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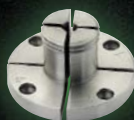
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The Woodturning hot seat



I have certainly caused a bit of chatter recently with my leaders on timber in issue 266 and shows,

symposia and tuition in issue 267. You know I am never one to shy away from starting a discussion or two. Some of the comments received so far are shown in this issue and more will follow. I have no problem with raising issues that are being discussed on a local or national level; discussions help to cause people to think a bit more about what it is they want, do not want, like or dislike, and also what they think and why.

Timber, tuition and shows are topics that likely affect us all in one way or another, and I can see already the differing opinions coming in.

The other topics I have heard being discussed are: national, regional and local organisations, what do they offer and what are they doing to keep the membership engaged, involved, 'happy', and how do they attract new members and further develop the organisation to not only promote what they do, but to promote and engage with new people better? Then there is the issue of adapting and using new technologies in order to provide comprehensive access to all interested and potentially interested age groups. It then quickly moves on to the issue of support from the membership and interested parties and of course time commitment from people to do something. These are the issues that often get discussed but never fully or even remotely resolved at times.

These crop up continually and in varying amounts of heat, volume and critical mass. But since they keep cropping up it must, at times, seem to people that all of this is like the proverbial 'Oozlum bird'.

I am not having a bash at anyone in my leaders; I am trying to provoke discussion as to how to improve, make things easier, work smarter and encourage people to speak up and have those discussions with people who can help bring about change.

I have seen a lot of change in the 15 or more years in the hot seat at GMC, so to speak, but some of it is



at such a sedate pace that it might, when viewed over a shorter period of time, seem like little is happening. Clubs are better run, but as always, struggle at times with people helping. Organisations in the main are doing and offering more and those that are not are typically experiencing a decline in numbers – especially if there is an alternative club to join. There is more information in various forms for people to access than there has ever been and there is more choice of equipment than ever.

It is worth noting that we have new people seeking help and assistance and there are always new people starting up woodturning. That said, some argue that we have hit a peak; some say it is on the decline and others say numbers are growing.

I think it is true to say that we face challenges in how to address all the

above and meet peoples' needs in this ever-changing world. But there is one fundamental thing that is often overlooked and that is the fun aspect. Everyone I talk to who turns or works with wood has fun and has passion for what they do. That for me is the greatest joy and seeing people smile and laugh when discussing what they have been up to or made is a real treat.

Turning is a lot of fun and it is always a challenge to get new people interested. And also, if they are interested, how do we support them as they develop?

M. Bahm



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.



Cover image by Dan Bruhn.
Larry Jensen experimenting with turning cast resin

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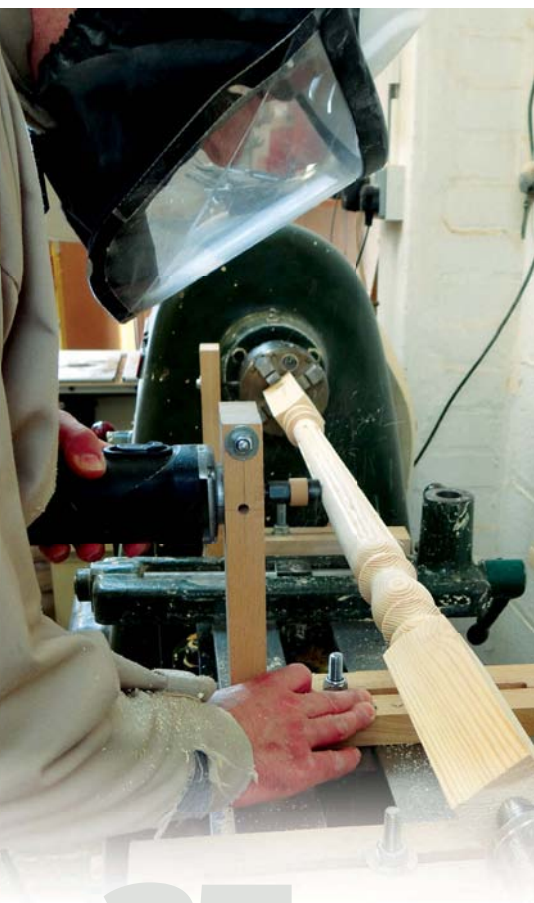
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Woodturning is an inherently dangerous pursuit. Readers should not attempt the procedures described herein without seeking training and information on the safe use of tools and machines. All readers should observe current safety legislation.

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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

New Skill Centre course – how to make a traditional nutcracker

Axminster Skill Centre has just introduced a new woodturning course to its already diverse range of courses. The new two-day course, during which students will learn to make a traditional German nutcracker, will run in October. Christmas may seem a long way off at the moment, but come October, many of us will start to think about the forthcoming festive season.

Nutcrackers have a long history and have been produced in Germany for many centuries. In recent times, they have become popular on a more global scale and are often given as a present at Christmas. According to German folklore, the giving of a nutcracker will guard over the recipient and scare away any bad spirits. A fierce protector, the nutcracker will bare its teeth and act as the traditional messenger of good luck and goodwill. For this reason, the nutcracker is often represented in the form of an authoritative character such as a soldier or king. Although originating from Germany, the nutcracker's popularity spread when American troops brought them back

to the USA in the late 1940s after the war, and subsequently they became popular here. Today wooden nutcrackers are more decorative than functional as the cracker mechanism is neither large nor strong enough to crack nuts.

On this new course, students will make a nutcracker from scratch which, depending on style, may consist of up to 13 pieces. The course, designed for all ability levels, incorporates very basic turning techniques but still covers all the main chisel types. As well as turning the main components, there will be the need to use the router and the opportunity to look at a simple router box construction. Students will look at paints, airbrushing and embellishment with the final finishing being done at home where paints and varnishes can dry. The course will also



Learn to make a traditional nutcracker on this new course

look at different timbers and why some would be used over others. The cost of the course is £255. See below for further information.

DETAILS:

When: 20–21 and 23–24 October, 2014

Where: Axminster Skill Centre, Axminster Tool Centre, Unit 10 Weycroft Avenue, Axminster EX13 5PH

Contact: Axminster Skill Centre

Tel: 08009 751 905

Web: www.axminsterskillcentre.co.uk

PHOTOGRAPH COURTESY OF AXMINSTER TOOLS & MACHINERY

Woodturning vacations

Hi Mark,
I just received the June issue on the iPad and read your letter concerning symposiums. I find that these are fun, allow networking with friends and social aspects are my primary reason for going as an attendee. This is a vacation for me. The woodturning community is my family. So this is a vacation with the family that I choose to take, not the

one that I'm required or obligated to attend. What better vacation is there?

Regards,

Donna Zils Banfield

RIGHT: The Instant Gallery at last year's Utah Woodturning Symposium

To find out more about downloading a digital version of the magazine, see www.pocketmags.com



PHOTOGRAPH BY GMC/MARK BAKER

AAW Announces New Editor for the *American Woodturner* Journal

The American Association of Woodturners (AAW) is pleased to announce that, after an extensive national search, it has named Joshua Friend as the new Editor for its journal, *American Woodturner*, the foremost publication on the art and craft of woodturning in the world.

Joshua, based in Connecticut, started his role at the beginning of May and will succeed Betty Scarpino, who has served as editor for *American Woodturner* since 2008. As Editor, he will be responsible for publishing six issues of *American Woodturner* annually, as well as for long-range planning of journal content, structure and growth.

Since 2003, Joshua has been self-employed as a professional woodturner,

writer and frequent contributor to *American Woodturner*. Previous to that, he spent more than 10 years in positions including managing editor, publisher and technical writer, as well as three years teaching English at Wichita State University and other college-level institutions. He holds a master's degree in English from Wichita State University, Kansas and earned a bachelor's degree in literature and creative writing from Stockton State College, New Jersey. Find out more by seeing details below.

DETAILS:

Contact: The American Association of Woodturners (AAW)

Tel: (001) 877 595 9094

Web: www.woodturner.org



PHOTOGRAPH COURTESY OF THE AMERICAN ASSOCIATION OF WOODTURNERS

Joshua Friend, new Editor of the *American Woodturner* journal

Nick Arnall to demonstrate at Grampian Woodturners

Grampian Woodturners, based in and around Aberdeen, Scotland, has been in existence since 1995. The club currently has 55 members and is affiliated to the AWGB. It has been customary to hold an annual weekend demonstration dating back to their formation and this year will be no exception. Nick Arnall will be demonstrating on Saturday 27 and Sunday 28 September. The venue features tiered seating, audio visual equipment and there is ample car parking on site. During the breaks light refreshments will be available but delegates are advised to bring a packed

lunch. The cost for the weekend is £20 per person but further information can be obtained by contacting Ian Murray.

DETAILS:

When: 27–28 September, 2014

Where: The Engineering Lecture Theatre, Scottish College of Agriculture, Craibstone Estate, Bucksburn, Aberdeen AB21 9YA

Contact: Ian Murray

Tel: 01224 312 556

Email: i-murray1@sky.com



Nick's decorative seashell bowl

PHOTOGRAPH BY GMC/ANTHONY BAILEY



Goblet in pine (*Pinus* spp.), 150mm tall, by bodrighy



Branchwood bowl with natural-edge, by paul finlay



Roman-inspired pedestal bowl, sycamore (*Acer pseudoplatanus*), by Mark Sutton

Young turners

Dear Mark,
I have just read your latest 'rant' regarding the need to get youngsters interested in the hobby. We – Coombe Abbey Woodturners – have always considered this a desirable aim.

We have always had the facilities to promote the teaching of anyone. However, in 2007, we were successful in securing a permanent workshop and at the same time, we applied for a Lottery grant, which we were successful in receiving, and this enabled us to equip the said workshop.

One of the conditions of our use for this workshop is to give free lessons to the public in general, and to this end, we offer two x two hour lessons and just ask for a £5 deposit, which is refundable after the two lessons. The one condition attached to this is that after the second lesson, the trainee can choose to have the money returned to them or they can join the club and the AWGB, with the deposit going towards the joining fee. This has

worked very well over the last five and a half years and we now have some six or eight junior members and a similar number of female members.

We did consider the benefits of visiting local schools, but found that there were very few schools with the facilities. The number of youngsters that show an interest is surprising, but we do, however, have to lay down some rules. We only consider youngsters who are 11-years-old and over, who are at least 4ft 6in tall, and anyone under 16 must be accompanied by a parent or guardian. We do not have anyone that has been subject to checks by local police, etc. and there is always a minimum of four other members in attendance during lessons. In fact, once enrolled as members, the younger ones are very often left in our charge. Overall, we agree with your statement that youngsters should be welcomed into the world of woodturning.

Eric Taylor

Conversion chart

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

A bowl a week

Hi Mark,
Following your example to discipline time spent turning productively, I have set myself the challenge of turning a bowl every week. As a relative beginner, having taken up turning about two years ago, I have made many rather straight-sided, flat-bottomed bowls as I understand is common with beginners. I arranged a day of tuition with Mick Hanbury and to ensure the skills learned were practised, have set myself the challenge. So far I have made a number of bowls each with a

learning point such as having a natural-edge or embellished with metal filled cracks or bark inclusions, in different woods and varying in size from 75-330mm diameter.

My technique is improving and there is always the practice of a well-sanded finish, and guess what everyone will get for Christmas!

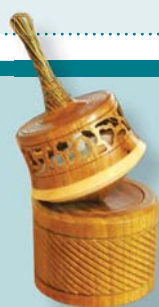
Attached are a few photos of my latest bowls. The design is based on a church font and is done 'spindlewise' in yew (*Taxus baccata*).

Sue Parker



Two examples of Sue's turned bowls, including her latest creation in yew (*Taxus baccata*), which is based on a church font

PHOTOGRAPHS BY SUE PARKER



Spinning top in elm (*Ulmus procera*) with a sycamore (*Acer pseudoplatanus*) contrast strip and a multi-coloured pen blank, by colinjp



'Ice Field', a collaboration, 125 x 50mm, by georg



Lidded pot in walnut (*Juglans regia*) and ash (*Fraxinus excelsior*), 125mm dia. by CHJ



Les Thorne and Keith Greenfield at the grand unveiling

PHOTOGRAPH COURTESY OF KEITH GREENFIELD

West Sussex Woodturners @ Amberley Museum & Heritage Centre

Sunday 25 May saw the grand opening of West Sussex Woodturners' new custom-built workshop, which is housed within the Amberley Museum & Heritage Centre's 36 acre site. The club raised all the costs themselves and called upon the services of club members for most of the build. Les Thorne assisted Keith Greenfield in opening the workshop and Les cut the way into the workshop using a skew chisel to applause from the 85 invited guests. Inside, Les then unveiled a plaque to commemorate this momentous day in the club's 27-year lifespan.

Les was presented with a 255 x 75mm ash (*Fraxinus excelsior*) bowl blank and in about 20 minutes, he managed to turn a wide-rimmed bowl, signed the middle and then insisted that all those present should sign it too. The club's intention is to now seal the bowl and mount it

next to the commemorative plaque above the main demonstration lathe.

One of the club's main aims for the future is still to teach youngsters turning at their various open days. They also aim to modify their tuition to suit intermediate turners, or those with the need for individual instruction on specific issues.

If any readers are in the South East, then do pop in and see the workshop for yourselves – you won't be disappointed.

DETAILS:

Contact: West Sussex Woodturners

Where: Amberley Museum & Heritage Centre, Houghton Bridge, Station Road, Arundel, West Sussex BN18 9LT

Tel: 01798 831 370

Web: www.amberleymuseum.co.uk

The relevance of turning

Hi Mark,
As always, your leader in issue 267 posed some valid questions and I couldn't let the chance go by and not comment.

With regard to the relevance of turning today, I'd say it is more relevant now than ever before. There is a growth in the awareness of craft and the environment and woodturning satisfies the demand on both counts.

A lot of people use woodturning as an antidote to a stressful job – that's certainly how I became drawn into turning. I enjoy the hobby and for a lot of people that is all they need to make woodturning relevant in their lives.

Taking the step to earn money, serious money, from your woodturning is one that I would suggest is very much down to the individual to consider. The world of woodturning and the revenue streams from which to gather income have, like other crafts, changed dramatically over the last year or so. The rapid growth of YouTube

and the like has probably hastened the decrease in sales of DVDs. Some woodturners now offer a subscription model for videos, which saves them the duplication and distribution cost of DVDs but probably gives them more income.

This idea is not new to woodturning, in fact I think we are behind other crafts. Check out Billy Showell, a botanical artist in Tunbridge Wells – www.billyshowell.com – to see what she is offering in her subscription base model. Billy normally produces a book and accompanying DVD, both of which have sold well.

The last point I would make is that woodturning is seriously in danger of dying out unless we make contact with and attract the key 18-plus age group. Woodturning is also still very much male orientated in the UK and we have excellent turners like Eleanor Lakelin who can inspire other females and ourselves.

Hope these comments are of interest.

David Buskell

Bentley Woodfair

Bentley Woodfair will once again be running in September and is a celebration of woodlands, forestry, timber, trees, woodcrafts and much more. The fair is spread over two fields, filled with stands, exhibits and displays, as well as a woodland full of demonstrations and activities. Some of the demonstrations include machinery, tree climbing, children's activities, local foods and a beer tent.

DETAILS:

WHEN: 26–28 September, 2014

WHERE: Bentley Country Park, Halland, East Sussex BN8 5AF

CONTACT: Bentley Country Park

TEL: 01825 840 573

WEB: www.bentley.org.uk

Charnwood Woodworking Open Day 2014

Charnwood Woodworking Machinery is hosting its annual Open Day on 16 August. As well as special offers on machinery, there will be demonstrations from Coombe Abbey Woodturning Club, Trent Valley Woodturning Club, Robert Sorby and Chestnut Finishing Products.

DETAILS:

WHEN: 16 August, 2014

WHERE: Charnwood, Cedar Court, Walker Road, Hilltop Industrial Estate, Bardon Hill, Leicestershire LE67 1TU

CONTACT: Charnwood

TEL: 01530 516 926

WEB: www.chnwood.net

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DETAILS:

WHEN: 12 July, 2014

WHERE: The Threshing Barn, Welland Road, Upton Upon Severn, Worcester WR8 0SN

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Church candle bowl

Sue Harker takes us through the steps for creating an embellished church candle bowl and also touches on design considerations

The turning of this church candle bowl is carried out the same way as a standard wide rimmed bowl, the only difference being that the contour of the bottom of the bowl needs to match that of the candle holder being fitted and a hole is required in the centre to receive and locate the candle. The candle holder is secured in position with epoxy resin, three blobs around the underneath of the holder and one in the hole to receive the spike, when firmly pushed in place this will hold the cup securely enough for its purpose.

I have chosen to enhance this project with a ring of metal leaf around the rim, giving

a picture framing effect to the centre of the candle bowl. I use this 'picture framing' method in most of the decorated rim bowls I produce, especially ones with a highly decorated rim, just one small 'V' groove cut through into clean timber makes such a difference to the overall effect. For this project, I have burned the timber by pushing a piece of Formica into the created grooves with the lathe running at high speed.

This type of bowl also works well with a tea-light insert. The underneath profile of the bowl is turned in the same way but the inside of the bowl is left thick enough for a recess to be cut to receive a tea-light holder.

The same decorative technique could be used to enhance the piece should you wish, or you could leave it plain.

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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DESIGN CONSIDERATIONS

When designing an item which is to receive candles of any description, it needs to be of stable construction. It needs to have a functional foot/base which offers enough stability to the piece when in use. The size of this particular foot is 100mm in relation to a 230mm diameter bowl, thus giving the required stability.

A suitable fire retardant candle cup/holder will need fitting as timber is not a suitable material for direct contact with candles. There are many variations of candle cups and holders available made from glass, brass or metal, to name but a few. I have chosen to use a brass candle holder, which is widely available from woodturning outlets and online. The brass screw spike, however, is too long for this particular project, so it needs cutting to the correct length.

I have used some variegated brass leaf to create a ring of pattern around the rim to enhance the bowl and add contrast to the brass candle holder. The 'V' grooves surrounding the metal leaf can be left natural timber or, as in this case, burned with a piece of Formica.

FIRE SAFETY

In addition to the stability of your design, you will need to consider the safety aspects of turnings which are to receive candles or tea-lights. They need to be fitted with a candle cup/holder, which is made from glass, brass or similar fire-retardant material. The flimsy container supplied with tea-light candles is not sufficient for preventing a fire

hazard. If you sell work, always have a label attached to the item stating the hazards of using candles. For example, this could read: 'Never leave a lit candle unattended or near flammable materials'. I always glue in the candle holder so that it cannot be removed; this also makes the candle more secure when in use.

TIMBER PREPARATION

Timber preparation is very important for this project; the surface needs to be very smooth and scratch free. As metal leaf follows the contours of the timber, any defects such as torn grain will show. Timber with coarse, open grain, can be coated with gesso and sanded flat to fill the grain and create a smooth surface suitable for metal leafing. Application of acrylic paints, usually red or green to light coloured timber, will

provide a dark background colour for the leaf to sit on. For an alternative effect, sculpting paste can be applied and an embossed pattern created so the gold leaf follows the pattern.

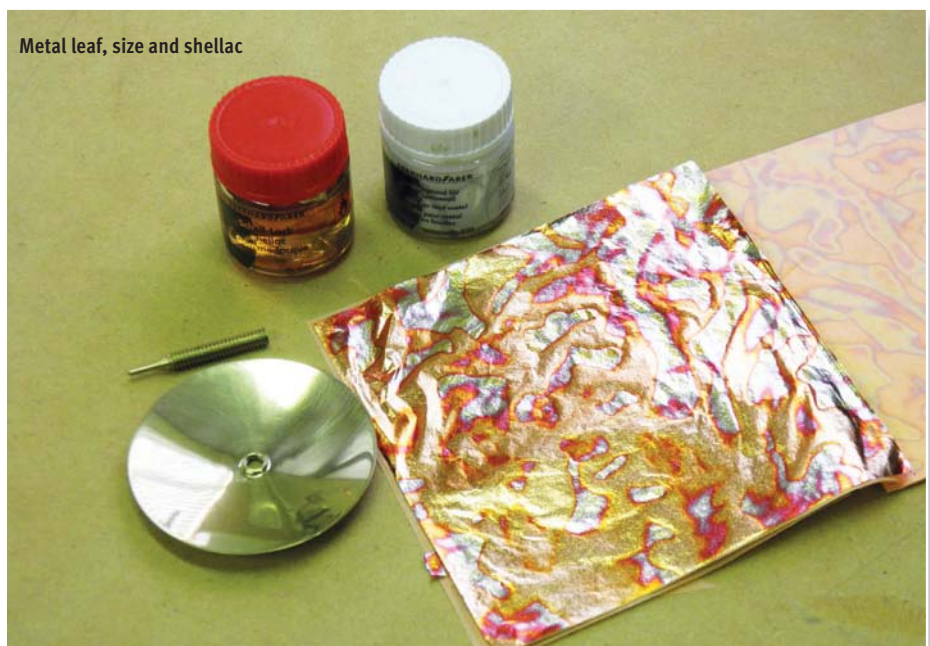
When the surface has been fully prepared, apply sealer to seal the surface before applying metal leaf; this will ensure the size – adhesive – sits on the surface and does not soak into the timber.

“As metal leaf follows the contours of the timber, any defects such as torn grain will show”

APPLYING THE METAL LEAF

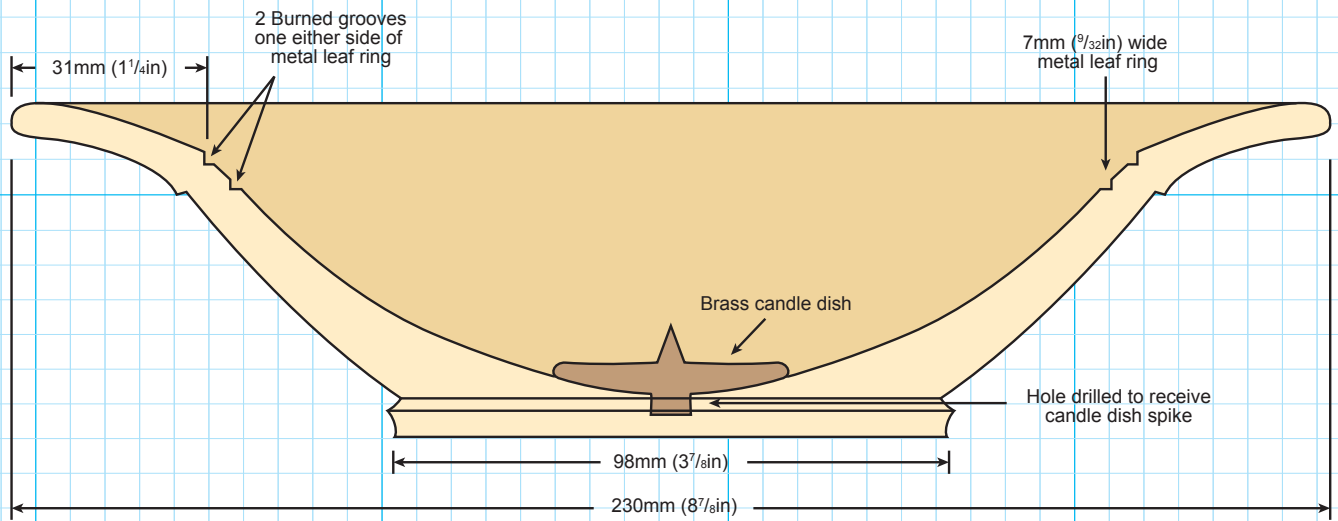
To decorate the bowl I have used some brass leaf, which has been treated with chemicals and acid to give a variegated pattern of red, gold and brass. This variegated leaf, when added to your turning, forms a random pattern. Prepare the surface as described above and when the sealer is completely dry, apply a metal leaf size using a small paintbrush, taking care to contain the size within the two grooves. When the size is still tacky, apply the metal leaf, cutting into small strips will help with the application of small areas such as this and reduces waste. Overlap as you progress around the ring to ensure total coverage is achieved. Allow to dry for a minimum of two hours before removing the excess leaf by rubbing gently with a soft cloth. Clean out the burned grooves using a wooden skewer or similar. Using a small paintbrush, apply a coat of shellac to protect the metal leaf against moisture and oxidation.

“A rotary sander can be used for the bulk of the surface, but the crisp edges will need to be hand sanded”



MAKING THE FORM

CHURCH CANDLE BOWL DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: approximately 1 3/4 hours plus drying time

Cost: £18

TOOLS REQUIRED

- 10mm standard-grind bowl gouge
- 10mm fingernail profile bowl gouge
- 10mm fingernail profile spindle gouge
- 12mm flat skew chisel
- 3mm parting tool
- 10mm bead former

ADDITIONAL TOOLS

- Jacobs chuck with 6mm drill bit attached
- 120, 180, 240, 320, 400 grit abrasives
- Rotary sander
- Battery drill with sanding arbor fitted
- A piece of Formica for burning
- Brass candle holder with centre spike
- Acrylic sealer
- Metal leaf size
- Variegated brass leaf
- Shellac
- Finishing oil
- PPE: facemask, respirator/dust mask and extraction



Step 1: start by mounting a piece of walnut measuring 230 × 50mm on the lathe. Turn into the round, true up the front face and cut a chucking recess the correct size for your chuck. Mark the centre of the recess



Step 2: turn the required shape for the underneath of the bowl. Create the base and cut a crisp groove to define. A 10mm fingernail profile spindle gouge is useful for this



Step 3: continue with the shape creating a step approximately 31mm from the outer edge. Here I am using a 10mm fingernail profile spindle gouge to cut a crisp undercut where the two surfaces meet



Step 4: sand the underneath of the bowl. A rotary sander can be used for the bulk of the surface, but the crisp edges will need to be hand sanded. Keep the abrasive moving against the rotation of the lathe; this will minimise scratch lines. Work through your usual grits checking the surface before progressing to the next grit



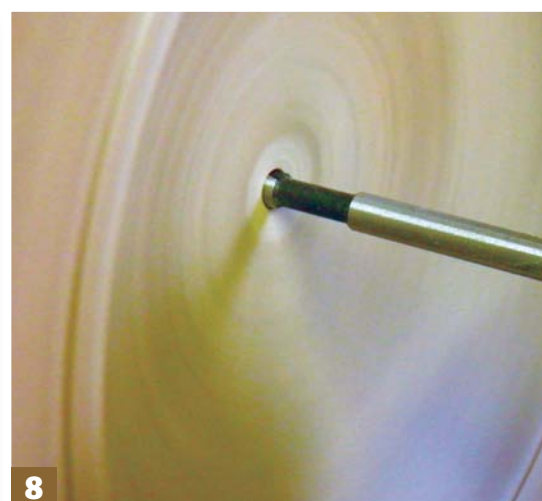
Step 5: you can now remount the bowl using the chucking recess cut earlier. True up the front face and roughly create the rim. 31mm from the outer edge cut two 'V' grooves to create a ring approximately 7mm wide. This ring will receive the metal leaf enhancement. Here I am using a 10mm bead former to create the ring



Step 6: using a 10mm long-grind bowl gouge, refine the shape, reducing the thickness on both sides of the grooves to create a slightly raised ring



Step 7: using a 10mm standard-grind bowl gouge, remove the centre of the bowl creating the correct profile at the bottom to fit the brass candle holder. Try for fit before sanding to a finish and avoid removing the crisp detail



Step 8: mount a Jacobs chuck with a 6mm drill bit attached into the taildrive. With the speed of the lathe reduced to approximately 500rpm, drill a shallow hole to locate the candle holder spike



Step 9: using a strip of Formica, burn the 'V' grooves either side of the ring. Use the toolrest for support and apply adequate pressure to create the burn



Step 10: with the bowl still mounted on the lathe, use a small paintbrush to seal the surface of the ring and, when dry, apply a thin coat of leaf size. Allow to stand until the size becomes tacky to touch



11

Step 11: remove from the lathe and apply small strips of leaf to the size, overlapping to ensure full coverage



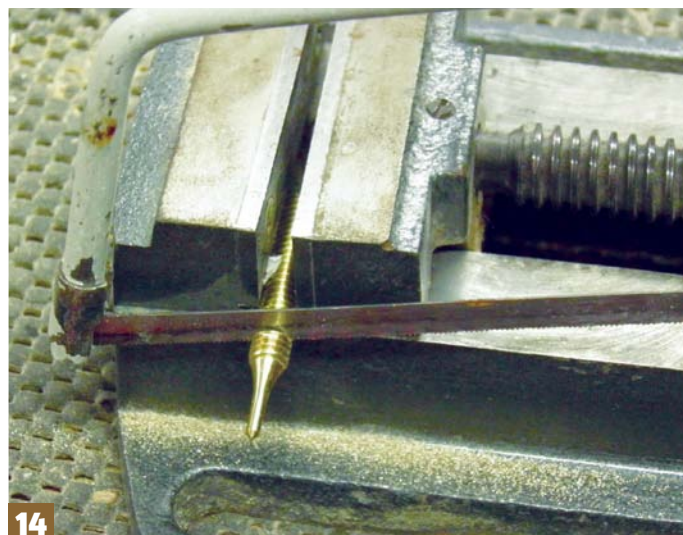
12

Step 12: leave to dry for a minimum of two hours before removing the excess leaf with a soft cloth. Use a wooden skewer or similar to clean out the burned grooves before applying a coat of shellac to seal the leaf and protect from moisture and oxidation. For accurate application, use a small paintbrush



13

Step 13: remount the finished bowl using the centre mark and remove the evidence of chucking. Here I am using a vacuum chuck



14

Step 14: secure the candle holder spike in a vice and cut to the correct length to fit into the hole drilled in the centre of the bowl



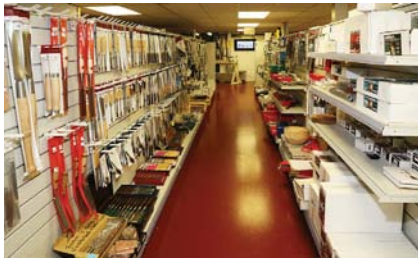
15

Step 15: to finish the church candle bowl, apply several coats of finishing oil and when completely dry, glue the candle holder in place using epoxy resin. The completed project should look something like this ●





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African-inspired pot

Mark Sanger turns a beaded pot based on a traditional African design

This project was inspired by the beautiful woven baskets of Africa that have been made for centuries and which are still used today for the carrying of dried goods. Traditionally, the baskets come in many shapes and sizes with distinct patterns of bright colours, depending upon the region in which they are produced. As such, they are an excellent source of exploration for turning and there are countless routes we can explore with this theme in mind. In this project, the colour and pattern is left to the natural markings of the wood, in this

instance sycamore (*Acer pseudoplatanus*), with the only addition being that of beads that are refined with burn lines produced using a small piece of Formica, which was taken from an old kitchen worktop. If you do not have access to this, then a fine hard pencil can be used instead. Due to the size of this project, it was necessary to utilise unseasoned wood as commercially seasoned sections are generally only available in sizes up to 100 × 100mm square, which in turn, limits the size of project that can be turned, but the project can be scaled down to suit the stock you have.

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

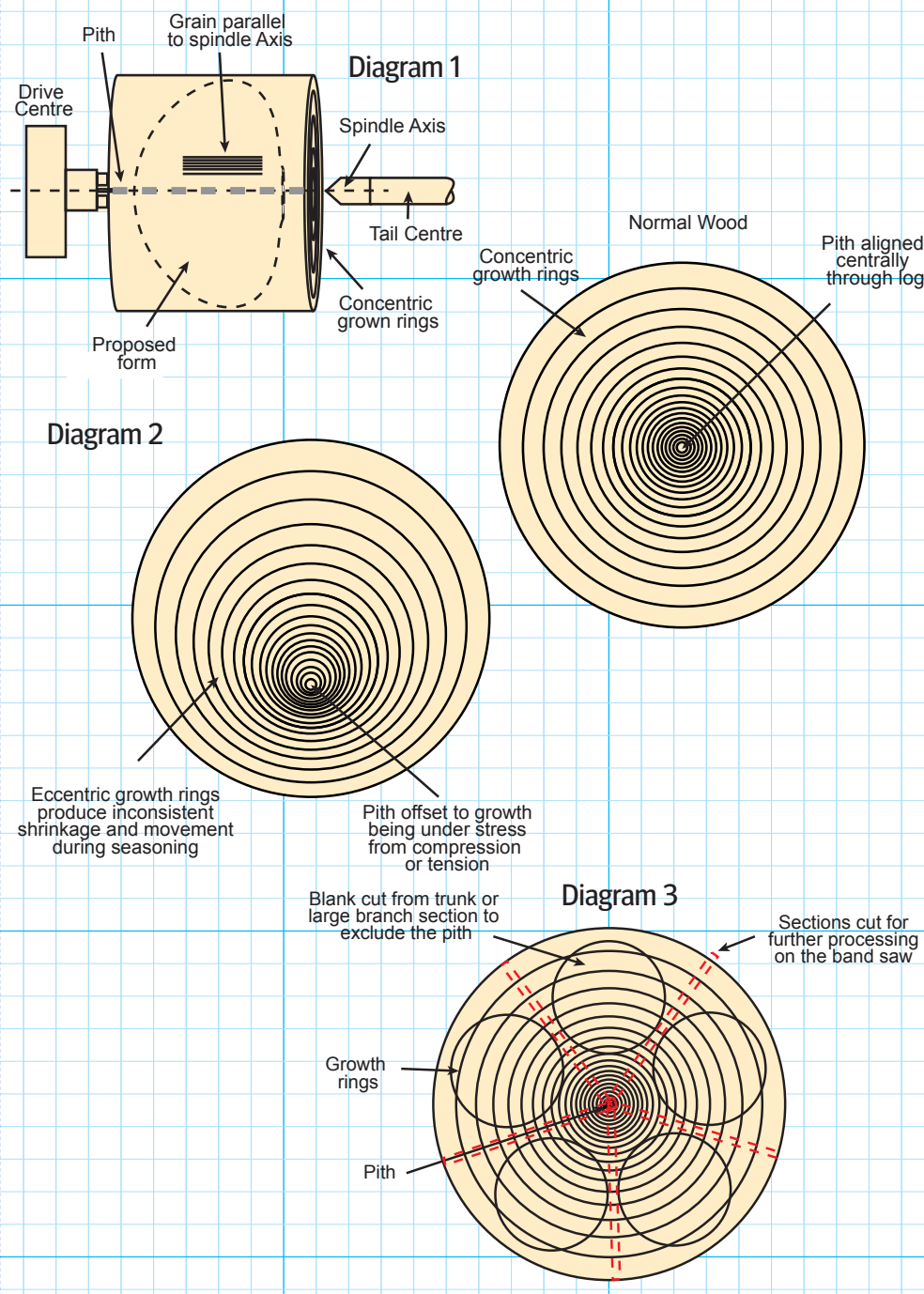
Web: www.marksanger.co.uk

◀SUITABLE BLANK

I chose a large branch section that had concentric growth rings and the pith running centrally through its length; this was orientated on the lathe with the pith aligned in line with the spindle axis as shown in Diagram 1 – see opposite. Although it felt dry it was treated as part seasoned with the main form and lid being rough turned oversize to allow for seasoning and movement prior to finishing. The roughing of any vessel that is to include a lid is something I always recommend as any resulting movement if turned to finish in one go will over time affect the fit of the lid as the wood settles. Fully seasoned blanks will move to a lesser degree after hollowing, however the process of cutting into the wood will release tension within the fibres so it is also best to rough these oversize to settle for a few days prior to finishing.

A blank mounted with the grain running in line with the spindle axis of the lathe is known as end grain turning. Any branch sections can be used providing the pith is fairly central and the growth rings are concentric, this is known as 'normal wood'. 'Normal wood' produces consistent movement and shrinkage during seasoning, greatly reducing the chance of cracking. 'Reaction wood', where the pith is markedly offset with eccentric growth rings, results in excessive uneven movement during seasoning and greatly raises the chance of cracking, both are shown in Diagram 2. It is rare to find the perfect piece of wood but try to choose the best stock you can in order to start with a solid foundation. Alternatively, a section cut from a large log can be processed to exclude the pith as shown in Diagram 3. It will generally be fine to use a fully seasoned log section that includes 'reaction wood' – if it is devoid of cracks – as any major movement will already have occurred over the many years of drying.

DRAWINGS



WOOD MOVEMENT/SEASONING

Wood is hygroscopic and will absorb and release moisture depending upon the atmosphere around it. This, coupled with the relaxing of fibres after turning, makes it best practice to first rough the form and lid out to be oversize taking into account this movement prior to finishing. Projects turned from freshly felled timber will induce the most movement compared with part or fully seasoned sections of the same species and require both

the lid and main form to be roughed so that the wall thickness is equal throughout, as shown in the main project diagram. If some areas are left thicker than others then uneven seasoning and movement will occur, greatly raising the chance of cracking. For sections that are near to or fully seasoned – purchased blanks – this is not as critical as roughing out in this instance is about allowing the fibres to relax. For unseasoned (end grain) blanks, rough turn to an equal wall thickness of 15-

20mm throughout, leaving the spigots intact on both parts, as shown later in the project. Weigh both the main form and lid and mark the weight and the date on both spigots. The pieces are then seasoned until the moisture content is equal to the environment. To do this, paint the end grain of both sections with an emulsifying wax, place into a cool draught-free location in your workshop, weigh every week or so with digital scales until the weight stabilises and take into

WOOD MOVEMENT/SEASONING

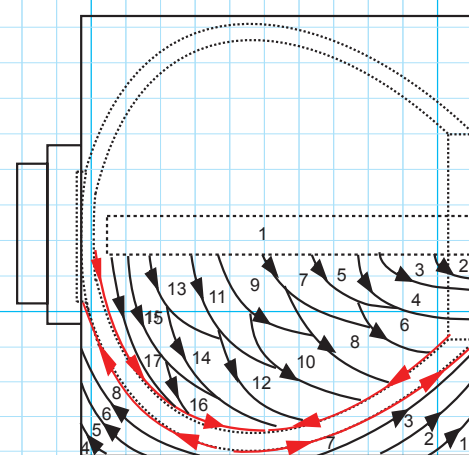
your home for a further few weeks to settle prior to finishing. Alternatively, place the pieces into a plastic bag and close the top, set aside, removing the pieces from the bag every two to three days at which point you will notice that moisture has collected on the inside wall of the bag. Turn the bag inside out, placing the turnings back inside again and closing the top. Continue until the wall of the bag is devoid of moisture, at this point leave the top open, continuing to weigh every week using digital scales until the weight stabilises for a couple of weeks. Place in a cool location in your home for a few more weeks, after which the parts can be finish turned as shown from step 13 of the project.

CUTTING SEQUENCE

The sequence and direction for the cutting of wood is important as it enables us to achieve the best finish possible from the tool and also reduces unnecessary finishing and dust with abrasive. Always aim to cut with and not against the grain and with the end grain project here the outside of the form and lid are cut from large diameter to small with the reverse being the case for hollowing the insides of each. This is detailed in the cutting sequence diagram, which is shown to the right.

**“Always aim to cut with
& not against the grain...”**

CUTTING SEQUENCE



FINISHING

opted to finish with several coats of Danish oil applied with a brush, the excess was wiped away with the project being left to dry in a dust-free location. Oil really pops the grain and colours of the

wood but finishing is a personal preference and as this project is seasoned prior to the finish being applied, the method can be changed to suit your own personal tastes, just alter the process to either finish on or

off the lathe. Remember if you are using aerosol finishes that these require adequate particulate respiratory protection to be worn, which is not afforded to you by using a wood dust mask.

DRAWING

INFORMATION

TIME TAKEN & COST

Time taken: 3 hours

Cost: £10

TOOLS REQUIRED

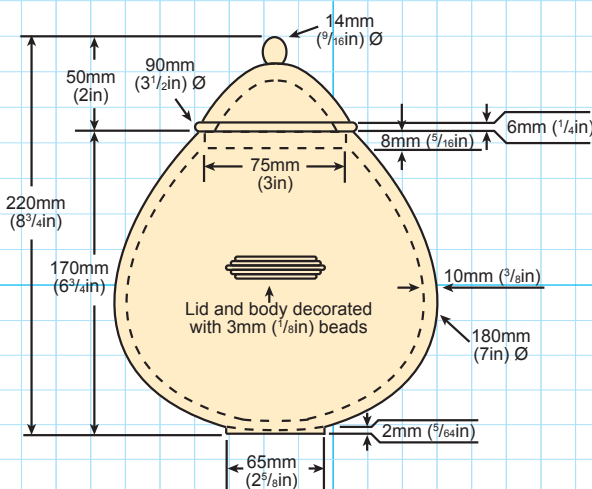
- 25mm spindle roughing gouge
- 12mm skew chisel
- 10mm spindle gouge
- 6mm parting tool
- 2mm parting tool
- End grain hollowing tool

ADDITIONAL TOOLS

- Fine bladed hand saw
- Abrasives from 120-320 grit
- Inertia sanding arbor
- Danish oil
- 25mm long series Forstner bit
- Jacobs chuck
- Formica or dark fine pencil
- PPE: facemask, respirator/dust mask and extraction

TIMBER REQUIREMENTS

200mm dia. × 260mm sycamore
(*Acer pseudoplatanus*) blank



Step 1: mount the blank between centres and rough to the round using a 25mm spindle roughing gouge. Produce a spigot and waste area to fit your chuck using a 10mm bowl gouge, reverse and tighten, bringing up the tailcentre for support. Produce a second spigot and waste area at the tailcentre end on what is the top of the lid



Step 2: mark a 100mm diameter on the front face; this is slightly larger than the finished diameter of the lid and rim. Continue roughing out the main shape to the line marked using the spindle roughing gouge, working from large diameter to small towards the tailcentre and chuck



Step 3: using a rule and pencil, mark 180mm up from the base, this being the join of the lid



Step 4: using callipers set to 80mm and a 6mm parting tool, part in centrally to the line sizing the lid spigot that will fit into the main form. Open this out to 12mm wide by parting in a second time towards the tailstock, again using the callipers for sizing



Step 5: set the callipers to 95mm and part in either side of the previous spigot, this being the diameter of the rim and lid. You should end up with two steps, one either side leading down towards the central spigot



Step 6: use the spindle roughing gouge to shape down to the previous 95mm sizing cuts, continue towards the tailstock, reducing and shaping the lid profile



Step 7: using a 10mm spindle gouge, refine the main form and lid reducing the waste at the tailstock end leaving the waste section and spigot in place



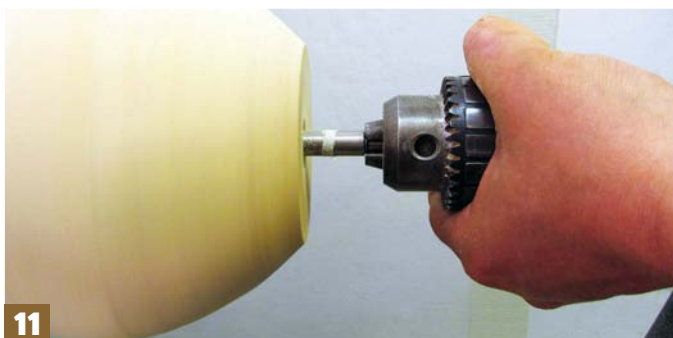
Step 8: use a 2mm parting tool to part in just right of the rim of the main form to leave a registration mark for fitting of the lid. Stop short without parting all the way through and stop the lathe



Step 9: cut through the remaining waste using a fine-bladed saw



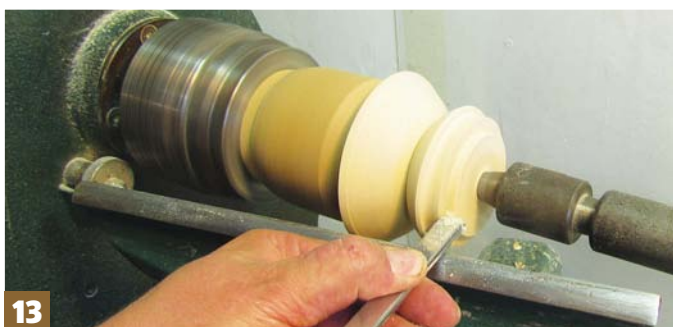
Step 10: place the lid into the chuck and use a 10mm spindle gouge to hollow the underside, taking into account the final profile. If you're using unseasoned wood, produce the wall thickness to a constant 15mm all the way around. There will be some thicker areas, such as that of the spigot and waste, but cut in to these as much as possible while leaving enough material for rigidity when finishing later



Step 11: place the main form into the chuck, measure from the join of the base and waste section to the rim using callipers, subtract 15mm from this measurement, mark onto the shaft of a long series Forstner bit held in the tailstock via a Jacobs chuck and drill out to depth using the line as a gauge



Step 12: hollow out the inside to depth using an end grain hollowing tool, making sure you achieve an equal wall thickness. Check the wall thickness regularly with callipers aiming for a wall thickness of 15mm. This leaves enough material for cleaning up the movement induced during seasoning. Take both parts and season as described in the seasoning section. If the wood you're using is fully seasoned, then just set aside for several days to relax before finishing



Step 13: once seasoned, re-establish the spigot of the lid by mounting between the tailcentre and a domed friction drive held in the chuck. Use a 12mm skew chisel horizontal on the toolrest with the tip trailing to true up the spigot and shoulder of the waste section. Reverse into the chuck and clean up the front face, spigot and underside of the rim with the skew chisel. Alternatively, use a spindle gouge



Step 14: refine the underside of the lid as before with the 10mm spindle gouge and add detail by way of three grooves to this using a point tool. You can then go over all the cut surfaces with abrasive from 180-320 grit by hand and remove from the chuck



Step 15: refine the drive spigot and shoulder of the main form using the 12mm skew chisel as with the lid. To do this produce a friction drive to fit into the rim of the neck bringing up the tailcentre into the base indent and applying moderate pressure. Once refined, mount the form open in the chuck and, using a 10mm spindle gouge, clean up the front face then open out the inside by taking fine cuts with the gouge trailing with the cut at 10 o'clock to peel out the fibres. Open out, gradually checking the fit regularly with the lid, aim for a tight fit so the lid can later be held in place for finishing of the top after the tailcentre has been removed. Set the lid to one side and...



Step 16: ... refine the outside profile of the form using the 10mm spindle gouge. Once complete, finish with abrasive by hand from 120-320 grit, making sure you use adequate extraction and a suitable respiratory mask



Step 17: hollow out the inside, working from just 10mm below the rim in towards the base so as not to affect the fit of the lid. Always cut the wood with the grain, refer to the cutting sequence diagram if you are unsure of the sequence of cuts



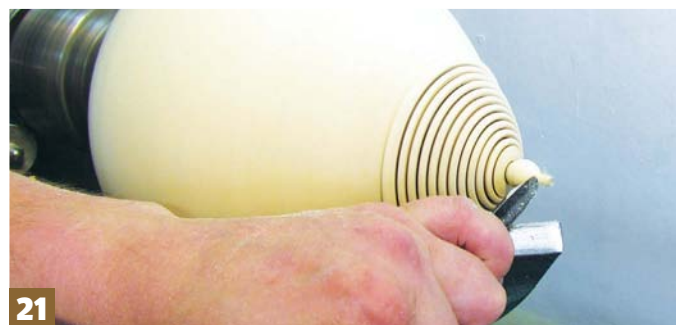
Step 18: fix the lid into the form and bring up the tailcentre for support. If the fit is loose, place several layers of paper between the two until a tight fit is achieved. Continue refining the lid profile with the spindle gouge and produce the top button leaving enough material for the centre to be effective



Step 19: produce beads from the base of the lid up using a 3mm beading tool, stop short of the button. Once complete, finish the beads with 240-grit abrasive folded tightly in half, being careful not to alter the profile of the form with the abrasive



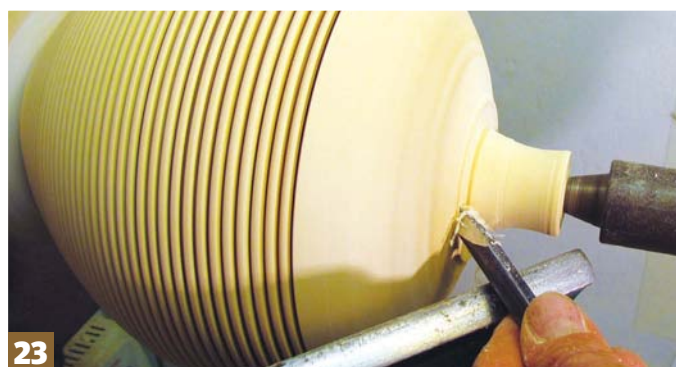
Step 20: using a small piece of Formica with the lathe speed set to around 1,000rpm, burn a line at the base of each bead. Alternatively, a sharp graphite pencil can be used to add definition



Step 21: remove the centre and finish the button profile with a 6mm spindle gouge, finally finishing with 240 and 320 grit abrasive



Step 22: remove the lid and bead the main form as before to a safe distance from the chuck. Finish and define the beads with a burn line or pencil



Step 23: mount the form on a friction drive held in the chuck bringing up the tailcentre and applying moderate pressure. Use the 10mm spindle gouge to refine the base working into the foot reducing the waste as you go. Concave the foot leaving approximately 20mm waste remaining and continue the beads down into the join with the foot with the beading tool and define and finish as before. Reduce the waste section to around 10mm and stop the lathe



Step 24: cut through the remaining waste with a fine blade saw, cutting away the remaining on the base with a sharp chisel or power carver, always making sure you cut away from your body



Step 25: Refine the base with abrasive on an arbor driven via a waste piece of wood in the chuck of your lathe



Step 26: apply several coats of Danish oil to the inside and outside of the lid and body, wipe away the excess and set aside to dry. Once dry, the surface can be buffed by hand with a soft cloth to produce a soft sheen. The project is now finished ●



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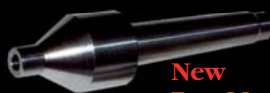
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What you need to know about adhesives

Kurt Hertzog explores the subject of adhesives

The topic of adhesives can have differing importance to a woodturner depending on their types of turnings and whether woodturning is an avocation or occupation. Many woodturners will only use adhesives to perform repairs. Others will use adhesives as a major component in the creation of their turning blanks. Some know adhesives more as a finishing agent than a bonding agent. Regardless of your particular position in the continuum of woodturning, knowing what adhesives you have at your disposal will be an asset to you either now or in the future.

As we explore the different families of adhesives in this article, we'll concentrate on the types that are readily available to the

common woodturner. There are specialty types of adhesives available for the niche markets, high demand applications and only to the professional in larger industrial size quantities, but I haven't included those in this article for reasons of space and limited interest. The uses of adhesives can be parcelled into a few different use categories. These are finishes, temporary in-process bonding, permanent bonding, repairs and cosmetics. As we explore the subject of adhesives further, we'll speak of generic families, avoiding specific brands. The use, storage, tips and tricks of use and understanding of the specifications will let you select and use the proper adhesive wisely and safely.

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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SAFETY

Regardless of your brand, type and source, each package of adhesive will have instructions on safe use, storage, handling and any special precautions you are required to take. For the most part, the adhesives we use are very safe yet common sense needs to prevail. Safety glasses should always be in place when working in the shop whether turning, working with chemicals or

any time there is any possibility of eye injury. The same goes for adhesives and any other chemical handling. Food service or the more chemically protective nitrile gloves should be used when handling chemicals. Adhesives are just as troublesome when you get your fingers stuck together or you become fastened to your 400kg lathe as they are when you come in contact with any chemicals that aren't

particularly health friendly. Glasses and gloves are highly recommended in addition to any ventilation recommendations or other special precautions the manufacturer might advise. As always, the use of the tailcentre helps provide additional security when turning and should be used whenever possible. It is advisable to keep it in play until you are forced to remove it for access.

ADHESIVE TAPES

There are a host of adhesive tapes available to the woodturner with the reinforced and double-sided adhesive versions being the most helpful. Of course, single-sided tapes can find use in the lower strength applications ranging from padding to low demand fastening. When mounting work, glass-reinforced tape can help secure work being mounted so it can be turned more safely. Because the tape requires a sharp cutter to release it, it adds that extra measure of security to your work holding. There are also double-

sided adhesive tapes in the marketplace appropriate for woodturners. They can be thin or more padded depending on your end use. These tapes can position and secure patterns, fasten stock for processing or aid in some other method of holding. The grip provided is very helpful for drive provided you use the tailcentre for security. Very light-duty applications for detail pieces can use tape alone for sanding or very light-duty cutting, particularly if the detail piece is supported on a form fitting mandrel.

KEY POINTS OF ADHESIVE TAPES

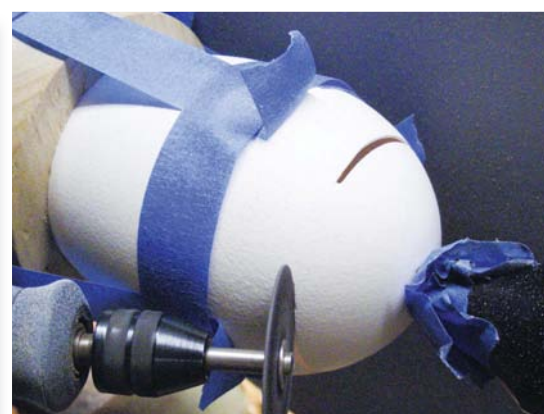
1. Surface texture and cleanliness will greatly impact holding strength
2. Cross sectional area of attachment is directly proportional to grip provided
3. Removal after use may cause surface damage
4. Use of tailcentre for safety is highly advised
5. Usually best for light duty and/or temporary in-process fastening
6. High strength fibreglass reinforced tapes are available



There are a host of single- and double-sided adhesive tapes available. Some reinforced versions are incredibly strong. Be certain to err on the safe side



Lightly padded with low-tack painter's tape in the jaws, this turning is secured in the chuck with fibreglass-reinforced tape for the light work done on the foot



Low-tack painter's tape has a variety of applications from masking off areas for protection to padding to low strength holding needs

HIDE GLUES

Hide glues have been used for centuries for two main reasons. First, they were the only adhesives available in the very early days. The reason they continue to find favour with the advent of other adhesives is their reversibility. The furniture maker will often select hide glue for the sake of tradition and the ability for the bonding to be disassembled and repaired years down the road. Those who wax nostalgic about the hide glue pot in the corner of the shop aren't those who will use the modern hide glue available in the squeeze bottle. I include the hide glue because it can be readily used in the original or more modern factory prepared version for

assembly of furniture and turnings. The ease of reversibility and historic authenticity make it still a viable adhesive though not as widely used among the general turning population other than furniture makers.

KEY POINTS OF HIDE GLUES

1. Keep glue pellets dry and stored at cool temperatures
2. Be aware of shelf life of traditional hide glue
3. Surface preparation is sanded to 180 and cleaned of sanding debris
4. Used for assembly or veneering adhesive
5. Will shrink as it dries



The traditional hide glue is available from a variety of sources and there is the more modern liquid hide glue available as well

◀ CRAFT ADHESIVES

There are special adhesives that are formulated to bond dissimilar materials together. These adhesives are more flexible than most, allowing for the fastening to endure materials with different coefficients

of expansion. One of the craft adhesives that can be used to bond woods, glass, metals, ceramics and other materials is E6000, which is a high strength craft glue that provides excellent adhesion. There may be

other brands available in your area. Perform a test application prior to committing to this adhesive for anything critical. Be especially vigilant if using the adhesive in an application requiring strength.

CYANOACRYLATE ADHESIVES

Cyanoacrylate adhesives, or CA glues, are manufactured around the world by a number of companies. While each manufacturer will tout why their brand is the best, there are enough similarities that we can treat them generically for our needs. Most manufacturers offer a range of thin, medium and thick glues, though they may have different monikers for their brand viscosities. Some makers also offer super thin and special 'finishing' CA types. CA adhesive is most famous for the speed at which it can be dispensed, cured and then used. Often used as a finish, especially for smaller turnings, it is exceptionally tough. Once cured or cross-linked, it is a plastic with the protection that a plastic coating can offer. Another common application for CA is to fill gaps or cracks. The ability to wick into cracks and crevices makes it ideal to use with a filler. The filler is packed into the opening whether a repair or an artistic expression followed by wicking in of adhesive. Cyanoacrylate adhesive cures with the water vapour in the air but can be accelerated with special chemicals, aerosol or liquid, offered by the manufacturers. Fixing of glue blocks can be done if used with care. Because it is nearly 100% active ingredients, there is minimal shrinkage with gap-filling capabilities in the higher viscosities.

KEY POINTS OF CYANOACRYLATE ADHESIVES

1. Low odour versions are available for those sensitive to CA adhesives
2. Keep debonder readily available to free yourself from accidental gluing
3. Use caution when opening initially and thereafter
4. Gloves are recommended for protection from chemicals and accidental gluing
5. If accidentally glued, go slowly and work with debonder to free yourself
6. Proper viscosity will fill modest gaps
7. Be cautious of heat generation on curing or on paper towels used with CA
8. Can be somewhat brittle compared with other adhesives
9. Accelerator use can cause visual frosting of adhesive
10. No real open time issues



CA adhesive works nicely to bond woods and plastics together. Proper cleanliness and clamping can create a virtually invisible bond line



My 'go to' collection of adhesive types covers most of my needs. The CA adhesives in the back are of varying viscosities, accelerator and special finish blend



I use a CA finish on my turned pens almost exclusively. It is simply wiped on in very thin coats and repeated until the build thickness desired is achieved

PVA ADHESIVES

PVA – polyvinyl acetate – adhesives are commonly known as wood glues with some being a white glue. Whether white, tan, brown or other colour, this common wood glue accounts for the bulk of the woodworking adhesives used. There are a few commonly recognised names in the industry though most brands function very similarly. It is a polymer that is suspended in water. When the water leaves, the polymer chains bond everything together. Colourants can be added to the adhesive provided it can be dispersed in water. Dyes should be added as a liquid and mixed into adhesive. Food colouring will work quite nicely. In order to maintain the best finishing capability, excess adhesive should be removed promptly via mechanical means. A damp cloth can also aid in removing excess adhesive

while soft. A quick test of the functionality of adhesive in question can be determined by rubbing between your fingertips. If it feels gritty, it probably should be discarded and exchanged for new. If it dispenses as a liquid from the container and the rub test doesn't feel gritty, it will likely function properly.

There are two key points of advice: don't forget to mix it well before use and get a stick and put it right into the storage bottle and mix thoroughly. The heavier constituents will settle with time. Stir, don't shake. The temperature on the label is no joke. Below that temperature, the glue does not cure.

A common use for wood glue in turning is to add a high-strength glue block to fasten a faceplate. Grocery bag paper is added to the joint to allow for cleaving



PVA ADHESIVES

KEY POINTS OF PVA ADHESIVES

1. Work above the minimum recommended temperature
2. Surface preparation is sanded to 180 and cleaned of sanding debris
3. No excessive gaps between materials
4. Avoid multiple storage freezing cycles if possible
5. Stir glue in storage container with a stick to mix the heavy and light elements
6. Shaking will NOT MIX the settling of elements in the adhesive
7. Clamping necessary before open time limit for strongest bond
8. Open time can vary widely based on temperature, humidity and wood moisture
9. Strength progresses over time to maximum at 16 to 24 hours
10. Room temperature bond strength far exceeds elevated temperature strength
11. Excessive heat generated by sanding can degrade bond
12. Typical applications are turning blank assembly or mounting block fastening



A bowl turned from glued-up flat stock fastened together with wood glue. The glue bond strength even with this very thin wall is exceptional

Wood glue is the adhesive of choice for the segmenter. The segmented blank is usually created using a 'rub joint' methodology providing strength and minimal witness line

HOT MELT ADHESIVE

Hot melt adhesive is a thermoplastic. Add sufficient heat and it melts. When it cools enough, it becomes solid again. It will repeat this over and over so the removal method can be heat or mechanical. Hot melt adhesives usually find application in the process arena in the woodturning shop. Quick and low-stress mountings are possible with an art level heat gun. There are industrial versions of high temperature and high strength hot melts but they are not common among woodturners. Another application is support struts. If you have a turning component that will flex or vibrate on rotation, a temporary set of supports can be tacked in place using hot melt glue to allow for turning without vibration. At completion, the supports can be removed.

KEY POINTS OF HOT MELT ADHESIVES

1. Various strengths are available ranging from craft to higher strength industrial
2. Heat to apply, cool to use, reheat to remove or mechanically remove
3. Damage to substrate likely with mechanical removal
4. Damage to substrate possible due to temperature needed to achieve melt and remelt
5. Typical use is low-stress quick mounting or support struts for in-process holding
6. Intimate contact best for strength with hot melt bridging materials
7. Use caution with hot melts. Melted adhesive can burn you and will continue to burn because of the plastic heat transfer



A platter needing some light sanding is fastened to a faceplate platen with hot melt glue. The painter's tape provides an easy removal without tearing out grain

POLYURETHANE ADHESIVES

The most widely recognised polyurethane adhesive among woodturners and woodworkers is probably Gorilla brand. There are other manufacturers in the marketplace but Gorilla has marketed their way into wide recognition. Polyurethane adhesives cure with the water. It is a strong and permanent bond although surface wetting can create bubbles. The preparation for the adhesive bond favours a surface that is not too smooth. Sanding to 180

or so and thorough cleaning will allow for a strong bond. The problem with polyurethane adhesives is the curing in the container. Once opened, they seem to begin to harden almost immediately and rarely get used entirely before the container contents set up.

Because the wood will forever move with moisture change and the brass tube is rigid, I find the amount of compliance in the adhesive minimises cracking over time



KEY POINTS OF POLYURETHANE ADHESIVES

1. Surface preparation is sanded to 180 grit and cleaned of sanding debris for tooth
2. Water content needed to effect adhesive curing
3. Foaming of adhesive likely but easily removed
4. Maintains a bit of compliance
5. Common use is for tube fastening in pen blanks
6. Very difficult to remove from skin. Wear protective gloves



Two-part epoxies lend themselves well to colouring. Most will easily accept artist colours, pigments, wood dust or other fillers willingly with minimal property loss



Epoxy by its nature is a great gap filler. It will impregnate end grain, provide a smooth surface coat and can even be used as a durable finish



Because of its viscosity, it makes a great assembly adhesive staying where it is put until cured. It is a high strength permanent bond that is difficult to reverse

EPOXY ADHESIVES

Nearly everyone has used epoxy adhesives at one time or another. The commonly found two-part epoxy is available at every hardware store and often the pharmacy as well. The properties of the various manufacturers' versions of epoxy range widely, as do the prices. The commonality is usually the mixing ratio of one part resin to one part hardener but some speciality brands have different ratios. Of all of the adhesives, epoxy is probably the most versatile. It can be used to fasten wood to wood as well as wood to dissimilar materials together in a permanent bond. It is

impervious to nearly all of the chemicals it is likely to encounter. Refrigeration or freezing can extend the shelf life tremendously. The cost can be very modest and up. While not UV resistant or meant for outdoor use, it can easily be overcoated with materials that provide UV and moisture protection. Epoxy makes a superb dense and stable undercoat for additional surface treatments. Most of the early painted turnings had an epoxy undercoating upon which the exotic painting process was created. After nearly 40 years, most of these works remain intact with minimal ageing or damage.

KEY POINTS OF EPOXY ADHESIVES

1. Good storage characteristics as two-part
2. Easily coloured with a wide variety of colouring agents
3. Permanent and durable upon curing
4. Can be used as a finish
5. Minor clarity change on curing
6. Easily metred, mixed and applied
7. Has gap-filling capabilities
8. Doesn't get brittle with age
9. High strength and durable

COMMON PROBLEMS WITH ALL ADHESIVES

There are some problems that are common to nearly all adhesives. When there is a failure, one or more of these is often overlooked as the root cause. Adhesive bonds will always be difficult on oily woods. If you are trying to create a bond to or between two oily wood surfaces, you need to prep the wood carefully. One method that will usually work is to remove the surface oil by wiping it with acetone in a cloth. Continue to clean the surface until the cloth shows clean. At that point, when the acetone has flashed off, put the adhesive on the surface as appropriate and clamp as needed. With a clean surface, the bond will usually take place and the clamps can be removed once the usual clamp time has passed. Another common problem that is often attributed to adhesive failure is high moisture content. Depending on the moisture present in the wood to be bonded, the adhesive may or may not cure properly. Even if it does cure properly, the surface will continue to move as the moisture leaves the wood. This wood movement will stress the glue joint

beyond the elasticity limit, creating failure. This failure is attributed to the adhesive rather than excessive wood movement. If the wood needs to be adhesively bonded, it is important that the base materials be at a moisture content where the movement is within the acceptable limits. If not, the materials should be dried to the proper values.

KEY POINTS FOR ALL ADHESIVES

1. Cleanliness is absolutely key to any good adhesive joint
2. A burnished or too smooth surface finish is not conducive to a good bond
3. Prepare to the appropriate surface finish, then clean prior to adhesive application
4. Pay attention to the working temperature window for proper curing
5. Clamp as recommended for the specified time at the temperature being used
6. Pay attention to proper storage conditions and shelf life for best results



Just a few of the adhesives available to the woodturner. Each one has both positives and negatives to their selection. Make your selection based on the needs of the application

CONCLUSIONS

Adhesives is a broad and far ranging topic but hopefully this article has given you good guidelines and the selection

criteria to be successful. Look for additional information but be cautious when using advice from an internet forum where everyone is an

'expert'. Contact the manufacturer directly. They are easily found on the product label or a simple internet search of the company. ●

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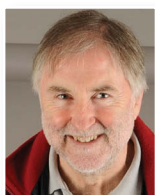
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Various cored
forms made
from a grass tree
(*Xanthorrhoea
bracteata*) root

In the workshop with... John Plater



We meet
Sussex-based
woodturner
John Plater
and find out
more about his varied work

How, why and when did you start turning?

The first turning I did was in woodwork lessons at school. I then did teacher training and taught Design and Technology for over 30 years. I have always enjoyed working with wood, but found that the time needed for cabinetmaking was difficult to find. Woodturning was much easier to run alongside my commitments to teaching. About seven years ago I decided to take early retirement in order to find more

time for turning. I would say that is when I really started to learn.

What and who have been the greatest influences in your work?

I like to think that the wood is the greatest single influence on the pieces I produce. I strive to show off natural colours and figures to best advantage. I enjoy watching others work so there is probably something of everyone I have seen or read about rooted in my mind. I am self-taught, drawing on many experiences, so there is no person in particular whom I would call a 'greatest influence'.

If you were to offer one sage piece of advice to someone what would it be?

Have a go and make plenty of shavings. Join a woodturning club and/or a craft society to get out and meet like-minded people. Do not scrimp on PPE.



Natural-edge
platter in
elm (*Ulmus
procera*) with
small burrs





John with a large platter in London plane (*Platanus hybrida*)

5 THINGS THAT I HAVE LEARNT WITH MY WOODTURNING

- 1 To stay true to the material using smooth surfaces and clean lines to best show off the timber
- 2 To enjoy sanding and finishing as that is when the colour and figure really come to life
- 3 To turn green timber, where possible, to exploit the effects of seasoning
- 4 Not to be afraid to show your work, talk about it and accept constructive criticism
- 5 To give it a try and to not become too focused on the potential consequences

LATEST BOUGHT JIG



The latest jig I have bought is the McNaughton bowl corer with a modified cutter, which reaches 'safely' into my multi-axis turnings



Natural-edge bowl in black poplar (*Populus nigra*)

What music and which book are you currently into?

I enjoy a wide range of music from concert brass through to rock and jazz, especially when seen and heard live. The latest book is *Defender, A Celebration of the Best 4x4xFar*.

What is your silliest mistake?

Dropping a lathe on my thumb.

What has been your greatest challenge?

The greatest technical challenge was working on the 'Seven Axes' piece designed for Wizardry in Wood, 2012, featured in issue 248. Developing forms which please me and looking for inspiration is an ongoing challenge.

Name one thing on your turning 'to do' list.

I hope to continue finding interesting pieces of wood that fire the imagination. In 2013 I was invited to demonstrate in the woodwork tent at Art in Action. I hope to return and meet lots more interesting people.

Tell us about the piece you are currently working on.

At the time of writing it is early in the year when I like to do lots of turning of green timber. Pieces can then be sanded and finished for craft shows later on in the year after they have dried out. In the background are some experimental pieces of split turning and more multi-axis work.

What is the one piece of equipment or tool you would not be without and why?

A heavy-duty lathe which allows me to turn awkward pieces of wood efficiently and in relative safety.

If you could change one thing what would it be and why?

I am very happy with my lot and have changed many things along the way. I probably ought to get out and see more. In the wider sense, it would be lovely for fine woodturning to reach a wider audience and to achieve the recognition it deserves. ●

Email: john.plater2@btinternet.com

John's 'go to' bowl gouges

Handy hints

1. Always use PPE when turning
2. Joining a club is a great way of learning from others and for acquiring new woodturning knowledge
3. Go for it and make lots of shavings without necessarily aiming for a finished item every time

LIKES & DISLIKES

Likes:

- I like belonging to a club and going out and doing various craft shows
- Contexts where one is obliged to talk and enthuse about their work, which helps to deepen the understanding
- I enjoy the range of what is accepted as woodturning, from the functional through to the more sculptural and decorative – though those are not mutually exclusive

Dislikes:

- Probably none of any significance, except that conversely to the above, I prefer to see wood looking like wood!



Vase in decayed cork oak (*Quercus suber*)



Distorted form in London plane (*Platanus hybrida*)

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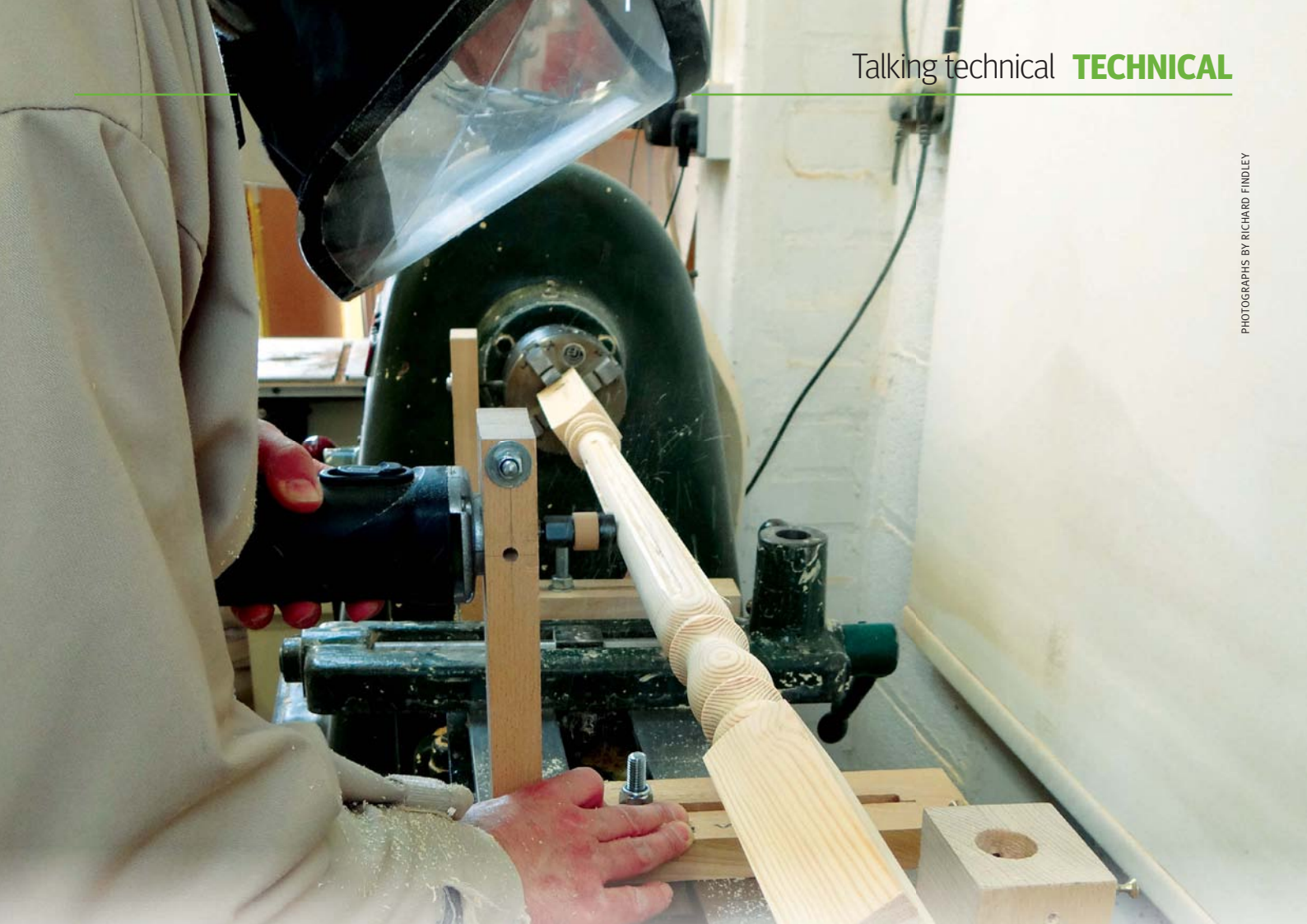
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Creating traditional decoration on spindle work – using a router

Richard Findley further explores the subject of using a router on the lathe and this month looks at ways to create decoration

In a number of my previous articles I have touched on my use of a router, held in a jig, to produce traditional decoration on spindle work, such as flutes and reeds. I thought this would be a good opportunity to go into the detail of how I make the jigs and use the setup.

Once, reeding and fluting were the job

of a woodcarver. The turner would do his bit, then pass it on to the carver, who would skilfully cut the details with gouges and chisels. The portable electric router, however, changed this forever. Now reeds and flutes can be cut in minutes, as long as you have the right equipment and know-how.

The main uses for this are in furniture applications, but once you have it all set up, there is no reason why you can't adapt it to produce details on the rim of a bowl, on a hollow form or perhaps the top of a box. With a little thought and by slightly adapting the jigs, the possibilities are endless.

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

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INDEXER

The first important piece of equipment that is needed to produce these details is an indexer. This allows the lathe spindle to be locked securely at regular intervals. Many modern lathes have this as standard but older or cheaper lathes – I have one of each – tend not to have the feature. This is where my first jig comes into play. I have two indexing set ups, one on my main lathe, and one on my demo lathe. Both work well and are pretty simple to make.

The indexer on my Wadkin uses the 24 engineered indexing holes already in place on my Axminster Super Precision chuck. The jig I made here is a simple wooden 'L' shaped construction. The baseplate has a slot cut in it allowing the jig to be positioned perfectly and locked on to the lathe bed using a nut and bolt, and a wooden fitting set below the bed. On the upright part of the jig, level with the lathe centreline, I have fixed an M6 nut. The M6 bolt that fits this has a standard Pozi-drive head, allowing it to be easily screwed in and out with a driver-drill. As you tighten the screw, it moves forward into one of the holes in the chuck, locking it into position.

On my demo lathe, I use a disc of MDF – although timber or ply would also work – fitted to a faceplate. Around the edge of the MDF I have drilled 12 holes. I have then made a little platform with a turned stem that fits into the banjo, on top of which is a door bolt, which locks the spindle in place.

“The number of holes you put in your indexer is entirely up to you”

HOW MANY HOLES IN AN INDEXER?

The number of holes you put in your indexer is entirely up to you. It really depends on the sort of work you intend to do. On my demo lathe, 12 holes is fine, as I only do one demo that needs it, and 12 holes works well, however 24 gives a few more positioning options. Some lathes have 36 or more positions, which is great, although when there are too many holes, it becomes increasingly easy to lose your position and confuse yourself!



The indexer on my Wadkin lathe



The indexer on my Perform demo lathe

ROUTER

In the workshop I have two routers: a big DeWalt mounted under a table, which meets most of my routing needs, and a small Trend T4 which is kept just for use on the lathe. The reason I chose this router for lathe work, is that it comes apart, leaving the bulky body behind, and allowing the motor unit and cutter head to be fitted into a jig. The Trend is a nice little router for smaller routing work but it comes into its own for detailing on the lathe. There are other small routers available that work in a similar way, but the Trend is the only one I have tried.

The router body fits into the base using a standard 43mm collar, which means with a 43mm Forstner drill bit, you can produce a jig for it to fit.



Disassembled ready for mounting in the jig

The Trend T4 router



THE JIG

I like to keep my jigs simple. It is very easy to overcomplicate jigs, but by keeping them plain and simple, they stand the best chance of working. The router jig is no exception. It is once again an 'L'-shaped construction, just as the indexing jig is. The baseplate has the same routed slot and under bed fitting; this allows a full range of movement, forward, backwards and side to side.

On the upright section, level with the

centre height of the lathe, is the 43mm hole. Running vertically through the centre of this hole, from the top of the jig, is a saw kerf cut of around 5mm wide – this can be made on a saw bench, a bandsaw or by hand, whichever method suits you best. Towards the top of the jig, around 12mm from the top, a hole is drilled and a length of M8 threaded rod is used, with Nyloc nuts, which, when tightened, close the kerf cut and so grip the

router, positioned in the drilled hole.

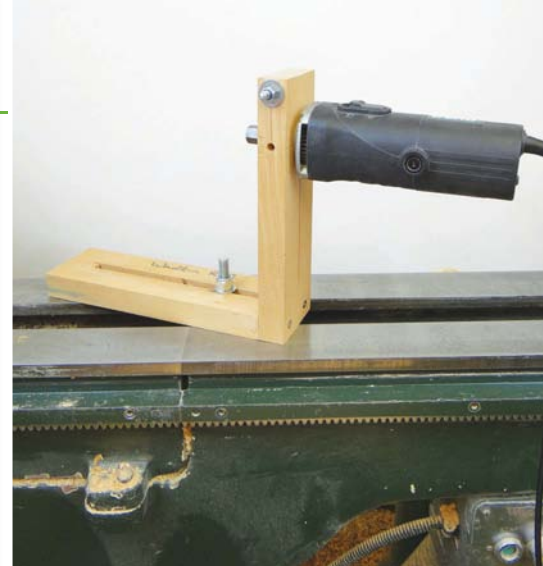
Many of my jigs have this same baseplate and under lathe fitting, used here in both the router jig and the indexer. I make a length of the profile with my table router, to suit the lathe, and cut off sections as I need it. The fitting should be cut slightly narrower than the distance between the bed bars, so it will just drop through, then can be turned and tightened up with the nut and bolt running



The jig, showing the under lathe bed fitting separately



The under lathe bed fitting in place



The router mounted in the jig

THE JIG

through it. In the case of the indexer, it can be tightened and locked in place. With the router jig, it needs to be just loose enough to allow the

jig to easily slide across the lathe bed. A bit of wax on the lathe bed and on the jig and fitting always helps it slide. I have only ever owned

lathes with flat bed bars, never with round bars, but I'm sure these jigs could be easily adapted to suit your machine.

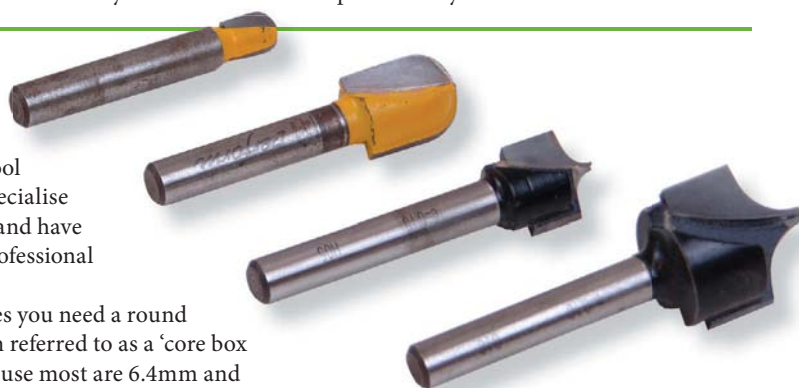
CUTTERS

Anyone who has used a router will know that there is a mind boggling array of different cutters available. I recommend buying individual cutters as the need arises, rather than buying a set, which are often poor quality and almost always leave you with several unused cutters.

There are two types of cutter needed here: one for cutting the flutes and one for cutting reeds. Each of these is available in various sizes. The cutters that fit the Trend T4 router have $\frac{1}{4}$ in shanks and are readily available.

I use a company called Wealden Tool Company, who specialise in router tooling, and have a huge range of professional quality cutters.

For cutting flutes you need a round ended cutter, often referred to as a 'core box cutter'. The sizes I use most are 6.4mm and 9.5mm. For cutting reeds you need a 'point round over cutter', I have a 13mm and a 20mm cutter.



The core box cutters to the left and the point round over cutters to the right

DEPTH STOP

So the lathe has an indexer, the router is set up in the jig with the correct cutter, but there is an unguarded cutter with no way of regulating the depth of the cut. The final component to make is the depth stop.

My first attempt at a depth stop was a simple wooden collar that sat over the cutter and rubbed the timber. I soon discovered that rubbing two pieces of wood together at 2,000rpm was not such a good idea, as the wooden surfaces both soon began to char – certainly not ideal! I decided I needed to add something to the top edge of the wooden collar, which could handle the heat better. I searched the workshop and found some acrylic. However, acrylic was a poor choice as it doesn't respond well to heat, quickly melting into a blob of smelly, sticky goo. A little further research revealed a product known as a drill depth stop. Originally designed to fit directly on to a drill bit to set the depth of a hole, I found it wouldn't fit onto the router cutter, because of the two-flute design of the cutter.



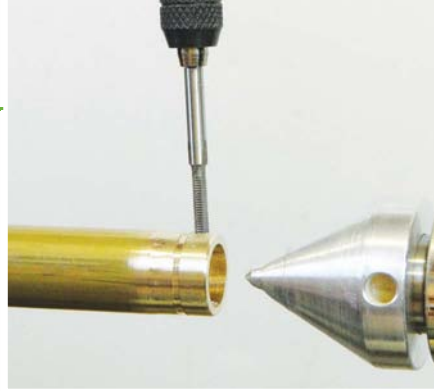
Drilling the brass rod



Cleaning and truing up the brass rod



Marking the length with the thin parting tool



Tapping the brass with an M4 tap



Sawing off the ring with a hacksaw



The brass ring – finished



Drilling the wooden collar with the router cutter mounted in the Jacobs chuck



Turning the collar

◀ DEPTH STOP

However, it would fit onto the wooden collar, allowing the metal to rub on the wood, which doesn't burn at all. The only problem is that they are only available in a couple of sizes and don't suit the larger router cutters, so I had to find another option.

The principle worked well so I just needed to find a different metal collar. It occurred to me that brass is soft enough to work with HSS tools on the lathe. An Internet search revealed that brass rod is available on eBay for a very reasonable price.

I mounted the piece of brass bar in my chuck and drilled a hole in the end, using a drill in my Jacobs chuck. I cleaned the end with my beading & parting tool and brought up my tailstock to give support. I had never

worked brass before but found it cuts well, if slowly, in both cutting and scraping modes. I trued up the bar and marked its length with my thin parting tool. I then drilled a hole in the side and tapped it using an M4 tap. Finally, I sawed off the ring of brass, leaving me with a larger, shinier version of the drill depth stop. The only thing left was to turn another wooden collar and fit the brass ring to it, using an M4 grub screw, and a drop of Loctite to secure it.

The wooden collar can just have a single hole drilled through, and sit on the router cutter. For larger cutters, however, you find the collar will wobble, not having so much support behind the head of the cutter, so for these I drill half of the hole with the router cutter,



The depth stops, showing my new brass version to the left and the original with a drill depth stop on the right

the rest with a 6.5mm drill, forming a stepped hole. This way the collar sits snugly around the cutter, making it unable to wobble or try to come off the cutter.

IN USE

With all the preparation work done, you can turn your item, ready for detailing. Here I turned a stair spindle which I decided to flute, and a small stool or table leg, which I used the reeding cutter and my new brass collar depth stop.

Because the indexer works with the chuck, it is important to use the chuck to mount your work. I always mount stair spindles in the chuck anyway, as this offers most support to the work and means I don't have to apply too much pressure with the tailstock. For the table leg I used a four-prong drive mounted in a Morse taper chuck carrier, in my chuck jaws.

Obviously, you would do all turning before setting up the router jig. Test cuts in a spare,

or scrap piece of timber are a good idea to make sure you have the depth set right and everything is working to plan. With the work securely held and locked with the indexer you are good to go. It's always best to make several lighter passes, rather than one big cut. This reduces chatter and any strain on the motor – it is only a small router remember.

You can also work in both directions as you cut. This ensures the best finish on the work. It is a very user friendly setup, partly because everything is locked down so well, and partly because it cuts on the end of the cutter, rather than the side, as traditional routing does. This means the router doesn't try to pull or run away.



Routing in action



Cutting the flutes

On the samples I made for this article, I cut six flutes in the stair spindle and eight reeds on the leg. On the leg, the reeds run the full length of the tapered section, finishing in the coves at each end. On the spindle, the flutes are stopped at a point along the taper. I have tried to work up to a pencil line but this is very difficult to achieve consistently. I now use my banjo and second wooden banjo, securely locked to the lathe bed, as stops for my jig, as you will be able to see in the photos.

This setup could also be used for creating mortises in turned sections and for cutting the sliding dovetail joints used in the construction of items such as occasional tables, which have a



Cutting the reeds

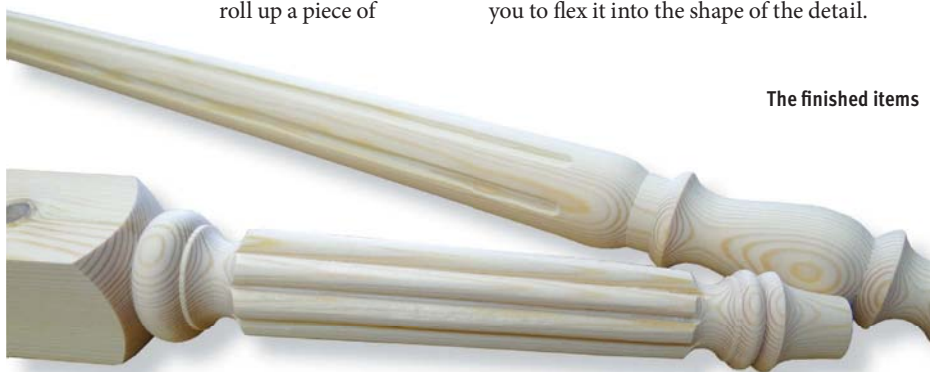
turned central column with three scrolled legs.

With the reeds or flutes cut, I simply roll up a piece of



Sanding the details

abrasive and run it up and down the detail. You need a good quality abrasive that allows you to flex it into the shape of the detail.



The finished items

AVOIDING BURN MARKS

Burn marks are something that can occur when routing, particularly at the point of entry. There are a number of ways to prevent this from happening:

- Use good quality router cutters – cheap sets from DIY stores are best avoided, buy single good quality cutters as you need them
- Keep the cutters sharp – you can hone them a few times with a flat diamond hone, rubbed against the flat area of the cutter, but after that they need taking to a professional saw doctor who will usually make them as good

as new for only a few pounds. Good quality cutters will have a thick tip of Tungsten, which will allow it to be re-sharpened many times

- Don't start at the end of the flute or reed – the burn often occurs at the point of entry, so if that point of entry is in the middle of the spindle, you can cut away from it, then back through it and remove it completely
- Keep it moving! – the high speeds of the router cutter, running against the wood will create burn marks if left unmoved for too long. Doing this will help to avoid burn marks

HEALTH & SAFETY

Routers are noisy machines that quickly create a lot of dust, so wearing ear plugs, a dust mask and a face shield are minimum requirements. I wear my air-fed visor and ear plugs at all times when using power tools and machinery

“I wear my air-fed visor and ear plugs at all times when using power tools and machinery”

ALTERNATIVE METHODS

The other method I have seen for cutting these details is to build a kind of box around the work, on which the router sits. This is fine for straight lines and for tapers, with some careful adjustment, but that's about it. The great advantage of this jig is that it will follow whatever shape is turned, whether it be straight, tapered or a long flowing curve.

If you don't like making jigs or can't be bothered, or just want a more finely engineered solution, there are jigs available commercially, take a look at www.paulhowardwoodturner.co.uk/jigs-and-things for more information.



The Paul Howard router jig

ACKNOWLEDGEMENT

I would love to be able to say I invented this jig, but I actually first saw a version of it in Keith Rowley's book *Woodturning, A Foundation Course*; a GMC book that has become something of a 'woodturner's bible'. Keith shows his version of the jig in his book, the version I have presented in this article is my interpretation of it, along with various additions and alterations that I have developed through practice and experience, along with input from various sources along the way. ●

“The great advantage of this jig is that it will follow whatever shape is turned”

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LEFT: A European beech (*Fagus sylvatica*) tree

RIGHT: Various hollow vases in beech

Beech

In the second part of his series on timber species, **Dave Bates of Stiles & Bates** looks at beech

European beech (*Fagus sylvatica*) is probably the most commonly used and easily available timber in the UK, both for turning and furniture making. However, in woodturning circles, it cannot be discussed without the subject moving to the ever popular spalted beech, so I will cover them in two sections, one as plain beech, the other spalted.

DAVE BATES



About the author: Dave, who is on the Register of Professional Turners, started turning when he was about nine years old but didn't start taking it seriously until he saw three bark edge bowls by Bert Marsh in the early '80s. From

a background in horticulture and then tree felling, he took up arable farming in 1979, and in 1987 following the Great Storm, set out to acquire a few trees for his hobby. 50 trees in 17 types filled most of the farm buildings and in 1988 he set about collecting more! By 1990 it was clear that he would have to sell some – reluctantly – and so a hobby became the business of Stiles & Bates, which is now larger than the farm. The business is run by Dave, his wife Janet and their son Pete. **Email:** sales@stilesandbates.co.uk
Web: www.stilesandbates.co.uk



Plain beech timber

Spalted beech. The pale area will be pecky and more difficult to work than the darker timber



PLAIN BEECH

Most of the beech used commercially in the UK is imported from Europe where they have a long established and organised forestry system, able to supply good, straight logs, usually up to 1m diameter. These logs yield straight-grained planks of even colour and are very reliable to work with, especially when it comes to turning. Beech is capable of growing up to 2.75m in diameter although anything over 1.5m would be considered large.

Sadly, these larger trees often blow over – beech has a very shallow root system – and are usually not viable for timber because they have grown on beyond their prime and are therefore liable to have hollows or rotten centres. They are also often too short or misshapen to handle or haul and fit in a sawmill. The bottom line is that the timber is not valuable enough – particularly when compared with imported beech – to justify the yield against the milling costs, especially as the good old large sawmills have all but disappeared in the UK.

GRAIN

The timber of prime beech milled from straight trees is usually plain straw to light brown in colour with unmistakable little pips showing on one face. The heartwood is not distinguishable from the sapwood, although the very centre – otherwise known as the pith – is often dark brown or even reddish. Our local beech, which is grown on

Kent chalk, often has a wide centre band of deep brown through to red or even dark green and can be especially interesting for turners. Timber cut from around forks can have an attractive flame figure and even ripple in places but burr is very rare. I have yet to see more than a tiny burr cluster, but our Editor tells me he has a lump of pure burr!

ABRASIVES

Modern abrasives will remove any timber either when hand 'sanding' or using power. On any timber it is not wise or necessary to sand with high speed, gritted teeth and high pressure as this friction

will generate heat and beech is one of those timbers prone to heat checks, however dry the timber seems. If you get these, the only option is to turn away another 6mm of timber as they can run at least this deep.

TURNING CHARACTERISTICS

In terms of its characteristics, beech is firm, slightly hard and turns easily. It is a crisp timber so will take fine detail both on

bowl and spindle work. It is an ideal timber for beginners in this respect and is also very versatile.

FINISHING PRODUCTS

Oils will generally darken beech more than, say, a cellulose sanding sealer or lacquer finish. The timber takes stains well, but if you are trying to match existing furniture, make it lighter than you might be tempted to do, as it will probably continue to darken over the coming weeks. When used in contact with food – for cutting boards, salad

bowls, etc. – my preference is to use no finish at all. If using it in this way, dampen the timber to raise the grain, allow it to dry, sand it, then repeat the process a few times. Oils used in salad dressings, etc., will colour the wood but that is all part of the patina of age and use in my view.

FELLING AND MILLING

In the past, we would have preferred winter-felled logs, but as most of our prime beech is now imported from Germany, the only UK beech we buy is used to produce spalted timber and we have found that summer felled seems to spalt better.

In terms of drying, up to 75mm thick is

relatively easy but 100mm planks need to be dried very carefully to avoid surface checks. For this reason, most yards avoid it. The large bowls pictured here were part turned from fresh sawn timber and re-turned after a year of drying and a spell in the airing cupboard.

SPALTED BEECH

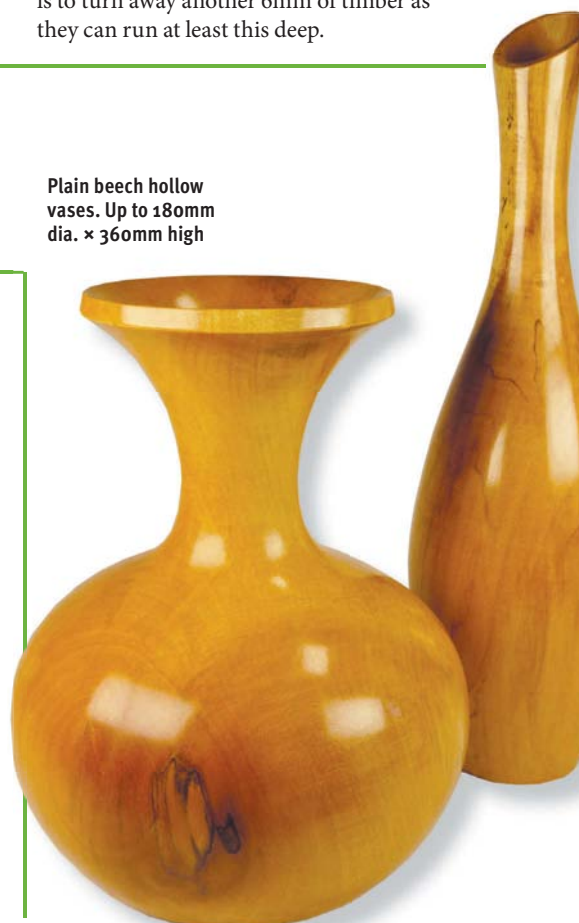
Spalting is a term woodworkers use to describe decaying timber, normally laced through with black or brown lines created by bacteria. I have yet to see it in a dictionary in relation to timber but it is a

term defined in some as fault lines in stone used by stonemasons. When I was first earning a living with a chainsaw, 'doughty' beech wasn't considered fit for pit props, pallets or pulp so it was only used for logs.

I could be wrong, but I think it must have been in the 1980s when work by an American box maker using spalted maple was published that our eyes were opened to the possibilities of using unconventional



Heat checks running across the end grain. A stained wax was used to show them more clearly for the photo



Plain beech hollow vases. Up to 180mm dia. x 360mm high

SPALTED BEECH

timber. Woodturners were becoming more adventurous at that time and there has hardly been enough spalted timber to satisfy demand since.

For about five years after the 1987 storm we had good supplies as it took time to clear the windblown trees across the South East. I remember being given the choice of about 400 tons that was due to be sent to another supplier and was invited to take my saw and cut a biscuit – a 75mm slice – off the ends before choosing. I selected about 50 tons and was satisfied I had the best of the pile. In the event, the timber had only spalted into the ends by about 75cm so we only ended up with about 10 tons of useful timber.

Since then, we have tried all sorts of tricks and magic potions to try and influence the process and produce perfect spalted beech, but in the end, we've concluded that it's more a case of luck and the weather that have the greatest effect. Summer-felled logs cut to 1.8m lengths seem to give the best results but two-thirds wastage seems to be about the norm. We have tried beer, cattle dung, sugar, fertiliser, compost and shavings from spalted timber on the ends of the logs. We have stood them on end to look like a wood-age monument and we have buried them under polythene with untreated logs as a 'control', but for all that effort, chucking them in the nettles and forgetting them

for a year seems as good a method as any. We cut a biscuit off after a year and if it still looks plain, then we leave it again. Sometimes we go back to it and it has rotted beyond use. If we have learned anything, it seems summer-felled trees seem to spalt best, dead trees not at all and just when we think we have it figured out, we get a different result than expected. That's the fun of timber and turning!

A number of articles have been published over the years on the biology behind the dark lines and the stages of decay, the types of bacteria at work and so on, but personally, I prefer just a little science with my shavings and sawdust.

MILLING AND DRYING

Being softened by the decaying process, spalted beech mills very easily and, generally speaking, we can run for a day

or so on the same blade. We have milled it up to 100mm-thick but in thicker section it can continue to decay before it dries to the point

where the bacteria give up the will to live, so we generally mill only up to 75mm to be safe.

TURNING SPALTED BEECH

Spalted timbers, if we catch them at the right time, are those in the first stages of decay. Nature at work, recycling! At one end of the scale you might have a blank with just a few lines and very little colour change in the timber and at the other, pale and pecky wood with spectacular lines, mottling and the consistency of a cereal bar. The latter can be the most rewarding but it will require some careful work and sharp cutting.

There have been a few articles published on ways of holding the pecky timber to aid clean cutting, including the use of washing up liquid, but I prefer to use an oil where the final finish will be oil, or a cellulose

sealer where the finish will be cellulose-based. A lot of careful shear scraping using the burr created on the grinder and restoring this burr as often as necessary creates a fine finish.



ABOVE LEFT: Spalted beech enclosed form. 330mm dia. × 228mm high. This piece was part turned from wet timber to 38mm thick then re-turned when dry

ABOVE RIGHT: Spalted beech enclosed form. 305mm dia. × 305mm high. This piece was part turned from wet timber to 38mm thick then re-turned when dry

ABRASIVES

The soft, pecky areas on a spalted beech bowl or vessel will sand away more easily than the sound areas. This is a good reason to shear scrape to as fine a finish as possible before moving on to using a range of abrasives. Any tool used for shear

scraping will be solid on the toolrest so the piece should remain round as you peel it away. Hand-held or powered abrasives can sink into the soft spots of spalted beech as it revolves, thereby creating hollows, flat spots and very misshapen pieces.

FINISHING PRODUCTS

I think any of the finishing products used on plain beech will suit spalted timbers but would not use them for food use.

A NOTE ON SAFETY

All timbers are liable to cause an allergic reaction to some people so it is sensible to protect your eyes, face and respiratory system at all times by the best means you have available when turning this or indeed any

timber. Spalted timbers may contain the spores of the bacteria at work and those of fungi, so take special care when working with these, especially when using abrasives. PPE should always be worn. For more information, see the

Wood Database – www.wood-database.com/wood-articles/wood-allergies-and-toxicity. This makes interesting – and concerning – reading but like the dictionaries, makes no mention of spalted timbers. ●

Roy Weare in profile



We meet **Roy Weare** and learn more about his textured turning work

Until his recent retirement, Roy Weare had a very busy and enjoyable professional life as a GP. However, since retiring he has been able to devote much more time to woodturning, which he describes as a 'passion'.

Background

Roy told us that he originally got into woodturning 'by accident'. He explains: "Over 20 years ago there was a sale in a local store and I bought on impulse a woodturning kit that attached to my electric drill. Aided by Richard Raffan's videos, I began to turn. Within six months I had purchased a Union Graduate lathe and began turning in earnest." Roy was encouraged in this new interest by fellow woodturners: "Very early on, I had the good fortune to meet and be tutored by some very experienced and excellent woodturners who gave of their knowledge freely and who are still friends today."

Turning style

Most of Roy's work involves turning a hollow form and then texturing the surface using power carving and pyrography. He also likes to open up the solid hollow form to expose the inside in order to see the effects of light and shade. Looking at Roy's work, there appears to be an aquatic theme. He told us more about this: "Many of my pieces have an aquatic or marine appearance but they are not meant to be realistic but rather a collection of ideas and textures."

Roy is fascinated by surface textures and produces them by power carving and pyrography. "Many of the textures resemble the surfaces of coral or other marine animals and so I have enhanced my hollow forms to resemble these animals and plants. My recent pieces are heavily textured and the turning is only a

small part in their creation. They have been described as 'carvings' rather than 'turning'. I see my work as a continuum and I will continue to use the lathe to create the pieces, which I will then enhance by texturing."

Roy told us that making hollow forms has always appealed to him for several reasons: "I found myself drawn to making hollow forms primarily because it enabled me to try to make enclosed shapes with full-flowing contours. Then there was the technical challenge of hollowing out the piece while trying to parallel the outside shape. It was my attempts to avoid a simple hole in the mouth of the hollow form that led to my experiments with texturing and pyrography. Initially, I carved fingers around the mouth, perhaps with some burning and texturing, but eventually the process involved the entire hollow

form surface. These early steps owe a great deal to the inspirational work of John Jordan. The hollow form shapes that I now make are good for the aquatic creatures that I create and the surface is great for displaying the textures."

He tends to use bland, unfigured wood such as sycamore (*Acer pseudoplatanus*), beech (*Fagus sylvatica*), maple (*Acer campestre*) and plane (*Platanus hybrida*).

'Nautilus' 200 x 200mm, sycamore (*Acer pseudoplatanus*)



Inspiration and influences

Roy says he finds it difficult to identify the source of his inspiration: "I do not know where the force and energy to create these pieces comes from. I just know that once I have an idea, I am driven to create the piece."

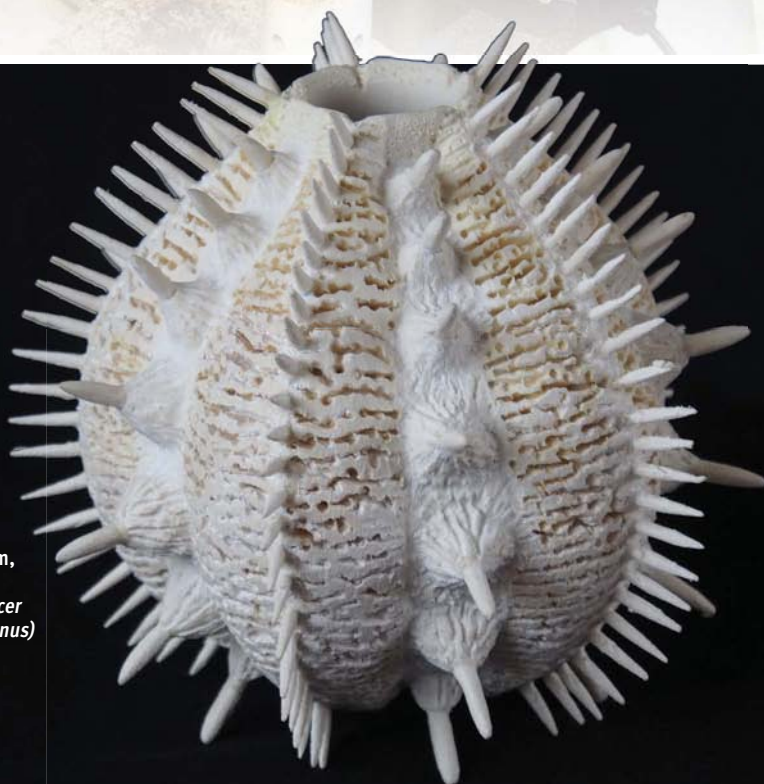
His work has been influenced by other woodturners especially John Jordan, John Paul Fennell, Christopher Lee and Marc Ricourt.

Development

Roy's work has changed over the years as he now places more emphasis on what happens with a piece after turning: "I used to be very content to turn a hollow form or a bowl out of an attractive piece of wood and strive to achieve a good shape. Now, I care little for the grain or figuring in the wood and indeed prefer to work with



'Sea Urchin',
100 x 100mm,
bleached
sycamore (*Acer
pseudoplatanus*)



'Sandscape', 200
× 200mm, bleached
sycamore (*Acer
pseudoplatanus*)



**“Woodturning has enriched my life by encouraging me
to be creative in an unending process of discovery”**

unfigured timber. The turned article is no longer the end but is the beginning of the creative process. I still enjoy turning on the lathe but now it is what I do with the pieces off the lathe that interests me most.”

The turning of a piece usually takes only a few hours but he then spends one to two weeks on the power carving and texturing.

Workshops

Roy is lucky enough to have three workshops, much to the admiration of us and no doubt many readers! The shop at his home in the UK has a VB36 lathe and a Union Graduate

lathe. This is where he spends time turning and texturing his pieces.

Near to this, he has another workshop that he shares with three other turners – Phil Steel, Trevor Lucky and Charles Aldam. “We have been friends for many years and have been turning together for nearly a decade. We usually will spend every Sunday at our workshop. It is well equipped and has five Graduate lathes but also space for us to carve, pyrograph and airbrush our work.”

All four turners help and encourage each other: “I think that this setup must be unique in having four woodturners who regularly meet

and create together. One of the most important influences on my work has been the constructive criticism and support of these friends. We inspire one another to try and produce novel pieces of good quality and this has helped improve the level of our turning,” he tells us.

Roy’s third workshop is attached to his small stone house in Brittany, France. This workshop is equipped with a lathe and he has also installed a wood-burning stove. From Roy’s description, it sounds like the ideal setting: “The house is in a very peaceful hamlet in the countryside. Since I retired, I am fortunate to

spend several weeks there working on my pieces with only a few cows in the adjacent field for company. The quiet setting is very conducive to spending several hours a day producing my pieces.” His ‘indispensable’ workshop tools include a Foredom pendant motor, an NSK Ultimate micro motor and an NSK Presto.

Work ethos

Roy is now able to spend much more time woodturning. Previously, when he was working as a doctor, he could only devote six to 10 hours a week to turning but now he can do that number of hours each day. In addition, the isolation at his house in France enables him to fully focus on his work. As a consequence, his productivity has increased markedly.

He expects this extra time to also have an impact on the style of the pieces he makes in the future as he will have more time to experiment and perfect different techniques and effects: “I anticipate that my work will become more sculptural, incorporating surface textures and perhaps the addition of colour by airbrushing.”

Highs and lows

The main low for Roy occurred around 10 years ago when he gave up turning altogether. “I did not know what I wanted to make anymore and my enthusiasm dried up. For a couple of years I did not go near a lathe,” he says. Luckily, he was persuaded to take up the craft again and has not looked back since. “Eventually my friends encouraged me back and I began to texture and power carve my pieces. I am still riding that wave!”

The high points of his turning career so far include having a piece of his work added to The Daniel Collection in 2012 and winning the Tony Boase tribute award at the AWGB 2013 symposium.

When asked to nominate the best things about woodturning, he mentions the many friends that he has made among turners and the positive effect it has had on his life: “Woodturning has enriched my life by encouraging me to be creative in an unending process of discovery.”



‘Sea Fronds’,
260 × 125mm
bleached and
textured London
Plane (*Platanus
hybrida*)

Promotion

When he was working as a GP, Roy had very little spare time for promoting his work, preferring to devote most of his leisure time to turning. "My pieces would be seen by my woodturning friends and at the monthly meeting of East Herts woodturning club. The instant gallery at the AWGB symposium provides a strong stimulus to produce pieces every two years. Therefore, most of my work has only been seen by a relatively small number of people."

He explained that he thinks this is

a common problem for woodturners and now that he has more time, he will be able to remedy this: "I believe that it is very difficult for woodturners to promote their work in the absence of regular competitions and exhibitions. It is my intention to set up a website in order to display my work and progress."

We look forward to seeing more of his work when his website is up and running! We will bring you details when this becomes live. ●

Email: roy.weare@tiscali.co.uk

TOP TECHNIQUES

The turning of the hollow form will only take a few hours but 2-3 weeks to power carve and texture the piece to completion. The marking out of the piece can take a whole day or more until I am happy with the design. The carving is done initially with my pendant motor using large burrs to remove most of the waste wood and achieve the basic outline. More recently I have been using a router jig to do the shaping designed and constructed by my woodturning friend Phil Steel. Prior to texturing the piece is power or hand sanded using 80-240

grit abrasives. The finer detail and texturing are done using smaller dental burrs in a micro motor or a NSK Presto turbocarver. Sometimes additional texture is added by pyrography or using a hammer texture handpiece. Frequently the piece is then bleached prior to a finish of matt or clear acrylic spray

Handy hints

1. Before texturing or carving a piece, strive for the best shape and finish
2. If you are going to spend days and weeks decorating a piece, make sure that the original form is worthy of your time and effort
3. Dream, plan and then make it
4. Be influenced by other artists but strive to develop your own style
5. Enjoy your woodturning. It is fun!
6. There is no template for a new creation. Only the one you have just made
7. Before going to the lathe, plan what you are going to make even if it evolves in the making. Don't start with an empty head
8. Listen to others but follow your own creative direction

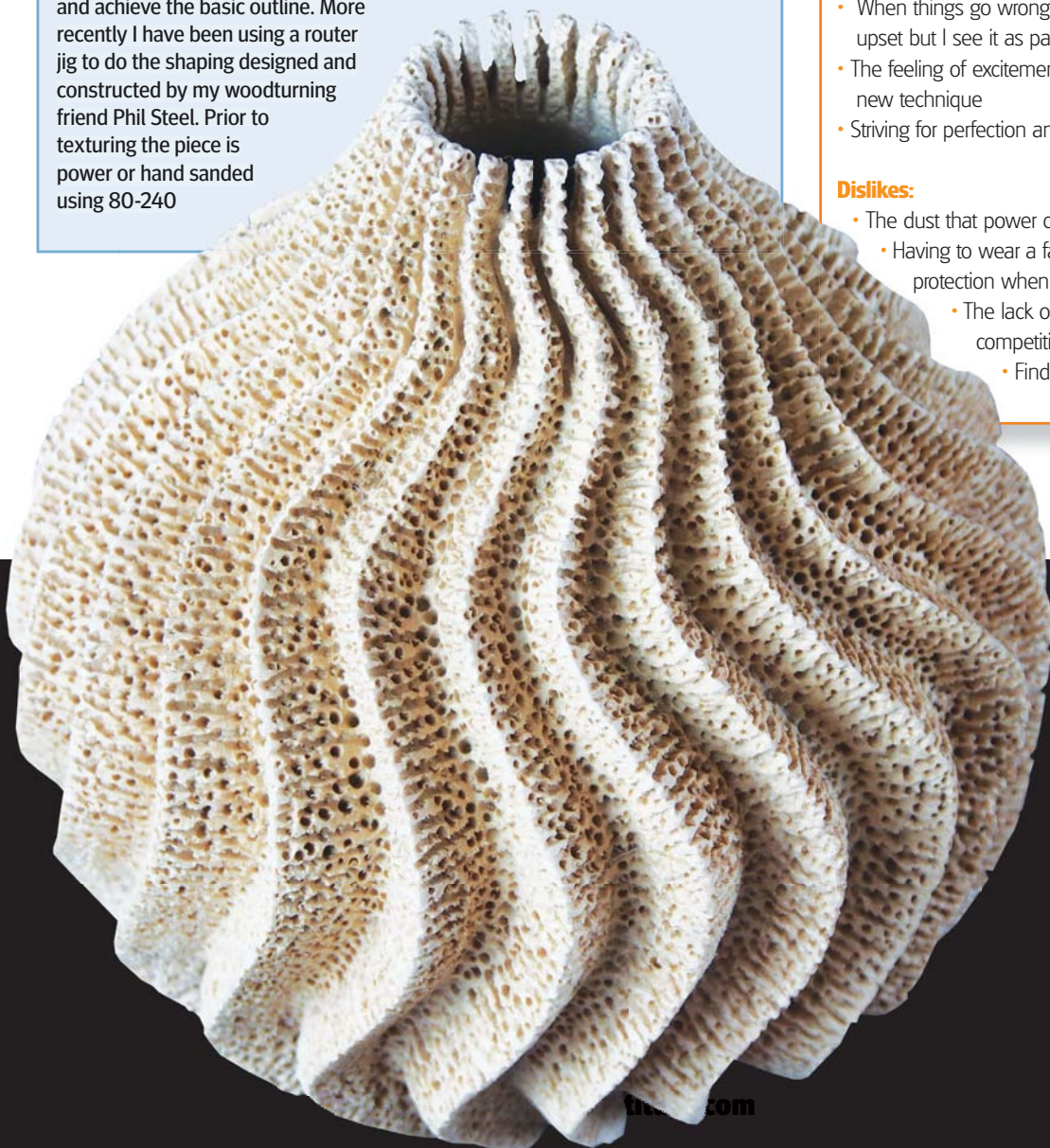
LIKES & DISLIKES

Likes:

- The friends that I have made in the woodturning world
- The possibilities for creativity are endless and it is exciting to extend your boundaries and explore new textures and forms
- When things go wrong with a piece, I no longer get very upset but I see it as part of a creative continuum
- The feeling of excitement and discovery when using a new technique
- Striving for perfection and never achieving it!

Dislikes:

- The dust that power carving and sanding creates
- Having to wear a face mask, optivisor and eye protection when power carving
- The lack of open exhibitions and competitions to promote one's work
- Finding unwanted defects in wood



'Coral Wave',
200 x 200mm,
London plane
(*Platanus hybrida*)



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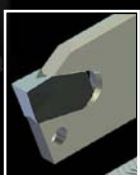
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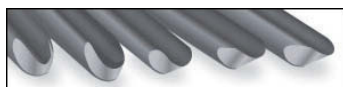
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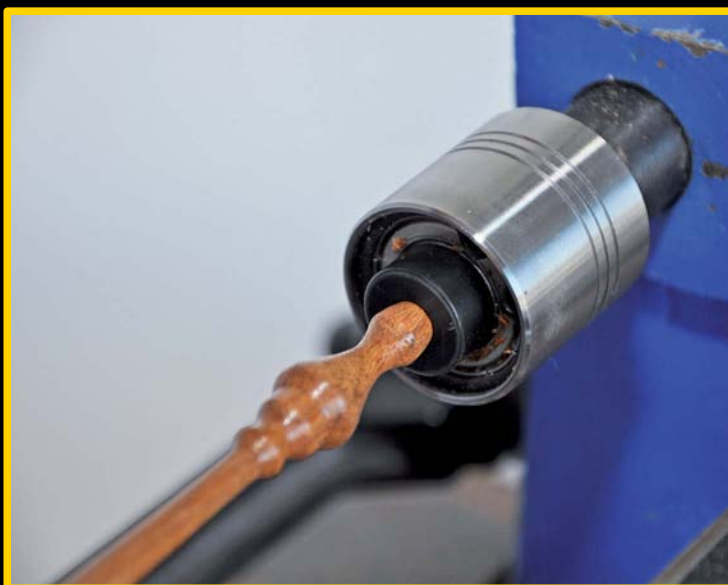
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Neil Scobie turns
a split lip form

PHOTOGRAPH BY NEIL SCOBIE



Starting turning –
sharpening tools

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series on using resin
in your turnings

Sue Harker makes an
Art-Deco inspired
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Wooden chandelier



Inspired by Italian glassmakers, **Jim Duxbury** decided to make a chandelier from cherry and maple

It was with some apprehension that I took my first trip from North Carolina to Europe last spring. The plane trip was lengthy but soon after the arrival I was amazed by my surroundings and quickly immersed myself in the new environment – efficient trains, smaller stone roads, fast little cars, drivers that blow their horns at almost anything and the beauty of the countryside. It also didn't take long for me to discover the grandeur of the old architecture and quality of craftsmanship. These are things that you can't really fathom from pictures, they have to be experienced.

One of the highlights of the holiday was a short trip to the island of Murano, about one mile off the coast of Venice, where local glassmakers have been blowing glass and creating glass art objects for over a thousand years. Tens of thousands of unique glass pieces are on display in all shapes, sizes, colours and prices. The handcrafted designs of delicate glass chandeliers were beautiful and totally impressed me. Could that be my next challenge? A turned wooden chandelier? This would require precision turning, which is exactly the type of project that I enjoy.

In woodturning, two styles seem

to emerge: artistic freestyle and precision. In 'artistic', one begins with a block of wood mounted on the lathe and a 'one-of-a-kind' piece is created. This process does not require measurements, instead the piece develops as the wood is turned away and the turner has the liberty to change shapes as desired. Mistakes, glitches and second tries are usually not a problem and are often a design opportunity. In 'precision turning' this is not an option. When the block is mounted in the lathe, the exact form of the finished piece is already known. In most cases a dimensioned drawing has been made and multiple pieces can be turned from it. Every piece must match, so should there be a defect in the wood or the turning of it, a new piece has to be made.

Although my signature pieces – custom wooden kaleidoscopes – are precision turnings, a chandelier constructed of wood would be my next big endeavour, and the advent of cool LED bulbs made it totally possible. The remainder of the holiday continued to open my eyes to the talents and craftsmanship of the ancient world, but my thoughts kept coming back to those chandeliers – those beautiful chandeliers! On the plane home I sketched out some

designs and by the time we landed, most of the basic details of this new creation were already on paper. In this article, I will show you how to go about making your own version.

It is wise to procure the electrical components before going much further with the final plans. After shopping around for sockets, chains and all those small miscellaneous trim parts required to build this chandelier, I ended up purchasing a new but damaged fixture that was far beyond repair. It had all of the parts, they all matched – the perfect solution! The light bulbs used are 60W LED, full-sized screw in base, readily available from most DIY stores.

JIM DUXBURY



About the author:

Jim is a woodturner and inventor who thinks and creates 'out of the box.'

He makes a variety of items, including

kaleidoscopes, wooden hats, pens, and even a working Foucault pendulum. More of his fine wooden objects and plans can be found on his website.

Email: www.cyberdux@bellsouth.net

Web: www.duxterity.com/ec

CHANDELIER DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: 200 hours

Cost: £115

TOOLS & EQUIPMENT

- 75mm faceplate
- Danish oil
- 20mm plywood mounting disk
- Bandsaw
- 4 x 38mm drywall screws
- Lamp wire
- Standard threaded lamp fixture rod
- Forstner bit
- Yellow glue
- Spray adhesive
- 3mm quarter-round router cutter
- Dremel tool

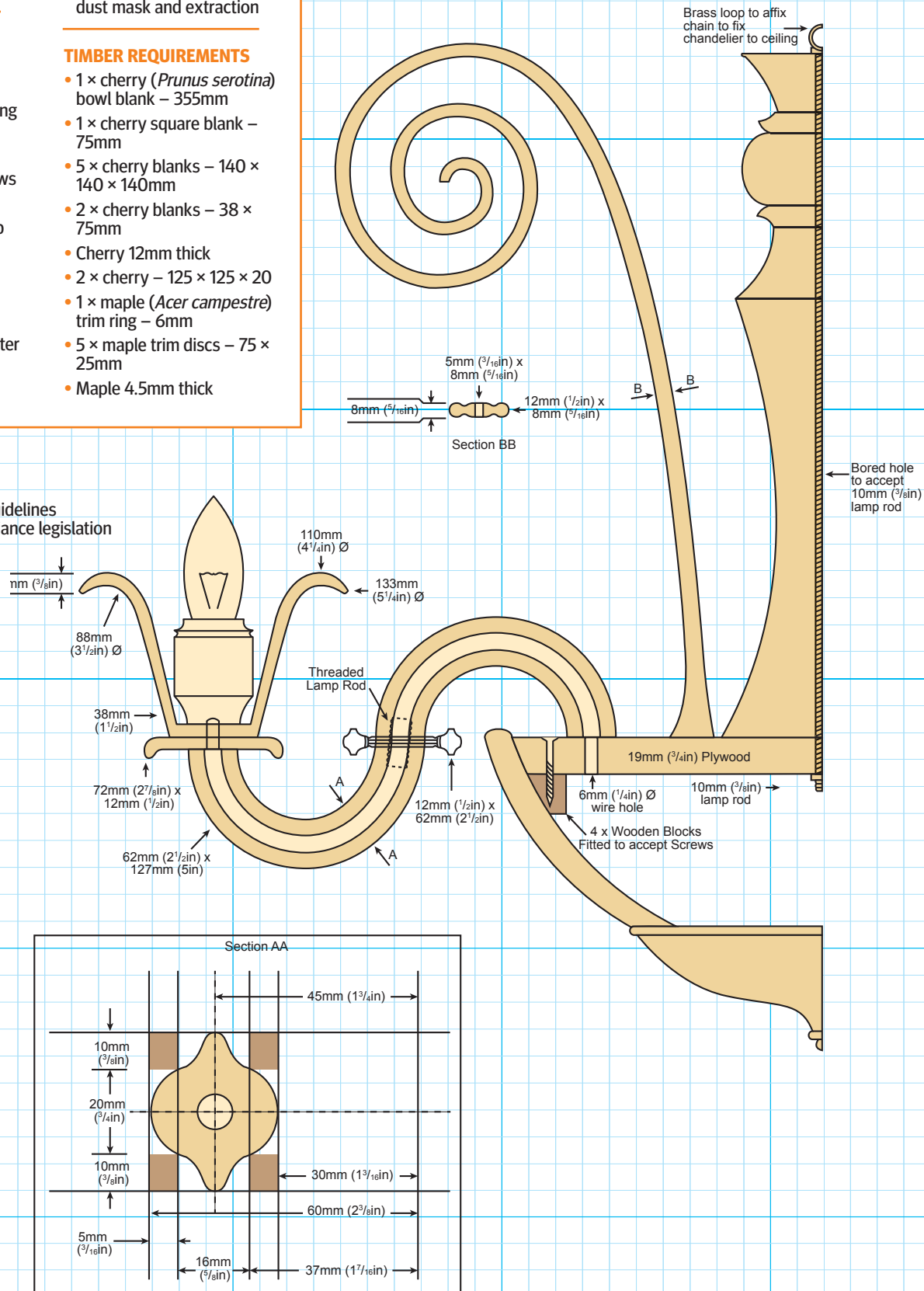
- 20 x 200mm plywood disk
- Epoxy cement
- PPE: facemask, respirator/ dust mask and extraction

TIMBER REQUIREMENTS

- 1 x cherry (*Prunus serotina*) bowl blank – 355mm
- 1 x cherry square blank – 75mm
- 5 x cherry blanks – 140 x 140 x 140mm
- 2 x cherry blanks – 38 x 75mm
- Cherry 12mm thick
- 2 x cherry – 125 x 125 x 20
- 1 x maple (*Acer campestre*) trim ring – 6mm
- 5 x maple trim discs – 75 x 25mm
- Maple 4.5mm thick

WARNING:

Please check your local guidelines regarding electrical compliance legislation



1 The bowl-shaped body is made from a cored out 355mm cherry (*Prunus serotina*) bowl blank. Mount on a 75mm faceplate and turn round. Then the 6mm maple (*Acer campestre*) trim disk and the lower cherry section of the body can be glued in place using the lathe for clamping pressure and alignment. Once the glue has cured, final turn the entire assembly and finish on the outside

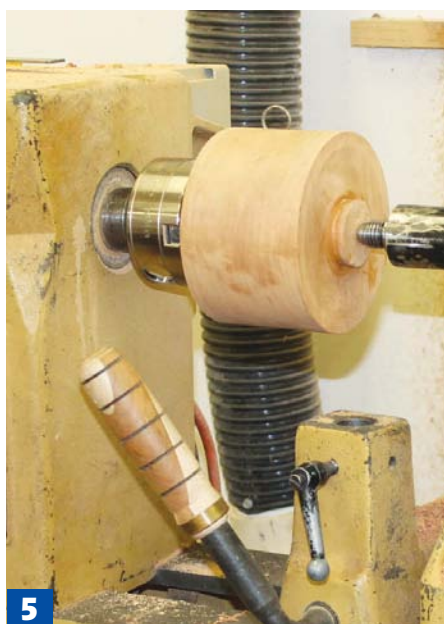
2 While still mounted on the lathe, cut a 10mm recess in the top of the bowl-shaped body. Glue four mounting blocks in place to secure the plywood mounting disk that the upper fixture parts will later be fastened to

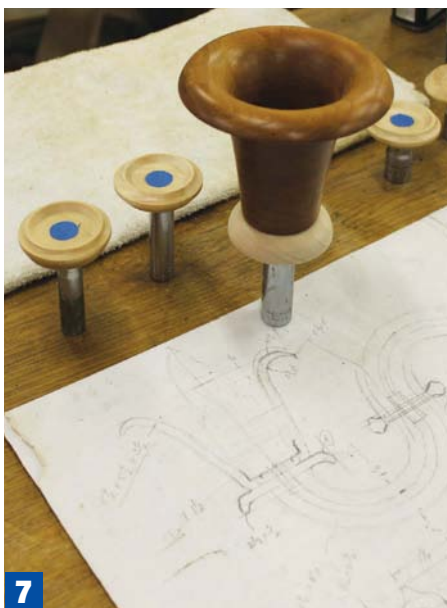
3 All of the pieces are shown here ready for assembly. The 20mm plywood mounting disk is rough cut on the bandsaw, slightly larger than the recess left in the bowl-shaped body. The disk is then mounted on a faceplate, turned to fit the recess and the bottom 10mm edge chamfered inwards to match the interior curvature of the body. All mounting holes are laid out for the five lamp arms and the large curls. Between the lamp arms, holes are located for the five sets of medium curls and the five sets of small curls. Between all of these, four mounting holes are located to secure this disk to the mounting blocks in the bowl-shaped body. Drill the lamp arm mountings for four 38mm drywall type screws with a 6mm round hole located between them for the lamp wire. One mounting hole for each curl is located and drilled for a similar screw and a 10mm hole drilled in the centre of the plywood disk for a standard threaded lamp fixture rod to pass through

4 Turn the column from a 75mm square blank of cherry, about 280mm long with a 10mm hole drilled through the centre for the fixture rod. The decorative top consists of two maple trim disks, 10 × 50mm diameter and two cherry pieces, 38 × 75mm turned between centres and drilled with 10mm holes for the fixture rod. Fluting was done with the aid of a home-made jig, lathe indexing, a flexible shaft rotary carver and a 8mm ball cutter

5 Turn the five lamp globes from 140 × 140 × 100mm cherry blanks. Turn each one round with a short tenon on one end to mount in a chuck

6 Perform one operation at a time on each lamp globe to ensure they match perfectly. Chucked up on the lathe, drill the centres of all five pieces with a Forstner bit large enough to accommodate the electrical sockets. Drill a 6mm hole all the way through the bottom for the wire. Turn the centre of the first lamp globe to the desired shape with the aid of a cardboard template. After all the interior surfaces have been turned to conform exactly to this template, form the outside surfaces by maintaining uniform wall thicknesses





7 Turn five 75 x 25mm maple trim disks and glue each one to the bottom of a lamp globe. Note the blue masking tape disks used to keep finish away from the glued areas



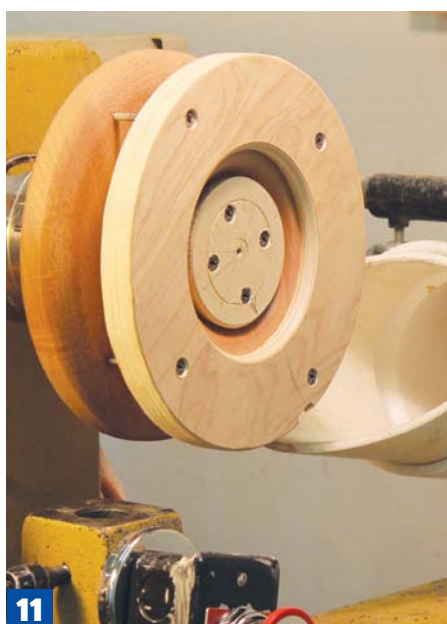
8 The five lamp support arms and 15 curls are made from laminated cherry/maple/cherry. This adds colour contrast while also improving strength. The curls are made from 12mm-thick cherry and 4.5mm maple pieces, laminated together. Make five copies of each size curl and glue these on to each of the laminated pieces with spray adhesive. Cut each piece out on a bandsaw, rough sand and round the sides over with a 3mm quarter-round router cutter. These curls can break with too much pressure, so use a Dremel tool in a fixed router base, clamped in a vice, to make a little table-type router



9 The five lamp arms are made from two pieces of 125 x 125 x 20mm cherry with a 4.5mm maple trim piece sandwiched between them. Bandsaw all pieces so they are 125mm round. Since the lamp arms require a hole in the centre for wire, at this stage, only glue one piece of cherry to the maple trim. When the glue has cured, screw one blank to a wooden faceplate and mount on the lathe with the maple side towards the tailstock. Turn the lathe by hand and pencil the centreline of the arm in. In this case, the arm is 120mm OD, 60mm ID, with a 115mm centreline. Cut the 3mm wire slot on both sides of the centreline and 6mm deep. Next, part out the centre 60mm piece leaving a 30mm wide ring for the arm. Turn a 30mm thick x 30mm wide cherry ring and glue to the maple surface to form the arm. Make sure that glue does not get into the centre wire slot



10 Turn a plug from a piece of scrap hardwood to about 20mm thick, 110mm diameter, tapered to 97mm. Mark the centre of the plug and four equally spaced screw holes on a 75mm diameter circle that needs to be drilled and countersunk. Mount each arm to a wooden disk on a faceplate using the tailstock to centre and hold the plug in place while screws are put in. From here, the outside surfaces and part of the centre can be turned



11 Make a bandsawn 20mm thick x 200mm diameter plywood disk with a 120mm hole scrolled out in the centre. Four equally spaced screw holes, drilled and countersunk on a 150mm diameter circle, complete the ring which is used to clamp the partially turned arms. Mount the ring and tighten all the screws before removing the centre plug



12 Turn the exposed inside of the arm. Remove the arm and, using the plug for centring, remount and turn the remaining surface. When all five rings are complete, cut them in half to form the two 'U' shapes. Place a mark on each cut surface so they can be matched up later

13 Turn five maple trim washers, each with a 10mm hole in the centre. These washers trim the connection between the two reversed halves of the lamp arms. For strength, drill out the 6mm wire holes at the arm connection to 10mm diameter and about 12mm deep. This allows a 25mm length of threaded lamp rod to be incorporated into the joint. Use a structural grade of epoxy cement to make a very strong joint and complete each arm. Note: I made the clamping device from scrap wood, which uses a steel weight for pressure. An old piece of 6mm round cable threaded through the pieces guarantees alignment



14 From here the bulb sockets are wired, mounted with small screws into the lamp globes and the globes glued to the maple trim rings with about 900mm of wire extending from them. Once the glue has cured, thread the wire through each lamp arm and each lamp globe with trim ring glued in place. Mount the completed lamp arms with two screws to the plywood mounting disk. Position each arm with a 25 x 50mm scrap piece clamped to the mounting disc, parallel and tangent to the lamp arm being installed. Then clamp a second 25 x 50mm scrap piece to the lamp arm and hold in place with two long screws



“Mount the completed lamp arms with two screws to the plywood mounting disk”

15 Mount the 15 curls with a dab of glue and one screw in each. The largest curls are located behind the lamp arms with the medium curls on the same diameter, centred between them, and the small curls in front of the medium ones



16 Cut a length of 10mm threaded lamp rod and pass through the decorative column, the two small maple trim disks, the two cherry top pieces and the plywood mounting disk, terminating with a washer and nut at the bottom. Screw a decorative chain hanger nut on the top; this will secure the column. Pass the main lamp wire down through the lamp rod and connect to each of the five lamp wires



17 Finally, mount the bowl-shaped body to the bottom of the plywood mounting disk with four screws to complete the chandelier, which is now ready to hang. My chandelier has a custom-made travel box and it has been appearing at numerous woodturning clubs and symposiums throughout the USA. I look forward to someday seeing it hanging in a room that will be enhanced by its true natural beauty ●





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Starting turning – part 5

Mark Baker looks at the different types of equipment you will need for turning and also takes look at abrasives and finishes

Woodturning is a wonderful hobby and profession for some. The ability to shape wood with tools is a true delight and I never tire of being able to create something on the lathe. In

this issue, building on what we have already covered in the previous articles in this series, I will be looking at equipment, such as Personal Protective Equipment (PPE), useful accessories that you will/might use and also I

take a brief look at abrasives and finishes. Of course, there is a sliding scale of cost as to what and how much you buy and you have to work out what suits your situation and budget the best.

PERSONAL PROTECTIVE EQUIPMENT (PPE)

Woodturning poses some risks to the turner. There are sharp tools, spinning wood, shavings and chippings coming off the work, some at very high speeds as it is being shaped and cut, and also dust, which is not only produced during the cutting stages, but also the final sanding stages prior to applying a finish to seal and protect the work. It is essential that you look after yourself and minimise the risks and dangers. There is plenty of equipment available that will help you to do this.

First, protect your eyes and face. As an absolute minimum, you should use eye protection but a full-face shield will not only protect the eyes, but also the face and brow and, in my opinion, better limits the risk from chippings and shavings – note I do not mention dust here. We will look at that a bit later on. A face shield is also a better option for those who wear glasses already.

Please make sure that any eye/face protection is fit for purpose. When buying, state clearly what you intend to use them for and ask what is the recommended standard for that situation.

In Europe, there are defined unified standards that show clear categories as to how

an item is marked to show what it is suitable for as far as use for certain jobs, situations and such like. The standard is EN166:2001. It is worth having a look at this regulation on the Internet. I found it very useful. Other countries will have their own standards, so check and see what is relevant for you. So, we need to protect against chippings and shavings and impact resistance. I make sure my face shields and glasses are a minimum of medium impact resistance. A full face shield will certainly provide better protection if something does go wrong and a piece flies off the lathe.

“A full-face shield will certainly provide better protection if something does go wrong...”

TOP: An example of the type of safety glasses you should wear during turning

BOTTOM: An example of the type of face shield you should wear during turning



DEALING WITH DUST

These safety precautions, however, do not eliminate the risk from dust.

You can wear a dust mask or better still a respirator-type filter system over the nose and mouth. These come in various shapes and sizes and are also rated for use in different environments or with different materials and

chemicals. They have ratings, so check that the one you buy is suitable for wood dust; you may also be able to find one that is able to deal with lacquer and finish vapour as well as wood dust. These can be disposable or may have replaceable filters.

Recent developments have seen the cost of

powered respirators come down; these have a battery operated filtering system and integral full-face protection. There are numerous types available, but they all operate in a similar way. Again, check the rating of the filter and also the protective shield part to make sure it is suitable for the projects you are working on.



A dust mask



A respirator-type mask



A powered respirator



Drum-type extractor for at-source extraction



The turning area at the GMC workshop with fitted extraction ducting. It features at-source extraction via a built-in unit and ducting to each area of need

◀ DUST EXTRACTION

All this will give you some degree of protection, but ideally dust and chippings need to be removed from the working environment. Larger vacuum-type extraction systems – drums or bag types – allow you to have an extraction point close to the work and do not cost the earth to buy. These will remove the bulk of the material you produce during turning. It is best to deal with dust and chippings as close to the source as possible, so there is less to worry about later on. If you have the money, you can consider installing a full system with ducting to each of the major machines you might have like disc sander, bandsaw and suchlike.

For portability purposes, I used the base section of a swivel work chair to support the hose for our fitted extraction at the GMC workshop.

Ambient air extraction systems are also worth mentioning. These units are placed on the wall or suspended from the ceiling; they suck in the air from the workshop, filter out the dust particles not caught near the source and pump the cleaner air back into the workshop, and can do so very effectively. Make sure it is sited so that it draws any dust away from, not past the user. As with any equipment, follow the manufacturer's maintenance instructions.



Ambient extraction for fine dust filtration

GLOVES

There is another area that we need to consider PPE and that is when applying finishes. It might be prudent, depending on the product used and the safety notices placed on the container the finish is in, to wear gloves to minimise skin contact.

Many types of glove are available from disposable to more heavy-duty versions and in a variety of materials to suit different applications/purposes. Just remember to check that the ones you use are suitable for the job intended. Using gloves when the work is stationary is fine, but a risk of catching can occur if using them while applying finishes to revolving work.

Note also that eye/face and respiratory protection might be prudent. When applying finishes also ensure there is adequate

ventilation. Good clean air flow is essential; this will help to minimise exposure to potentially harmful fumes.

A selection of safety gloves



MEASURING AND MARKING EQUIPMENT

You will need to be able to measure and mark various types of work and there are several items that will be of help to you. Of course, a tape measure and a rule are essential, but callipers are also very useful for a variety of different tasks in the workshop. Callipers come in various sizes and, depending on their shape, enable you to measure internal and external dimensions, wall thickness and so on. It is also worth noting that fingers can detect variations and changes where rulers and callipers do not, so a combination of approaches with measuring and marking is necessary to obtain the best results. But you must never check the work in this way when the lathe is revolving.

A pencil is vital in the workshop, as it allows you to make marks that can be easily

removed later. Marker pens are useful but be careful where and when you use them. The marks are harder to remove and the ink can

sometimes bleed into the wood. You may also find it useful to have a centre-finder device – this can save a lot of fiddling around.



Marking and measuring equipment. Gauges and callipers come in various sizes and there is plenty of choice to suit the shapes you create. Centre finders – either disc – shown below – or the square in the left or below photo may help you when marking the centres of work



Scissors aren't for measuring, but are handy for cutting abrasives and templates

Using a centre-finder

ABRASIVES

Nearly all work is sanded or abraded. Sandpaper gave us the word 'sanding', but it has long been superseded by superior abrasives that cut more cleanly with less heat build-up, last longer and are generally more flexible. These are the qualities of a good abrasive for the turner.

Abrasives are used to refine the surface of the work prior to the application of a final finish. Aim to have a good range of abrasives, from 100 grit, which is coarse, down to 400 grit, which is classed as a fine grit grade. Abrasives come in various types: aluminium oxide, diamond, silicone carbide, and so on. Each is designed for use on specific materials. The abrasive most commonly used by turners is aluminium oxide, which is bonded to a backing that can be resin-bonded, cloth or a form of paper. You can buy abrasives as pre-cut sheets or as rolls,

or parts of rolls in various widths. Turners generally use two types of sanding technique. The first is hand sanding, for which the abrasive is held in the hand against the rotating or stationary work and traverses the surface to remove blemishes.

The other is power sanding.

For power sanding, you need an arbor with a hook-and-loop face onto which the abrasive is fixed, and a method of driving it, usually a drill. Revolving arbors come in sizes ranging from 12-150mm diameter; the most commonly used are 50mm and 75mm diameter. When the abrasive is fitted, the arbor is fitted to the drill and traversed across the surface of the revolving work with the drill running. The best results



Abrasives and power-sanding arbors



Hand sanding



Power sanding with a drill fitted with a sanding arbor loaded with abrasive



Power sanding arbors and discs

◀ ABRASIVES

are achieved by having the arbor running in contra-rotation to the work on the lathe. This method of sanding is devilishly quick, and a light touch is required to prevent unwanted furrows. Another alternative to power sanding is to use a passive or inertia sander. This comprises an arbor mounted in a bearing housing, which in turn is attached to a handle. The arbor is fitted with an appropriate abrasive and offered up to the spinning work; the rotational speed of the

lathe spins the arbor. Abrasives for use for inertia or power sanding purposes have a loop backing and can either be bought pre-cut to size or in rolls that you cut yourself. The abrasives just stick on to the arbors, which have a hook-shaped gripping system to hold onto the loop backing on the abrasive enabling the discs to be removed when you have finished with them. This method is similar to using a random orbital sander.



The Simon Hope shear sander

SANDING TIPS

No matter which sanding method you use, you should start with the coarsest grade you need to remove any marks and blemishes left from the turning. When all the blemishes are removed, move on to the next grit grade, then work down through the

grits. For example, if you started at 100 grit, you would then move on to 120 grit. Each subsequent grit grade removes the scratches left from the previous grit, and you work down until the scratches are so small and fine that you can't see them. So, after 120 grit, you

move to 180 grit, then 240, 320 and so on until you achieve the surface finish you require. Sanding to 400 grit is usually more than enough for most of the work you will encounter when you first start out on your turning journey.

FINISHES

The object of finishes is to seal, protect and enhance the appearance of the wood to its fullest potential. Go to any hardware store or specialist supplier and you will see a bewildering number of finishes to choose from. It is important that you choose an appropriate finish for your particular project. Consider the following:

- Will the item come into contact with food. If yes, wet or dry food?
- Is the item purely decorative?
- Will it be used or handled by people very often?
- Will it be used often to hold items?



Various finishes



Penetrative finishes



Surface finishes



Semi-penetrative finishes

- Will it need to be cleaned?
- Will the item get stained if it is used?
Salad bowls, for example, may have items such as beetroot placed in them, which can stain wood badly.

All these things have a bearing on what to choose. Please note, if the item is intended for use with food then the finish needs to be 'food safe' for use on such items. Food safe finishes are certified for use for items in contact with food, check the labelling as each country has different requirements. This type of quick mental checklist will help you pick the correct finish. Finishes can be broken down into three main groups, which are outlined below.

Penetrative finishes

Penetrative finishes, such as oils, penetrate the wood, seal it, and, depending on the type, form a superb protective barrier against

marking, staining and water damage. They can be used to create a matt, satin or high-gloss lustre. There are numerous types of finishing oil on the market but they are well worth exploring. Penetrative finishes are some of the easiest to work with when you are starting out.

Surface finishes

Surface finishes such as sanding sealers, lacquers and varnishes, can be wiped, brushed or sprayed on, depending on the job. Sanding sealer is used as a base coat that seals the wood prior to sanding, or can be applied after sanding to form a protective base coat over which you can apply oil, lacquer, varnish or wax. Many of these form a hard protective surface when dry and, depending on the type used, can be durable and resistant to heat, scratches and moisture. They are easy to use and are available in matt, satin, eggshell and gloss lustres. When you're working on items

with a lot of detail, take care not to allow build-up in detailed areas such as recesses and fillets.

Semi-penetrative finishes

Semi-penetrative finishes such as wax can, depending on the type, be applied over existing finishes or to bare wood to create a surface lustre that is easy to maintain. Again depending on the type used, they can offer a good degree of protection against marking during everyday use and touching.

As you progress and experiment with your turning and finishes, you will find your own favourite types and mixes of finishes that suit your work, and ways in which you can manipulate them to create a particular chosen effect. Be patient: develop your skill set on the basic finishes first and progress from there.

In the next issue we will look at the subject of sharpening tools. ●



A wax finish being applied with paper kitchen towel



An oil finish applied with a brush. Sometimes a brush is better to use than a paper kitchen towel for applying a finish

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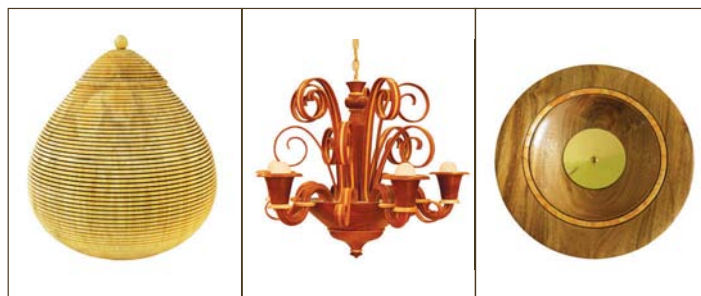
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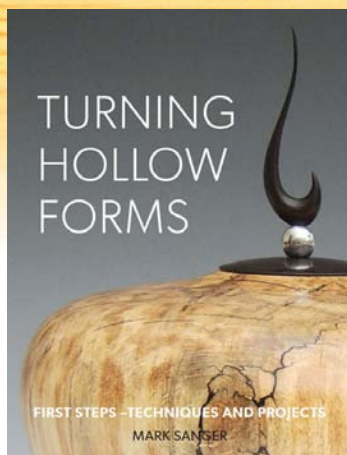
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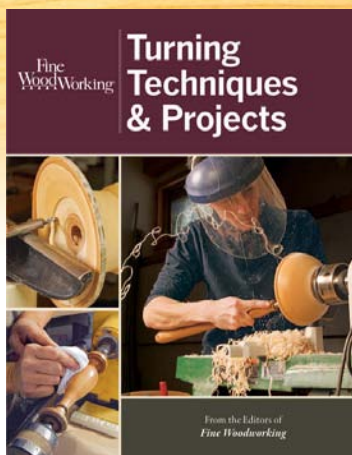
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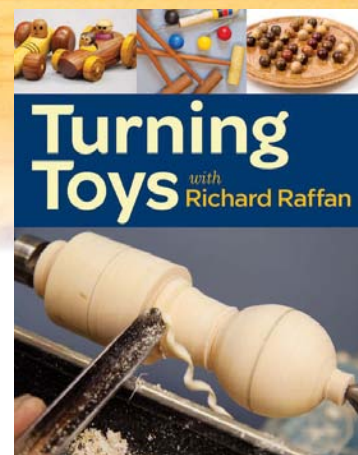
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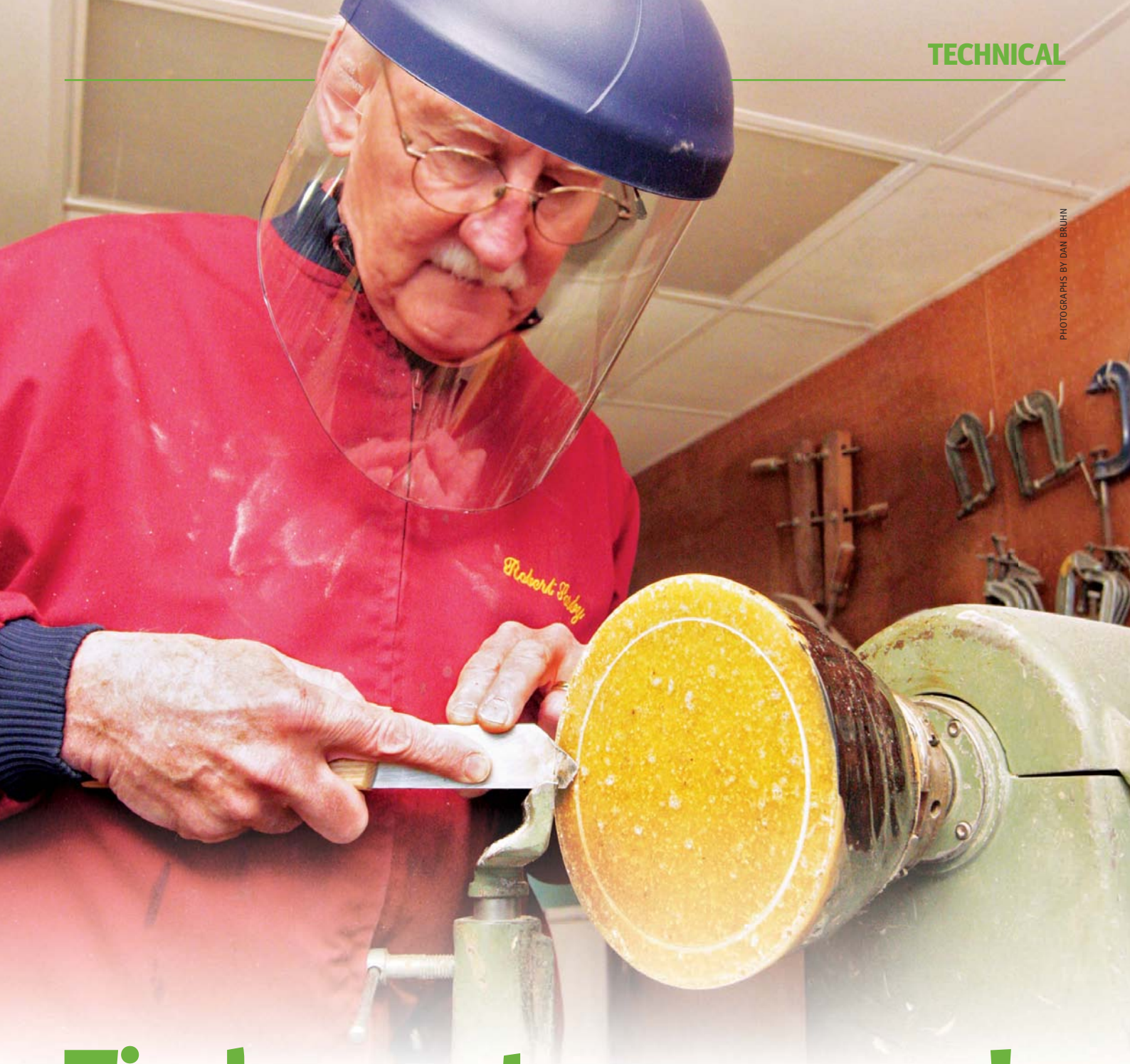
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Timber not necessary!

Larry Jensen likes to experiment with casting all sorts of materials in resin to create some interesting effects. Here he shares some of the key techniques with us

If you rely entirely on timber for your turnings, then you need do so no longer, as I hope to show you in this article. Timber is not necessary for turning, or maybe only somewhat. For the last few years, I have created my own 'timber' using

natural materials, such as corn meal, rice, paprika, lentils, etc. or unnatural materials, such as printer toner and rust, and mixing them into epoxy resin. Sometimes I slip in small turning block cutoffs, little branches or seedpods just to stay connected with wood. Once the resin mixture sets up into a block or a log, it can be used just like a woodturning block or a wooden log. Strange, you might feel, even much too odd, but reading on I hope you will see that this is just a new way to grasp control over a finicky material. You are still a turner, but now you can define the colour, texture, pattern and form. You'll like that. I do.

LARRY JENSEN



About the author: Larry is a turner of timber and other media who enjoys finding inspiration in the work of other turners, ceramicists and glass artists. 20 years of woodturning has led him to bowls with retained defects, lamps with wooden shades, Dymondwood sculptures, Chinese landscape collaborations and, presently, resin and organic sculptures.
Email: larrylarsjensen@gmail.com

INSPIRATION

I think I first got an idea for this new 'timber' through Michael Hosaluk's rice-embellished bowl, which I saw in the AAW's 'Japanese Bowls' exhibit a few years ago. To initiate that exhibit an assortment of turners were given rough wooden bowls and instructed to carry them on to an artistic finality. Hosaluk coated his wood bowl with rice, hence it was called a 'rice bowl'. Later, I was part of an art group that initiated an exhibit called 'Black and White'. I was initially quite perplexed. This assignment might be easy for a photographer or a pen-and-ink artist but what should a turner do? Use holly (*Ilex spp.*) wood? Burn my wood?

What? Serendipitously an idea came to me to mix black and white rice with resin in a yogurt container. The result was a cylinder that echoed the colours and texture of Hosaluk's rice bowl. I turned my cylinder thick and rough, making it look much like an ancient stone bowl or, my Mexican friend said, a molcajete, which is a bowl that is used to grind hot peppers.

Bowl made in Chinese black rice, Japanese white rice and resin



MATERIALS



Pleased with this happening, I began considering trying other materials. My neighbour had just opened a bulk food store full of bins of grains, rices and spices that had wonderful colours and textures. I also drove into nearby Chicago, to the Asian market section, where an immense number

of spices in large containers are sold at very reasonable prices. Also, a local art supply store sold sticks of pastels that artists use to draw. Wood came from little branches I had snipped from trees and dried quickly with a light bulb in a small plywood box. These little branches were fine because they could be gleaned from a tree that could stay alive, they had an abundance of crotches and they dried in less time than a log or a plank. In addition, I scavenged cutoffs from past projects where I couldn't toss odd chunks of beautifully coloured or patterned real wood.

Plate in crab apple (*Malus sylvestris*)

THE PROCESS

Step 1

First, select a basic form. Bowl and vase forms can come from empty containers. My favourite is a plastic yogurt container, which measures about 120mm in diameter and 305mm tall. Turning blocks can be created by building a square form with thin wood from a craft store. I like a block about 150mm square and 75mm high. I made a couple of large bowl forms from a plastic globe that had cracked in half at the equator.

In the second article in this series, I will describe how I used a plastic container to create a resin cylinder with concentric rings, much like tree rings.

Step 2

Now mix the resin. I use West Marine brand, which comes in a 3.7l can of resin and an 814ml can of slow hardener. Be aware that it's pricey. I like this brand best because they sell mini pumps that dispense equal volumes of liquid, their prescribed resin to hardener mixing ratio. This makes life easy. In your region, try a local shop that sells epoxy resin.



Square form



Materials – resin, corn meal, pastel powder and coffee



Resin mixture being poured into hemispherical mould



Hemispherical mould showing Styrofoam used to reduce resin volume



Canyon bowl showing poured layers



Box made with toner, pastel powder, coloured pencils and resin



Vase made with black popcorn, yellow corn meal, homemade paper and resin



Bowl made with green bamboo rice, coffee, yellow corn meal and resin

THE PROCESS

Step 3

I mix the resin and hardener in the yogurt container, then mix in other enhancements and pour all into the form. When the mould is large, I use Styrofoam inserts to reduce the resin volume.

You should never pour to a depth of more than about 25mm in the form as thick layers can get quite hot. Note: when the layers get thick there can be bubbling. Personally, I like the bubbles as they make the final form look more ceramic and create interesting effects. Some people use a vacuum system to remove the bubbles but I have never tried this. As the layers are poured, a line separates each. This is useful as an artistic feature but it also lets one track how many days it took to make the final form, so you can impress a potential buyer by saying that it took 'X' days to make the basic form, even before you began to turn it on the lathe.

Step 4

You can then select the enhancements. Blue and yellow corn meal are my staples for adding colour. I also use green and red lentils, green bamboo rice, red Himalayan rice, Chinese black rice, coffee grounds, printer toner, diatomaceous earth – white – etc. I tried turmeric for its gold colour but, when mixed with epoxy, it turned russet, the same colour as paprika. I made some homemade paper and that worked too. Coloured pencil pieces can be distributed for colour and pattern. Toner is especially black. Powder aniline dyes work as well.

Textures

Buckwheat, lentils and rices are good for texture. Anise flowers also work well. For some materials, I reduce the texture to a powder with a coffee grinder. This also works for the pastel sticks. I once ground

malachite stone to dust with a mortar and pestle. Used coffee grounds don't need any treatment, nor does used printer toner.

Translucence

Some materials will pass light. Yellow corn meal, green bamboo rice and some pastel sticks are good materials to use.

Liquidity

Most of what I use is dry; however, there are some liquid dyes, specifically methyl ethyl ketone dyes, that give pastel shades. I believe anything water-based or oil-based won't work. With dry materials, experiment to get a functional consistency. Too much additive will make the mixture sluggish; too little will allow the material to sink and leave an empty band at the top, which may not look good... or it might. Finished pieces do take acrylic paint.

WOODINESS

I have a difficult time throwing away colourful and highly patterned cutoffs, even if they are small or oddly shaped. However, they are perfect in this case as they can add interesting colours and shapes. Little branches work well too since they can be

snipped without hurting a live tree. It is easy to find many crotches in a couple of handfuls of these small branches.

Two-sided bowl in oak, crab apple, blue corn meal and resin



Sculpture made in red corn meal, slippery elm and resin

Bowl mould being cut with a narrow parting tool



◀ WOODINESS

The only drawback is they mostly lack showy heartwood. Unlike logs or planks that take months to dry, little branches and small branches can be rapidly dried in a microwave oven or even, in a matter of a few weeks, with a light bulb in a small plywood box.

Step 5

Next, select your tools. All the standard turning tools work on resin materials. Resins

are not particularly hard and cut easily. I especially like narrow parting tools – such as those by Henry Taylor, Ashley Iles, Robert Sorby, Crown Hand Tools, etc. – used edge-on or reshaped to curves to scrape off the resin.

Step 6

Now to turn your form. There is really no need at this point to belabour methods. Any method you used on real wood works on resin

blocks. This includes sandpaper and steel wool. Polyurethane finish works, too.

Health and safety

There are issues in using epoxy to make and use these out-of-the-ordinary objects, but not all issues have a clear answer. Most of the cautions you use with volatiles, dusts and caustics apply to resins. See the health and safety information below. ●

HEALTH AND SAFETY

First, there are the ingredients. In the United States, Material Safety Data Sheets (MSDS) are required by the Occupational Safety and Health Administration for materials that may be harmful in the workplace. Other countries, worldwide, may have something similar.

West Marine epoxy resin and hardener

For the West Marine epoxy resin and hardener you can read the MSDS in full online. Start at <http://getmsds.com/Public/Login/login.aspx> The User Name is West Marine, the Password is MSDS

Click Start now > Inventory > Search Inventory Click on Product Name and replace with West Marine SKU#

Use 318352 for the 105 Epoxy Resin

Use 318394 for the 206 Slow Hardener

Use 318378 for the 205 Fast Hardener

Click Search > Action > View SDS & Attachment > View

The full MSDS will appear.

Resin

With the resin, skin contact is the dominant health issue. Carcinogenicity is not an issue. For short exposures, there may be allergic reactions and some irritations like redness and itching. For prolonged exposure, there may be sensitisation or moderate irritation. Short-term and prolonged inhalation are not considered likely to cause major effects. Overexposure could lead to sensitisation and allergic reactions such as redness and rashes, but repeated exposure is not likely to cause other adverse health effects.

Hardeners

For hardeners, you will need to be more conscientious on health issues. Contact with the skin and eyes and inhalation are the dominant health issues. Carcinogenicity is not an issue. The liquid is corrosive and can cause burning and blistering while the corneas could be injured from a splash, with blindness the extreme result. Skin and lung absorption is possible with a risk of internal organ damage. “Do not breathe vapours or mists from heated material” (MSDS).

Chemical resistant gloves are recommended. The eyes should be protected with goggles or a full-face shield. The lungs should be protected, including the use of a full-face respirator. Ventilation is prudent. My own experience with West Marine materials is that I have never noticed an odour nor have I ever experienced itching, rashes, headaches or other exposure symptoms.

Mixing

By far a major issue when mixing is heat. When I bought my first resin, a store employee told me he mixed a soda can full of epoxy and it melted the can. The MSDS warns that hot epoxy can ignite surrounding wood chips and sawdust. As a result, I never pour more than 25mm of mixed resin into a mould – chosen by experience. Even with this thickness, bubbles can form on the top of the layer.

Food safety

Since many of the items I make could be used for food, I have spent quite a bit of time trying to find out if the cured resin is food-safe. The answer is that nobody seems to know. The resin manufacturer wrote to me and said: ‘West Marine has limited to no exposure to food safety issues and epoxy’. The US Consumer Product Safety Commission wrote: ‘We cannot answer your question’. It seems this has not been an investigated issue. As a consequence, I go with the Precautionary Principle: ‘When an activity raises threats of harm to human health, precautionary measures should be taken even if some cause and effect relationships are not fully established scientifically’. The Precautionary Principle is even part of the European Union regulations.

My statement to my customers is that dry foods – nuts, sweets, crisps, etc. – ‘probably’ are usable in epoxy bowls but wet foods – soup, salsa, guacamole, etc. – are an unknown and I don’t recommend that.

Waste disposal

Fundamentally, ‘working cleanly and following basic precautionary measures will greatly minimise the potential for harmful exposure’ (MSDS). Neither the resin nor the hardener are considered hazardous wastes under US environmental laws. Thus, there are no restrictions on disposal. However, the MSDS cautions to avoid inhaling vapours from heated resin and burning the hardener, ‘... can generate toxic fumes’. Thus, burning wastes is imprudent.



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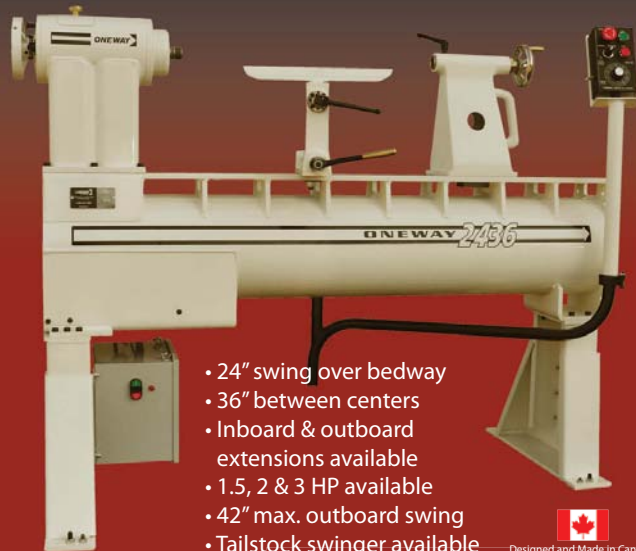
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Table lamp

Philip Greenwood shows us how to turn a simple table lamp

This lamp is suitable for a side table in your sitting room or as a bedside lamp. The height of the lamp and also the base diameter can be adjusted to suit the use and location, along with timber choice to fit in with the room decor. This could be stained to bring out the grain pattern. The main consideration when turning lamps is that you need to bore a hole up the stem centre to accommodate the cable, unless you find a light fitting where the cable leaves the lamp holder at the side. I have used an auger for this lamp with a revolving centre which has a removable centre point to allow the auger to fit through. When using an auger you need to keep removing it to remove the dust and shavings or it may jam in the hole. You also need to allow it to cut and not force it through or you may find out that it will not go in a straight line and will wander off to the side and, if you're using a very thin stem, it could even come through the stem side. You will normally come from both ends of the stem to reduce the auger length going into the stem, the longer the

auger length in the stem the more it will wander offcentre. The other problem is when they do not meet in the centre causing problems when you try to pass the cable through the stem. I am very lucky in that both my daughters have electricians as partners, so wiring a lamp is not a problem. If you decide to sell lamps or even give them away, I recommend you contact the relevant authorities regarding the standards in your country or take them to be wired by a qualified electrician. I fit rubber grommets when the cable goes through any hole, i.e. in the stem holes and the base, along with a cable restrainer on the base, and then the correct rated fuse in the plug, cable length and bulb size and the correct labels as well on the lamp. The timber used is sycamore (*Acer pseudoplatanus*) for the whole lamp. The grain is close and fairly straight, which will help with the hole boring process. If using a piece of branch timber for the stem with the pith in, the auger will follow this so could cause problems by wandering off.



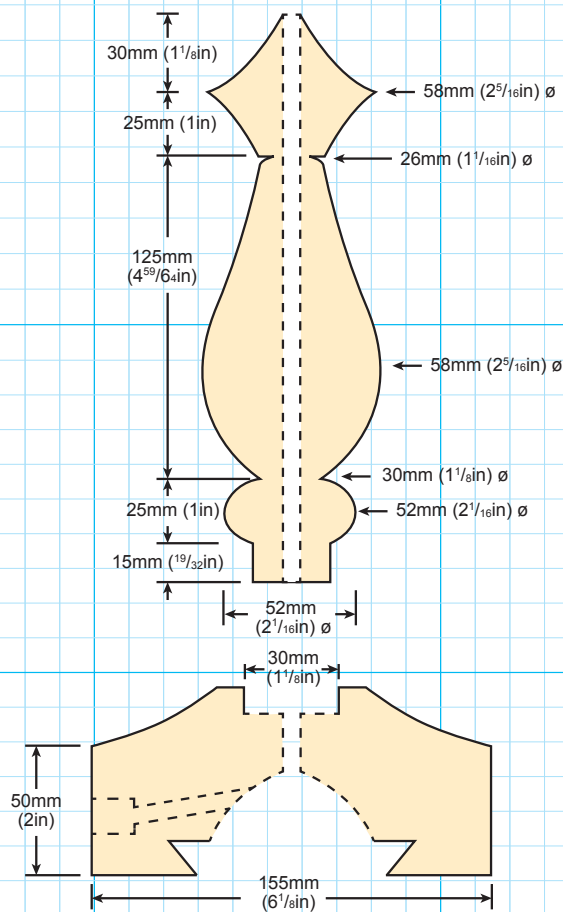
PHOTOGRAPHS BY WENDY GREENWOOD

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 runs courses at his workshop.
Email: philip@woodturningintoart.co.uk
Web: www.woodturningintoart.co.uk

LAMP DIMENSIONS



INFORMATION

TIME TAKEN & COST

Time taken: 75 minutes

Cost: £5 for timber; £6 for fittings

TOOLS REQUIRED

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

ADDITIONAL TOOLS

- Long hole auger
- Chuck
- Drive centre
- Revolving centre with a removable point
- Abrasives
- PPE: facemask, respirator/dust mask and extraction

1 To begin this project, use a pencil or a bradawl to scratch the diagonal lines on to find the centres. Drive a four-prong centre into the end with a mallet and mount the stem between centres

2 You can then use a spindle roughing gouge to turn the stem round. Always start on the spindle with the bevel in contact and work towards the ends; this will allow you to control the cutting depth. Keep stopping the lathe to move the toolrest closer to the spindle to keep the gap small

3 Mark both ends of the now round spindle 5mm from the ends and reduce using your parting tool to suit your chuck jaws. Then use the skew chisel laid flat on the toolrest to cut the dovetails at the ends

Handy hints

1. Check the regulations in your country regarding the wiring and selling of lamps, as well as product liability insurance if you sell your lamps. You can find a great deal of useful information on the HSE website. See www.hse.gov.uk for further details





4



5



6



7



8



9



10



11

4 You can now remove the four-prong centre and screw on your chuck. Place one of the spigots in the chuck and tighten so it just lightly grips the spigot. Bring up the tailstock with the revolving centre and line up the hole in the end of the spindle and lock in place

5 Now remove the revolving centre point from the revolving centre and replace with the hollow ring cup, bring up the tailstock to the spindle and tighten. Place the auger tip around halfway along on the side of the spindle and place a mark in line with the end of the tailstock so you know how deep to drill

6 Push the auger through the tailstock and drill, keep withdrawing every 30mm to remove the shavings until you reach the mark on the auger. Repeat steps 4, 5 and 6 for the other end making sure the holes meet up

7 Now place back between centres and use the marks from the four-prong centre to line up at the headstock end. True up the spindle with the roughing gouge and turn the basic shape as well, remember to always cut from the large diameter to the small diameter

“The very centre of the stem will have a screw fitting screwed in so that part will be covered”

8 Use the spindle gouge to shape the top part of the lamp stem, taking several light cuts. Just be careful near the revolving centre with the tip of the gouge

9 Start to turn the bead at the bottom end of the stem. Start rolling the bead at each corner on both the left- and right-hand side; this will help you balance both sides, rather than turning one side only to completion. Always keep the bevel in contact, losing contact and touching the tip only can mean a kickback

10 The next step is to complete the top. Sharpen the spindle gouge – to reduce sanding later – and use the right-hand side of the tip to cut the curve. Try to achieve an even curve on this part. The very centre of the stem will have a screw fitting screwed in so that part will be covered

11 Now is the time to complete the bead at the bottom of the stem. Use the spindle gouge so the cut comes from just below the tool tip for the right-hand side of the bead. Once the right-hand side is finished, complete the left side

12 Finish the stem starting at the highest point and working towards the lowest point, here I am working towards the right and will stop when I meet the shoulder. You can then come from the top down to the bottom of the shoulder

13 Use the long point of the skew chisel to cut a small 'V' cut at the base of the shoulder to add a little detail to the stem. Take a small cut from the left and then right to form a 'V'. Keep the skew vertical or it may catch

14 Add some small grooves using the long point of the skew flat on the toolrest, these will help form a good strong glue joint when glued into the base of the lamp. Two or three grooves are all you need for this length of spigot, then do the same in the recess

15 Starting at 120 grit abrasive, check to make sure all the marks from tooling have been removed, now go through each grade up to 400. Remove any dust before applying sanding sealant to the surface. Next, de-nib the surface ready for applying wax later

“Add some small grooves using the long point of the skew flat on the toolrest”

16 I drilled an 8mm hole to suit my screw chuck; this will be the top of the base. Look at both faces before drilling to see which face will look best for the top; this is then attached to a screw chuck. Use a bowl gouge to clean up the outside. My piece was covered with wax so all this was turned away and then checked to see if I had a clean surface, this is to bring the blank into balance, which is all I want to do at this stage

17 Clean up the base with the bowl gouge, making sure the base is flat for the lamp to be stable on the table or cabinet it will sit on. Mark the chuck jaws' diameter on the base ready for the next operation

18 Now use the parting tool to cut the recess to the correct depth and diameter for the chuck jaws. Remove the centre part of the base with the bowl gouge; this will help the cable run in a smooth curve inside the base. Sand and seal the underside of the base

19 Drill a hole to suit the cable restrainer, go slightly deeper than needed as you will need to clean the outside up. Now use a drill bit the size of the cable to drill through into the centre of the base, this is at a slight angle so that you miss the chuck recess. Sand and seal the entire base





20



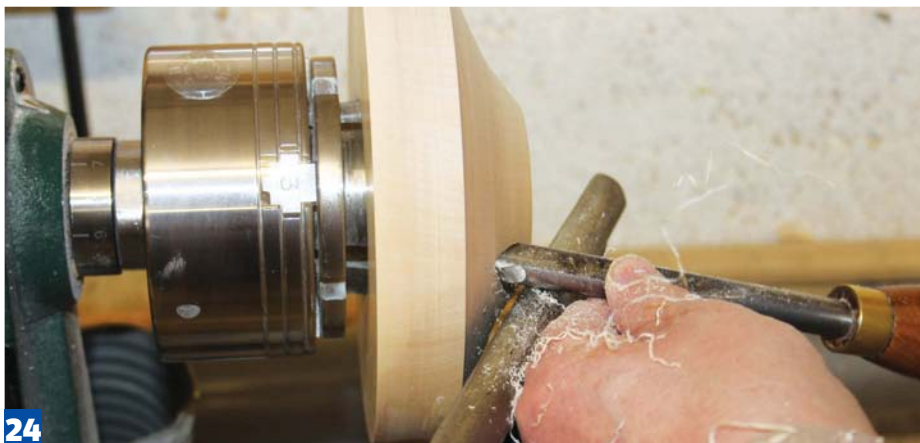
21



22



23



24



25



26

20 Hold in the recess in the base and turn up the outside, try to turn from left to right to avoid splintering the bottom as you run off the finished edge, then turn up the top face, right into the centre as this needs to be flat for the stem to sit on

21 Start to place some shape into the top, the pencil line tells you where the hole for the cable restrainer is, so do not turn into this. You are looking for a simple concave shape on the top of the base to mirror the top of the stem

22 You can now mark the stem spigot diameter on the top as a guide. Now use the bowl gouge to remove the waste, and then use the parting tool to cut the sides straight. Check to see if the stem will fit in, if not just enlarge the hole a little bit at a time until it fits

23 Having tried the stem in, I decided to thin the top a little more to bring the whole piece into balance

24 Use a push cut to finish the top off, then sand and seal the base as before. You can use a buffing wheel to apply the hard wax finish, or use a paste wax applied with a cloth and buff by hand if preferred

25 These are the components used for this lamp. The cable is 3 core with a metal lamp fitting. The lamp fitting has a safety pin inside that will not allow it to be switched on if no bulb is fitted. There is a brass nipple to fit into the stem and connect the lamp fitting. The other components are cable grommets and a plug with the correct fuse

26 The completed lamp stand should look something like this •

Handy hints

2. When using the auger keep withdrawing it often to remove the shavings; failing to do this will cause it to jam and rotate in your hand
3. If you're turning a thinner stem remember the hole running up the centre
4. You will find it easier to turn shorter stems and join them together rather than drilling through a long stem as the auger can wander off
5. Use good quality glue for gluing the stem and base together
6. Try to line up the stem and base for best grain direction
7. Always use a sealant before applying a wax finish



See more of Dave Johnson's work online at www.djsculptor.co.uk.

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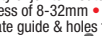
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* D1V4 400RVA#
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Kit & Tools

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

Planet finial mandrel kit

If you regularly make fine turned finials or similar, then this is a useful addition to your toolkit, says **Kevin Hanley**

Planet has long been known as manufacturers of specialised tools and equipment, including a comprehensive range of drive and rotating centres. New to their range is the finial mandrel kit which, while not suited to everyone, has the potential to be an invaluable aid in the production of fine finials, lace bobbins, thin goblet stems and other delicate work.

First impressions

The finial mandrel is a Morse taper mounted – MT1 and MT2 available with revolving centre – with a difference. Instead of a point or ring centre, it has a 12mm diameter machined recess into which a hollow insert fits. Three inserts – made of an easily machinable nylon based compound – are supplied, pre-drilled to about 3, 4.5 and 6mm, but could, of course, be adjusted to suit your own specific needs, subject to maintaining the integrity of the insert. The mandrel is machined out of top quality tool steel and incorporates free running twin race bearings. The inserts fit snugly and may need a knocking out bar through the hollow centre to remove them so, for added security, the bearing race is located with a circlip. The quality of the engineering is excellent.

In use

Having mounted a piece of small square – ish – stock, I quickly realised that



PHOTOGRAPHS BY KEVIN HANLEY

another live centre is needed to support the work, while rounding down. A pointed centre that fits into the mandrel's recess would eliminate this and, given that it would only ever be light/medium use, the absence of a thrust bearing should not be a problem and the same nylon type material should suffice. With the blank prepared, the top 10mm or so of the finial can be finished to completion and while part of this needs to be done without tailstock support, the bulk of the remaining blank provides sufficient rigidity for this purpose. Thereafter, the top of the finial is located in or against one of the mandrel's bushes and the additional support is immediately evident and confidence inspiring. The finial turns true with no flex and no risk of chatter, which means that

much finer finials can be produced in safety. The additional support also means that no 'wobble' is induced when parting off.

Verdict

If you regularly make fine turned finials – or anything similar – then this is a useful addition to your toolkit. It is designed for a specific task and it does that well. It also has the potential to form the basis of a multifunctional rotating centre system; additional inserts would be useful, but with a bit of ingenuity workshop turned alternatives such as ring/cup centres and point centres can be made.

INFORMATION

Scores

Performance: 100% **Versatility:** 90%
Build quality: 90%

Details

Prices: From £37.20
Contact: Planet Plus Ltd
Tel: 023 8026 6444
Web: www.planetplusltd.com



The finial mandrel kit is available in M1 and M2 versions and is available with a revolving centre

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Contact: Michael Thomas
Email: michael@mywoodencreations.com
Web: www.mywoodencreations.com



**£5.90
per blank**

TRU-GRIND GRINDING WHEELS

JWoodcut's Tru-Grind Cubic Boron Nitride (CBN) grinding wheels have revolutionised the sharpening of HSS turning tools, offering smooth grinding from 100-3,500rpm. These CBN grinding wheels are machined from solid steel, electroplated with a layer of CBN grit and then nickel plated. The particles stick together in a bond specifically designed for grinding without coolant. CBN abrasive is a similar product to synthetic industrial diamonds, but a CBN wheel is far better suited to sharpening high speed steels and will withstand the friction from grinding with much less heat produced than with a diamond wheel. They produce very few sparks, cut quickly and efficiently and will last for many years. CBN wheels retain their size and shape; no dressing is required and they leave a fine and even finish to the tools.

Two sizes are available and both are 180 grit: 150 x 25 x 12.7mm bore or 150 x 40 x 15mm bore – the larger size will fit Creusen grinders.

Contact: Axminster
Tel: 03332 406 406
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Contact: Osmo UK
Tel: 01296 481 220
Web: www.osmouk.com

BOOK REVIEW: TURNING HOLLOW FORMS BY MARK SANGER

For a long time, I have been interested in turning hollow forms and I have now found a book on just the subject by professional woodturner Mark Sanger, who specialises in this work.

This is a book that any amateur would find easy to read because of its layout with different chapters on wood, hollowing tools, how to use them and the forms themselves with five projects.

The photos are of good quality and I found the black-and-white-graphs good and easy to follow. The graph on templates are great for amateurs like me. As an amateur woodturner, I would recommend this book to anyone interested in turning hollow forms and also doing a course with Mark as he is an expert in this field.

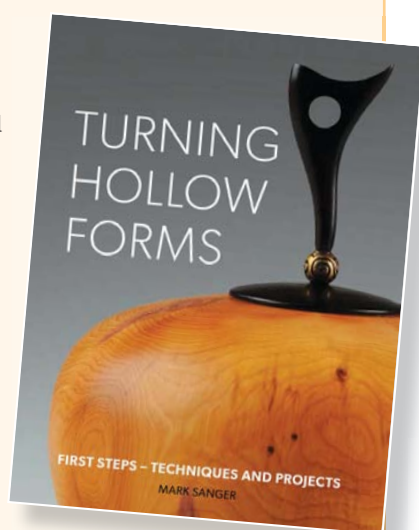
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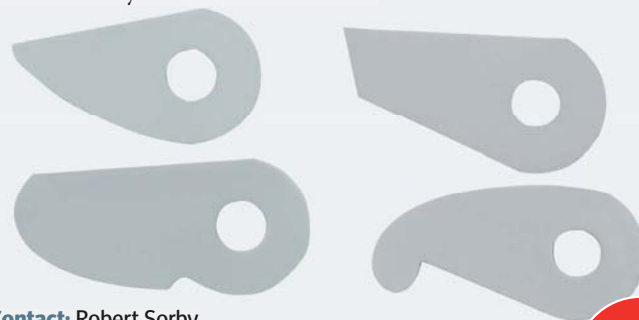
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TURNMASTER HSS CUTTER SET

Robert Sorby has added a new cutter combination pack to the popular TurnMaster range. The pack – RSTM-TIP 4567 – contains four high-speed steel cutters, which are currently only available individually. Now the mushroom, teardrop, box and French curve cutter will be available as a convenient and value added pack for those with more specialised projects in mind. The TurnMaster now has seven cutters available, which are offered individually, as well as the three pack containing the standard round, square and detail point cutters.

This agility provides turners with a wide variety of cutter shape choice as well as the availability of three different materials – tungsten carbide, high-speed steel (HSS) and titanium nitride coated HSS in many shapes. This versatility has made the TurnMaster the tool of choice for many beginners and a useful addition to any woodturner's collection.



Contact: Robert Sorby

Tel: 0114 225 0700

Web: www.robert-sorby.co.uk

£26.99

FAMAG PREMIUM BORMAX FORSTNER BITS

Available from The ToolPost are these Bormax Forstner bits from Famag, which are manufactured in Germany. These high-speed steel bits feature a unique wave-form cutting edge on the multi-spur cutting head, which greatly enhances the cutting power. Compared to most ordinary Forstner bits, the Bormax bits can be run at significantly higher cutting speeds making them fast-drilling. At the same time the rigidity of the tool and the precision manufacture makes them extremely accurate: if precise hole sizes are a must for your project, then these are the tools to choose. Bormax Forstner drills work equally well in hard and softwoods, particle boards and MDF.

Contact: The ToolPost

Tel: 01235 511 101

Web: www.toolpost.co.uk



ARBORTECH CONTOUR RANDOM SANDER

Brand new from Arbortech this product is a patented angle grinder attachment with a powerful random orbital sanding action. It is designed to reach into internal profiles and the patented flexible sanding pad moulds to the shape of the timber without burning or digging in at the edges. The contour random sander consists primarily as a dynamically balanced shaft that attaches to any standard angle grinder and a flexible rubber sanding pad that is attached to the other end of the shaft via a set of bearings, so it can rotate freely. The pad is offset from the central axis of the shaft so that it is driven in a random orbital manner when the pad is brought into contact with a surface. The 50mm abrasives are coated with a pressure sensitive high temperature adhesive, which is easily attached or peeled off the rubber pad. The random action is powerfully effective yet does not dig in, leave swirl marks or damage the surface. This product can be described as a breakthrough development for sanding deep internal shapes and contours.

Contact: BriMarc Tools & Machinery

Tel: 03332 406 967

Web: www.brimarc.com

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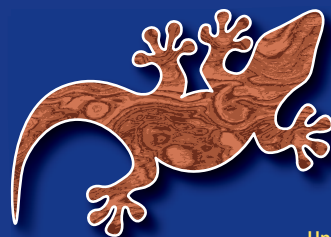
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Seamus Cassidy – Jugular

Seamus Cassidy shares this award-winning piece with us, a contemporary hollow form vessel in bleached ash and contrasting rich burr elm with steam-bent handle, mounted on a glass base

I like to challenge myself to explore new design concepts and to stretch my technical skills; this helps to ensure continuous development and avoid becoming stuck in a rut. For the past number of years, I have set a target of achievement as selection for the prestigious Royal Dublin Society (RDS) National Crafts Competition. In 2013, my submission was entitled 'Jugular' – a contemporary hollow form vessel in bleached ash (*Fraxinus excelsior*) and contrasting rich burr elm (*Ulmus procera*) with steam-bent handle, mounted on a glass base.

I wanted to combine a streamlined elegant design with colour, texture and finish to give strong visual impact. I sketched up my design – a background as an architectural draughtsman helps! – and when happy with the proportions, I set a scale to the sketch so I could work to dimensioned components. I knew that precision turning and attention to detail, especially on the rim to handle visual line, were required to complement the strong design elements.

I started by rough turning the ash and elm from dry timber and allocated a further two weeks of drying to allow the wood to stabilise. The next stage was to finish the ash and elm components to very precise tolerances – a uniform 4mm wall thickness. A rebated joint was then cut on the elm and ash to allow the two components to be glued together when all finishing had been carried out. The ash was mounted in a jig and the two holes bored for the ebony (*Diospyros spp.*) pins to attach the handle later. The elm was mounted on a jam chuck and the base had a 0.5mm steel plate inserted and a plug of the waste spigot glued in to hide the steel plate. The idea behind this was to stand the finished piece on a glass base, which had a rare earth magnet inset in the glass. This would help to stabilise the piece and reduce the risk of toppling due to its narrow foot.

The ash handle was turned and steam-bent to follow the curve of the ash shape, allowed to dry and then ebonised before being drilled for the ebony pins to link both jug and handle. Next, the handle was attached to the piece and the angle of the top of the jug and handle was cut on a bandsaw using a jig to hold the piece securely. The final stage was to assemble the top and bottom parts of the jug being careful not to get any glue on the finished components. The combination of contrasting woods – deep rich colour and polished bleached ash heightens the visual impact. ●

'Jugular', 2013 RDS National Crafts Competition: 1st prize woodturning; Irish Woodturners Guild Award; RDS Award of Excellence (Reserve), ash (*Fraxinus excelsior*), elm (*Ulmus procera*) and African ebony (*Diospyros spp.*), 350mm high x 100mm dia.



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