, so therefore, ensure you use an adhesive that is suitable for end grain use

7. Open-segment turning is more forgiving than closed-segment turning. However, when tidying the cut edges on each segment, take care not to alter the angle



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21 Reduce the size of surplus timber and gently shape the bottom of the apple with the taildrive still pulled up for support

22 With the taildrive removed, using a 10mm fingernail profile spindle gouge, create a dimple for the apple to stand on. Sand the bottom section and blend into the already sanded section and remove from the lathe

23 For the stalk, you need to mount a piece of ash measuring approximately 12 × 12 × 75mm long in your chuck and turn into the round. Turn a trumpet shape tapering down to 4mm, which is the size of the drilled hole. Sand using your usual abrasives

“Apply several coats of oil, making sure the end grain of the segments is coated”

24 Using a 1.5mm parting tool, and gently supporting the delicate piece of timber, part off. Using a sanding block mounted in your chuck or similar sanding device, sand the top of the trumpet forming a chamfer

25 Apply several coats of oil, making sure the end grain of the segments is coated. Here I am using a cotton bud soaked in oil and systematically coating between all the gaps. When completely dry, you can buff the apple to a gloss shine, using a three-mop buffing system

26 To finish the apple, you need to glue in the stalk with CA adhesive. It should then look like this

27 Once the stalk is in place, the piece is complete •

Handy hints

8. When constructing the segment rows, if you remove each glued row from the wheel after the required 30-minute drying time, any remaining surplus glue can easily be removed using a chip carving knife or similar. Be careful not to damage the surface of the timber.

9. If the paper glue joint will not break open easily, then try gently tapping the top section with a small piece of wood or similar. Do not be tempted to prize open with a sharp implement, as this will damage the segments

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PHOTOGRAPHS BY RICHARD FINDLEY

Pricing and quoting for jobs

Richard Findley discusses the tricky aspect of being a professional turner: pricing and quoting for your work

This month, I am going to look at the dark art of quoting and pricing for work. This is not an easy thing to get right: too cheap and your work is viewed as cheap tat; too dear and you will struggle to sell it. If, however, you can strike that delicate balance of 'just right', you will not only be able to make regular sales and build a reputation for yourself, but you should also be able to make a good profit from woodturning, whether it be as a hobby or full-time business, or somewhere in between.

Of course, I realise that not everyone wants to be a full-time professional woodturner, but there is something of a natural cycle that all woodturners follow. It usually starts as an idea: 'maybe I'll have a go at that woodturning thing...'. you buy some basic kit and make shavings and interestingly shaped firewood. Gradually your skills grow and you

become more and more addicted to the whirl of the wood as it spins on a lathe. You make some nice pieces, probably a good few bowls, goblets, boxes, maybe some wooden fruit. Your house becomes increasingly full of your work, so you start giving turned items as gifts, but once everyone you know is writing with one of your pens, has a bowl of fruit and perhaps a chopping board, what then? At this point, there are usually two paths to choose: you either begin to lose interest and other hobbies take over or you begin to sell your work, either to give an income, or at the very least, to cover the expense of tools, timber and those 'must-have' gadgets that come with any hobby.

If you choose to sell your work, then you will come across the hurdle of pricing. This article aims to explain some of the things that need to be taken into account

and how, as a professional woodturner, I calculate the costings for my work.

RICHARD FINDLEY



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

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

Email: richard@turnersworkshop.co.uk

Web: www.turnersworkshop.co.uk

BASICS

As with anything, I suppose the best place to start is at the beginning. The first thing to understand is that 'profit' is not a dirty word. Profit is the *raison d'être* for any business. Profit is what is left once

every expense is taken in to account, and it is what every business needs to survive, regardless of what you're selling.

There are a number of things to look at when coming to a price. We need to look at the

business' overheads and expenses, raw material cost and of course a little something for yourself. By combining these factors, it then allows us to work out a quote.

OVERHEADS

Anything that costs you money is an overhead. I have compiled a list of everything I can think of that falls into this category – see sidebar on the right. I may have missed a few things but hopefully I've covered most of it. Even if you don't intend to run a full-scale business, this is a useful and interesting exercise to try out. Which items apply to you will depend on how far you wish to take woodturning as a business or form of income. Some items such as waste disposal or workshop rent may not apply to you because you work from your garage and only produce enough waste to top up your household rubbish each week.

Take the figures that you calculate for the above items that are relevant, and any that I might have missed, and divide them down into a workable sum. Some of the listed expenses might be monthly or quarterly or in the case of business cards or sharpening, on an irregular basis. Average them out and calculate them into a weekly or monthly amount and tot them up.

The next thing to look at is how many hours you work. Based on being full-time and working 9am-5pm, you will be at work for eight hours a day. Five days a week would then be 40 hours a week. During those eight hours, you won't be at the lathe or making things all the time. You will need time for lunch, perhaps a tea break – if you're lucky!

Each time you answer the phone, take a delivery, collect timber from your supplier, chat to a neighbour or the postman, all eats into your eight hours. Also, don't forget admin! Time spent working out quotes, replying to emails, typing invoices and filing paperwork is all vital, but doesn't actually make you any money. Therefore, this needs to be taken into account. This means that, in reality, you probably won't have more than five or maybe six productive hours per day. So our 40 hours a week actually comes down to more like 28 productive hours a week.

It is also important to remember that you won't be working for 52 weeks a year. There are a couple of weeks at Christmas, and perhaps two or three weeks of scheduled holiday a year. So that reduces you to 28 hours multiplied by, perhaps, 47 weeks a year. You may want to take into account a week for illness too, just in case, so make that 46 weeks.

So the final sum for working out our overheads comes down to this – based on my above example:

1. Annual overhead
2. Divided by hours worked
3. Equals your break-even point.

This figure can then be divided into weekly, monthly or quarterly, as required.

LIST OF OVERHEADS

- Workshop rent
- Waste disposal
- Business rates

Insurance:

- Contents
- Public liability

Utilities:

- Electricity
- Water
- Gas
- Telephone/Internet
- Machinery maintenance

Consumables:

- Abrasives
- Adhesives
- Finishes
- Bandsaw blades
- Sharpening of saw blades, router cutters and planer knives
- Replacement tools

Vehicle:

- Tax
- MOT
- Fuel
- Maintenance

- Accountancy fees
- Banking charges

Office consumables:

- Paper
- Printer/Ink cartridges
- Folders
- Packaging

Advertising:

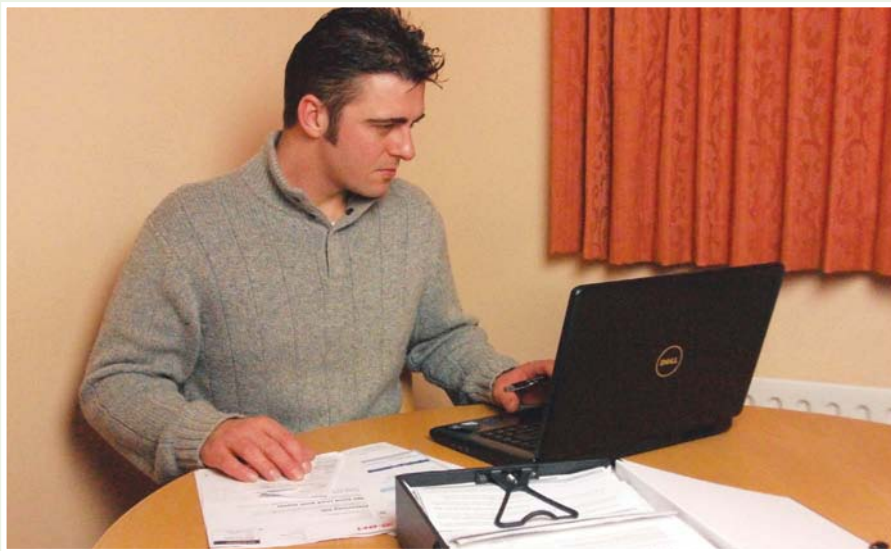
- Printing of business cards/stationery
- Website services
- Affiliation fees to woodturning related associations, such as AWGB or AAW, etc.
- Wages

Bills, bills, bills! They all need taking into account when working out your costs



◀ OVERHEADS (CONT.)

It is now important to note that this is a break-even point. By charging your time out at this rate, you will be able to pay your bills, including yourself, but will have nothing left to re-invest in your business or scope to increase wages in the future. It is generally accepted that you need to add a percentage to this figure to allow for a profit margin. After some online research, around 10% seems to be the accepted margin. Add this and you will have a figure that you can now use as a basis to charge out your time for quoting.



Admin work is vital but doesn't actually make you any money

MATERIAL COST

So now we have an hourly rate. The next thing to take into account is the material we need for the job in hand. If the job is a simple bowl, you might buy a bowl blank or more likely a board of timber from which you will be able to cut a number of blanks. You can then add a percentage of profit to the timber cost which can be anything from 50-100%, more if you like. Add your hourly rate, assuming you will take, for example, two hours to complete the bowl, and there you have your quote. Simple.

What if you are asked to quote for something more complex? Let's say 12 oak (*Quercus robur*) table legs to a supplied drawing. You might ring up your timber merchant and ask for a price on 3in-thick oak – that's 75mm in modern measurements. Here you will find another problem: they will quote you for a cubic metre of timber. Make sure you are sitting down because the price for a cubic metre of 75mm oak will sound astronomical – likely to be something in the region of £2,300 plus VAT.

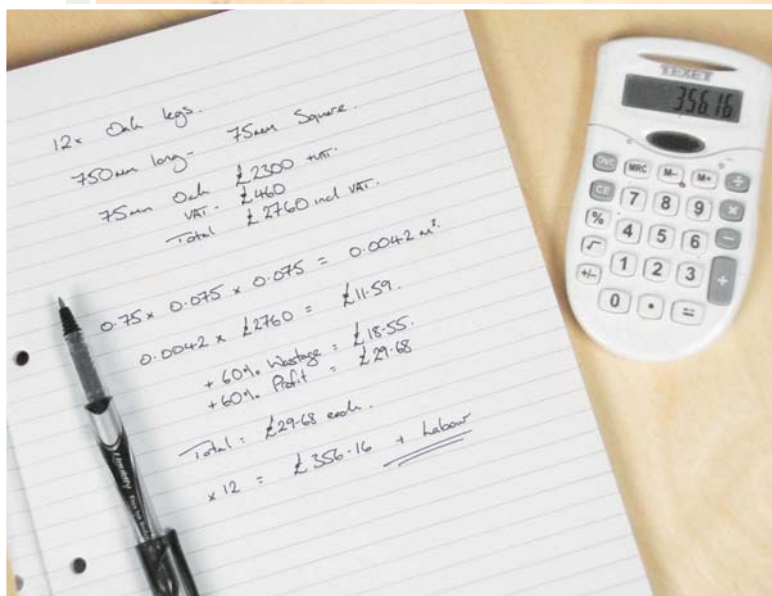
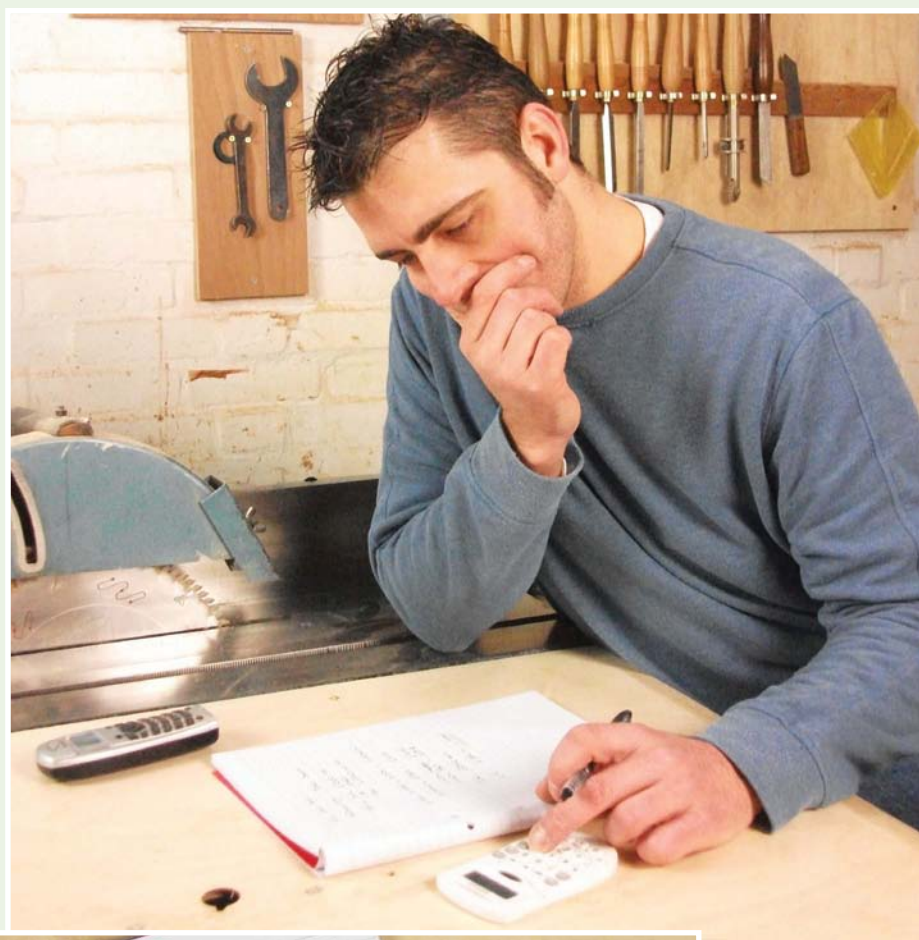
The reason for this is that hardwood is sold as random-sized boards, so a timber merchant won't measure and price each board they stock; they will simply apply the cubic metre price to the pack, and hence to each board. So you need to work out how much timber you need for each leg.

Using my example of needing 12 oak legs, from 75mm-thick material, and let's say 750mm long, we can calculate that each leg needs:

$$0.750 \times 0.075 \times 0.075 = 0.0042 \text{ cubic metres of timber}$$

Suddenly that £2,300 plus VAT price doesn't seem quite so bad.

There is something else that needs taking into account – wastage. Because hardwood is supplied in



ABOVE: Sat at my bench, working on a quote

LEFT: The calculation written out as I might when quoting. The customer doesn't need to see the workings, though, only the end price

MATERIAL COST (CONT.)

random sizes, you can request a board of a certain width and length, but it will generally be picked bigger than this. You will also have natural faults, which, although usually taken from the price – known as ‘measuring out’ – by avoiding faults you end up with wastage. Some faults are not measured out, though, not being considered faults as such, but still aren’t desirable in a finished product. There is also an allowance for saw cuts and planing to square. This is known collectively as ‘wastage’. The amount you need to allow for this can vary, depending on who you speak to, and sometimes between species of timbers.

I usually allow for 60% wastage. I know it sounds a lot, but trust me, you need to allow this.

You then need to add a profit to the cost, again between 50-100%, I usually go for 60% here, too.

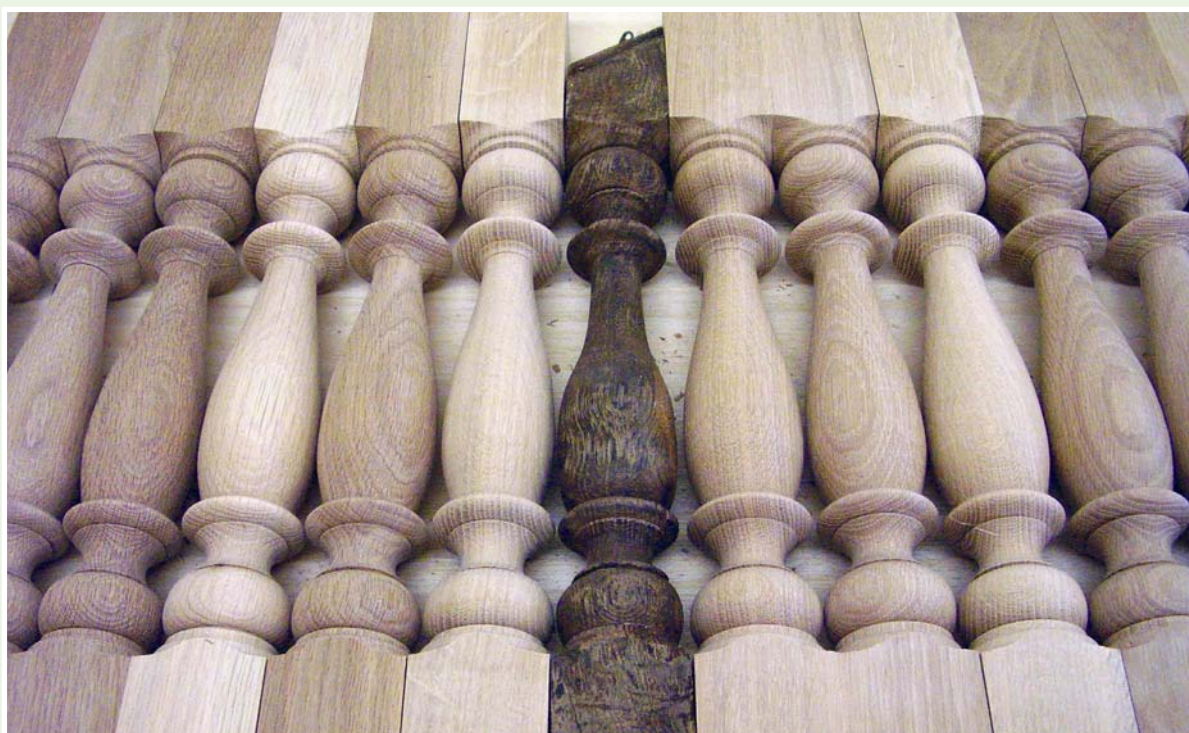
So my calculation, based on the sizes I stated earlier are:

$0.0042 \text{ cubic m} \times 12 \text{ legs} = 0.0504 \times \text{cost of timber (including VAT) + wastage + profit}$

In practical terms, for 12 × legs measuring 750mm long × 75mm square, I would order two boards, each measuring approximately

180mm wide and 2.5m long. This will yield enough timber to get my 12 legs with enough to cut off rough or damaged edges and avoid any end splits in the finished piece. When I get to the timber yard, they will have picked two boards which are closest to my requirements, but they could be as much as 200mm wide and 3m long.

So I need 0.0504 cubic metres and would probably end up with more like 0.09 cubic metres. The offcuts will most likely come in handy for a future job, in which case you can make additional profit on a future job, but you can’t base prices on speculation – you need facts.



The oak spindles that taught me a valuable lesson

LEARNING CURVE

Let me tell you a story of one of my early production jobs. It was for some oak stair spindles to go in a listed building. They were 75mm square and needed to match an original sample that was provided. At the time, I understood the calculation for working with cubic metres, but was blissfully unaware of wastage. When it came to the quote, I worked out how long I estimated it might take to turn each one – which I underestimated on this occasion – then how many cubic metres of

timber each one was and multiplied it by the quantity. I then added 50% profit to the cost of the timber and submitted my quote.

At the end of the job, I was really pleased with the finished product, as was the customer. It was only when I got the bill from the timber merchant that I found I had done the job for less than the cost of the timber! I was gutted. I had worked hard to produce a beautiful set of spindles and had not even covered the cost of the timber.

After the frustration and annoyance with myself had passed, I was able to look back on that job as a valuable learning experience. Not only had I learned a lot about the copy turning process, but I had also learned a valuable lesson with regards to pricing – one that would stay with me. I always think that a mistake like this is fine, just as long as you learn from it. Make sure it only happens once, then it is a valuable lesson, rather than an expensive mistake!

“Not only had I learned a lot about the copy turning process, but I had also learned a valuable lesson with regards to pricing”

FORMING A QUOTE

So we know how to calculate the price of timber, and we also know how to calculate an hourly rate. The next question is how do we know how long a job will take? Unfortunately this is based on experience. The more jobs you have done, the more experience and knowledge you have to be able to apply to the calculation. If you have done a similar job before, then you can remember that it took half an hour each, or 50 minutes each, whatever, but what if you haven't? There are three options open to you:

1. Guess
2. Make one and see
3. Phone a friend

The first option could go one of three ways: you get it right, you underestimate or you overestimate. If based on experience, you have a higher chance of getting your guess on the good side, but if you have never done a job like that before, then making one may be an option, but only if it is a small job that doesn't take much timber and doesn't take too long.

Imagine using £100 worth of timber and half a day of work just to work out a quote. Phoning a friend is probably a good choice, if you have one with the right experience. It is worth bearing in mind that a good production turner would make a job in a fraction of the time that you might if you are just starting out, so be aware of this, too.



My smartphone allows me to keep up-to-date with emails and admin throughout my working day, but this can be a pain as often as it's an advantage

JE NE SAIS QUOI

There is another aspect to quoting which is harder to quantify, and is especially relevant to anyone hoping to work with the more artistic side of woodturning. The above calculations will show you how to cover your costs and the basics of making a profit in business, but some things that you make need pricing a little differently. Adding texture, colour, carving, movement or expression to your work, takes it beyond useful and practical and towards 'art' or whatever term you wish to use, this clearly adds value, but how much? Not only will these items take longer in the

design stage, and to actually make, but also depending on the market you are aiming for, the price changes from being how long it took plus materials, and adds that certain mystical 'je ne sais quoi', a 'must have' factor that adds additional value on the work.

A friend of mine explained his method of pricing his artistic work to me recently. He lined up a number of his pieces on a shelf, both himself and his wife had a separate piece of paper. Each of them wrote a price for the piece on their paper. If they were both in a similar price region,

they knew they must be about right!

This might seem like a rather haphazard way of working, especially coming from industry as I do, but it works for him and may well be a method that is worth a try for you, using the services of a partner and/or friend. It can be quite an eye opener to have someone from outside of the woodturning community give some input on your work.

Next month, I will go on to look at the subject of marketing your work, and exactly what that involves.

ADDITIONAL INFORMATION/DISCLAIMER

I am no expert in accountancy. I left school with GCSEs in maths and business studies, among others, but this hardly makes me an authority on these matters. What I do rely on is the years that I worked for my father and learned how he ran his business, and worked with him to run it successfully. I then saw another style of business management when

he sold the business and I worked for the new owners. I took the best parts of both styles and applied them to my own business, and so far it seems to be working.

What I have described in this article is based solely on my experiences and what I have learned over the years. It is worth noting that any profits that you do make

need declaring to the tax office – HMRC. If you need more information or clarification on legal aspects or tax law, then I would highly recommend speaking to or employing the services of a qualified accountant. Tax law may also vary depending upon the country you live in. For UK taxes, see the HMRC website: www.hmrc.gov.uk. ●

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John Mydock in profile



Lindy Dunlop speaks to John Mydock, a US-born turner living in Hawaii whose embellished turnings incorporate complex pyrography techniques as well as Hawaiian petroglyphs

Mydock can't remember ever not having a desire to draw, colour or paint pictures. He drew on his bedroom walls, repainted his toys and made new forms from old, taking things apart and 'remoulding' them. To him the wonder of art is to create something out of nothing, and this has always given him a sense of magic.

His knowledge and skills, however, have not been simply granted; they have come through years of observation and practice. Growing up in Miami, Florida, in the 1950s and 1960s, he was apprenticed to his godfather, Myron Hopkins, who repaired and built classic Chris-Craft mahogany speedboats and cabin cruisers. This basic training laid the foundation for his skills in tool handling and bandsaw work. By the age of 14 Mydock was brushing crystal-clear varnish finishes on trims and transoms; by 19 he was a master at spray finishes on boats. This led to restorations on motorcycles and classic cars.

His passion for art was cemented at college, where he majored in sculpture at the University of Miami and painting at the University of Florida, under the guidance of Duane Hansen and Richard Heipp. He credits his college professors with "awakening my abilities and lighting the fire of

creativity within" and goes on to explain: "In 1970 Duane encouraged me to open my first Mydock Studio and pursue my passion. Richard encouraged quality, not quantity in my artistic endeavours."

Discovering turning

So it is that Mydock came to woodturning through a side door – painting and finishing – and believes he was tricked into the trade!

Fresh out of college, his

studio brought him opportunities to supplement his income by putting his 'yachting' skills to good use, airbrushing, lettering and pinstriping motorcycles. In 1986, he was commissioned by the Paul Mitchell hair company to paint their Solar Race Car in Hawaii, and for the next decade, he split his time between Hawaii and Florida, before finally moving to the Big Island of Hawaii



PHOTOGRAPHS BY JOHN MYDOCK



full-time in 1998. He made a name for himself spraying pearlised finishes on custom motorcycles for the local Harley Davidson shop and for many years he displayed his art in local galleries on the Big Island. “At that time my signature work showcased my pearlised finishes on hand-sculpted wooden mirror frames. Dennis Hakes, a woodturner who displayed his bowls in the same gallery, approached me one day and asked if I would put that same kind of finish on one of his vessels. Of course I said yes. I had been thinking how easy it would be to airbrush a bowl that was already sanded and sealed.”

That first bowl led to more collaborations with Dennis and several other members of his woodturning group. “One day I took a

vessel to an upscale gallery on the island. When I showed it to the owner, his eyes lit up and he asked me to bring 10 more.”

But when Mydock went to Dennis with the news, suggesting he turn the vessels for him to pearlise, the response was not what he was expecting. “He said he had moved and did not have his workshop up and running. He offered me his old lathe and told me to start turning ...”

“I had spent a little time on a lathe, but nothing to write home about.” Elmer Adams, one of the true Master Woodturners on the Big Island, offered him a six-day, hands-on apprenticeship including all the basics and safety instructions he needed to get started. “We spread those six days over two weeks, allowing time to practice and integrate the teachings.

I walked away with nine vessels, which all sold at the gallery. I thought, ‘Wow, I can do this.’ I was bitten and forever infected by the ‘lathe bug.’”

Inspiration

True to his initial training, Mydock states that other artists inspire his work. He continues to learn through observation and be inspired by the skills of other artists. “Watching demos is the fastest and safest way to learn,” he says. In 2008, he joined both local Big Island woodturners clubs for fun, excitement, camaraderie and educational demos. “Each year our clubs bring two or three top woodturners to the island for demos and hands-on workshops. I attend every one and find that by watching these masters reveal their techniques, I am constantly challenged to improve

‘Pueo – Hawaiian Owls’, Norfolk pine (*Araucaria cunninghamii*), 100mm high × 510mm wide

my skill level with new approaches to making art."

Mydock tells me that he also enjoys 'old master analysis', deconstructing and copying their work for practice, and then applying the techniques in his own pieces. "Artists such as M C Escher and Albrecht Dürer provide a wealth of knowledge for the curious pyrography artist." He also weaves patterns of Celtic symbols and Tibetan endless knots into his pyrography designs.

Signature style

In a word, Mydock is known for embellishment. His signature style is his pearlised finish, though he is moving more

towards pyrographed designs. As he notes, his pearlised finish "creates the illusion that the vessel is made of glass." He is still a boy transforming his toys and working his magic. And he is still in love with drawing and art. "I like to turn platters with a wide rim, which provides a comfortable zone for pyrography. Even the sides of vessels have become a canvas for my art."

Regarding turning, he has explored many different techniques. "I started with simple turnings – salad bowl shapes, vases and calabashes. To add some flair, I started to carve and sculpt."

Mentors

Mydock is not short of praise for his mentors, and is quick to acknowledge the guidance of others. "The greatest mentors are those who bring out our

best and complement the path we have chosen." He credits Elmer Adams, Dennis Hakes, Gregg Smith and Kelly Dunn, to name just a few from his local clubs. From further afield he mentions Mike Mahoney, for speed-turning a salad bowl; Graeme Priddle for unique metaphors with a personal touch; Jacques Vesery for encouraging him to "burn my own visions"; Jimmy Clewes for his ease of making platters and J P Fennell for embellishing by piercing.

Workshop

Over the years Mydock has designed and built many studios, which, he tells me, "just keep getting better, more streamlined and equipped". At 66, he is now in his ninth studio-home, and knows precisely what tools he can't do without: "First my Oneway lathe, then sanders, grinders and Burnmaster pyrography tools. They all work magic."

"My workshops always tend to be somewhat organic in growth. I usually start with my house and living quarters first, then add another roofline off to one side and slowly start closing it in with walls, large double doors and windows for



my studio space.”

He now has the luxury of two workshops. One is a covered, open-air workspace for his lathe with a 4.5 × 6.7m storage area for logs. He describes to me the tropical breeze that sweeps through, blowing the chips and sanding dust away. In Hawaii, with an average year-round temperature of 15 to 30°C, rain is his only concern, and when it falls, he just lowers the tarp walls. “I’ve built cabinets for the lathe tools and sandpapers to keep them dry and organised.”

His other workshop is a little larger, at 4.8 × 9m, and in it he keeps his tablesaw, planer, chopsaw and radial arm saw, which he uses for furniture and cabinetmaking purposes. It has dry storage for plywood and lots of lumber on racks under the workbenches, along with several large cabinets for the many hand tools and supplies he collects along the way. It also contains a small spray booth for applying pearlised finishes to vessels.

Highs & lows

Mydock shows no hesitation in answering this – developing his skills

in lathe art. “The recognition from my peers cheering me onward and upward to pursue this highly creative art form has been a real source of joy and inspiration.”

As to lows, the only comment he can offer is: “Why didn’t I discover woodturning sooner?”

Self-promotion

Mydock tells me that, as an artist in Hawaii, his life has been about creating something new for the next juried art exhibition. He enters between 10 and 15 shows each year to promote his work. These shows include the annual ‘Wood Guild Exhibition’ and ‘Big Island Woodturners Show’, along with furniture exhibitions, portrait challenges, plein-air art shows and recycled art shows on Big Island. Most important to him are the ‘Hawaii Craftsmen Annual Exhibition’ and the Hawaii Forest Industry Association’s exhibition. “All of these exhibitions keep me turning and creating new work on a regular basis. I just have to decide how busy I wish to be,” he tells us.

Mydock also finds that giving

demonstrations is a good means of self-promotion, as well as a way of passing on information. He has now given four pyrography demonstrations for various woodturning club chapters, with more in the pipeline for future events. “This is the key to the next door,” he tells me, “to give back to others who have given so much to me.”

Mydock currently has four vessels in the State Foundation on Culture and the Arts Contemporary Collection and another has just received the Recognition/Purchase Award by the Honolulu Academy of Art Museum. Recently, Robert T Soppelsa, Senior Curator for the United States Art in Embassies Program selected two vessels from his portfolio to be placed in the American Ambassador’s residence in Canberra, Australia.

In 2012 Mydock’s work was showcased by the Honolulu Academy for Fine Arts, and he was one of just seven featured artists in a four-month show at the First Hawaiian Center in Honolulu. His work has also been exhibited by the Oregon State University College of Agriculture in their ‘Art About Agriculture Exhibition’.

BELOW LEFT:
‘Oasis’,
collaboration with
Elmer Adams.
Adams turned
the Norfolk
pine (*Araucaria
cunninghamii*)
vessel, 660mm
high × 405mm
and Mydock
embellished it

BELOW MIDDLE:
‘Bird Nest in a Koa
Tree’, Hawaiian
koa (*Acacia koa*),
240mm high ×
200mm wide ×
63mm deep

BELOW RIGHT:
‘Laua’e Fern
Garden’, Norfolk
pine (*Araucaria
cunninghamii*),
255mm high ×
355mm wide



Working time

For Mydock, there is a huge range of time it takes to complete a piece. Size is a big factor in determining the time required – the larger the vessel, the more room there is for pyrography designs, and hence the amount of time he dedicates to this increases. A vessel may take him anywhere between 30 and 100 hours to complete. Typically, a 460-510mm rim design requires two days of drawing and layout, plus six to 10 days for burning the designs. “If I pearlise a vessel with my automotive finish technique, I need 40 to 60 hours for six applications of spraying multiple coats, with fine sanding between applications and buff polishing for that glasslike mirror finish.” This process usually

takes about a month due to the time required between coats for the catalysed finish to cure and harden.

The future

Mydock is happy with his current work – “I’m now in my sixth year of turning. Perhaps ‘turning to turning’ was the right move; a perfect craft for my retirement years, as I no longer take commissions for furniture, custom automobiles or motorcycles” – but does have a definite future goal: “My aim is to complete 500 ‘wow-factor’ bowls in my lifetime, and to share my visionary lathe art with a larger audience.”

But whatever the future holds, from all that we have discussed and all that I have seen, it is clear that creation will

remain the driving force behind his work. Everything about his work is an expression of this, be that through turning, burning or painting. “It is who I am. I make things. I love the creative process.” So while his themes and applications may evolve, his pieces will remain for art’s sake and not utility. These days he tends to work at a slower pace, preferring to make a few high-end pieces rather than dozens of smaller vessels. “My current passion is pyrography designs. I love drawing tattoo-style art.”

Email: mydockstudio@gmail.com

Web: www.mydockstudio.com

‘As Above, So Below’,
collaboration with
Cliff Johns, who
turned the Hawaiian
milo (*Thespesia*
populnea)
vessel – 150mm high
× 125mm wide –
and Mydock
embellished it

“My aim is to complete 500 ‘wow-factor’ bowls in my lifetime...”



TOP TECHNIQUES

Turning: I let the log dictate the shape of the vessel. For me, ‘design opportunity’ comes with the embellishment

Pyrography: when transferring my ideas to the surface of the wood, I often spend between 1 to 4 days just drawing and making corrections on a pattern, that will then be transferred to the vessel. With pyrography, accuracy is everything. If I can draw it, I can burn it

Pearlising: a clean, dust-free, well-ventilated environment is essential

Handy hints

1. Work in a clean, well-ventilated environment
2. Listen to your intuition. If you have a feeling that something is about to go wrong, then stop! I know of too many accidents that have occurred when turners ignored their gut feeling
3. Follow your first creative thoughts – they are always the freshest. Over-thinking can make things complicated when they don’t need to be

LIKES & DISLIKES

Likes:

- The spontaneous creativity that woodturning allows is something that I prize highly.
- Often I see the object in the log first, then the Zen-like meditation to liberate the vessel is freedom released into the unbounded.
- With my lathe art, I can make great gifts of love for family and friends, as well as for clients and patron saints of the arts.
- Most importantly, the joy one receives from making lathe art is worth more than gold!

Dislikes:

- None! I love it all. Woodturning is a wonderful way to express creativity

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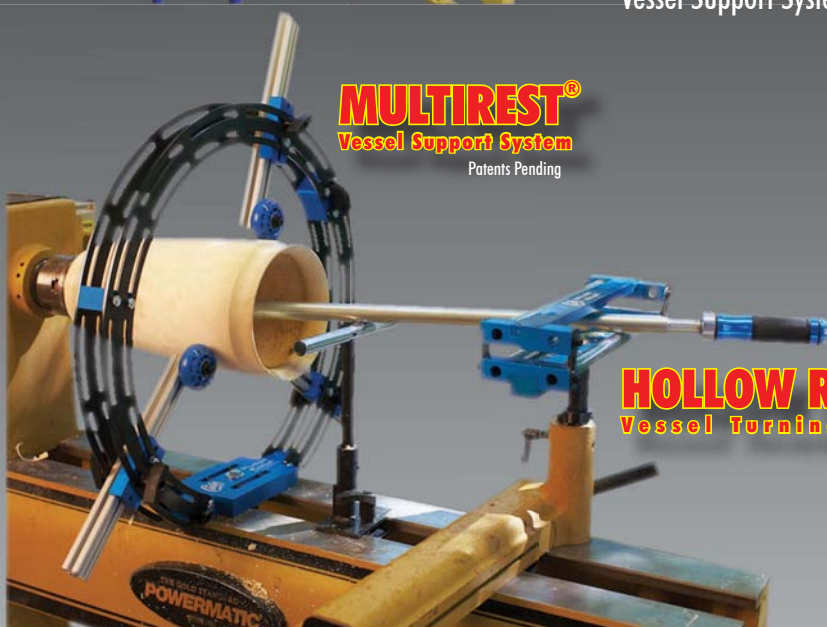
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Apples & pears

Philip Greenwood shows you how to turn your own apples and pears from pieces of branchwood

I use a lot of branchwood in my turning; it offers lots of timber choices, which may not be available from a commercial timber yard. How many times do you see small branches being fed into a chipper when a tree is being felled or cut back? These branches are often free to take away, and this is a good way to make contact with your local tree surgeon.

I have turned fruit out of many species of timber that have come out of gardens when a tree is cut back or removed. I don't mind knots or faults in the branch; the only thing that will stop me using this type of timber is woodworm or beetle infestation, which I can do without. Yes, I have found metal in some branchwood at times, but the beautiful grain patterns makes this all worthwhile. I keep the branches as long as possible, as I know these will crack at the ends as deep as 100mm. I paint most ends

with watered-down PVA glue, which penetrates into the end grain. It won't stop all the cracks, but it will help. You need to place this away from strong summer sun and heat as this can cause damage to your timber. One or two years later, I will check the moisture content and, if low enough, I will then cut the branch into smaller pieces. I don't mind if the bark starts to come away; this will be removed when turning this type of item anyway. This also allows you to check for any worm holes under the bark and, if any are found, these pieces will be burnt. All the good pieces are then moved into the workshop until fully dried. I check now and again for any problems with the timber, then, once the moisture content is around 11%, I will start to use these.

I will turn these into apples, pears and other fruit and small items. It's good when the timber is the same as the fruit will be, but this is not always

possible. I leave mine natural but you can add colour if you like, which can bring out and highlight the grain in the timber. The stalks used can be turned, bought from a turner's supplies shop or made from a twig.

PHILIP GREENWOOD



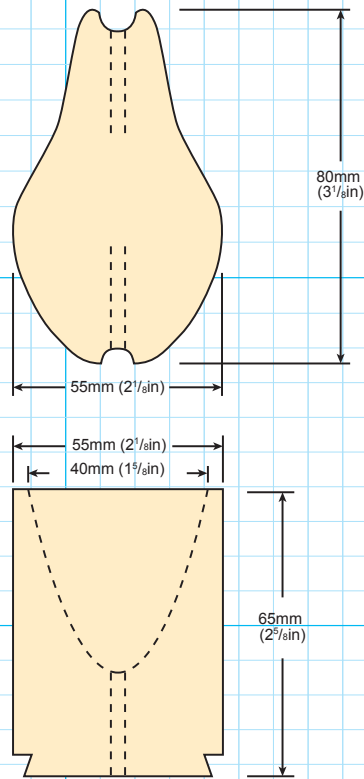
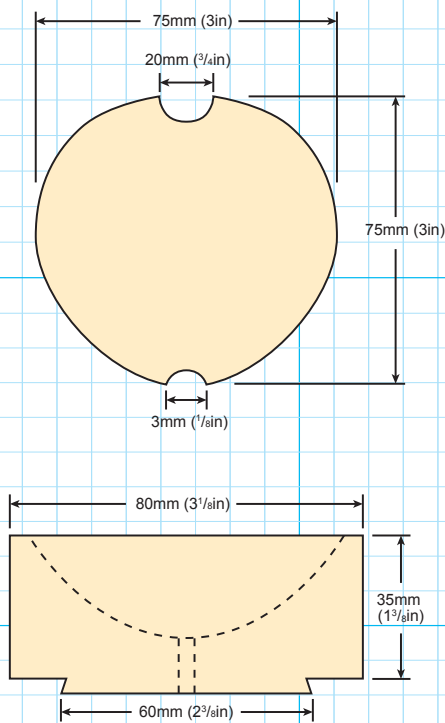
About the author: Philip has been turning wood since 1980 and started turning professionally in 1986. He was accepted onto the Register of

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.

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Web: www.woodturningintoart.co.uk

APPLES & PEARS DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 30 mins

Cost: £0

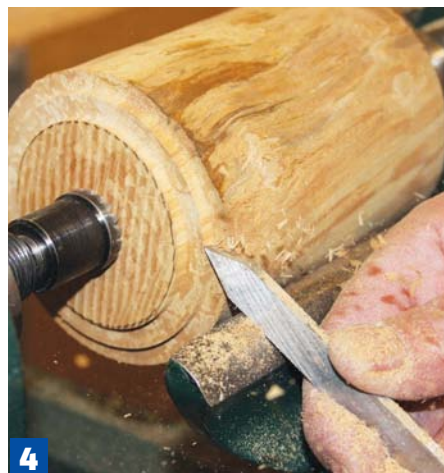
TOOLS REQUIRED

- 3mm parting tool
- 20mm skew chisel
- 20mm spindle roughing gouge
- 10mm spindle gouge with a fingernail profile

ADDITIONAL TOOLS

- Chuck
- Drive centre

- Revolving centre
- Jacobs chuck or a drill
- Range of abrasives
- Sanding sealant
- Nylon web pad
- Screws
- Cloves
- Twigs for the stems
- Three-part buffing system
- PVA glue
- PPE: facemask, respirator/dust mask and extraction



MAKING THE APPLE

1 Start by cutting the end off a branch, then cut the branch to length to remove any splits that may be present. Don't forget to add extra to the length for the spigot later. Mark the centre as close as possible at both ends

2 You need to check that the lathe speed is set correctly for the size of item you are turning, then mount the branch between centres. Here you can see a steb centre at the headstock end and a revolving centre at the tailstock end. Tighten the tailstock sufficiently for the steb centre to grip

3 Using a spindle roughing gouge, start to turn to a cylinder. Begin at a corner and work until any bark has been removed in that area. If you start turning the full length, then the bark may all come off at once. Keep turning until you have a round but don't worry if one area is not totally round

4 You now need to create a spigot on the end; this will allow you to hold this in the chuck and will provide access at the end. Make a cut down to the pencil line and check this with callipers for size. Next, take a second cut down to the first cut, then using the long point of the skew chisel laid flat on the toolrest, produce a dovetail

5 This piece needs to be held in the chuck, which will allow you to fully shape the right end. Begin to shape the right side of the apple – here you can see the pencil line is the full length of the apple. Try to think of an apple in terms of being divided into thirds: the first third will be the top part. Use the spindle gouge to turn this radius

6 Part down the left-hand side of the pencil line; this will make access easier for the next step. Part down about one-third of the diameter of the item

7 Now start shaping the left-hand side – this radius is around two-thirds of the total length

8 Finish the shaping of the apple on the left side to produce a good finish, which will mean less sanding later. Look for any flat spots and overall shape, then adjust in any area if needed. I find that looking at the back top corner gives you the best view

9 You can now shape the recess where the stalk will fit into the apple. As you can see, use a spindle gouge and go around the edge and form the recess by pushing the tool handle away from yourself to keep bevel contact. Take several small cuts until the recess is formed

10 Finish the right-hand side and blend in with the left-hand side and the recess until you have a smooth transition from a convex to a concave radius. Any small ridges can be sanded out

11 Here I am using a Jacobs chuck to drill a 3mm hole for the stalk, which will also be used to hold on later when reverse chucking. If you don't have a Jacobs chuck, you can drill this hole with your normal drill but with the lathe switched off. Try to keep the drill bit parallel with the lathe axis

12 Start sanding with 120 grit abrasive and go through all the grades up to 400 grit, checking to make sure all marks, including sanding marks, have been removed. Hold the abrasive below your work so the dust goes away from you. Use a dust extractor when sanding, which will help to remove the fine dust. Finally, apply sanding sealant to the surface and once dry, de-nib with a Nylon web pad

Handy hints

1. When you use sanding sealants ensure to have good ventilation in your workshop; this will avoid the build-up of fumes





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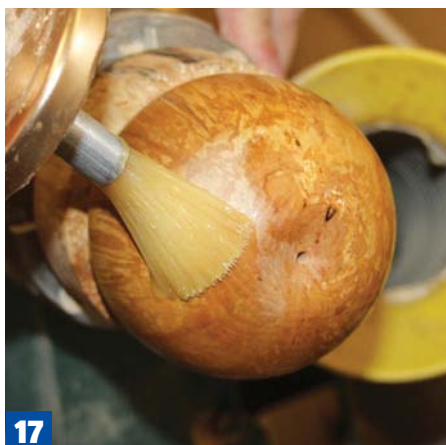
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13 The last step for this stage is to use the parting tool and part the apple off from the waste. Try to hold the parting tool with your left hand so you can hold the apple with your right hand; this will stop you reaching over the chuck with your left arm

14 This is the part left over from the apple but any scrap piece of timber will make this chuck. First, recess this to a concave that will roughly match the shape of the fruit – you'll find that you can use this over and over again. Once the shape is completed, drill a hole using a 3mm drill bit, then drill a hole through the centre and out the other side, clearing the drill flutes as you go

15 Here you can see that I have inserted a screw from the other side, which protrudes far enough to be able to screw into the apple in this case. You can then screw the apple onto the screw until tight, placing a piece of tissue in between to protect the fruit

16 The last part to turn is the base of the apple and the recess as before. Try to blend in the previous part of the apple, which will minimise sanding later. Next, drill another hole, which the clove can be inserted into later

17 Sand the bottom part and blend in to the previous sanded area to remove any tool marks. After sanding, remove any dust and apply sanding sealant to the sanded area. Leave to dry, buff and de-nib the surface, then remove from the wood chuck and place to one side

18 The completed apple should look something like this

MAKING THE PEAR

19 Mount a piece of timber between centres and rough down to a cylinder. Now start to shape the pear at the right-hand side using the spindle gouge. The ratio is two-thirds for the top and one-third for the bottom of the pear

20 First, part down to the finished length of the pear; this will give you access to the left-hand side. Now use the spindle gouge to shape the bottom of the pear, looking at the overall design and shape as needed. Turn a chucking point to hold your chuck

Handy hints

- 2.** Use a faceshield when you are turning any item with the bark intact
- 3.** Use a dust mask or, better still, use a respirator all the time you're in the workshop. Don't forget that dust remains in the air for hours

21 You can now hold this in the top of the chuck recess as you did for the apple, taking small cuts to minimise any vibration until the recess is completed. Now use a 3mm drill bit and drill a hole for remounting in the wooden chuck and also for the stalk when it is completed



22 Using a freshly sharpened spindle gouge, turn the full pear until you achieve a good surface, which will reduce sanding later. You are looking for flowing curves with no flat spots. Here you can see where the bark has been; this just adds to the overall appearance of the fruit and it will not be turned out. Sand and seal the top part of the pear, then part off from the waste



23 Turn a cup to hold the pear as you did for the apple – the main difference is that it has a narrower top and is longer in length. Once made, you will be able to use this for all the pears you turn, unless you change the shape of course



“Use a three-part buffing system to finish the fruit”

24 Finish shaping the base of the pear, then start shaping the recess for the clove. Try to blend the recess into the base for that flowing curve. Now sand and seal as you did for the apple



25 Use a three-part buffing system to finish the fruit; this gives a very nice, long-lasting finish. Hold the item at the bottom front corner of the wheel, using a firm grip, which will avoid the item being dragged from your hand



26 Next, add a stalk to the top and a clove to the bottom using PVA glue; this will finish the item off nicely. You can then clean off any excess



27 The completed pear should look something like this. For best effect, display the apples and pears in a turned bowl •



Handy hints

4. When turning branchwood, stop the lathe if you hear a knocking or metallic sound and check the item for metal, splits or loose knots before turning
5. Tidy up all the debris before you leave your workshop. This way, you are all ready to turn the next time you go in there

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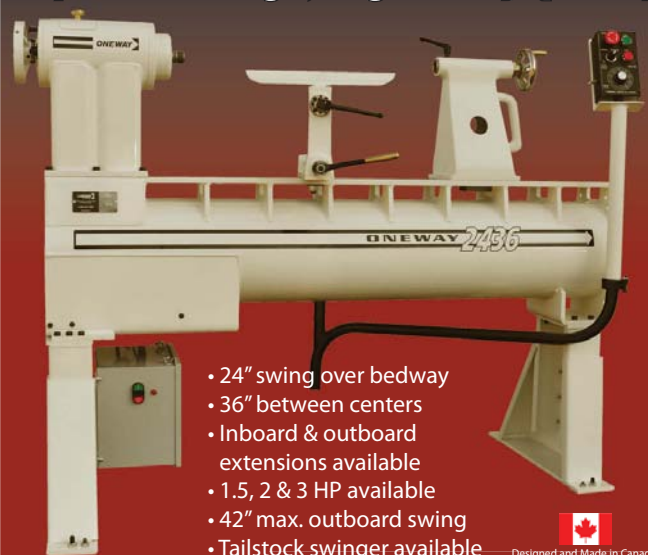
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Three candlesticks

Paul Hannaby shows you how to make three candlesticks of different heights, all made in walnut

Despite just about every home having electric light, people still seem to like candles!

If anything, they seem to be getting more popular so in most cases I think it must be an interior design 'statement' to have candles rather than a necessity. That leaves the door open for us woodturners to make candlesticks and holders with no further excuse needed!

Following on the design theme, groups often look more appealing than a single item and odd

numbers generally work better than even numbers so I decided to make three rather than one or two.

I was discussing the design with Jeanette, my wife and long suffering partner! She produced a sketch of a candlestick and I said I would use her design so credit for the design goes to Jeanette for this one. After I had made all three, the designer's critique was that the base should have been wider and the top section should have been proportionally shorter on the shorter candlesticks rather than all three being the same size, but I guess I can't win them all!

There are a few points to bear in mind when making candlesticks or anything that

will hold a candle. It is essential to have a non-flammable liner between the candle and the wood. Candles should never be left unattended and they should not be used in a draughty room or anywhere near curtains or any sort of hanging drapes. Always take safety into consideration when turning such items.

If you are limited by the distance between centres on your lathe, just make a set you can fit on your lathe. None of the dimensions I used are fixed so scale things accordingly.

PAUL HANNABY



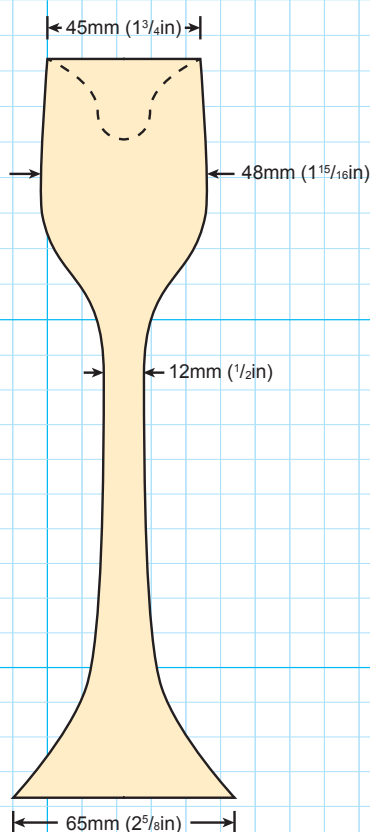
About the author: Paul Hannaby is self-taught and has been turning for around 13 years. He is based in the Forest of Dean, Gloucestershire. Paul's main interest is

decorative turned wood and he also likes including colour and texture. He enjoys exploring new ideas and learning new techniques. He also demonstrates and provides tuition. Paul is a member of the Guild of Herefordshire Craftsmen and the Cotswold Craftsmen.

Email: paul@creative-woodturning.com

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CANDLESTICKS DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 3 hours

Cost: £30

TOOLS REQUIRED

- Spindle roughing gouge
- 13mm spindle gouge
- 19mm continental spindle gouge
- 25mm skew chisel
- 6mm parting tool
- 2mm parting tool
- 13mm square scraper
- 13mm half-round scraper

ADDITIONAL TOOLS

- Carpenter's marking gauge
- Automatic centre punch
- Dividers
- A pair of callipers
- Steel rule
- 3 × 25mm brass candle cups
- 3 × No.6 × 25mm brass countersunk screws
- 3 × No.6 screw cups
- 3 × candles to fit the candle cups you are using
- Sanding sealer
- '0000' grade wire wool
- Renaissance wax
- PPE: facemask, respirator/dust mask



1 Start the project by cutting your blanks to length: I cut mine to 460, 370 and 300mm for candlesticks of 400, 320 and 260mm. Use a carpenter's marking gauge to mark the centres at each end and use an automatic centre punch – if you have one – to make an indentation at each centre point to aid with mounting on the lathe

2 The next step is to mount the longest blank between centres and position the toolrest, checking the work can rotate freely without hitting the rest



3 Use the spindle roughing gouge to reduce the square blank to a cylinder. Work towards the end to avoid splintering the corners with the initial cuts. I usually turn the spindle close to being a cylinder, but I don't worry about leaving flats at this stage because once the work is mounted in a chuck, it might run off slightly anyway so it will be trued up again at that stage, removing the remaining flats without wasting time or wood!

4 Use the 6mm parting tool to cut a chuck spigot on the end of the blank. I used the serrated gripper jaws for this job as the overhang for the longest candlestick was significant. Cut the spigot as long as you can for your selected chuck jaws; this will maximise the grip

5 Move the toolrest to the other half of the blank and again, use the spindle roughing gouge to reduce it to a near cylinder. At this stage, it saves time if all three blanks are roughed down and have spigots cut

6 Mount the longest blank in the chuck, taking care to centre the blank as close as possible. Use the skew chisel to clean up the end grain and to cut a shallow dish in the end of the blank. At this stage, it is easiest to sand the top of the candlestick while there is plenty of wood to support it

7 Measure the candle cup with the dividers and transfer the measurement on to the end of the blank, taking care that only the left point touches the wood

8 Use the square scraper to cut a shallow recess, which is just deep enough to take the top rim of the candle cup. This can be checked by inserting the candle cup upside down

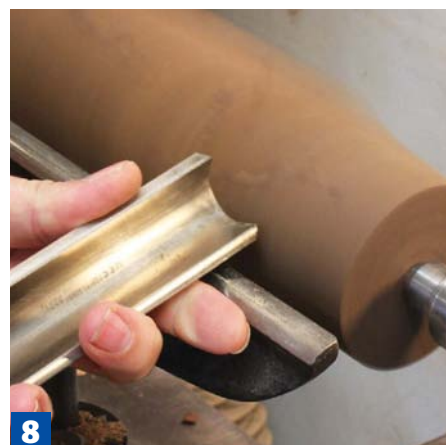
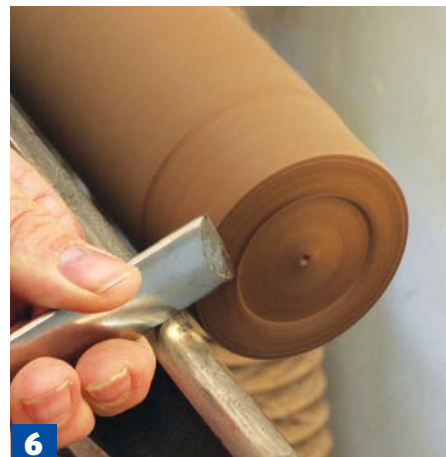
“If you prefer, the hole can be drilled with a twist drill or a Forstner bit”

9 Use the 13mm spindle gouge to drill a hole the same depth as the depth of the candle cup. This can be done with a fingernail-grind gouge by setting the toolrest so the gouge cutting edge is exactly on centre with the gouge horizontal. If you prefer, the hole can be drilled with a twist drill or Forstner bit

10 Use the 13mm spindle gouge to hollow the hole by presenting the tool with the flute rolled over at approximately 80° so the lower cutting edge is trailing. Cut from centre to edge so the wood fibres are supported. Open up the hole so the candle cup is a good fit. If you go too far, it's not the end of the world – you can just shorten the candle a little to allow you to re-cut the hole

11 The next step, once the hole is complete, is to bring the tailstock up with a live centre for support. I was fortunate that the live centre fitted inside the hole for the candle cup so no marks would be visible after the cup was fitted

12 Use the 13mm spindle gouge to shape the top of the candlestick. The shape I was working to is slightly wider two-thirds of the way down the bulbous section





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13 Next, turn the top to the desired shape and turn the top part of the stem to 12mm diameter

14 Measure the length of the candlestick from the top and mark the blank where the foot will be parted off. Use the 2mm parting tool to mark the base by making a shallow cut

15 Use the 13mm spindle gouge to shape the stem and foot. Always cut from widest diameter to narrowest when spindle turning so the grain is supported during the cut. This will leave the best finish

16 When taking long sweeping curves like this one, sometimes it is easier to use a wider gouge. I used a 19mm continental spindle gouge. I was careful not to take too big a cut once the spindle diameter was reaching its final diameter. A heavy cut would have caused the spindle to chatter and vibrate

17 Once the foot and stem are complete, use the 2mm parting tool to define the foot a little more by cutting deeper but leave enough to support the spindle while sanding. You can now sand the spindle through the grits up to 400 grit

18 Remove any loose dust and apply sanding sealer. I put mine in a jar with a brush in the lid so the brush never dries out. When the sanding sealer has dried, cut back with '0000' grade wire wool. Take care not to allow the wire wool to wrap itself round the narrow stem section

19 You can now apply some wax and buff to a shine. Use the 2mm parting tool to reduce the remaining attachment as far as you can do safely then stop the lathe and use a coping saw to cut through the last bit. Put the candlestick to one side. The bases of all three can be finished together when they have all been turned

20 Mount the second blank and cut the top as for the first candlestick. Again, use the tailstock for support. This time, with a shorter spindle I was able to use the spindle roughing gouge to remove the waste wood for the top section

Handy hints

1. Use a carpenter's marking gauge to find the centre of a square spindle by setting it to approximately half the width of the spindle and scribing all four sides
2. For your sanding sealer, use a jar with a drilled cork in the lid to hold the brush. This way it doesn't dry out and go hard

21 Do the final shaping of the top section with the 13mm spindle gouge. I checked it against the first candlestick to try to get the same shape

22 Next, use the 2mm parting tool to mark the base as before

23 Use the spindle roughing gouge to remove the bulk of the surplus from the stem and base. With the shorter stem, this can be done without the stem chattering but if it does become a problem, switch to the 13mm spindle gouge

24 Use the 19mm continental spindle gouge for the final shaping of the stem and base. Sand and finish as for the first candlestick and repeat for the third candlestick

“You can now fit the candle cup and screw in place using the screw and screw cup”

25 To remove the stub left when cutting the work from the chuck, use a sanding arbor mounted in a homemade mandrel on the lathe. This allows you to keep both hands free to hold the work. Starting at 80 grit removes the stub in seconds. Sand through the grits as per usual. Finish the bases in the same way as for the rest of the candlestick

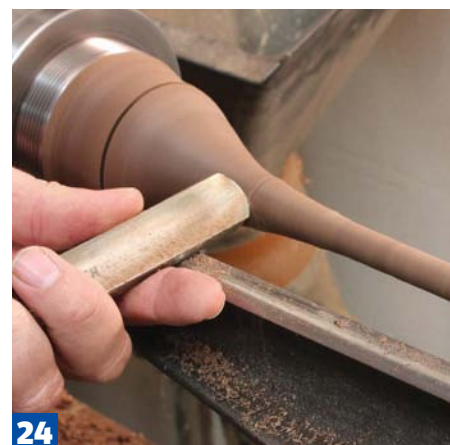
26 Use a 2.5mm drill to create a pilot hole for the screw in the centre of the candle cup hole. Take care not to damage the candlestick with the drill chuck

27 You can now fit the candle cup and screw in place using the screw and screw cup

28 The finished candlesticks should look something like this •

Handy hints

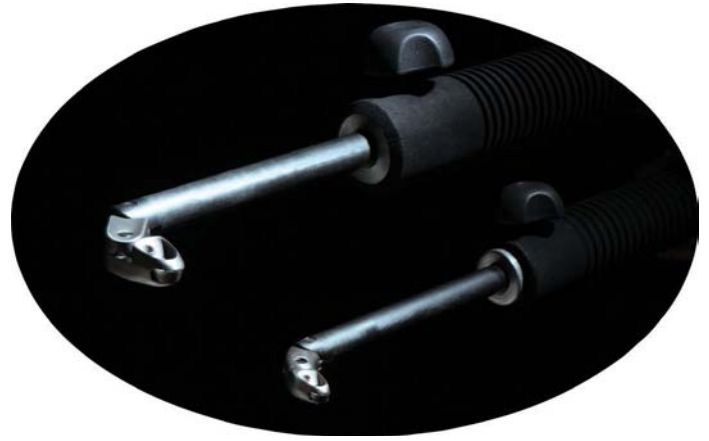
- 3.** Use the brass screw cups instead of washers for holding the candle cups in place, so all the metal parts are brass coloured
- 4.** Drilling of the screw pilot holes can be done on the lathe, if preferred
- 5.** Continental gouges are useful for turning long curves as the wider cutting edge makes it easier to leave a smooth curve
- 6.** Turning long spindles can be made easier by using a steady rest to reduce flexing and vibration of the stem



Deep Hollowing: A Black Art?

*With a Munro Hollower,
it's an exact science*

The evidence is clear



*Here at The ToolPost we have long held the view that the Rolly Munro Hollowing tool is the finest of the genre - bar none. That view hasn't changed. But the price of that excellence has - and by quite a chunk! As the new distributor of Rolly Munro tools, we **have reduced Munro prices across the board.** The Munro Hollowers are still the best, but they are now more affordable.*

Just in case you're thinking that this is all "advert-speak", let's take a moment to review the Rolly Munro Hollowing tool range and understand what makes it so effective.

With any hollowing tool, the cutter head design is the most important element. The Munro tools feature a shielded ring, but of a design that introduced to the world the unique configuration that ejects the shaving out of the top of the cutter head, completely eliminating the trapping of fibres between the cutter and the guard, or ring. Others have since copied the design - badly - but the version that works and works well is only to be found on the Munro tools.

The cutters themselves are high speed steel and can be resharpener. For the more critical user micro-grain tungsten carbide disposable cutters are also available as accessories.

The compact design of the Munro cutting head means that it can be used through a smaller access hole than its peers. That not only means that you can create hollow forms of greater elegance, but a single tool is also more versatile in being able to work on both large and smaller workpieces.

Thanks to the compact head design, the Munro tool can be used with the toolrest placed very close to the cutting head - essential for good tool control and ease of operation - and there are no gadgets, gizmos, hollows or protrusions to prevent the whole tool head moving smoothly across the surface of the toolrest, affording continuous support. Good support as close

as possible to the point of cutting is vital for accurate tool control.

The head of the Rolly tool can be articulated - bent around - to enable easy access under rims and shoulders. Using the neat double link system also enables you to bring the point of cut into alignment with the shaft with the result that the rotational forces that so bedevil other hollowing tools are eliminated.

The handle used in both of the Munro tools is substantial, so that it feels comfortable to grip, yet is relatively light in weight, avoiding fatigue in use. The soft grip outer sheath provides comfort and isolates the hand against vibrations and impacts - we don't all work on perfect timber all of the time! The tool shaft can move easily in and out of the full length of the handle and is secured by a quick twist of the easy-grip locking knob. No keys to find (lose!) and no time wasted in making the adjustment.

These superb tools are available now priced at just £144.40* for the Munro Mini Hollower and £193.43* for the Munro Hollower. The best, for less!

*Right: Munro Mini Hollower (1/2" shaft).
Below: Munro Hollower (standard, with 5/8" shaft). NB: Tools are shown with shafts fully withdrawn, for illustration purposes.*



The ToolPost

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sharing expertise

*Prices include VAT & are correct at time of going to press



20 minutes with Andy Rounthwaite



We spend 20 minutes with **Andy Rounthwaite**, an inspirational turner who is

passionate about wood and who loves teaching and giving demonstrations to other turners

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

Varied! Teaching, demonstrating and turning anything from toadstools through to production runs and arty stuff. I recently had a commission for a pedestal for a large oak (*Quercus robur*) round table, although there were no knights involved!

What is your favourite timber to turn?

I really like native English timbers, as they are easy to source, eco friendly, very versatile and relatively stable as

well as easier on the wallet than most of the exotics. If I had to choose, it would have to be ash (*Fraxinus excelsior*) or elm (*Ulmus procera*). As for exotics, bubinga (*Guibourtia demeusei*) is one I tend to use regularly.

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

I like the camaraderie and exchange of ideas with like-minded folk from around the globe. We are in an era that is pushing the boundaries in techniques and developments – far more people now think – and perform – outside ‘the box’.

I dislike discrimination on any grounds: anything that smacks of one-upmanship, petty bureaucracy or playground politics.

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

I would really like to develop the teaching side of things. I am also hoping to incorporate various other media into my work such as glass, metals, etc., in conjunction with other artists.

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

Get at least one lesson from a professional, this way we avoid bad habits being handed down and we are more likely to keep all our fingers. A notice in my workshop reads: ‘think safety first, second and last’.

What music and which book are you currently into?

Music-wise, anything from Metallica to Johnny Cash. It is usually a case of hitting the shuffle all key on the mp3 player and going with the flow. Having just finished a Lee Child thriller, my current reading is Terry Pratchett’s *Unseen Academicals*. Of course Mark Baker’s *Wood for Woodturners* is always to hand!

Tell us about the piece you are currently working on.

Having just finished christening gifts for my new granddaughter Holly, I am working on a rather interesting and somewhat scabby piece of burr elm,

ABOVE: Trinket boxes in holly (*Ilex spp.*), 100mm diameter. The centre piece stands 150mm tall and has an ebony (*Diospyros spp.*) finial. Note finger holes instead of finials on the smaller two



which has already made one bid for freedom!

Which are your favourite items to turn?

I'm not sure I have a favourite item to turn but I really like to produce work from timber with what some would call faults – such as splits, inclusions, etc. – as this can, and often does, produce wonderful unique pieces. I have been known to raid the odd log basket or farmer's firewood heap on such a quest.

Which turners do you most admire, and why?

A shortlist would have to include Tony Wilson for his inspiration and determination to get on with it; the late great Bert Marsh for his technique; Jimmy Clewes for his ability to hold any audience and the above mentioned Mark Baker for his knowledge and ability to promote woodturning.

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

Variable-speed lathes for the ease of use and versatility they provide.

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

To be busy teaching I hope and to have students capably promoting woodturning. My wish list would include exhibiting my work in a gallery along with that of other artists.

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

The lack of funding in education for

woodwork, metalwork, etc. at all levels. There seem to be very few opportunities for enthusiasts, particularly young people, to experience the joy of turning a chunk of wood into something useful or just beautiful, or both. Without inspiring the next generation to our craft, we go nowhere. I recently did a demonstration for a wood club where I was the youngest person there, and I'm no spring chicken!

What is your biggest regret?

I don't have any: life's too short and difficult enough.

What are your other interests besides turning?

Things with engines – the louder the better! Fishing,

clay pigeon shooting and spending time with my children and grandchildren, as well as flying our labrador on his lead.

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

These would be: dust extraction, which should be mandatory; my new wonderful JET lathe and my 10mm Ashley Iles bowl gouge. ●

Email: rounthwaite63@sky.com

Web: www.andyrounthwaite.co.uk

BELOW: Bowl in burr acer (*Acer pseudoplatanus*), 340mm dia. × 60mm tall, oil finish



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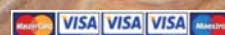
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Creating texture using paint – part 2

Carrying on from the last issue, **Michael Scarborough** takes us through the steps for creating his 'Afterglow' candlesticks

As I stated emphatically in my first article of this series, no one loves a well-turned and polished piece of wood with its natural beauty showing through more than I. But, with beautifully-figured and exotic wood in pieces large enough to turn becoming an increasingly endangered and expensive commodity, wood artists are more often creating decorative and painted finishes on less spectacular pieces of wood. And, more importantly

perhaps, the world of wood art is simply evolving, as artists such as Binh Pho and Joey Richardson, with their delicately incised and colorful pieces, show us the tip of the iceberg in what is possible with this amazingly flexible and dynamic medium we all love. I will be the first to admit that the finishing techniques described in this series of articles may seem extreme. After all, it isn't every day that a turner is asked to drop a handful of dirt onto the workpiece in his or her spinning

lathe. But, while these projects may seem a bit avant-garde, it is my hope that they will serve as inspiration for those readers wishing to explore different types of surface finishes.

MICHAEL SCARBOROUGH



About the author:

Growing up in Japan influenced Michael's turning style, which he describes as 'Japanese-inspired art'. He works with a broad range of materials and techniques and spent 25 years as a classical singer.

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"I will be the first to admit that the finishing techniques described in this series of articles may seem extreme"

◀ GETTING TO WORK

For me, getting to work does not necessarily mean picking up a gouge and turning on the lathe. A lot of thought, planning and drawing goes into the design process before any turning actually begins. And, while I am always willing to be flexible in making mid-project changes if I feel led to, I find that the more planning I've done before wood chips fly, the smoother the process will be.

Whereas I generally work in the Japanese aesthetic, the overall form of these candlesticks could be considered Eastern or Western. But, in avoiding the extremely tight beads and coves that might be found on a set of specifically European candlesticks, I managed to produce several wide areas on which to display the desired finish. I began this piece by turning two glued-up maple (*Acer campestre*) cylinders, and proceeded to

develop the form using a 12mm spindle gouge.

Once the pieces were turned, I sanded them to 220 grit and then coated them with grain filler. After allowing the filler to dry overnight, I sanded the pieces working up to 12,000 grit using Micro-Mesh pads. This preparation work allows me to begin the finishing process, particularly the application of copper leaf, with a glass smooth surface, which is what is required to get the best possible effect.



Step 1: the maple cylinder turned and ready to shape



Step 2: the basic form begins to emerge

FINISHING BEGINS

Whereas the finish on my 'Afterglow' tea set – described in issue 258 – was somewhat subtle, I wanted to increase the visual impact for the candlesticks in this series and, therefore, decided to increase the depth of the finish – literally.

I used oil-based sign writer's paint, black with a touch of Burnt Sienna, for the base coat, with a bit of spar varnish and enough turpentine added in to produce a mixture that flowed easily off the brush. I strain everything that goes into the paint cup. While this may seem redundant, considering areas of the piece will later be covered in soil, it makes a huge difference in those areas to be covered in copper leaf.



Step 3: the base coat sanded and ready for clay and copper leaf application

PLAYING WITH DIRT

I wet sanded and recoated the base coat on a daily basis for five days. On the seventh day I planned to rest, but on the sixth day, I liberally coated the chosen areas with a gloopy coat of black paint and then smothered it in the dry clay.

While seeking a deeper and somewhat rougher clay coat on this piece that would not flake off when handled, I had to ensure that the clay fully adhered to the surface. So, once the paint coat had hardened, I sprayed the surface well with heavily diluted carpenter's glue, to



Step 4: smothering the wet paint in dry clay

PLAYING WITH DIRT (CONT.)

which a drop of washing-up liquid had been added. I then allowed a couple of days for the finish to fully harden.



Step 5: adding diluted glue to the clay



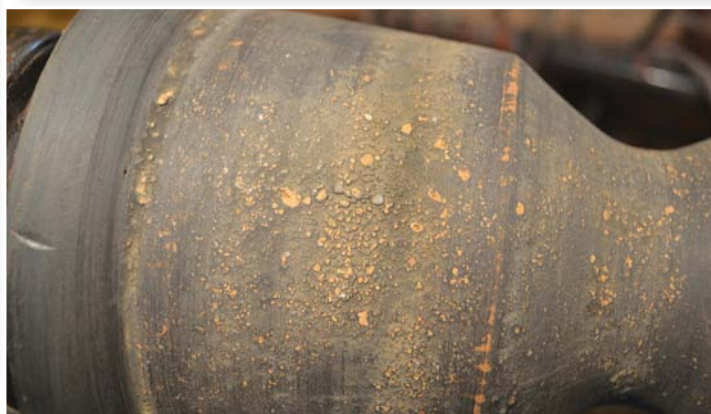
Step 6: the candlesticks resting before they are over-coated with black paint

BUILDING A FINISH

Once the finish was completely hardened, I over-coated the clay with a liberal coat of black paint to which a bit more spar varnish had been added for subtly increased translucence. This building up of increasingly translucent layers of finish creates a visual depth in the piece and, along with it, an increase in visual interest.

Once this coat of paint was dry, I donned

my dust mask, turned on the extraction fan, and began sanding. I started with 60 grit sandpaper, worked my way up to 150 and stopped there. I went no further, because I wanted a surface that was visually related to the teapot surface, but not as smooth. Leaving some nooks and crannies in the surface allowed subsequent layers of finish to pool and reflect candlelight.



Step 7: back to black

Step 8: the clay/paint mix is sanded

Step 9: stop sanding when the surface is somewhat even

Working with metal leaf

While gold is certainly the best-known of the metal leafs, there is an excitingly wide range of others available for our use: silver, aluminium, palladium, etc. And, even though metal leaf is inherently beautiful in itself, I view it as a blank canvas upon which many finishes and patinas can be created.

It is customary to undercoat the area to be leafed with a paint colour similar to that of the leaf. So, I initially chose a light sepia colour that would balance well with both the copper leaf and the clay areas. However, upon seeing the sepia colour in place, I found the contrast to be too stark and

decided to revert to a black undercoat. This base colour acts as a background to minimise the appearance of tears or breaks that inevitably occur in the process of laying the leaf. And, in this case, bits of black showing through only added to the aged look of the candlesticks.

◀ TURNING TO THE LEAF

It was now time for the coved areas to be addressed. I wiped them down with a turpentine-dampened cloth to remove any soil residue left from the sanding. Due to the thinness of the copper leaf, any imperfections on the surface would be magnified through

the leaf once it was laid. Were this gold leaf, the necessity for smoothness would be tenfold, as it is, literally, of microscopic thickness. Working with copper leaf is good practice.

I applied leaf adhesive, also referred to as size, using a thick-bristled brush, as I wanted

a heavy coat with some brushmarks left visible. I want to control the imperfections, but do not mind if some of the leaf breaks and allows some of the black base coat to show through. For me this is the epitome of Wabi Sabi, or intentional imperfection.



Step 10: applying the gilding size



Step 11: the intended effect is now starting to take shape

BACK TO THE DIRT... AGAIN

Using a felt pad soaked with lemon oil, I then buffed the previously sanded areas of black, first with pumice, then with rottenstone. These abrasive powders are fine enough to smooth the surface of the finish but not reduce its depth. The oil also serves to visually darken, tonally warm and cause the matt paint to glow. I also allowed the excess lemon oil to flow

onto the leafed areas. Once the oil had been allowed to penetrate for an hour, I buffed the candlesticks to get them as dry as possible.

“I buffed the candlesticks to get them as dry as possible”

TO THE LABORATORY...

I then brushed a mixture of ferric chloride, ferric nitrate and distilled water onto the copper leafed areas to create a subtle, warm brown patina. This was followed by a solution of white vinegar and salt to add a touch of green. Once dry, I sealed the leaf areas with a thin coat of shellac. While these chemical processes served to create a foundation, the bulk of the patina on the copper leaf was created using paint.

MIXING IT UP

I then mixed a series of paint colours, oil-based clear glaze and a touch of the clay itself. Each of these mixes was applied using a 25mm pounce brush in the following sequence: the tip of the brush was dipped into

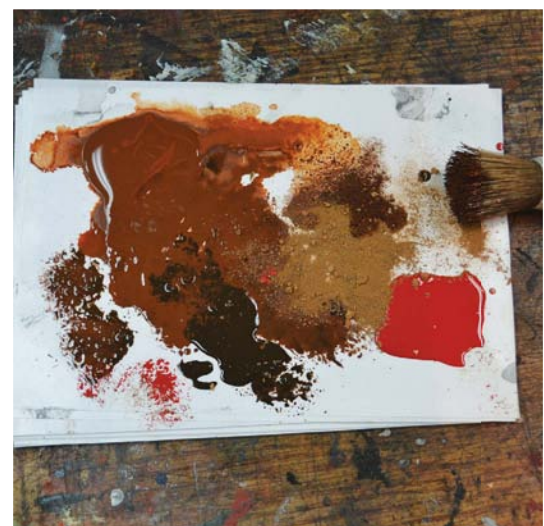
the paint; it was then blotted on wax paper; then pounced onto the copper leafed areas. As each application of paint dried, the next was applied. I cannot emphasise enough how subtly this all must be done. The overall effect

is achieved by applying numerous thin layers, not heavy coats.

I pounced all three colour mixes onto the leafed areas, gently blotting any excess paint using a blue shop towel. I then used



Step 12: paint mixes





Step 13: pouncing – this area of Sienna will be blotted



Step 14: ready for final buffing

MIXING IT UP (CONT.)

‘mix 3’ sparingly on the black areas. Being particularly stingy with the red, I literally spotted it on in tiny, well-spread dots on

various areas of the candlestick. In the end, it is pretty much invisible to the eye, but the brain seems to know it’s there. It also allows

the candlesticks to harmonise well with one of my red bowls, should they be placed near each other.

THE END IS IN SIGHT

After these multiple layers of paint had been allowed to harden for several days, I then waxed the entire piece. I’d added dry pigments to the wax in the same colours as the paint I’d used. Again, while these are hardly visible, they add to the visual interest in the piece. Once buffed, the piece has a leathery aged glow.

As a final step, I inserted cut-iron nails to secure the large candles that will grace these candlesticks. As you can see, there is an endless array of colours and materials that can be used to heighten the visual interest of wood art. I hope this series of articles has encouraged you to try using paint and adding texture on your pieces.

Below you can see the ensemble, ‘Afternoon Tea with the Abbott’, now part of the exhibition, Turning Twenty, at the Center for Furniture Craftsmanship in Rockport, Maine. The pieces, ‘Afterglow Candlesticks’, ‘Winter Afternoon Tea’ and ‘The Head Abbott’s Bowl’, demonstrate how using the same basic colour recipe can harmonise pieces chromatically. ●

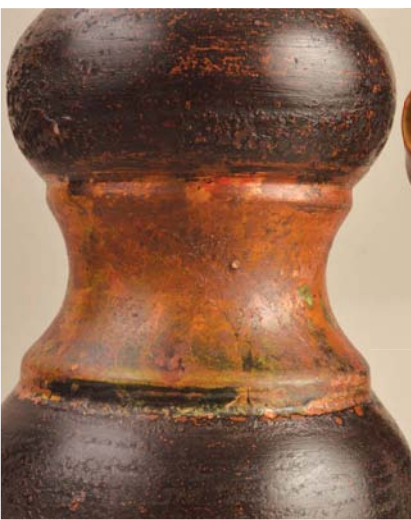


The completed candlesticks



Close-up view of the applied copper size

Here you can see the technique achieved

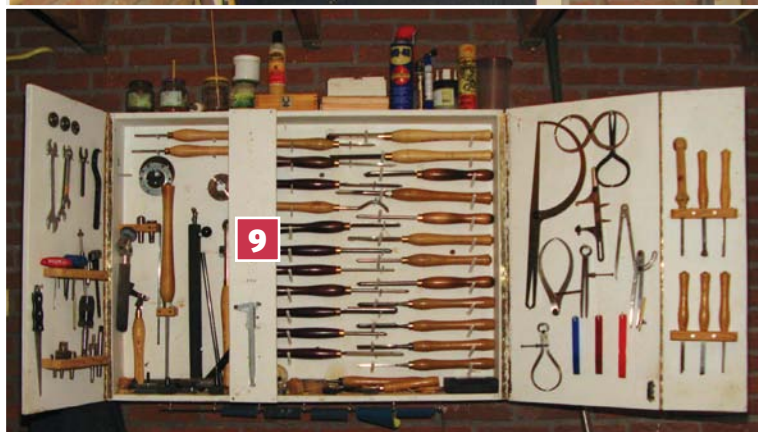


The completed ensemble entitled ‘Afternoon Tea with the Abbott’

Reader's showcase



Dutch electronic design engineer and woodturner **Gijs Schoonderbeek** shows us around his workshop



After watching my dad turning for about 10 years, I asked him if I could try. He taught me the basics and I made my first bowl. From this time on, some 15 years ago, I decided to become one of a third generation of hobby turners. Soon we bought a new lathe and some better-quality tools. We split our time on the lathe, my dad during week times, and me during the weekends. My turning skills increased over time. I began sharpening my tools with jigs, reading books on woodturning and joined a club. With every step, I hoped to improve my turning skills.

Some five years ago, when my dad had stopped turning, I took all his turning equipment and settled into my workshop. At that time I joined the local woodturning club, a regional department of Radius, the Dutch Woodturning Association, in the northern part of the Netherlands. I try to use local wood as much as I can. I am lucky enough to live near a national park, which gives me access to a steady supply of wood. In winter time I help colleagues logging wood. The parts which are easy to split are used as firewood; the more complicated, but interesting parts, are delivered to my workshop to turn into bowls and boxes. As well as wood, I like to experiment with other materials, including OSB, pine and even carrots!

1 Teknatool Nova DVRXP – this is the main lathe I use in my workshop. I am lucky enough to have quite a large workshop, which allows me the luxury of being able to have two lathes, therefore enabling me to be able to tackle a range of turning projects

2 RPML 300 Record Power lathe fitted with a sanding disc to grind my oval skew chisel. Although this isn't the main lathe I use, it is a great machine and is also versatile in that it allows me to grind tools as well

3 Grindstone for sharpening. For sharpening, I use a dry wheel with a Woodcut Tru-Grind sharpening jig. This is handily located so it is close to both of my lathes

4 Trend Airshield Pro. I use this whenever I am turning. This is an excellent form of dust protection and acts as a backup for the other dust extractors in the workshop. I always have it close to hand

5 Workmate. Unbelievably, I received this Workmate for my fifth birthday and have used it ever since. I use it to place tools such as the mitre saw and a pillar drill when they are needed

6 Metabo Magnum tablesaw. This is useful for a variety of different woodworking tasks I undertake in my workshop

7 Camvac dust extractor. I have two types of dust extractor in my workshop: one is movable and the other is fixed near the lathe. Having a dust-free working environment is important

8 Timber store. Once the logs are ready for drying, I write on the year of logging and weight. The decrease in weight gives a good indication as to the moisture content of the wood

9 Turning tools. On top of the cabinet is a range of finishing products, such as sanding sealer, oil and wax

6 THINGS THAT I HAVE LEARNT WITH MY WOODTURNING

1 How best to cut down a tree and make a set of bowls from it

2 The best items are made from the worst parts of wood, i.e. find a shape for a given piece of wood, not wood for a given shape

3 Good tools last longer. As we say in Dutch, good tools are half the job

4 Surprisingly, mathematics can be useful when turning

5 Shapes should not only look good, but also be pleasing to the touch

6 I have learnt a lot by attending a club, woodworking shows and looking at how and what others make



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

Gallery

Below are some examples of Gijs' turnings:



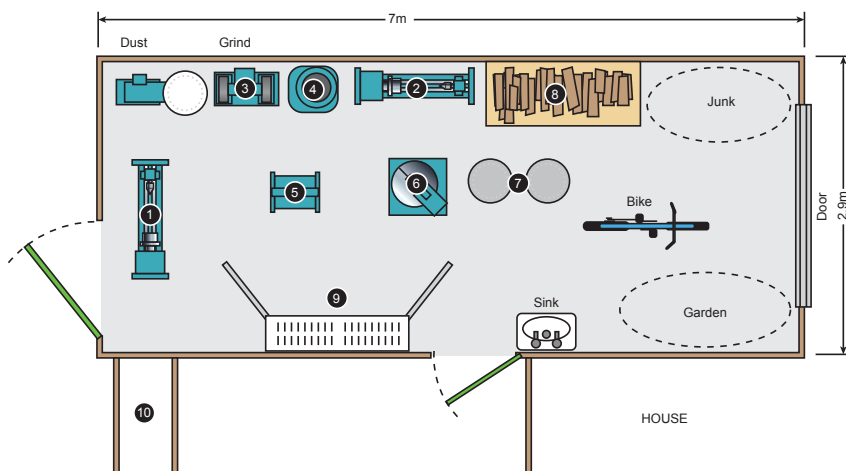
1. Segmented bowl, pine (*Pinus sylvestris*), 490 × 100mm



2. 'Ball bearing', pine (*Pinus sylvestris*), 136 × 32mm



3. 'Open square bowl', pine (*Pinus sylvestris*), 380 × 380mm



Key:

1. Teknatool Nova DVRXP lathe
2. RPML 300 Record Power lathe
3. Grindstone for sharpening
4. Trend Airshield Pro
5. Workmate
6. Metabo Magum tablesaw
7. Camvac dust extractor
8. Timber store
9. Turning tools
10. Sink

LATEST HOME-MADE JIG



You can always learn from the clever things other people have come up with. When I visited a woodturning shop's open day, which was just across the German border, I saw Simon Hope using hook-and-loop to help organise his sanding discs. I borrowed this idea and now I have all of my abrasives close to the lathe and know exactly where each grit of abrasive is kept. For thread chasing, I use sunflower oil as a lubricant. I place this into an old soap dispenser, so it doesn't matter if the bottle falls on the ground

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Focussing on the Essentials

Compact tool design makes turning easier on smaller lathes

If you turn using a compact lathe, chances are your tools are cramping your style. That's the top and bottom of it: your tools are getting in your way!

That's because most tools are designed for working on big lathes – like those used in the places where bigger is always considered better. Happily, we still worship at the altar where form follows function. You benefit from our devotion.

Tool presentation is vital for successful woodturning

If you can't manoeuvre your tools over the bed of the lathe, or in the limited space between headstock and tailstock, you're going to struggle to turn anything great. Or even good. You're simply going to struggle.

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

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

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

Serious tools for serious craftsmen

The four tools shooting off the top of the left of the photo that heads this page are all normal, standard-length tools from reputable British manufacturers. But they were made for a different job. They were never designed for use on a compact lathe. Most tools aren't.

But don't confuse CompacTools with miniature turning tools. These are

full size tools in strength, style and performance, simply made shorter and with more ergonomic handles than old-fashioned standard tools. In a nutshell, they were designed to do a job – creating great work on a compact lathe.

So you see, now at last someone is thinking about your needs when you work on your lathe. That's why the new CompacTool set is unique to The ToolPost: we're the folk who think about your needs first. CompacTool: designed for you. By us. Manufactured exclusively for The ToolPost by Hamlet Craft Tools in Sheffield, UK.

Creating great work

Don't waste another moment struggling with the old monsters. Invest £117.50* on a set of new CompacTools, today, or buy them individually and you'll have six of the best reasons ever for owning a compact lathe. And six new ways of creating great work. Available singly or in sets, only from their creators, The ToolPost, right now.

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Kit & Tools

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

ASHLEY ILES INTRODUCES HIGH-QUALITY RANGE OF TOOLS BY ELI AVISERA

Ashley Iles Ltd has launched a new range of high-quality woodturning tools designed by international woodturner Eli Avisera. Fitted with specially designed ash (*Fraxinus excelsior*) handles, the tools are UK manufactured from high speed steel – HSS – to the same exacting standards as all of Ashley Iles tools.

Developed and improved over decades of woodturning and teaching, Eli's tools feature his trademark double bevel, swept-back and convex grinds. The design and quality help to give a superb finish to your work and can make them safer to use; most are ideal for both beginners and experienced turners alike.

Visit www.ashleyilestoolstore.co.uk/eli for more details and worldwide sales. Also available on the website is the full range of carving tools, turning tools and chisels handmade in England by Ashley Iles. All tools made by the company are covered by their 100% satisfaction guarantee and lifetime warranty.

The new range consists of a 32mm spindle roughing gouge, a 12mm skew chisel, a 6mm mini combination tool and a 6mm finishing tool, to name but a few. See the website for the full range.

Contact: Ashley Iles
Tel: 01790 763 372
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This versatile 75mm half round/flat tapered file is suitable for woodworking, gardening and domestic tooling. Manufactured from precision quality steel this file comes in 400 grit – 40 micron – and is guaranteed for five years. It features a split plastic contoured handgrip, which is pinned either side of the blade as well as a hanging hole on the handle. The handle measures 13mm thick by 63mm long. Suitable for sharpening woodturning gouges, internal and external bevel edges, skew chisels and carving tools.

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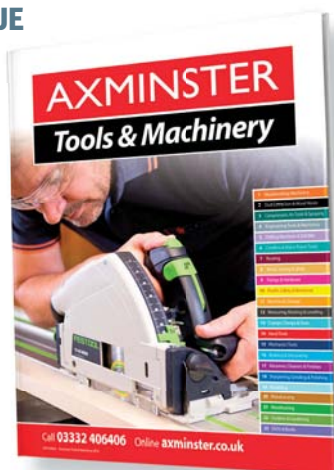
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AXMINSTER 2014 CATALOGUE

The Axminster Tools & Machinery FREE 2014 catalogue offers the largest range of tools, machinery, accessories and consumables in the UK and is an absolute must-have for all tool and machinery users.

The catalogue contains over 1,600 new lines together with all the old favourites, giving a fantastic selection of over 11,000 product lines – indeed, everything you might need in the workshop, at home or on site. Axminster has continued their programme of enhancing and improving their machinery ranges within both the wood and metalworking sectors, ensuring they are fit for purpose in each of their three categories – Hobby, Trade and Industrial.



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Axminster have designed and made a bigger, high-quality, heavy-duty live tailstock centre specifically for woodturners. The Evolution centre features a removable aircraft grade aluminium nose cone with a replaceable stainless steel 60° tip. The cone is attached to the stainless steel body of the centre using a standard 3/4in x 16tpi thread. This common thread size allows the fitting of small faceplates and many other woodturning accessories, and with the cone removed a useful ring centre is revealed within. What sets this centre apart from others is a double row angular contact bearing which is designed to take substantial radial and axial loads. Made in the UK.

Contact: Axminster Tools & Machinery
Tel: 03332 406 406
Web: www.axminster.co.uk

RECORD POWER FOUR-PIECE HSS WOODTURNING STARTER COLLECTION

Brand new from Record Power is this fantastic four-piece HSS woodturning starter collection, which offers great value for money. Containing a spindle roughing gouge, spindle gouge, bowl gouge and parting tool, this essential set of chisels is perfect for the budget-conscious beginner who wishes to embark upon a wide range of projects. The set comes complete in a sturdy, high-quality storage box, made from high-speed steel and featuring beech (*Fagus sylvatica*) handles.

Contact: Record Power
Tel: 01246 571 020
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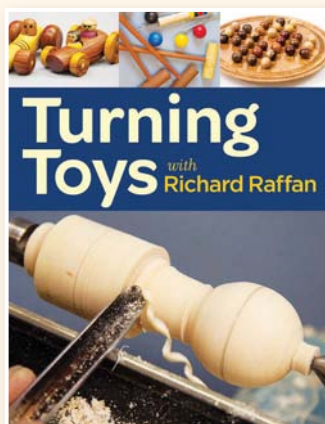
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The ToolPost have announced the availability of new versions of two of their popular faceplate range of products, which are sure to appeal to owners of older, classic lathes, such as the Union/Harrison Graduate, equipped with 1½ x 6 tpi threaded spindles. However, these lathes have a right-hand thread on the inboard side, in the conventional manner, but a left-hand thread on the outboard side to permit larger diameter turning, outboard, without the risk of the faceplate becoming detached – unscrewed from the outboard spindle. Equipping one of these lathes for both inboard and outboard turning can mean doubling the outlay on accessories – one version for inboard use and one for outboard. Where faceplates are concerned this issue is now resolved with the release of these two new faceplates which features a ‘dual thread’ – a right-hand thread over-cut by a left-hand thread so that the same faceplate can be used on both inboard and outboard sides of the headstock. These versions are fully machined from heavy section steel and incorporate a substantial mounting boss into which the threads are cut. The screw-mounting holes are designed to accommodate 6mm diameter screws and are heavily countersunk on both faces. Available in both 105mm and 150mm versions.

Contact: The ToolPost
Tel: 01253 511 101
Web: www.toolpost.co.uk

Book review

TURNING TOYS



This new book from the critically acclaimed Richard Raffan is perfect for the woodturner who enjoys making hand-turned toys for their grandchildren, children or perhaps even for selling at craft fairs. Making toys for loved ones is especially satisfying and this book contains a whole host of different projects for you to make, regardless of skill level. You can even use the projects as a base and customise them

to add your own individual twist. Each project is approached in a step-by-step manner and each toy contains full drawings, so they are easy to follow. Richard also goes into detail about the use of tools, how the cutting edge should relate to the surface you're cutting and how to stand to support and hold the tools so that working at your lathe is a comfortable and pleasurable activity.

Few things can be more satisfying than making turned gifts for people you know, let alone love, especially when you can watch them using and enjoying the products of your labours. This book will bring you many happy and fruitful hours at the lathe creating heirlooms for future generations.

Tegan Foley

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ROCKLER'S THREE-PIECE CARBIDE TURNING SET



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Rockler Woodworking and Hardware has introduced a three-piece Carbide Pen Turning Tool Set specifically designed to provide control and ease of use for pen turning and other small turning projects. Similar to the larger version of the turning tools Rockler offers, the carbide cutter heads are pre-sharpened and can be rotated when dull to use a fresh edge, allowing users to start turning immediately and continue over an extended period of use without the need for expensive sharpening equipment. The set includes round and square radius carbide cutting tools, a high speed steel (HSS) parting tool and a convenient storage box. The Carbide Pen Turning Tool Set is ideal for projects such as pens, bottle stoppers, coffee scoops and key ring accents.

The set includes a 12mm round carbide tool, a 12mm square radius carbide tool with 50mm cutting radius and a 3mm HSS parting tool. The parting tool can be sharpened when dull, while the cutter heads can be rotated to use a fresh, sharp edge. Each tool features an ash handle and an ergonomic rubber grip for maximum control and comfort while using the tools.

Contact: Rockler Woodworking and Hardware
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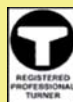
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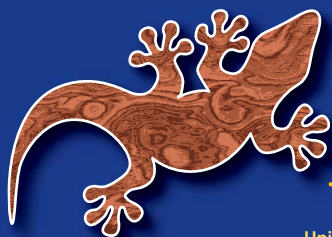


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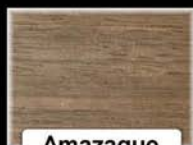
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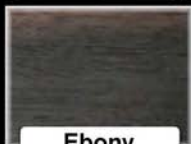
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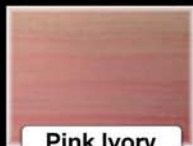
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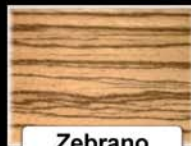
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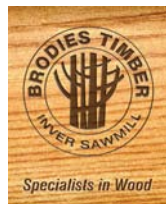
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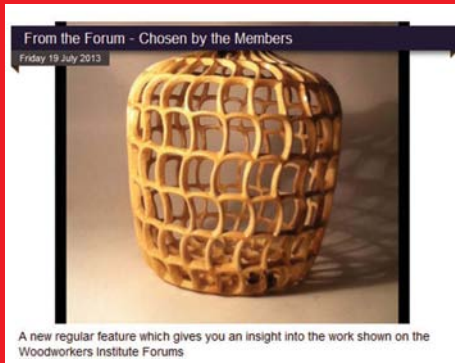
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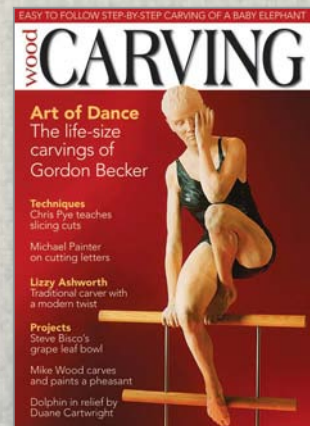


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Ralph Watts – Resurrection

Ralph Watts shares this piece with us, part of his 'Pod' series, which comprises turned, carved, textured and ebonised elements, as well as other media

Tom Edison had it right when he said that 'invention is 1% inspiration and 99% perspiration'. This is also true for most of my work wherein one piece suggests another with some variations added to make it unique. 'Resurrection' was such a piece. After creating several 'pods' consisting of a carved base, typically leaves, holding a hollow form vessel, the design evolved into dead branches holding the start of new hope and life. Sometimes this evolving method of design results in a piece that I like so much so that it goes into my private collection, but on a few occasions, it seems my brain was 'out to lunch'. Several of these 'OTL' pieces may lay around my workshop for a long time while I keep thinking that I can 'fix' them. But eventually, they end up in the trash. Fortunately, most of my work is sellable and continues to evolve as inspiration is triggered by extinct animals, nature, images I find on the Internet, as well as the work of other woodturners.

A small surprise or embellishment is incorporated into many of my pieces to give the customer more than they originally expected. For example, 'Resurrection' has five magnets moulded and blended into the roots. These rare earth magnets attract and hold small polished hematite stones. The stones can be stacked, clustered or stuck individually to the hidden

magnets. They almost invite someone to pick them up, and many do, to test if they are permanently stuck.

Once found to be removable, rearrangement is almost mandatory.

The pod is figured maple (*Acer campestre*), which is bleached to enhance the grain and colour, then lightly textured around the opening to suggest preparation for releasing its catch of seeds. The walnut (*Juglans regia*) base was turned to fit the pod, then carved and textured to resemble the trunks and branches of trees in the winter or after a fire. The branches were then ebonised with vinegar/iron and the magnets embedded and covered with black acrylic moulding paste. The pod was mounted to the limbs with small sections of ring shank nails set in epoxy. The finish is polyurethane.

Email: ralph.watts@gmail.com
Web: www.ralphewatts.com

"A small surprise or embellishment is incorporated into many of my pieces to give the customer more than expected"



'Resurrection'
maple (*Acer campestre*),
walnut (*Juglans regia*), rare earth
magnets and
hematite stones,
230 x 100mm

PHOTOGRAPH BY RALPH WATTS

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