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WINTER 2014
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Woodturning

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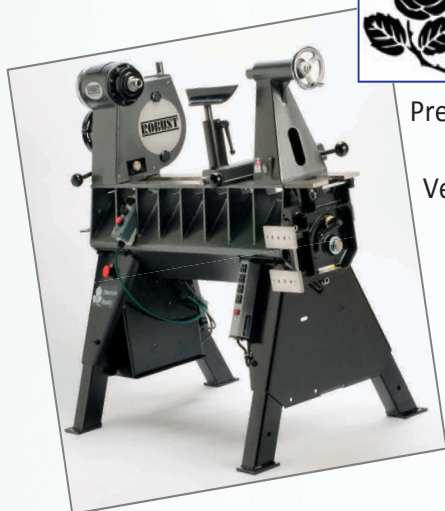
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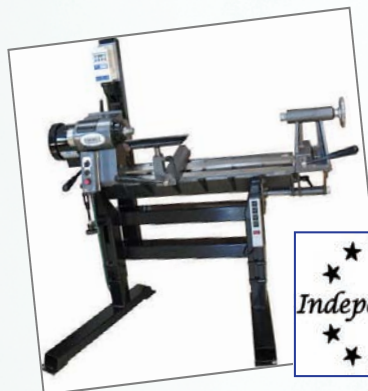
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ROBUST

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PHOTOGRAPHS BY GMC/MARK BAKER



Turning the body of a new Christmas ornament

I am making more of these for Christmas

Personalised gifts



The season of goodwill is upon us and Christmas is not too far away. While I am on record as being a bit of a 'bah-humbug' at this time of year, I do actually enjoy the time off and like some family and friends-type gatherings – but don't tell anyone I said that!

I do, however, think this time of year brings a lot of pressure on people to give. The commercial drive for ever increasingly expensive presents – usually backed up by marketing that implies we are not that loving or caring if we do not spend a lot of money on such things and worse, at times seem to imply what bad people we must be if we don't – causes me to worry that this pressure is way beyond what many can realistically afford and in truth, I think beyond what they need to do.

Christmases of my youth – admittedly many years back now and I do not view them through rose-tinted glasses – used to be about spending time with friends and family and yes, the presents we gave each other too, but I remember more about the Christmas and Boxing Day dinners than the presents. I enjoyed waking up and finding the presents and yes, my family tried to make sure that as kids we had a great time. I do, however, remember a time when we received presents and spent as much time playing with the boxes they came in, as the presents that were inside them. After all, we did need to make some new terrain for the toy soldiers, so I thought the boxes were a good start for doing that. Anyway, not all of the presents were expensive and irrespective of cost, all were well received and showed that the people who gave them thought enough about us to give us a present.

We also liked receiving the Christmas cards and enjoyed hanging them up on display. Some of the presents were homemade and that was a real treat. These often lasted longer than the bought ones as they were stronger, more robust, stood the test of time and got passed on to other family and friends. I mentioned last year that making presents and personalised cards was on the increase and from what I hear, this year it continues to be the trend. Something personal is so much more appreciated by many.

Let me know what you make for people and have a great Christmas and New Year.

Email: markb@thegmcgroup.com



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.



Front cover image by GMC/Anthony Bailey & Mark Baker.
Ornaments courtesy of Philip Greenwood, Dale Nish,
Gerry Marlow, Kirk DeHeer, Gerd Maaß and Mark Baker

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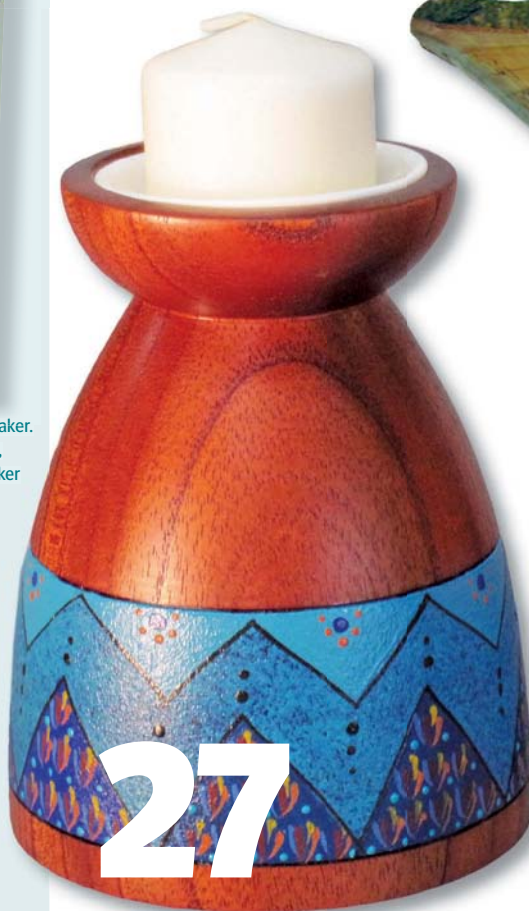
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A mixture of tests and press releases showing the latest tools and products on the market. All prices include VAT, and are correct at time of going to press. This month, we also have a special Christmas book bundle offer for you to take advantage of

NEWS, LATEST PRODUCTS, MAGAZINE UPLOADS & EVENTS

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

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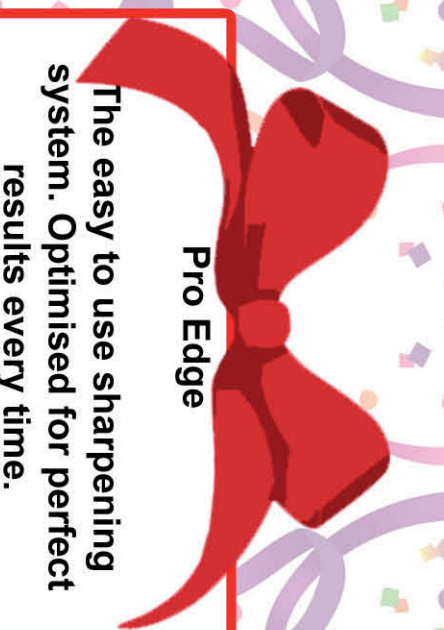
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Community news

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

The Utah Woodturning Symposium

2015 marks the 36th year of the Utah Woodturning Symposium. This event has a rich history and has developed a reputation for attracting the best presenters worldwide and providing a superior learning environment for educators, students, professionals and enthusiasts.

The symposium is scheduled for 14–16 May, 2015 and further details can be found on the website.



PHOTOGRAPHS COURTESY OF GIMC/MARK BAKER



Andy Cole demonstrating at the 2012 Utah Symposium

Demonstrators

Sam Angelo
Sally Ault
Mark Baker
Michael Blankenship
Jason Breach
Rex Burningham
Kip Christensen
Cindy Drozda

Ashley Harwood
Mike Jackofsky
Art Liestman
Joe Wagner
Stan Record
Jim Rodgers
Jason Schneider
Neil Turner

DETAILS:

When: 14–16 May, 2015

Where: UCCU Events Center on the Utah Valley University Campus, 800 W University Pkwy, Orem, UT 84058

Contact: Susan Hendrix

Tel: (001) 801 471 0758

Email: shendrix@byu.net

Web: www.utahwoodturning.com

‘A Journey’ – 27 years of the work of Irish woodturner, Emmet Kane

From January to July, 2015 the National Museum of Ireland, Collins Barracks will exhibit the work of Emmet Kane. The exhibition will explore his development as an artist and woodturner from 1988 through to the present day and will display functional vessels and bowls, wall hangings,

artistic pieces and recent small-scale intimate works. It will have an interpretative style to help communicate to visitors the information at an understandable level, through the objects, images and samples of information.

The exhibition includes an introduction to woodturning,

the early development of Emmet's turned bowls and vessels, exploring textures and his unique developments in ebonisation, as well as examining the stylistic development of his work from functional vessels, to colourful, vibrant pieces, which finally evolved into Emmet's renowned spiked pieces.

It is hoped that this exhibition will bring Emmet's new work to a wider audience.

DETAILS:

When: January to July, 2015

Where: National Museum of Ireland, Collins Barracks, Benburb St, Dublin 7, Ireland

Web: www.museum.ie

Suffolk Mid-Coastal Woodturners



I can remember it well, when someone at a meeting said 'the Suffolk Mid-Coastal Woodturners has been going for 21 years now, let's have a celebration to commemorate the occasion'. After a little thinking time, the chosen celebration was to be a weekend event on 9-10 August, held at our headquarters – Dallinghoo Jubilee Village Hall. We had two objectives: to celebrate our 21 years and to raise funds for two local hospices.

During our planning, we chose to include fun and games outside – all under tents, hands-on pyrography, badge making, bubbles and balloons for the children. We also had bowling and other challenges – guess the valuation, weight, mileage and the good old favourite 'smack the rat' – with prizes for the winners.

For the grand draw, prizes had to be secured. For the prizes we approached many local and national businesses, including Toyota of Ipswich, Deben Inns, Milsoms Hotels, Record Power tools, Robert Sorby, Classic Hand Tools, D J Evans, Crown Tools, Chestnut Products, Ipswich Town Football Club, Fein Tools, Wyevale Garden Centre, and even our good friends Andy Coates, Mark Baker, Albert Lain and our president Peter Taylor, who were all very supportive and generous with over 24 prizes worth more than £1,600 being donated.

The big day then arrived with many members/helpers there early to open at 10am. At 11am Andy Coates, as chairman of the AWGB, made a small speech and officially opened the event. From then on it was non-stop all day, with the public asking lots of questions, supporting our stalls, thoroughly enjoying the free games and demonstrations outside and the bargains on the sales table being purchased very quickly.

Now, Sunday weather-wise was a totally different day, with remnants of hurricane 'Big Bertha'. Naturally, it kept the public away, but it soon brightened up and people began to arrive in good numbers. Despite



PHOTOGRAPHS COURTESY OF DAVID SMITH



Several scenes from the 21st birthday celebrations



the bad weather on Sunday, we took only £200 less than the day before. We rounded the weekend off by presenting some awards and making our Grand Draw, the 1st prize being a Toyota GT86 sports car for a weekend and the event was officially closed at 4.30pm.

Looking back I believe we, the club members, not only achieved, but exceeded our two objectives. We were proud to promote the club's existence to the general public, our achievements over the years, demonstrate the high skill levels of our members and most of all the wonderful craft of woodturning. From the feedback it was clear that all those involved did celebrate

and enjoy their input into the event. The club are pleased to say we raised around £6,000 for two local hospices. That alone was worth all the hard work, to think that other less fortunate people will benefit from our efforts. Thank you to all our members, helpers, sponsors and businesses for prizes and donations, together you all made what is going to be a memorable weekend in the club's history.

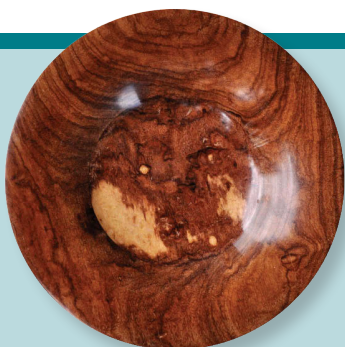
David Smith

DETAILS:

Contact: Suffolk Mid-Coastal Woodturners

Tel: 01473 404 539

Web: www.suffolkmidcoastalwoodturners.co.uk



Granadillo plate by guido512, 270mm dia.

'Hollow form MkII' by mark.a, 255mm high, sycamore (*Acer pseudoplatanus*) and purpleheart (*Peltogyne porphyrocardia*) with ebony (*Diospyros spp.*) lid and finial



Chinese-inspired vase in ash (*Fraxinus excelsior*) and walnut (*Juglans regia*), 150mm high x 95mm dia. by CHJ



Birstall Woodturning Club open day 2014



The club's new Oneway sit-down lathe being unveiled

Saturday October 11 proved to be an excellent day for our club. We had a lot of interest, not just from members, but also from members of the public who came to see what it is all about. Many members attended from the younger ones, who were demonstrating, to our oldest member, Hubert, who has just turned 90.

The display of members' work was excellent and of a very high standard giving visitors a good idea of what we are all about. One particularly pleasing aspect was the big contribution from our junior members, who put on a very interesting display of their work and demonstrated their skills very ably throughout the morning.

Open days usually have several aims and this year the main one was to thank the Kirklees Lodge of the Freemasons who had most generously donated the sum of £2,500 to enable the club to buy a Oneway sit-down lathe for the use of members who either can't stand or find it difficult. The club is also mindful of the

generous support afforded to it from Kirklees council, which is enabling the work on dust extraction over the next two years and the purchase of a second Oneway lathe.

The event would not have even taken place let alone been the success that it was without the many and varied contributions from members who worked hard before, during and after the event.

Known as the 'The Hands-on Club at Mirfield' the club boasts 19 lathes and has all the necessary ancillary tools and equipment for use by its members. It is open every day except Sunday. Friday is used occasionally for special events such as full day demonstrations, Scout training and 'turning for the club' sessions where items are made specifically to be sold in aid of club funds. Workshops take place Monday, Tuesday, Wednesday and Thursday and the club evening is Wednesday when there are demonstrations and competitions for members.

Liz McFarlane
Club secretary

Conversion chart

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

DETAILS:

Contact: Birstall Woodturning Club

Email: birstallwoodturners@virginmedia.com

Web: www.birstallwoodturners.wordpress.com



'WW1 Stoppers' in horse chestnut (*Castanea sativa*) with noses and cigarette in boxwood (*Buxus sempervirens*), by nicksimpson



'Pearl' made using walnut (*Juglans regia*) veneer, by georg

Distressed ash (*Fraxinus excelsior*) bowl using blue gloss, by dunkhooper



Woodturning through the years

Hi Mark,
since I was a small boy I have always made things out of wood in my dad's shed, nailing bits of wood together. In the last class at primary school, one of the lessons was woodworking and when I started high school, one of the lessons was woodworking. Here I made a coffee table using mortise and tenons to join the legs to the rails and the top was made from 150mm-wide

pine (*Pinus spp.*) boards, but over time one of the corners has curled up and, to this day, it has been at my parents' house. I got the woodturning bug when I used to go to a day centre for disabled people, where I made some table lamps. That was the very first time I had used a woodturning lathe.

Regards, Carl



Mike's turned wooden ball-bearings

PHOTOGRAPH BY MIKE LAWRENCE

Wooden ball-bearings

Hi Tegan,
You may remember that you kindly featured an article on my setup in the March issue. I have been looking through some very old copies of *Woodturning* and found that a Dutch chap had made a wooden ball-bearing. I had a go and after many calculations to get the sizes correct, my first trial worked remarkably well, so I thought "why not try smaller and smaller." The photo

here is the result using offcuts I had to hand – oak (*Quercus robur*) and ash (*Fraxinus excelsior*) mainly. The only item I had to purchase online were the balls. The largest is 150 × 25mm and the smallest is 50 × 10mm.

Best regards,
Mike Lawrence

A wealth of turning ideas

Mark,
I've been enjoying the October issue of *Woodturning*. On your leader page, you mentioned that one of the most frequently asked questions is: "Where do you get ideas from?" Here is my answer. I can always find a turning idea at the hardware store. A recent trip gave me the idea to turn door knobs. A trip to the hardware store last spring led to the idea of removing plastic handles from gardening tools and replacing them with exotic wood handles. The same trip produced copper pipe that I cut into tool

ferrules. The kitchen is another great place to gain woodturning ideas. Do the kitchen cabinets need freshly turned door pulls? Wouldn't your potato masher, the one with a plastic handle, look better with a custom turned handle? What about the kitchen sink? Could it be removed and replaced with a wooden bowl sealed in epoxy?!

Keep your eyes and mind open for great design ideas and begin to build a list of all the woodturning possibilities.

Stay sharp, Tim Heil

Tim Heil's turned door knobs



PHOTOGRAPH BY TIM HEIL

Clikcraft – a website for craftspeople for only £50 per year

Clikcraft is a new service targeted at any craftsman who wants a website without the cost and hassle of setting one up. The service combines an easy-to-use admin system with a wide choice of stylish templates designed especially for craftspeople. Minimal expertise is required, so users can create and edit their own website quickly, easily and very cost-effectively.

You are invited to visit www.clikcraft.com and sign up for a free 14-day trial. You can then download the 'Easy Start User Guide', select a template and start to build your website.

You can update or change your website whenever you want, taking as many pages as you want, with a variety of formats, including a blog, contact form, about page, events diary, etc. The website is created for those who may not be too technical and is, therefore, easy to navigate. The system has already been used by over 15,000 artists and photographers.

Tim Hunt, of Clikcraft.com said this of the site: "Having had tremendous success in the photography and artists' markets, we recognised that the UK crafts market offered us a real opportunity. Not only is it a booming activity, but there is great synergy with our portfolio templates, so we decided to offer a similar service to craftspeople. For only £50 pa craftspeople can have their own online shop and be trading within a matter of days, even hours!" To find out more, see details below.

DETAILS:
Contact: Clikcraft
Web: www.clikcraft.com



Meet the new Jet JML-1015VS



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Super smooth running with three speed ratios, this new Jet lathe has the power and precision to turn any number of projects, ranging from pens, bottle stoppers and cupboard knobs to platters and bowls. Perfect for someone new to the craft or the more advanced turner looking for a small machine with many features.

- Cast iron lathe bed for stability and extremely low vibration
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Natural-edge thin stem goblet

Mark Sanger takes us through the stages for producing a natural-edge thin stem goblet using branchwood

Traditionally, goblets were made from wood, as were many other vessels. With the advent of metal, glass and ceramics, wood fell out of fashion as the preferred material for such items and while in the main we may not make wooden goblets to drink from today, as a woodturning project they are fun to make and utilise many techniques which are transferable to many other projects. A goblet is simply an end grain bowl or vase sitting on top of a stem. It can be adapted in size, proportion and design; you can add colour, texture, piercing and other materials, and thus the scope for exploration becomes vast. Here the wood turned is unseasoned beech (*Fagus sylvatica*) branchwood, which is turned thin and finished in one go. If you prefer, you can substitute this for a seasoned spindle blank. The object here is to concentrate on the techniques, which can be transferred to projects, such as end grain bowls, boxes, vases and pots, to name just a few. Small branchwood sections are often preferred for turning goblets, but here I wanted to scale it up and produce an oversize project for display. You can, however, scale it down to suit the lathe and wood you have to hand.

MARK SANGER



About the author:

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

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

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PHOTOGRAPHS BY MARK SANGER



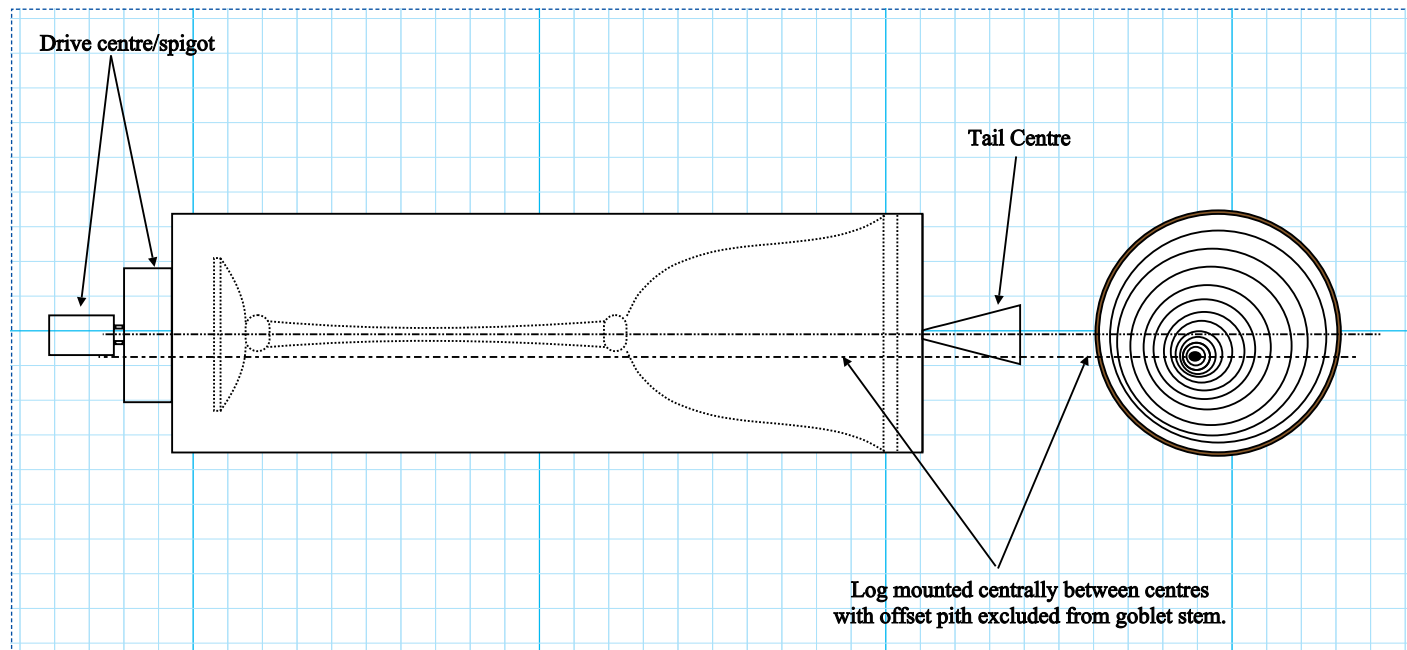
WOOD SELECTION

Any close-grained wood with a thin bark can be turned: sycamore (*Acer pseudoplatanus*), maple (*Acer campestre*), beech, yew (*Taxus baccata*) and fruit woods are all well suited to making goblets, but if you want to drink from your goblet, then a suitable non-toxic wood should be chosen, such as maple or beech, with an

appropriate food-safe finish applied.

More often than not, the best sections of wood for turning a goblet is branchwood or end grain spindle blanks, and as with here, the project includes a thin stem so the pith within the branch should be offset enough from the centre to be excluded from the stem in the finished

piece, as including the pith within the stem will greatly weaken it and may result in breakage before finishing the project. If the pith within the branch is central, simply offset the blank when mounting between centres taking this into account, so again the pith is not included within the finished stem.



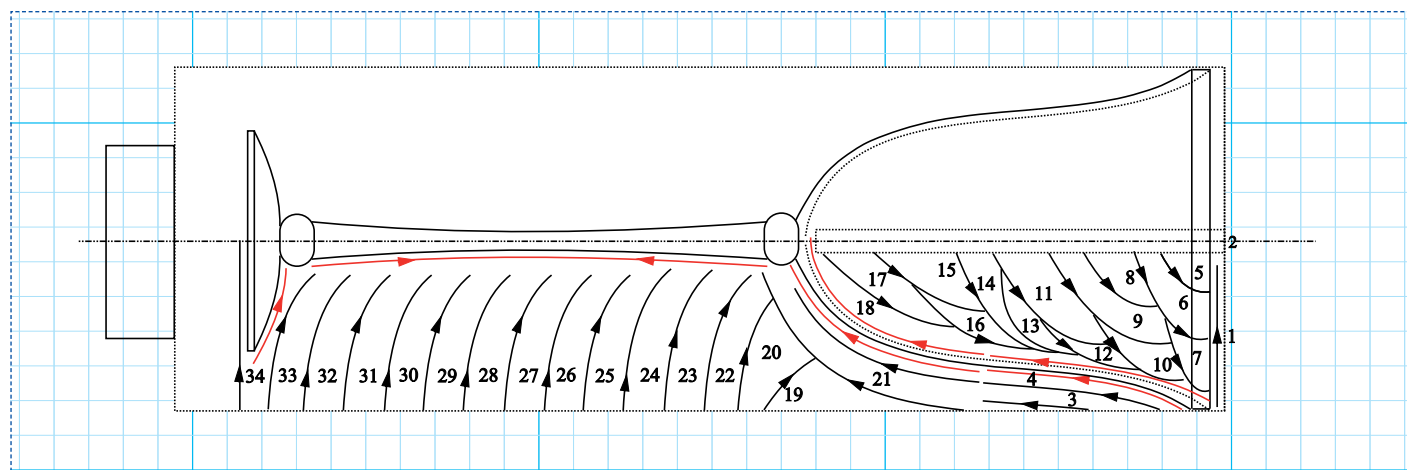
MOUNTING ON THE LATHE

The branch for the goblet is initially mounted centrally between a four-prong drive and tailcentre, followed by mounting into a chuck after the spigot is turned. In this project, I am using 100mm gripper jaws, as they offer maximum holding strength, but if your project is scaled down, then standard 'C' jaws will suffice. Just remember to check the hold regularly as unseasoned wood will compress within the jaws as the moisture is squeezed out and may become loose.

CUTTING SEQUENCE

Turning a thin stem or to a thin wall thickness requires a methodical approach of working in stages from the rim to the foot of the vessel; this will allow you to maintain maximum rigidity for shaping and hollowing. If we reduce the thickness of the blank too much before finishing each section, the weakness in the wood will cause flexing problems and render it almost impossible to return to finish the parts turned. Finishing with abrasive is also carried out in stages, as each section is

turned to finished size. The drawing here shows a guide to the cutting sequence, working from the rim to the foot. This is not the only sequence that can be used to turn a goblet; you may prefer to hollow out the entire internal depth and shape of the bowl and turn the outside shape to match this. Whichever method you adopt, it is important to always work in stages to maintain strength for cutting. Failure to do so will make it very hard work and may result in the goblet stem or wall breaking.



WALL THICKNESS AND GRAIN ORIENTATION

Unseasoned wood shrinks and moves as it seasons; this is taken into account when selecting the wood we will turn on the lathe as well as how the grain is orientated for turning. Here the grain is aligned to run in line with the spindle axis of the lathe, which is known as 'end grain' or 'spindle turning'. Turning a whole branch section orientated in this way induces far less movement than that of a cross grain section. If the growth rings in

the branch we select are perfectly concentric, then the finished project will shrink in size while remaining perfectly round. To reduce the chances of cracking further, we turn the wall and stem thin enough to allow the wood fibres to move during seasoning without cracking. Through the cross-section of the stem there is minimal movement, the bowl and foot, however, due to their size, will induce greater movement, so to counter this,

they are turned thin from 3-6mm. There isn't a need to go any thinner unless you wish to but it is important to maintain this thickness throughout the bowl and foot sections, as inconsistent thickness will result in uneven movement as the wood dries and more often than not, will result in cracking. So if the rim of the bowl is turned to 3mm thick, then this wall thickness must continue throughout the remainder of the bowl.

TURNING A THIN STEM

Producing any thin cross-section will bring with it the problem of flexing and chatter; there are, however, ways to reduce this. Always cutting with super sharp tools, reducing the spindle speed when turning the stem and working methodically in stages all help to prevent flexing. Further to this, support can be provided to the stem by sandwiching kitchen towel between the bowl and tailcentre to offer light support, as shown in step 16 of the project.

The stem can also be supported during the finishing cuts by applying light pressure to its underside with our first and second fingers: the thumb encases the toolrest and supports the spindle gouge or skew chisel, as shown

here. A word of caution: this technique should only be used with a low spindle speed of around 200rpm. Always present the cutting edge of the tool to point away and beyond your fingers, which trail behind the cut and tool edge, and take fine cuts, working methodically without distraction. This technique, if carried out correctly, in my opinion, is no less safe than peeling an orange or chopping an onion with a knife; however, all woodturning techniques come with a risk, so if you are not confident then do not attempt this. Instead, simply reduce the length of the stem to increase its strength, in turn removing the issue of flexing and the need to support the stem with your fingers.



Supporting the stem with fingers

THIN STEM GOBLET DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: 2 hours

Cost: £5

TOOLS REQUIRED

- 25mm spindle roughing gouge
- 10mm spindle gouge with fingernail grind
- 10mm bowl gouge with fingernail or long-grind
- 12mm skew chisel
- 25mm round-nose scraper
- 12mm end grain hollowing tool
- 6mm parting tool
- 2mm parting tool

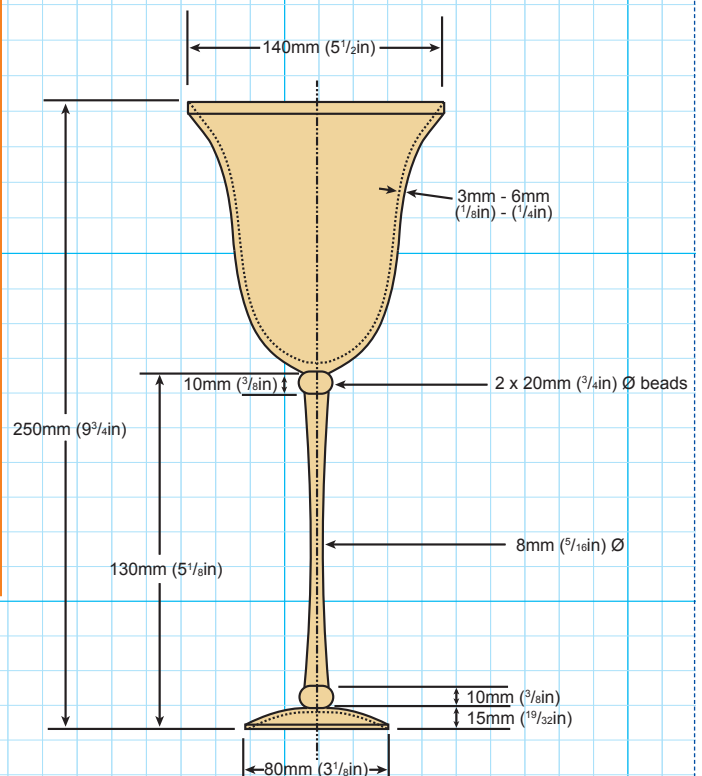
ADDITIONAL TOOLS

- Abrasives from 120-320 grit

- Lemon oil or thin finishing oil
- Power carver
- Small sanding arbor in jam chuck
- 20mm sawtooth bit
- LED anglepoise light or general callipers for measuring the wall thickness
- Sizing callipers
- Pencil
- Rule
- PPE: latex gloves, facemask, respirator/dust mask and extraction

TIMBER REQUIREMENTS

- Unseasoned beech (*Fagus sylvatica*) branchwood: 140 × 140 × 280mm





Step 1: mark the centre on both ends of the log and mount between centres. Using a 10mm bowl gouge, produce a spigot to suit your chuck jaws. Reduce the diameter of the log and produce a waste section around 50mm wide next to the spigot



Step 2: reverse and tighten into the chuck bringing up the tailcentre for support. Using a 25mm spindle gouge, clean up the outside of the log to balance, leaving approximately 25mm width of bark on the rim



Step 3: clean up the front face with the bowl gouge up to the tailcentre, then mark the measurements of the bowl section, stem and foot onto the outside



Step 4: using a 10mm bowl gouge, profile the first half of the bowl section, always working downhill from the outside in



Step 5: measure the eventual depth of the bowl from the rim using the line previously marked. Subtract 10mm from this and mark accurately onto the shaft of a 20mm sawtooth bit held in the tailcentre. Drill out to this line and withdraw the drill regularly to remove the shavings



Step 6: using a 10mm bowl gouge, hollow out the first section by cutting gently into the end grain from the rim inwards. Continue until you have cleared the joint with the wood and bark by 25mm and reached a final wall thickness of 4mm. Cutting against the grain here helps to maintain the bark around the rim



Step 7: using an end grain hollowing tool, continue hollowing and change direction to cut from the inside out, slightly thicker than required at this stage



Step 8: reduce the thickness of the section hollowed to final thickness. You have two options here: position a low voltage LED light close to the outside of the section being hollowed and blend to final thickness until the light showing through is equal throughout the wall. Or, check the wall as you proceed using a set of callipers



Step 9: if required, refine the surface with a 25mm round-nose scraper as you progress deeper with the hollowing. Here, I freshly sharpened the scraper by hand using a diamond hone to produce a fine burr; this gives a fine finish and reduces the forces required to scrape the thin wall



Step 10: stop the lathe and apply oil inside and outside of the bowl, allow to soak in and wipe away any excess with kitchen towel. Set the lathe speed to 500rpm and finish with abrasive by hand from 120-320 grit, applying only moderate pressure



Step 11: continue profiling and hollowing down in stages to the final wall thickness and depth. Again, refine the inside with the scraper, oil and finish with abrasive



Step 12: once to depth – indicated when you reach the bottom of the drilled hole – measure and mark this on the outside with the lathe stopped. Once marked, remove the gauge and rotate the spindle to mark all the way around



Step 13: reduce the waste section to the left of the line giving room to work. Mark a second line 6mm to the left of the first; this being the thickness of the wall within the base



Step 14: reduce the waste with a 10mm spindle gouge until you have a section 20mm wide x 20mm diameter, check using callipers set to 20mm as you progress. Blend the base of the bowl into this and mark the width of the bead onto this using a pencil



Step 15: using a spindle gouge, produce the bead working downhill each side until you reach the final depth and shape



Step 16: as the stem becomes thin, it may start to flex so you need to add support with the tailcentre between, placing some scrunched up kitchen towel so you encase the centre. Only apply light pressure. Reduce the spindle speed to around 300rpm and continue to reduce the waste along the stem using a 10mm bowl gouge or spindle gouge, leaving oversize



Step 17: blend to final shape and thickness using the 10mm spindle gouge, always working with the grain downhill



Step 18: refine the surface using a 12mm skew chisel. If the stem flexes, support it with your fingers as shown in the close-up at the start of the article, taking note of the safety precautions mentioned. If you are not confident in doing this, reduce the spindle speed further and refine with very light cuts. Finally, finish the bead and stem with abrasive from 120-320 grit



Step 19: mark the final diameter of the foot onto the face of the waste section and turn down to this line using a 10mm bowl gouge



Step 20: refine the profile of the base using a 10mm spindle gouge, reducing the section for the bead as you progress



Step 21: using the first bead, set your callipers to size and part in above the foot with a 6mm parting tool, opening out along the stem to a width of 15mm



Step 22: using a pencil and rule, mark the width of the bead onto this section. Continue using the spindle gouge to shape the bead as before



Step 23: mark the thickness of the foot on the outside and part in to the left of this using a 2mm parting tool, leaving around 10mm waste remaining. Stop the lathe and cut through the remaining waste using a fine-bladed saw. Apply oil to the stem, bead and foot and finish with abrasives from 120-320 grit



Step 24: blend the base with a sharp chisel or power carver, always cutting away from your body. Blend with abrasive attached to a small sanding arbor held in the chuck of the lathe



Step 25: apply oil to the entire goblet, allow to soak in and wipe away the excess. Place in a cool, draught-free location in your workshop for a couple of weeks before moving to a cool, draught-free location in your home. After a week, your goblet can be moved to a warm location for display. Here is the finished piece

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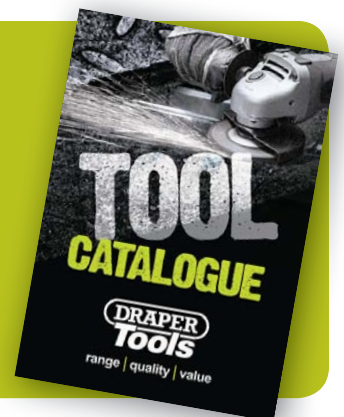
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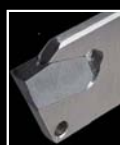
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Elm

Dave Bates continues his journey through timber types and this month looks at elm



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

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Nobody is too sure how many species of elm (*Ulmus procera*) there are worldwide. Botanists cannot even agree on naming elms in the Latin format as devised by Carl Linnaeus. 45 seems to be a consensus figure with some claiming up to 200 named clones, but as I am sitting a short walk from an English elm, which has been hit with Dutch Elm Disease for the third time in as many decades and as is the tree that once accounted for 70% of our hedgerow and parkland trees, this variety will be the subject of this article.

DUTCH ELM DISEASE

Dutch Elm Disease has been with us for over a century but it was not until the late '60s that a particularly virulent strain entered the UK. Spread by elm bark beetles (*Scolytus spp.*) it has been estimated that by the mid '80s, the disease had killed 30 million of our trees.

The beetles infect the cambium layer – the outer layer that holds the cells that transport water up and photosynthesised 'food' from the leaves – with a fungus which can kill a tree in one season.

This has been the single most devastating tree disease we have seen in the UK and although some trees have escaped it and there are areas where infection is being partly controlled, and in other places resistant trees are being introduced, it is unlikely that elms will ever dominate the landscape again.

We have a boundary row on the farm of 26 mature trees and numerous suckers, which have escaped the disease over the years and as mentioned above, one standing alone that has had it three times. On the last two occasions, it simply shed the infected branch and continued living. Worryingly, the small trees it has suckered – they reproduce by suckers – have all contracted it this year.

Vase in elm (*Ulmus procera*)



PHOTOGRAPHS BY DAVE BATES

The first signs of Dutch Elm Disease on our boundary tree



THE HISTORY OF ELM

I have an old book of *Wayside and Woodland Trees*, which I believe was printed in the early 1900s, which says there are – were – three main varieties in the UK: rough barked wych elm (*Ulmus scabra*), smooth leaved wych elm (*Ulmus glabra*) and common or English elm, which it names as *Ulmus campestris*.

No mention is made of Dutch Elm Disease. Indeed, the only threat seems to have been from the caterpillars of the large tortoiseshell butterfly (*Vanessa polychloros*) eating the leaves just as they do with nettles, they being of the same family. Apparently, the elms of the London parks and squares were ‘much infested’. That book was written in gentler times.

Incidentally, *U. campestris* is now accepted as *U. procera* and some say the wych elm is the true English elm. Enough botany, I can’t deal with it!

Being such a prolific tree and with timber of elm being so versatile, it was used extensively in the old days. Small logs were hollowed and used to transport water – our liquid of life – and at the end of it, for our coffins. In between times, being a timber with an interlocking grain, it was lathe turned for use as wagon stocks – hubs – as well as mallets, ships’ rope blocks and windmill hubs fitted with apple or hornbeam teeth.

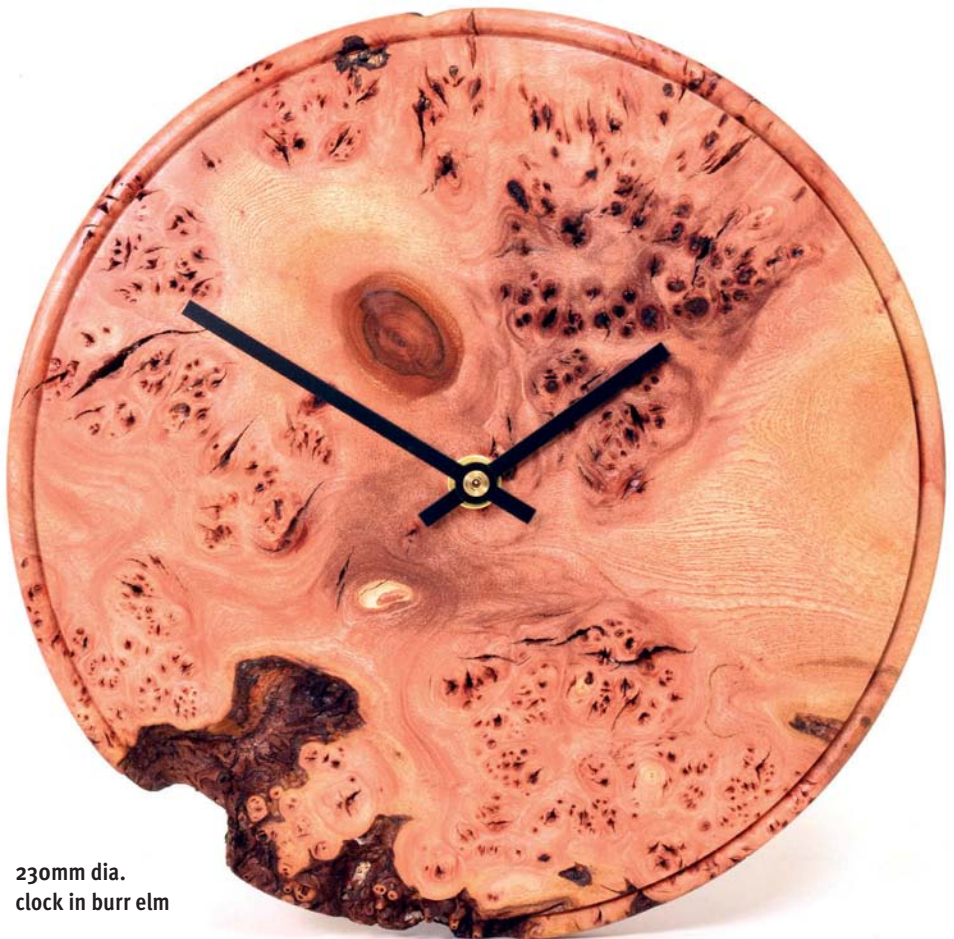
It was used for flooring, beams, ships’ keels and chair seats among others and as today, fine burrs were used in fancy furniture.

FELLING ELM – A STORY

In the ’70s, I was one of many felling diseased elms all over the county. It was illegal to transport logs with the bark on – and still is – and there was no market for



An unusually spectacular elm plank straight off the sawmill



230mm dia.
clock in burr elm

it anyway, so we burnt them on site.

Tree after tree of fine timber cut into rings so we could lift them with a tractor foreloader onto fires started with the branches. Elm is not great burning wood as it makes a fine, dead ash rather than cinders and we had some miserable wet winter days provoking the fires into life. It was a depressing time, felling for no other reason than to dispose of diseased trees in the hope the spread would be arrested. But there were lighter moments.

Tree felling is an occupation with many stories to dine out on. Different trees in varied and sometimes difficult places.

We had to fell a huge elm next to a busy river. The tree was directly in front of a new river lock used to control the water depth for the river traffic. It was a straight tree with even branches, so easy to fell in whatever direction we chose.

We only had one choice – directly away from the lock and the river into an open grass field, but it was blowing a real hooley that day in exactly the opposite direction to what we wanted.

Our winch tractor was on another job so all we had was a ground winch, which we decided to use as a precaution because the wind would surely drop at some stage. So we secured the winch to a ground anchor, cut the fall, made the main cut and knocked some wedges in. Solid.

As we began to winch the tree over, the wind began gusting up to gale force – the older I get, the stronger it was! – and the winch sheer pins broke with a pop. The winch design was such that when these ‘overload’ pins sheered, the winch simply locked solid and would not unwind.

So we put a new set of pins in and tried again with the same result. Twice more we did this and now had no spare pins.

It happened that our round saw files were the same diameter and although these were hard and brittle, not soft as the real pins should be, we were young and invincible so we snapped the file into bits and inserted these. We achieved the same result, but still the winch remained locked with the tree leaning as we wanted it, but only just.

We had cut the tree perfectly, the timber was sound, the hinge was parallel and thick enough, the wedges were holding and the winch was well anchored. We just had to wait for the wind to drop. Unfortunately, our efforts had upset a local boat owner who thought we might demolish the lock, so called the river authorities.

Mid-afternoon a new Land Rover with a new winch rolled into the field with a very efficient driver who explained his concerns over the lock and the cost – more than our annual income and probably not covered by insurance – but no problem, with his new winch, he would simply pull it over. We told

him there was no way he could anchor his vehicle to get a pull and in any case, when the wind dropped, our tree would fall into the field as we planned.

Not satisfied, he came up with a master plan: at 90° to our taut cable, he hooked his winch cable onto ours, drove backwards until there was just one wrap on cable on the winch drum, then using the controls in the cab, proceeded to wind his cable in. It was something like pulling a giant bow string.

Drawing our cable into a V, slowly the tree leaned further into the field but held by the wind as it was, refused to fall. Tighter he pulled and narrower became the V in our cable and more the tree leaned.

Just then the wind decided to fight back with a tremendous gust. We had hilarious discussions afterwards on the 0-60mph acceleration of a Land Rover in a wet grass field but that was nowhere near as funny as seeing the driver clamber out shaking like a leaf with his new vehicle now directly under our winch cable and his cable bundled up under the chassis but still hooked over the roof into ours above. Our jokes about his skid marks were not well received and we ended up on our knees slapping the ground with mirth. And the tree? The following morning it was laying in the field waiting for us to finish the job.

THE TIMBER

Elm is a slightly hard, coarse timber to mill and, to my nose, has an unpleasant dung-like smell. English elm is our darkest brown timber but has pale sapwood and can have straight or wavy grain, solid burr or cat's paw burr patches, but I don't recall seeing much in the way of ripple, as can be the case with many other trees.

The variation in the grain/figure can

vary hugely within a tree, even within a plank. The planks dry very slowly with little splitting – except around burrs – but they usually buckle and warp quite dramatically.

The key is to close stick the planks and put a lot of weight on top, especially if they have been cut to 50mm for chair seats or turned platters. For these, burry bits would look nice but plain or swirling grain is more reliable. The same applies with kilning the planks: use lots of weight to keep it flat.

TURNING CHARACTERISTICS

Like the milling, elm is slightly tough to turn and takes the edge off the tools more quickly than most temperate timbers.

Although it has a coarse texture, the hardness of the timber usually means it is firm enough to cut well with little end grain tearing of bowls and faceplate work. For spindle work, it cuts easily and firmly because with all spindle work, you will always – or should – be cutting with the grain.

Because Dutch Elm Disease kills the tree by effectively strangling the water supply, it does not affect the characteristics of the timber. However, although elm can remain durable for many years underground and in contact with water, dead trees left standing or piled in the yard after felling do go corky after four or five years and this timber can be a devil to cut cleanly. Burrs can vary from tight and sound to open with fissures, but usually cut well. They are, however, inclined to move and buckle, leaving an almost leathery texture on the piece, especially if they were not fully dry when turned. The effect is very attractive and tactile.

ABRASIVES

Not much to say on these except that the dust can be unpleasant. When sanding burry



Burr elm box with ebony (*Diospyros spp.*) insert

pieces or those with voids, it is often better to resist power sanding and use a hand block so that the abrasive does not sink in and round over the leading edge of any holes or voids.

FINISHING

I am not a great experimenter with finishing products. As elm is a coarse timber, until now, I have only ever used a finishing oil, usually three coats or more left overnight to dry between coats. For the burr clock, however, I used one of the newish hard wax oils. This is a finish I like more each time I use it.

No doubt quicker drying cellulose or acrylic-based products could be used, but I would be cautious about using a quick setting finish on any open burrs, as it is likely there will be globs setting in the voids. Soft wax will increase the shine but with enough coats of oil, the residual shine can be buffed to a satin finish, which suits this timber well. ●



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Painted candleholders

Neil and Liz Scobie make a pair of candleholders and then paint them to add an attractive pattern



PHOTOGRAPHS BY NEIL SCOBIE

This is one of the first painted designs we produced for woodturning.

It works well because it is a simple process to divide the circumference of any turned object into even parts and then add triangles on both sides. We've been making these to the same design for 25 years.

With timber candle holders, there is the problem of dealing with the molten wax that drips down the holder after burning. It looks ugly and doesn't do the finish on the holder much good. To get over this problem, we developed a design which incorporates a small ceramic dish – these are available from most kitchen shops. These dishes are 70mm in diameter and will take 50mm diameter candles. We developed the design when Liz was demonstrating painting on wood at the Australian Working with Wood shows.

You will need to use larger diameter timber – at least 125mm – to incorporate the dish at the top. Most species of timber are suitable. The depth in this design is created by building up layers. This technique is evident in many traditional folk art paintings. I started with a painted sponged background followed by a flat painted mid ground that has been further embellished with the addition of repetitious markings of dashes and dots. The design has then been highlighted by the addition of a black outline and more dots.

The best advice I can give to someone thinking about painting on woodturning for the first time is to always test the finish you intend to use with the paint products you are using before you commence. You may find that some products may react with

the paints. It is easy to test a few paints on a scrap of timber and place the finish over the top when it dries.

NEIL & LIZ SCOBIE



About the authors:

Neil is a full-time woodworker who makes custom-made furniture and woodturned and carved art pieces for

private clients and galleries. He also writes for various woodworking magazines. Liz is a textile artist who has been painting and decorating Neil's turned pieces for 23 years.

Email: info@neilandlizscobie.com

Web: www.neilandlizscobie.com

CANDLEHOLDER DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: 5 hours

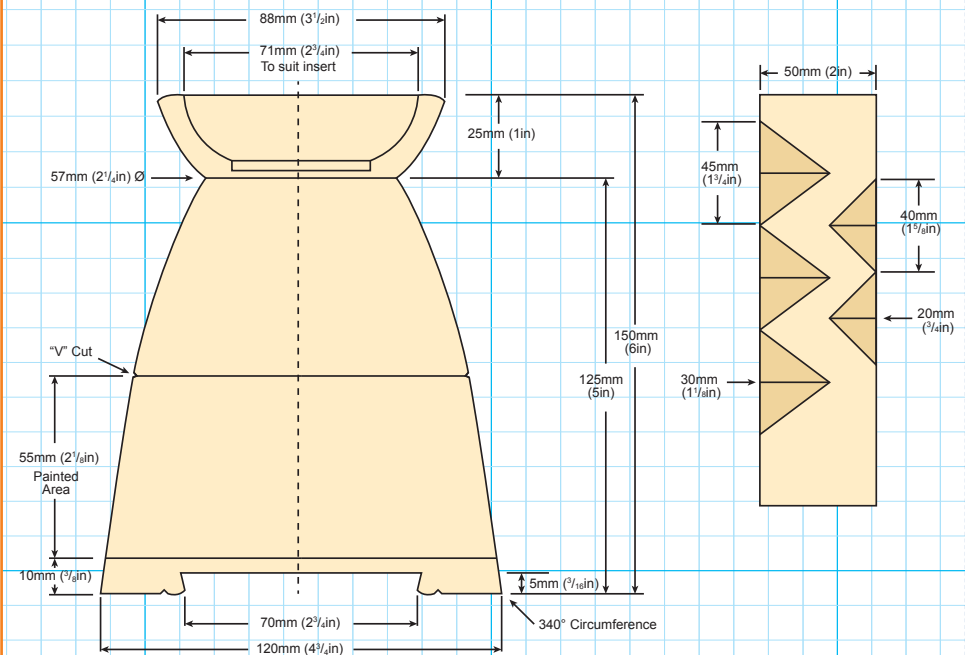
Cost: £11

TOOLS REQUIRED

- Spindle roughing gouge
- 10 or 12mm spindle gouge
- Skew chisel

ADDITIONAL TOOLS

- Sawtooth bit
- Forstner bit
- Vernier callipers
- Sea sponge
- Acrylic paints
- Disposable rubber gloves
- 20mm masking tape
- White chalk pencil
- Paintbrushes: round 3 and liner 000
- Stylus or bamboo skew
- Finishing oil
- 70mm diameter china dishes
- 50mm diameter candles
- PPE: latex gloves, facemask, respirator/dust mask and extraction



1 Place the blank between centres and set up the toolrest parallel to the centreline and about on centre. The toolrest will need to be moved closer to the timber as the diameter gets smaller. Always rotate the timber by hand to check that it will not foul the toolrest

2 Using a spindle roughing gouge, turn the blank to a cylinder, which will allow you to get rid of all the flats, then start shaping by cutting downhill. The base of the candle holder is on the headstock end, with the top being on the tailstock end

“Turn a temporary chuck spigot on the top – the tailstock end”

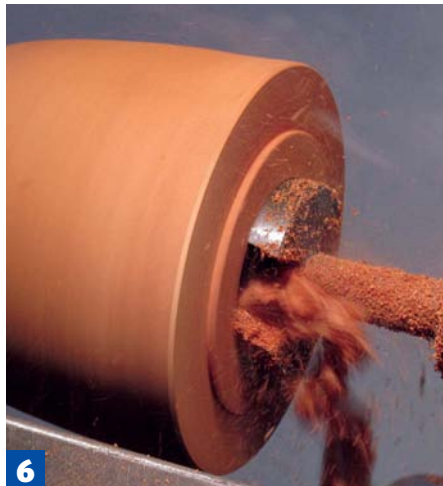
3 Using a smaller spindle gouge – about 10mm – shape the underside of the dish-holding section and the top of the bottom section. At this stage, I am only rough shaping as the final cuts will be made once the holder is set up on a scroll chuck

4 Turn a temporary chuck spigot on the top – the tailstock end. This will be used to hold the top of the candleholder while you are turning a recess in the base





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5 Turn both pieces to about the same size. There is no need to sand any part of them at this stage

6 Hold the temporary top spigot in a scroll chuck and drill out a 50mm hole in the base about 6mm deep. This recess is to secure the base of the candleholder while finish turning the outside and dish recess. The reason I like to use this holding method is so that I can recheck the pieces after the painting is finished, just in case there is some paint or marks to sand off

7 Face off the base with a small spindle gouge so it is clean with a slight inward taper

8 I like to turn the inside of the recess with the same small spindle gouge; this makes a slight dovetail shape, which will suit the jaws on the scroll chuck. You can also add a bead on the outside of the recess just to make it look more interesting. Using the spindle gouge, roll down into the bottom of the sides of the bead from both sides. You will need to place the candleholder back in the chuck after the painting stage, which will allow you to resand the surface

9 Using a skew chisel, add some decorative lines on the inside to break up the bare look inside the recess. This is also a good place to write your name and date of making

10 Hold the base of the candleholder in the scroll chuck jaws operating in expansion mode. Set up a Jacobs chuck in the tailstock with a sawtooth or Forstner bit about the size of the base of the ceramic insert and drill in to the required depth

11 Set Vernier callipers to the outside diameter of the ceramic insert and transfer this diameter onto the top of the candle holder. Mark this diameter with a pencil so you will know where to stop while removing the waste

12 Using the small spindle gouge, cut from the inside out to suit the shape of the ceramic insert, using the gouge rolled over on its side towards the outside. You will find you are cutting with the grain and the bottom half of the gouge

Handy hints

1. Choose good quality timber without flaws
2. Purchase the ceramic dishes before you draw your design
3. Draw the profile to suit the timber before you start; this avoids designing on the run
4. The recess in the base is necessary as it enables you to recheck for sanding after the painting is finished

13 It is a matter of trial and error until you get the right fit – just keep checking until the insert sits comfortably inside without rocking. Now sand the top edge, which will be exposed. Turn the other holder of the pair and check that you have made them the same shape; this is best done before sanding and turning the border lines. You could use a profile gouge, but I think that if they look the same, then they probably are

14 Move the toolrest around to the outside and cut two border lines for the painting. This is best done with the long point of a skew chisel, with the chisel held vertically and the long point at the bottom. Now fully sand the surface to 320 or 400 grit, so it is ready for painting

15 Once turned, the pair should look something like this before the painting gets started

THE PAINTED DESIGN

16 Use a good quality masking tape to cover and frame the area to be painted. Start by placing the masking tape edge against the 'V' edge cut. Then, using your fingernail, push the edge into the groove; this will stop any paint from leaking under the edge while sponging

17 Tape over the remainder of the candle holder; this will prevent the addition of unwanted paint

PAINTING THE BACKGROUND

18 Sponging is my favourite background finish as it gives a little more interest and a greater depth to the finished design, rather than a flat finish. It also acts as a lovely contrast to the flat painted areas in the foreground. For the best results, use between three and five shades of acrylic paint

19 Use a damp sea sponge to apply the two darkest colours first. I used phthalo blue and phthalo green. Gently dab the area until the timber is covered

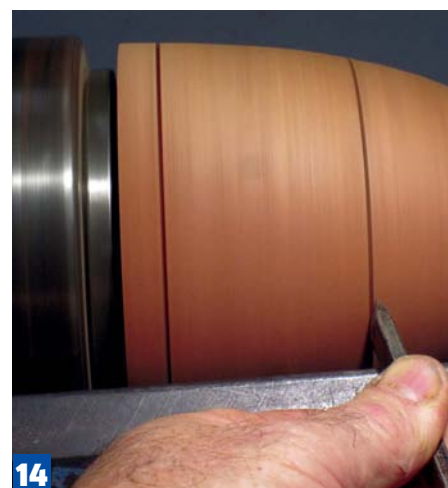
20 Work from the darkest colour to the lightest colour last. Use a little less paint each time; this will allow the previous colours to show through. Once finished, allow to dry

Handy hints

- 5.** Turn both pieces before sanding, in case you have to change the shape of either to make them match
- 6.** Use a slightly damp sponge – not wet



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27



PAINTING THE DESIGN

21 To work out your pattern size, take the circumference of the edge of your design and divide it into eight even sections, although you will need more if you are working on a larger platter. If you enjoy maths, then you will know how, but if not, take a tape, wrap it around and divide it into eight – this will give you the measurement. Using a chalk pencil, mark out the eight spaces. Measure up and mark the triangle height and draw the design outline onto the sponged background; this will easily wash off after painting if still visible

22 Using a round No.3 brush, paint in the design triangles on top and bottom in a solid flat colour. Paint the edges first then fill in the centres

23 Using a 000 liner brush and a contrasting colour, so that it stands out from the background, mark in a single dash pattern on the painted surface of each triangle...

24 ... followed by a series of other dashes. Using a stylus or bamboo skewer, create more surface pattern with a series of dots

25 When you are happy with your design, highlight it with an outline in black. I use the 000 liner brush and black acrylic paint, but if you prefer, you can use a good quality fine black felt-tipped pen

26 After the paint has had time to dry and cure, which will take about 24 hours depending on the weather, gently wipe over the surface with a clean damp sponge; this will remove any visible chalk marks. When dry, remove the masking tape to reveal the timber

Handy hints

7. Don't wash the sponge between coats
8. Start with the darkest colour first and work towards the lightest
9. Allow each layer to dry between coats – a hairdryer helps

FINISHING

27 Return to the workshop and recheck each candle holder in the base recess and sand off any paint or masking tape marks ready for oiling. Make sure you don't sand over the painted surface! We applied four coats of Livos Kunos oil with a rub back between coats with '0000' steel wool. You also need to oil the painted area, which will help to protect the paint. The finished candleholders should look something like this ●

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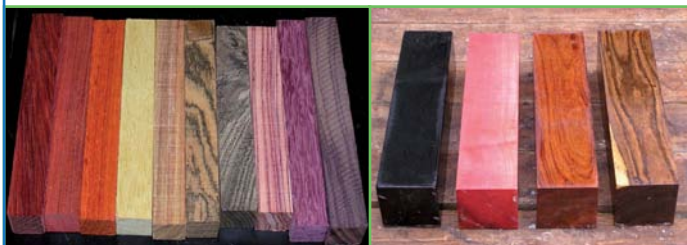
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What happens after the product is made?

In the final part of his mini-series, **Richard Findley** looks at ways of costing, presenting and marketing his unique jewellery box

When putting together this mini-series, it occurred to me that most of the information presented in books, magazines and on the internet, focuses on ideas and how to make and finish items, but doesn't offer much information about what happens once your item is complete. Presumably, this is because the majority of readers are expected to be hobbyists, but that doesn't help those that do occasionally sell some of their work. I decided from the start that the final article in this short series would focus on what happens next. I have a jewellery box that I am very happy with and is suitably unique in design, but there are a few unanswered questions:

- How much should it cost?
- How should I present it?
- Where might I be able to sell it?
- Where might this design lead to?

I would be the first to say that I am no expert in the field of marketing; what I have learned on the subject is based on what I have learned through experience and some research. I would suggest that there is no entirely right or wrong answer to these questions, but based on my experience I will do my best to answer them. In the quest for answers we often end up with more questions than we began with, but it generally leads down some interesting paths.

RICHARD FINDLEY

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



Email: richard@turnersworkshop.co.uk
Web: www.turnersworkshop.co.uk

PRICING

This is an area that causes almost everyone that ever sold anything, much worry and many headaches. When I first started out, I would work out a price and submit it, but would worry that perhaps I should have charged more? Maybe it was too expensive? What if...? I soon learned that worrying about things you have little or no control over is a pointless waste of energy. These days I have an hourly rate and I simply estimate the length of time I think it will take to complete a job, plus the timber and profit, and submit the price. If it's too expensive, then I might not get the job, but as long as the price isn't too cheap, generally all is good. My problem with this particular job is that I have spent quite some time researching designs, playing around with these designs and shapes and making samples, even before I began making the final box.

I see no point in beating around the bush, so I will show all of my workings for this pricing exercise. There are several prices that need working out here, so I'll start with the timber:

- I bought a board of European oak (*Quercus robur*), which cost me £73.65 including VAT
- I have worked out that I can make six boxes from that board, so each box costs me £12.28
- I then need to add my profit to this, which can be anything from 50% to 100% – or more if you like. In this instance, I would usually double it, so the selling price for the timber is £24.56. I also never work in pennies, so I would always round this up to £25.

With the timber priced, I now need to look at costing my time. I spent 10 hours



Working out quotes in my office at the workshop

PRICING BLIND

For this project, I have bought the timber first, then worked out details from this. For quoting on work, where the timber has not yet been bought, I would need to factor in a percentage for wastage. This allows for the board having faults, which might need to be avoided, or for the timber being overly wide or long. In which case, I would work out how many cubic metres of timber I need:

* A typical stair spindle might require timber

to be: $50 \times 50 \times 900\text{mm}$, the sum for this being: $0.05 \times 0.05 \times 0.9 = 0.0023$ cubic metres of timber

I then get a price for the timber, which is £x per cubic metre, to this I need to add a percentage for wastage – I add 60%, then a percentage for profit – usually another 60%, don't forget the dreaded VAT, which is another 20%. This gives a selling price for the timber per 0.0023m^3 stair spindle.

researching the design and making the samples. It then took me around five hours to make the first oak box. So, from start to finish, my original box took 15 hours.

I charge my time out at £30 per hour, making the labour £450. Add on the selling price of the timber and I have £475 as a selling price.

REALITY CHECK

Having a selling price of £475 is all very well, but I have to look at this realistically. It's a lovely jewellery box, but will someone actually part with that much of their hard earned money for it? On the flip-side, I have put in that much time, so why shouldn't I charge a reasonable price for it? £30 per hour is not that much for a skilled craftsman after all. Check how much the mechanic that services your car, or the plumber that fixes your boiler charges.

There certainly are boxes out there that sell for these sorts of prices, I just wonder if there is a way to reduce the price in some way, without compromising my income, or the value of the box. I mulled this over for a few days and a possible solution hit me.

If I made this box into a series of boxes, perhaps with a limited number, rather than a single box, then the initial 10 hours that I spent on research and development could be divided by the number of boxes in the series.

Following this path, I know I can make six boxes from a board, so a limited edition series of, maybe, 12 boxes – that's two boards of timber – means I could divide the initial 10 hours research and development time by 12, making it £25 per box, plus £25 material, plus five hours making time at £150 and we end up with a selling price of £200, which is much more accessible to the average buyer, without devaluing myself or the product.

PRESENTATION

With the box made and a price worked out, I'm ready to try and sell it. I feel that one of the key elements in the success or failure of a sale, is how well it is presented. I get the vast majority of my business through my website, so trying to sell a product like this through the site requires a good quality image, along with some well written text.

Step one is photography. Once again, I'm no pro-photographer, but having written for this magazine for over four years, I have picked up quite a number of tips to improve my pictures – good quality images are something the magazine insists on!

I have discovered that there are a number of very simple and affordable steps to achieve better quality images. The first is to make



My photography setup, showing the photographic lamps, the blind behind the lathe and the tripod, ready to take the photo



A poor image – the box is small in the frame, a flash has been used and the background is cluttered



Improved image – a clean white background and presented on a clean surface with proper lighting



Final image on a bed of shavings

sure there is no clutter in the background of the photos – for this I keep a white roller blind fitted behind my lathe; this ensures a clean white background for all of my pictures, either action shots on the lathe, or for staged photos of a finished product.

I keep a clean board of timber to one side as a base. Just resting the finished piece on the lathe bed is fine, but can be distracting. My personal preference is then to scatter wood shavings over the board as a bed for the item. I like how this looks, but am aware that this could be subjective. I saved a bag full of oak shavings from the actual box, which are a complimentary colour, but suitably different to the oiled oak, to show it off, rather than camouflage it.

Lighting is a key element that makes a huge difference between an average photo and an excellent photo. The flash on an average camera is, unfortunately, not the best way of achieving this, so turn off the flash as this produces a very harsh light and often reflects badly off of the piece. I used to use a cheap site working lamp and, while this does give improved brightness, it is rather yellow in colour. I then bought a pair of proper photography lamps, brand new, for £75 from eBay. I couldn't believe the difference using these made to my photos! They give a much more gentle white light, which really complements the work and suits how the camera operates.

KEY ELEMENTS TO BETTER PHOTOGRAPHY

- Uncluttered background
- Plain/clean surface
- Good lighting
- No flash
- Fill the frame with the piece
- Use a tripod for stability

DESCRIPTION

How you describe an item can easily make the difference between a sale and none. Even with a good quality image of the box, if I label it:

'Oak jewellery box – £200'

It doesn't offer all that much information or really sell it to the viewer. You don't need to be a marketing expert to know that more information is needed. A little online research will consistently give the basic advice that you need to be as descriptive as possible in as small a space as possible – especially on the internet, where viewers are typically impatient and are apt to scan text.

The best advice is to be concise! I made a list of all of the box's positive selling points:

- Solid oak
- Handmade/crafted/turned
- Limited edition
- Made in the UK
- Unique design
- Use of classic forms
- Individual compartments to store jewellery
- Oil finished
- Featured in *Woodturning* magazine

With the key selling points now identified, the next step was to try to put together a

short paragraph to describe the box to the potential customer:

'Limited edition, solid oak jewellery box. The unique design allows jewellery to be safely stored in individual compartments; the classical hand turned details of the box complement any style of jewellery. Finished to a beautiful natural sheen with a hard-wearing oil finish.'

This is perhaps not perfect, but as a first draft, it's not bad. It's certainly a good starting point, anyway. Don't be afraid to shout about the good points of the piece – be proud of your work!

WHERE TO SELL?

Because my work is all commission based, people will approach me to make an item, or batch of items, I quote and then make them. The sales are all direct, which suits me. Perhaps I am a control freak, but I like the fact that I deal with the customer at each stage of the job, without having a middle man. Because this is the first piece I've made speculatively as a professional turner, I don't have experience of selling through galleries, but have heard good and bad reports.

A good gallery will know how to present your work to show it at its best. They will work with you to sell your work and achieve a good price and they will take good care of your work. I have heard a number of horror stories about some galleries leaving products on a shelf to collect dust, damaging or even losing pieces. I would

always suggest choosing a gallery with care, rather than just taking the closest one to you. A gallery that understands wood products will work for you far better than one that doesn't.

I have a limited experience of craft fairs, but know of a few people that claim to do well at them. Digging deeper, however, the best fairs tend to be expensive to attend and, by the time you have manned the stall for two or three days – remember all this needs to be taken into account in the price of your goods – do they actually make money? You have to do your own sums and see if it works for you.

My own preference, at this stage, is to put the box on my website, using good quality images and descriptive text, and see what happens. I have a good hit rate on the website and it costs me very little to host,

so the financial outlay is minimal. I also have the added advantage that this box has been featured in an internationally selling magazine, so you never know!



Screenshot of my website, showing the box and the text

FURTHER DEVELOPING THE DESIGN

This has been an interesting journey. Beginning from a seed of an idea, planted over a pint with friends in a pub, through researching a design online and in books, sketching the idea, making a working sample and finally, producing the finished box.

Already I have made number two in the series. My wife and I attended the christening of our good friend's daughter and my wife 'commissioned' me to make another box. We discussed the design and she suggested simplifying it by keeping the partitions, but using just a single lid, rather than the separate lids of box number one.

This design was closer to one of the first sketches and samples that I made, rather than the first box. This time having a rebate for the lid to sit in and featuring a single,



Box number two in the series

slightly larger, central knob. I very much like how this box turned out, and so will be able to offer it as an option on future boxes in the series. The box could certainly be made in different timber or timbers. Walnut (*Juglans regia*) is another favourite timber of mine that would work well on its own, or possibly combined with a lighter wood, like maple (*Acer campestre*) – perhaps for the lid – which could look quite stunning.

I feel that, by showing the boxes on my website, it would not only allow me to sell them, but also help me to develop them with input from customers.

I am in no particular rush to produce the rest of this series. I will see what the response is through the website – and with Christmas on its way, the chances of selling it will increase considerably! If there is a demand then I will produce them more

quickly, but it would be nice if this design could evolve and develop as I produce each box, making a small adjustment here or there, until I have the perfect jewellery box. It may even be interesting to collaborate with someone on a project, perhaps with a little more artistic flair than myself, with one of these boxes, and see where it could be taken to... but that is perhaps for another article. ●

BOX DEVELOPMENT



PHOTOGRAPH COURTESY OF JODI LAUGHUN

The box that inspired my own design

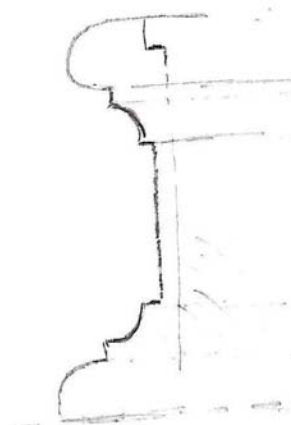
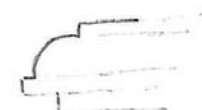
Side Profile 2

Lid profile

①



②



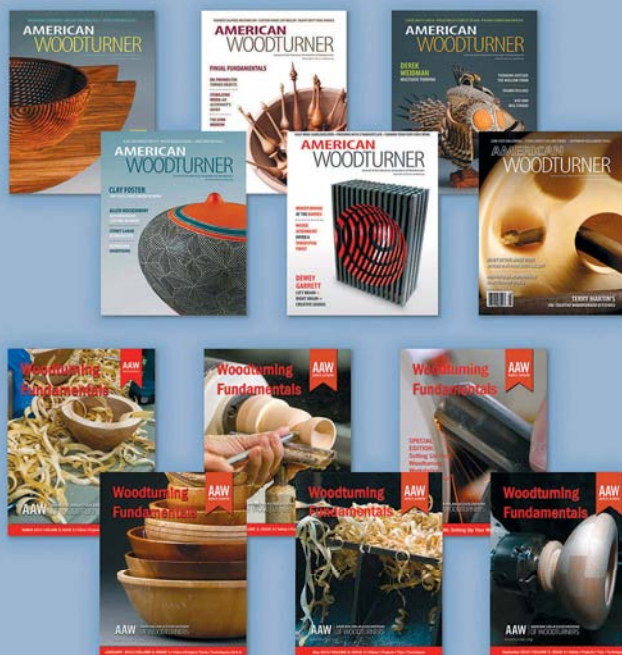
Original sketches



Making the working shape



The finished oak jewellery box



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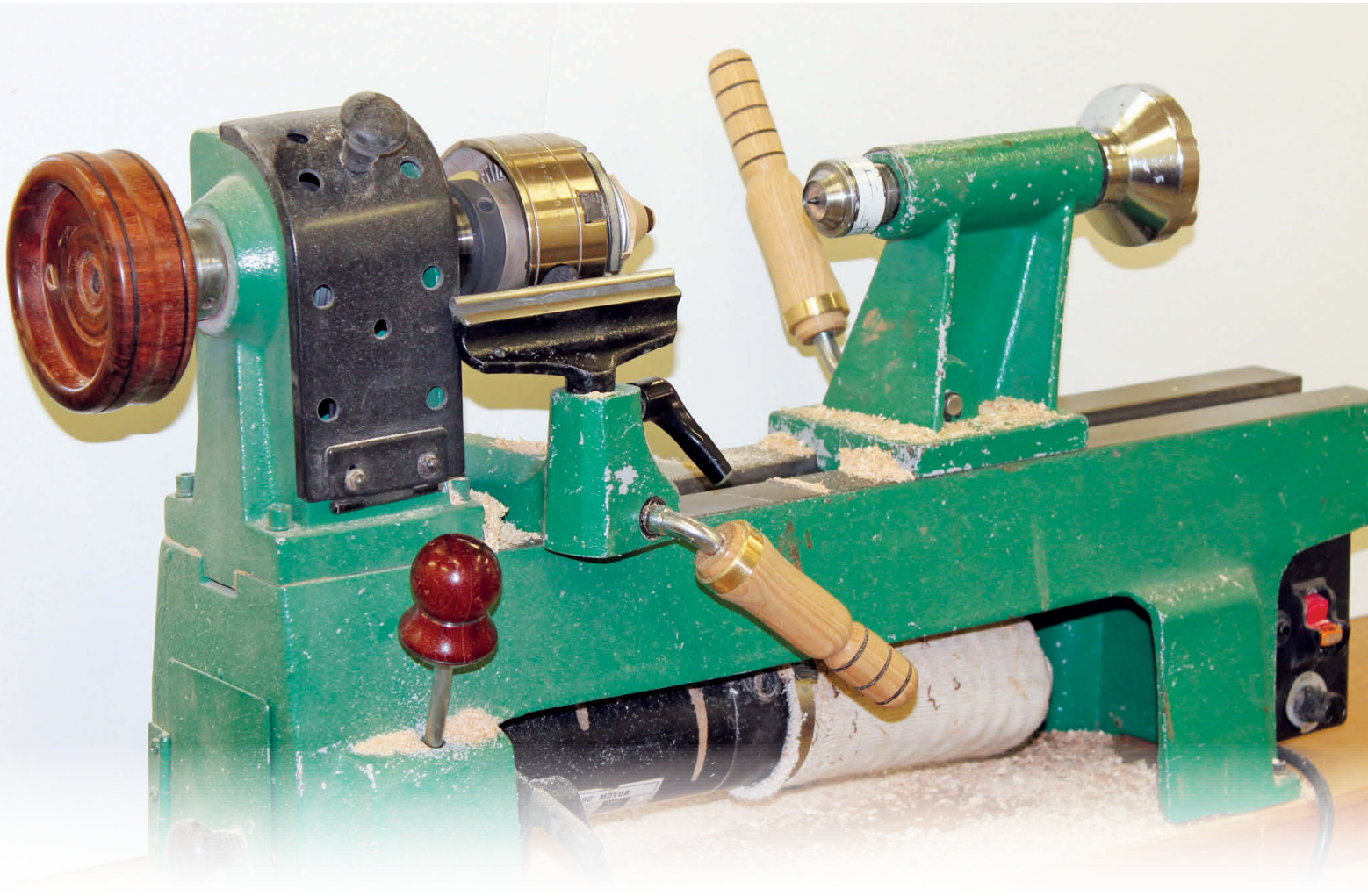
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Tool handles



Jim Duxbury shows you how to make your turning more comfortable by creating some custom handles for tools or lathes



JIM DUXBURY

PHOTOGRAPHS BY JIM DUXBURY



About the author:

Jim is a woodturner and inventor who thinks and creates 'out of the box.' He makes a variety of unusual 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. Jim showed us how to make his marvellous wooden chandelier in issue 269, which was inspired by a trip to Italy.

Email: cyberdux@bellsouth.net

Web: www.duxterity.com/ec

The mini lathes in my workshop are real workhorses; I use them at least 80% of the time. Small projects often require many different operations that necessitate changing drive centres, chucks, tailstock centres and wooden blanks frequently. Anyone who has worked on a mini lathe for an extended period of time will know what it is like to tighten the tailstock and banjo repeatedly. Pressing on those little, short and thin steel handles can actually hurt your hands after a while. Many turners use small mallets and extension bars to add pressure when needed. For me, that means another operation, another thing to pick up and they are not very convenient to use.

My solution was to turn a wooden handle

for each of these levers. This adds length for more leverage and diameter for a more comfortable grip. That super smooth, well-waxed wood feeling in your hands gives a warm sense of satisfaction every time you use a handle. It makes you want to turn something really first class.

The handle I make here is cylindrical and of a large diameter to fit the palm of your hand, making for a good grip and lots of pressure. Note: different shapes of handles are made similarly for specific operations. A knock-out bar has a ball shape to fit in the fingertips for a tapping action and the tailstock handwheel uses a grooved cylinder shape with a bulbous end, making it easy to spin with the fingers.

TOOL HANDLE DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: 30 mins

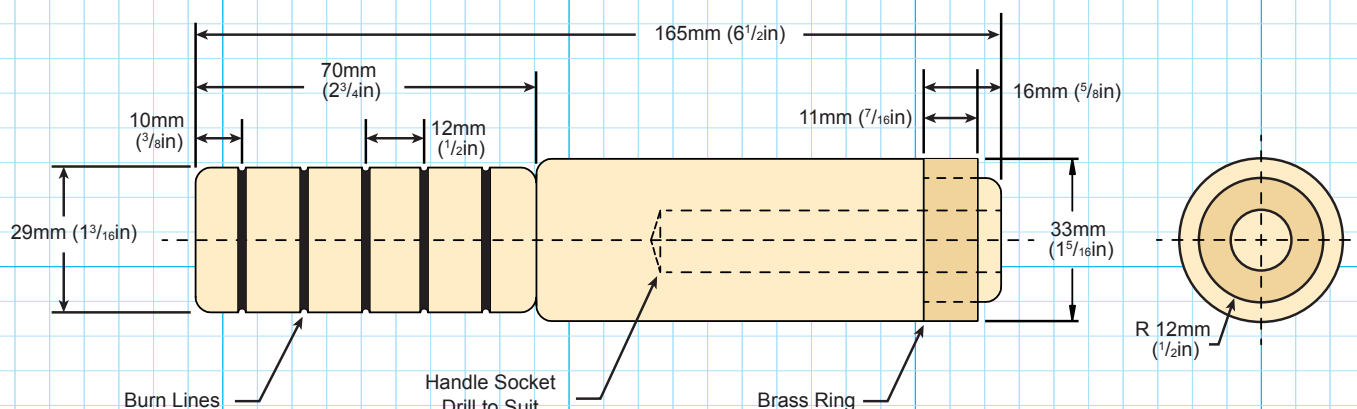
Cost: 65p

TOOLS

- 25mm spindle roughing or spindle gouge
- 10mm detail gouge
- 12mm parting tool

ADDITIONAL TOOLS

- Small set of callipers
- 25mm ID metal ring of copper or brass for the ferrule
- 400 grit abrasive
- Clear paste wax
- Epoxy cement
- PPE: facemask, respirator/dust mask and extraction



1 The design for this project is similar to a turned wooden tool handle. To begin the project, you need two blocks of hardwood: one approximately 38 × 38 × 200mm for the handle; one approximately 38 × 38 × 50mm to make a cone adapter and a 25mm ID or 33mm OD metal ring of copper or brass for the ferrule. I am using ash (*Fraxinus excelsior*) for the wood and a 33 × 11mm ferrule

2 Start by cutting off about a 12mm length of the brass pipe and mount the ring on a chuck. True up the ends by making light cuts with a 10mm spindle gouge and polish with 400 grit abrasive

3 The next step is to measure the diameter of the metal lever the handle is to go on and the depth that the handle can come down onto the shaft, without conflicting with anything nearby. Take the 200mm long block of wood and drill a hole to this depth and diameter. Then, check the fit of the actual metal lever into this hole; it should be a snug fit, but not too tight

4 You can then mount the 50mm block in a chuck and turn a long cone shape on the end of it. Mount the 200mm block between centres by inserting the cone shape into the drilled hole on the drive end and centre with the tailstock on the other end





5 You can then turn the block round and start to form the handle

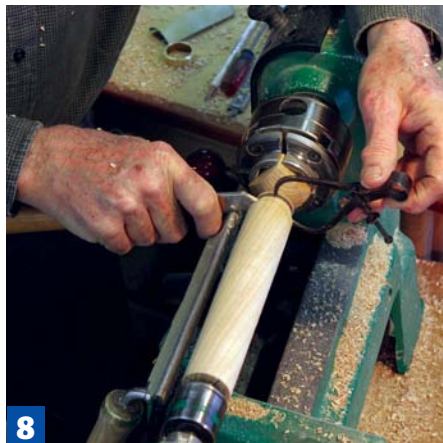
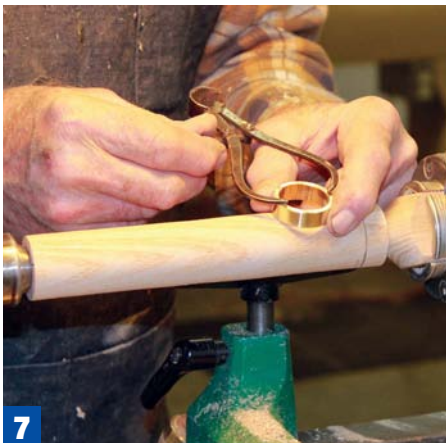


6 Once the block has been turned round, hold the ferrule in position and mark a cut line

7 Next, set the callipers to the inside dimension of the ferrule

8 Using the parting tool, cut a tenon to fit the ferrule

9 The tenon should be slightly larger than the ID of the ferrule, so that the ferrule has to be driven onto the tenon. Use a socket wrench and mallet for this operation



“The tenon should be slightly larger than the ID of the ferrule, so that the ferrule has to be driven onto the tenon”

10 Once the ferrule has been seated, remount the piece in the lathe and cut the final configuration to make the handle. To decorate the handles, mark and wire burn lines



11 You can then sand all surfaces smooth and finish as desired

12 I use clear paste wax for most of my handles, but the finish you use is up to you



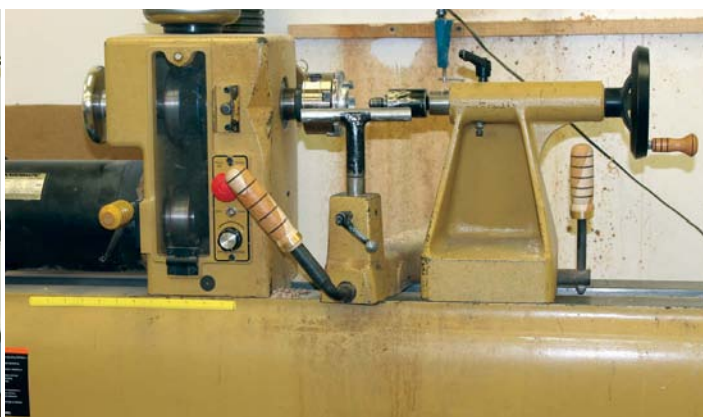
Handy hints

- 1.** Personalise your projects – design handles to fit your hand so that adequate forces can be applied with ease
- 2.** Customise – try the handle for clearances, fit and comfort before you glue it in place. If it's not to your liking, then change it
- 3.** Economise – make handles to maximise the efficiency of each of your turning operations
- 4.** Do not make your handles too long. Excessive pressure could possibly crack or break the castings
- 5.** When sanding and burning, always wear a respirator
- 6.** Do not remove the respirator after the operation has been completed, as that is often when the highest concentration of particulate is floating in the air

13 With the lathe turned off, remove the waste end piece with a small saw, then sand and wax the end

14 Now the handle has been completed, put a few drops of epoxy cement into the hole and press it onto the metal shaft. When the epoxy has hardened, try the new handle.

15 I liked mine so much I made handles for all of my lathes. Note the configurations for each specific use •



More Info: www.coolhammers.com

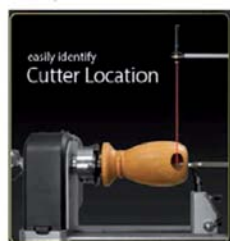
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* Compared to Tormek T-3

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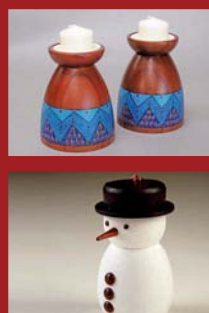
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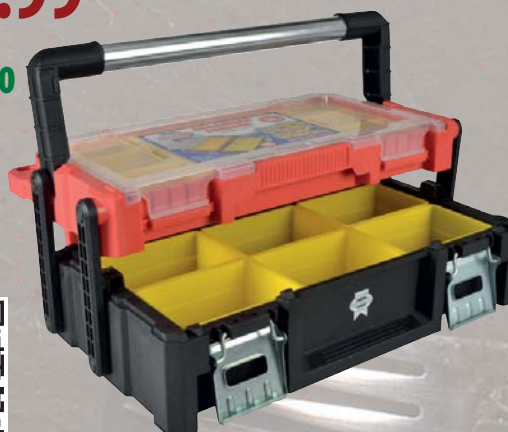
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Christmas snowman ornament

Continuing with his Christmas theme from last month, here, **Philip Greenwood** shows you how to make a festive snowman ornament

In the second part of my Christmas decorations series, I am going to make a snowman, or should I say snow person?! This item is hollowed, which reduces the weight and ensures that it will not bend the tree branch. This is something you have to consider if hanging on a tree, as well as the choice of timber – you don't want to use a very heavy timber when it's going to be hung up. You also need to consider the timber choice when it comes to the painting stage – you may choose a close grain timber, which will give a smooth surface, or you may choose a more open grain, which will give you a more textured surface.

This snowman is turned with a flat on the base so it can be placed on a shelf instead of being hung up. I used a small screw-in ring to hang the decoration but you can simply omit this if you choose to stand it on a surface instead. The design means it can be hollowed out using a fingernail profile spindle gouge, although you can use a small hollowing tool or a scraper – the choice is yours. All of these tools work equally well for small items such as this one. An alternative method would be to use a Jacobs chuck in the tailstock and drill most of the waste out from the centre, then finish off with a tool. The inside of the decoration won't be seen so don't worry about any small ridges or torn grain. It also doesn't need sanding. If you choose to make a standing version of this decoration, then it could be turned in one piece instead.

I chose to add a few small turned buttons and a nose and eyes in a contrasting timber, but you could use the same timber and just paint them a darker colour. Alternatively, they can be omitted and you can just paint

or pyrograph in a nose, eyes and buttons. If you have small components and the item is going to be handled by children, you need to bear this in mind.

This design can be changed and a separate hat turned and glued on at a slight angle – the possibilities of shapes, sizes and colours are endless. Most of the techniques used here can be applied to various different items you may turn in your workshop.



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 runs courses at his workshop.

Email: philip@woodturningintoart.co.uk

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CHRISTMAS SNOWMAN DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: 70 minutes

Cost: £2

TOOLS REQUIRED

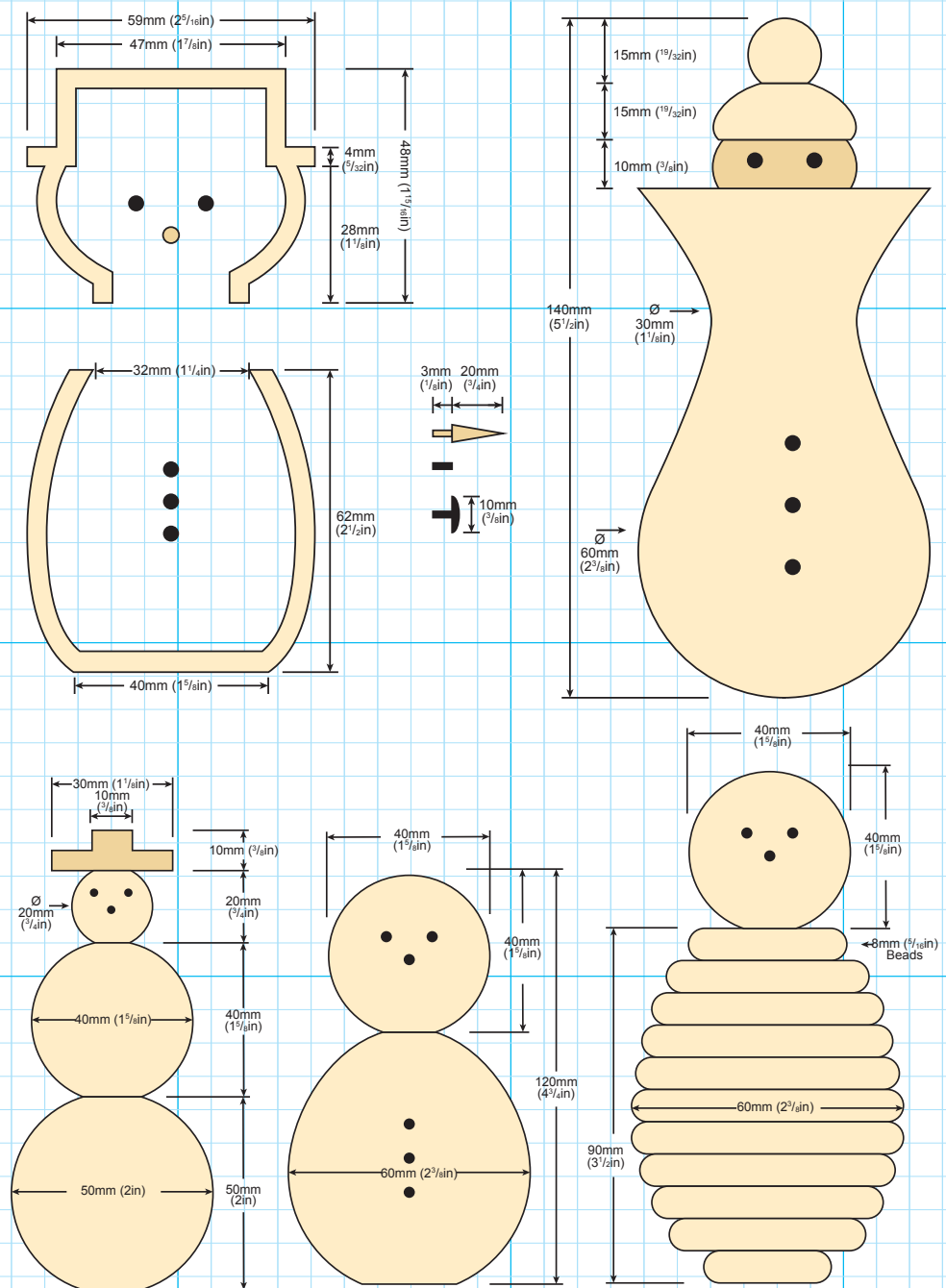
- 3mm parting tool
- 20mm skew chisel
- 20mm spindle roughing gouge
- 6 & 10mm spindle gouge with a fingernail profile
- 12mm French-curve scraper

ADDITIONAL TOOLS

- Chuck
- Drive centre
- Revolving centre
- Pencil
- 3mm drill bit
- Range of abrasives
- Sanding sealant
- Acrylic paints
- Glue
- Screw-in ring
- PPE: latex gloves, facemask, respirator/dust mask and extraction

TIMBER REQUIREMENTS

- **Sycamore (*Acer pseudoplatanus*):** 130 × 65 × 65mm
- **Walnut (*Juglans regia*):** 50 × 10 × 10mm



1 Use a small marking jig to find the centre of each end, then rotate the jig four times to find the centre. Most timber like this piece is not square, not to mention the pencil line thickness. Next, mark the centres with a bradawl; this will help you to line up with the drive centres

2 Having placed this between centres and tightened the tailstock, turn this down using the spindle roughing gouge, starting in the middle and working towards the ends. Keep stopping the lathe to move the toolrest closer to the work and avoid too much tool overhang; this will make controlling the tool more difficult





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3 Place some pencil lines on the piece starting with the left spigot and marking a parting off area. Next, mark the bottom part, which is to the left of the middle pencil line. Mark the top part followed by the parting off area and finally the spigot area, which will give you some guidance

4 Reduce the end diameter section to the size needed to fit your chuck jaw's diameter. Place a skew chisel flat on the toolrest with the handle held horizontally and cut the dovetail. Repeat this process for the other end

5 Now place this in the chuck with the bottom portion to the left – this is the first part you will deal with. Start parting down on the pencil line and then take a second small cut to one side – about 1mm; this will give you some clearance and will ensure that the parting tool does not jam in the cut. Once you are near the centre, hold the right-hand part lightly in your hand and part all the way through

6 Start turning the body with the spindle gouge – you're looking for a barrel shape here. Start rounding the corner and work your way back towards the centre. As normal with parallel grain timber, turn from the largest to the smallest diameter

“Start parting down on the pencil line and then take a second small cut to one side...”

7 Now start rounding the left side, aiming for the largest diameter on the base to be around one-third from the bottom. Watch the left wing of the tool when coming up to the shoulder, as you don't want a catch

8 Finish turning the right side of the body. Keeping the bevel in contact with the timber will afford you better control of the tool and will also give you a smoother finish, which will reduce sanding later on. Before you finish the left side, just part down a little below the surface; this will remove any chance of the surface splintering when you start to part off

9 Mark a line horizontally on the body, then mark three lines at right angles, so they are 12mm apart. Next, using a 3mm drill bit, drill the holes for the buttons

10 Using a spindle gouge with a fingernail profile, remove the waste from the body. Roll the gouge to the left when looking from the end of the handle to around the 7.05 position, if you are looking at a clock face. Use the left wing of the tool to scoop out the centre, stopping regularly to check wall thickness

11 Change to a scraper to finish the inside, taking small cuts to reduce the amount of pressure on the tip of the tool. Remember, your tool is around 50mm over the toolrest

12 Stop the lathe to check the progress – I use my thumb and finger to check this. You need to be looking for around 3mm wall thickness with a base of 6mm. If you leave too much material, then it will bend the tree branch

13 Sand the outside down to 400 grit – there is no need to sand the inside unless you are making this into a box with a removable top, but mine is being glued so it can be hung on a tree. Once sanded, apply a sanding sealant to the outside

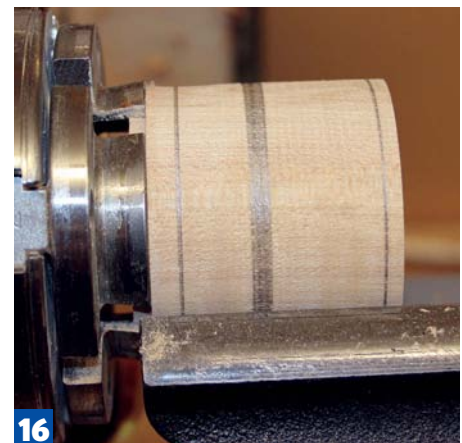
14 Next, part this off. I always use my left hand to hold the parting tool handle and hold the item with my right hand; this way you're not reaching your left arm over the chuck. I hold this very lightly in my right hand. You need to make sure that the item does not drop onto the lathe bed and mark the surface

15 Place a piece of abrasive on your bench and rub the base to smooth this to a good finish. After going through the various grits, apply sanding sealant

16 Mount the top part in the chuck on the spigot you turned before, then mark out. The left mark is the parting area, the wide pencil line is the place for the hat rim and the right-hand mark is where the spigot will be

17 Using a parting tool, reduce the spigot down to 5mm larger than the hole in the body. Then, still using the parting tool, part down on both sides of the thick line; this is approximately 5mm deep. You are only roughing the basic shape at this stage

18 Start to add shape to the face part using the spindle gouge – the largest diameter for the face is around one-third from the underside of the hat rim. Use the parting tool to remove the waste from the left side of the rim; this will be finished after hollowing out



Handy hints

1. Always wear safety equipment, no matter how small a job it might be
2. Be careful to present the spindle gouge correctly when approaching a shoulder
3. This project could be made with offcuts and contrasting timbers
4. The project could also be made into a box with a removable lid
5. Use a sanding sealant before painting; this will stop the paint from soaking in



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19 Now to turn the spigot to size. Turn a small step at the edge only and keep trying the body part on this to check the fit. Once you have a firm fit, turn the full width of the spigot to this size. As the walls are only thin, the fit does not want to be too tight or it may split the body

20 Start to remove the inside of the head using the same techniques as in step 10. Keep stopping the lathe to check the wall thickness as before. If you have a square-edge scraper, this would be better for getting into the hat corner. Remember to keep checking the depth as you go

21 Now finish the outside with the spindle gouge. Round the face part into the spigot, but, when coming up to the shoulder, be careful that you do not catch the wing of the spindle gouge on the hat rim. Clean both sides of the rim with the spindle gouge, or the skew chisel, using the long point down. Roll the top corner of the hat over as well

22 Sand down to 400 grit, check all marks have been removed and then apply sanding sealant as before

23 Hold a small piece of walnut (*Juglans regia*) in the chuck; this will be used for the buttons. Turn a length down to about 10mm diameter first, dome the end with the spindle gouge, then part down to 3mm. This will be the spigot to fit the holes in the body. Sand and seal, then use the long point of the skew chisel to part off. Your spigot needs to be 3mm long

24 Turn the nose so it is 20mm long plus the spigot, then sand and seal as before. Now turn two small eyes of 3mm diameter – these need to be the same size as the holes. Dome the end and part off around 6mm long

25 Paint the body and head using acrylic paint. Apply the second coat with a stabling effect and paint the hat black. Glue the two parts together, then add a ring for the decoration to hang from

26 The completed decoration should look something like this •

Handy hints

- 6.** When painting, try to use a clean area in your workshop. If the piece is painted in a dusty area, the dust can stick to the wet paint
- 7.** Use fishing line to hang up your decoration; this comes in clear or a variety of other colours and is very strong for its thickness

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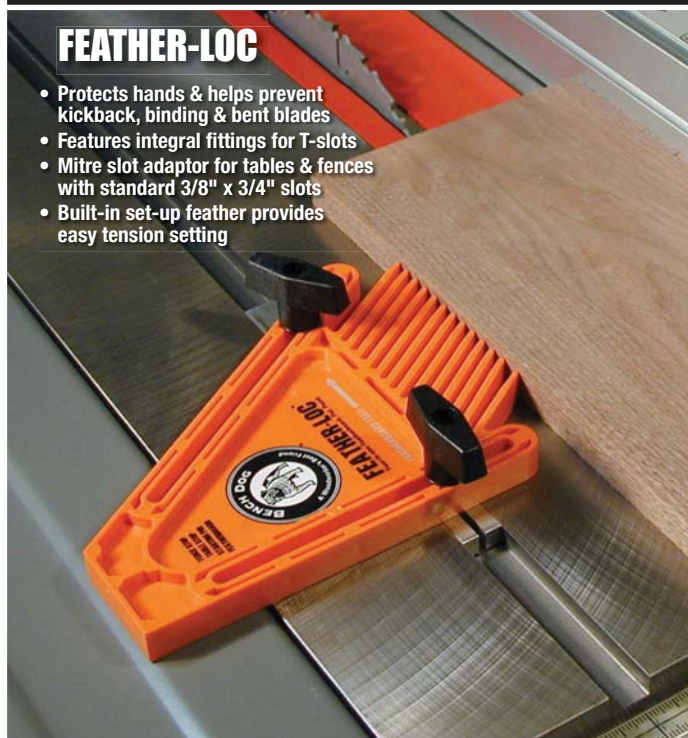
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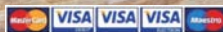
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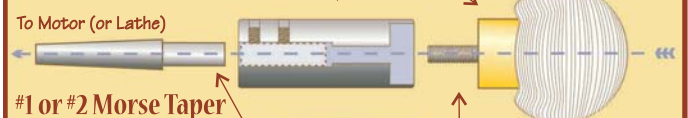
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Bob Carls in profile

We meet Minnesota-based woodturner **Bob Carls**

Bob Carls is a full-time studio artist creating functional and decorative lathe-turned wood vessels. In his work, he uses traditional and contemporary woodworking processes, both on and off the lathe. He brings to his work a lifetime of study in art forms that range from improvisational music to the visual arts, especially photography, sculpture and film. Together with his wife, the weaver Amy Sharpe, he runs the Ripple River Gallery in Minnesota.

Background

Bob's background is in music and he used to play professionally. However, he found that his interests drifted away from music and into the visual arts. He attended the University of Minnesota, focusing on studio arts, and earned a BS in Applied Arts and Design from the University of Oregon.

Beginning woodturning

He visited an American Craft Council – ACC – show in St. Paul, Minnesota in the early 1980s where he encountered the work of about eight woodturners. Bob explains how he was 'blown away' by what he saw. "Somehow, the process of woodturning had escaped me until then. I went home and taught myself to turn, referencing anything I could about woodturning and fine craft, particularly ceramics, printmaking and wood. I've been a full-time woodturner since 1991."

Turning style

Bob told us that, since he makes his living as a woodturner, most of his work is production turning, making 'straightforward' items such as top sets, sushi trays, vases, bowls, plates and containers. All of this work is for sale and Bob is keen to make it accessible to everyone. The rest of his time is spent making decorative plates, bowls and vessels.

He told us that his style is constantly changing: "The form and figure of my work has evolved since the beginning when I used lots of bark and voids,

and surface decoration with carved flutes and texture. Now, prior to the final turning, I incorporate other processes including laminating and segmenting and inclusion of some new materials, such as maple (*Acer campestre*) and Baltic birch (*Betula spp.*) plywoods; natural and dyed veneers," he says. "My current work contrasts the organic nature of wood with the graphic quality of industrial plywoods or various laminating processes, which I hope creates a visual tension in each piece."

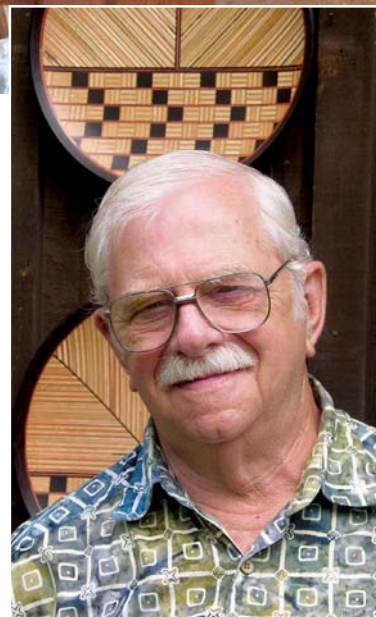
This 'evolution' in his style is part of a continuous progression. "I strive to constantly advance my skill as a



PHOTOGRAPHS COURTESY OF BOB CARLS

ABOVE: Bob Carls and a collection of his bowls in his workshop

RIGHT: Bob Carls





Baltic birch plywood bowl with segmented zircote (*Cordia dodecandra*) rim and foot rim, and various mixed hardwoods



Baltic birch plywood bowl with yellowheart (*Zanthoxylum flavum*) and various mixed hardwoods. Segmented rim and foot rim



Laminated plate with wenge (*Millettia laurentii*), curly maple (*Acer campestre*) and bubinga (*Guibourtia demeusei*). Segmented rim and foot rim

woodturner, as well as acquire new skills and processes to challenge myself. As a result my work has become more graphic and more complex," he explains.

Bob uses the words 'accessible' and 'graphic' to describe his work: "I like to play with the tension that results from juxtaposing the organic and the industrial; random and geometric. I want my work to be fun, which allows me to be playful in the creation of each piece."

Inspirations

Bob is inspired by the environment and seasonal changes that surround him in the lakes and woodlands of north central Minnesota. "In the winter I find inspiration in the stark contrast of the frozen landscape – snow and bare tree branches; in spring, it's the subtle re-emergence of colour; in summer I'm inspired by the almost obscene abundance of growth; and in the autumn, it's the cacophony of colour that brings inspiration."

He also finds inspiration in music, ceramics – particularly Japanese and American ceramics – and fine craftsmanship. He is especially interested in the work of post-World War II artists – from abstract expressionism through to minimalism.

Artistic influences

One of his instructors and mentors at University of Minnesota, the street photographer Bob Wilcox, was an early influence. "He showed me that it was 'OK to do art'." Bob also names Minnesota woodblock artist and painter Charles Beck as an important influence for his healthy attitude and strong work ethic: "At 90 he was still playing, challenging himself and trying new things."

Workshop

Everything in Bob's shop is set up to support the turning process. The 6 x 8m shop with a 10-foot ceiling has lots of natural light. "Large windows allow me to see 4ft of snow or watch the garden grow, depending on the season!" he says. He has a controlled amount of horizontal surfaces to help reduce clutter. Bob uses two Australian lathes, one 405mm and one 610mm, with the capability of working outboard on both.

The workshop is 6m from the house and adjoins the gallery space where he shows his own work as well as featuring



FAR LEFT: Laminated plate with wenge (*Millettia laurentii*), curly maple (*Acer campestre*), maple veneer, yellowheart (*Zanthoxylum flavum*) and mesquite (*Prosopis juliflora*). Segmented rim and foot rim

LEFT: Laminated plate with wenge (*Millettia laurentii*), curly maple (*Acer campestre*), yellowheart (*Zanthoxylum flavum*) and maple veneer. Segmented rim and foot rim



ABOVE: Bigleaf maple (*Acer macrophyllum*) burl bowl with segmented mahogany (*Khaya ivorensis*) rim and foot, laminated band of maple plywood, various hardwoods and veneers

the work of 65 regional artisans.

He works on several pieces at a time in various stages so that at the end of a period of time he can have several pieces completed. It takes about a week to complete a plywood platter or plate, but he can be working on other pieces while the glue dries. Now, 90% of his working time is setup and 10% is on the lathe, in contrast to his early days in woodturning when it was the other way around!

Tools

Bob told us that his sketchbook is the tool that he could not do without. "I reference my sketches, notes and calculations constantly. I make loose,

rapid records of pieces and processes I want to try so those ideas aren't lost to memory."

He has a lightbulb kiln for drying and stabilising wood, but otherwise there are really no special tools in his workshop. "I try to keep it straightforward and simple!" he says.

Work ethos

The 'handmade' element of woodturning is an important part of Bob's work ethos. "I believe in a commitment to craft and handmade and all the philosophical 'baggage' that goes with that – politics, consumerism and environmental stewardship. I strive to maintain a high level of

craftsmanship. I feel fortunate to be able to start, follow through and complete a project. Going to the studio in the morning, putting in a full day, and doing that day after day gives me a great deal of satisfaction."

Woodturning highs and lows

The main lows for Bob came before he opened his gallery. "I was doing so many craft shows that I felt disconnected from my work," he explains. A fire that destroyed the garage where much of his wood and equipment were stored was also a low point.

When asked about the highs, his answer is: "The last plate I completed!"



For him, the best thing about turning is the reasonably fast resolution of a project or idea. "Turning goes quickly; preparation takes time. It's rewarding to see a piece I've imagined or visualised in a completed state," he says.

Promotion

15 years ago, Bob and his wife, Amy Sharpe, opened the Ripple River Gallery at their home to enable them to do fewer craft shows. They also maintain a website – www.rippelrivergallery.com – use a mailing list and social media, have been featured on public television, have representation in several regional galleries and do a limited number of arts events and craft shows.

A typical day in the life

Bob aims for a good balance of work and relaxation in his daily routine, as he explains: "I get up, take care of the dogs, make coffee, have breakfast, do a few garden or gallery chores and then head to the shop by 9am. I work until about 1pm and then break for lunch. At this point in my life I usually take a short nap to recharge.

Then I head back in the shop until about 6pm. Some days there can be many interruptions – phone, customers, other artists, etc. – but Amy and I share those duties. We also take time to enjoy a cup of coffee, kick around some ideas and stop to appreciate our surroundings."

Future plans

In terms of the future, Bob tells us that he wants to keep promoting craft and also continue the evolution of his own work. As he explains: "I want to continue educating the public about the value of fine craft and bring an appreciation of craft to the community. In my own work I want to continue to push processes and quality, push for fun and excitement in my pieces, always looking for other processes that will work for my aesthetic."

You can see more of Bob's stunning pieces via the Ripple River Gallery. ●



TOP: Baltic birch plywood bowl with segmented mahogany (*Khaya ivorensis*) rim and foot, various mixed hardwoods and maple veneer

ABOVE LEFT: Covered mahogany (*Khaya ivorensis*) bowl with laminated bands of maple plywood, veneers and various mixed hardwoods

ABOVE: 'Jester's Bowl', laminated maple plywood with segmented wenge rim and foot, bubinga (*Guibourtia demeusei*), and red and black dyed veneer



LEFT: Laminated maple plywood plate with segmented wenge (*Milletia laurentii*) rim and foot, bubinga (*Guibourtia demeusei*) and red and black dyed veneer

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Handy hints

1. Know when to slow down, both for your own safety and the integrity of the piece you're working on
2. Don't settle for 'good enough.' You should always strive for perfection
3. Start over if you have to. Respect your own work, but be willing to set it aside and try again. Save your mistakes and learn from them
4. Be playful with your turning ideas
5. Take risks
6. Follow through to the end, including finishing. In my opinion, there are no shortcuts

LIKES & DISLIKES

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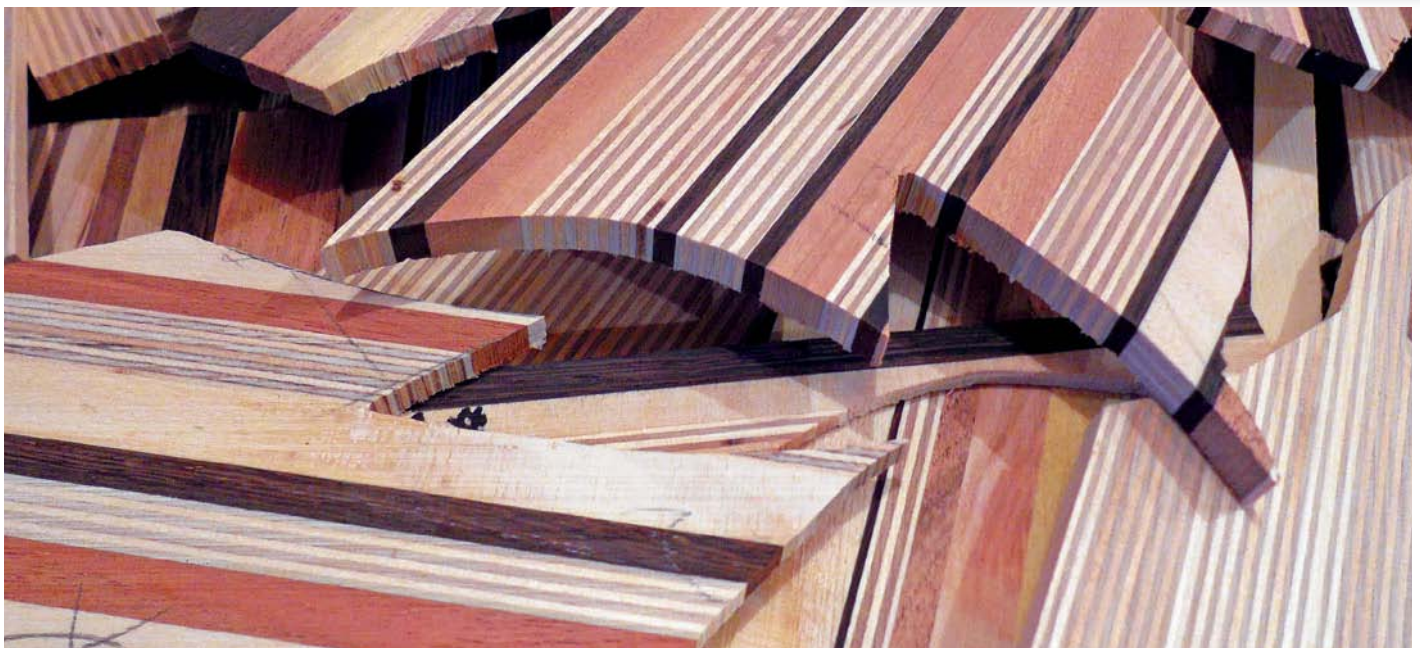
- Realisation of a project in a reasonable amount of time
- The single axis has so many possibilities
- Wood! The organic qualities, workability and beauty
- Discovery
- The challenge of making my living as a woodturner

Dislikes:

- Dust! Even with collection, it's still dust and still gets everywhere!
- Equating good work with expensive, exotic woods
- The physical toll of repetitive stress
- Machine repair!
- Dust again!

TOP TECHNIQUES

1. Developing good forms on the lathe
2. Using the deep fluted gouge – I use it on 85-90% of my work
3. Hollowing through a small opening with an 'Arizona Toothpick'



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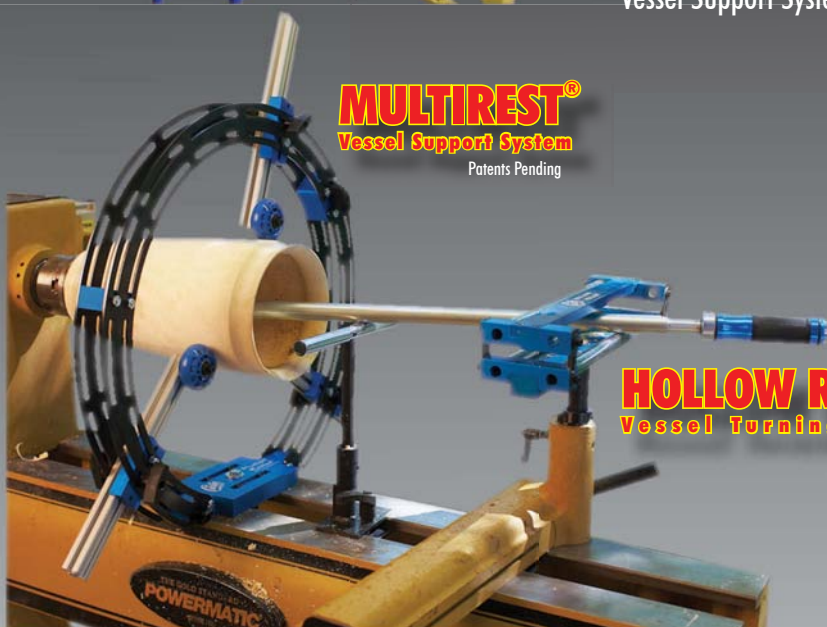
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What you need to know about turning plastics

Kurt Hertzog introduces us to the topic of turning plastics



The discussion of plastics can get out of hand very easily. Like the number of species of woods, there are thousands of variations of the materials we lump under this term. The woodturner turning a piece of plastic may not have the faintest clue as to the type of plastic they are dealing with. They may have found it, been given it, bought it or cast it, but will likely not know much about the type, characteristics or other issues that are key to their success at turning and finishing it.

The information received when you buy plastic is often inaccurate, unless you purchase it from a plastics dealer or a woodturning retailer having it specifically produced for them. Even knowing the family of plastic your material falls in doesn't offer much help. Much like species of woods, the variants within families can exhibit vastly different cutting, sanding and finishing characteristics. In spite of the huge array of plastics that today's woodturner will potentially encounter, I'll offer some techniques that should help you find a successful way to turn and finish it.

Plastics basics

Simplified to the max, there are two types of plastics you'll encounter. Thermoplastics can be formed, moulded, shaped or otherwise altered with the addition of sufficient heat.

When cooled, the altered shape remains. The process can be repeated over and over. As such, they need to be worked by the woodturner without building up too much heat. If you cut or sand adding too much heat, the plastic will soften and can flex or change shape. The other family of plastics, thermosets, are a one-way trip. When processed, the plastic is cross-linked, forming the finished shape forever. Adding

heat really doesn't do much to the material except heat it up and with sufficient heat, degrade it. Some of the thermosets you may have heard of are Rhino Plastics, Inlace or DuPont Corian. Other familiar names might be of thermoplastics, such as Lucite acrylic or Lexan polycarbonate. If you are casting polyester resins, you are creating a thermoset blank. Not technically, but we'll include adhesives used as fillers or elements in our creations, especially the coloured ones. We'll treat them like plastics.

PHOTOGRAPHS BY KURT HERTZOG



Your source of plastics may be found, given, bought, or cast. The family is huge and there isn't one answer to fit all

KEY POINTS ON PLASTICS

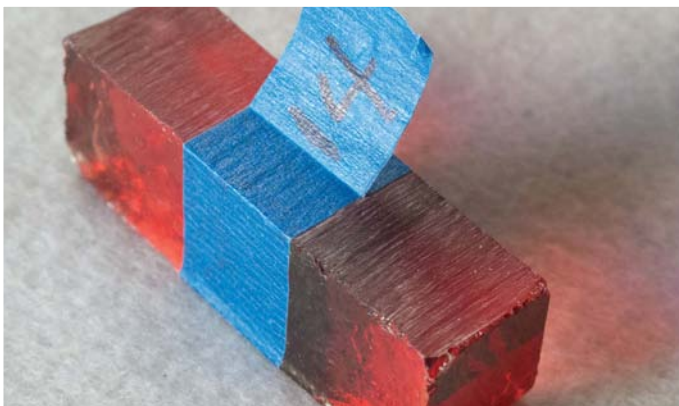
1. Keeping things cool is good practice regardless of the plastic type
2. Plastics is a huge family of variants on the same order as wood – all a bit different
3. Some are brittle and chip easily, so use a light touch and sharp tools
4. Take the manufacturer's information to heed, but be wise about learning

SAFETY

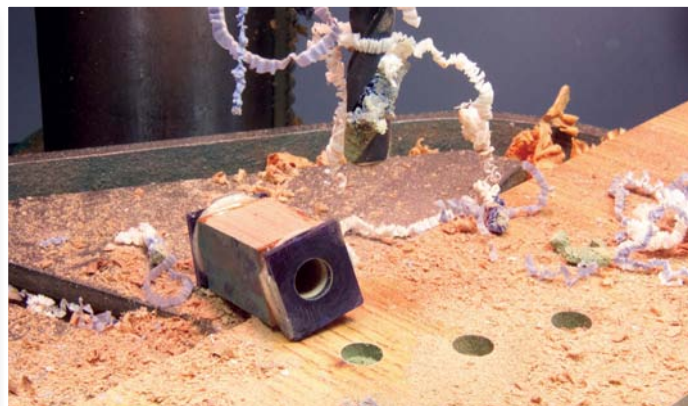
The plastics we'll encounter as woodturners can be used in the same manner as wood. Eye protection is a given and using dust extraction is wise as you would for any

airborne material when cutting and sanding. If you are casting your own materials such as polyester resins, follow the ventilation and other PPE instructions per the manufacturer

◀ LEARNING AHEAD OF THE GAME



The chipping on the edges gives an indication that this might be brittle and chip easily when cutting. The number label helps me keep track of material batches



The long strings of plastic from the drilling are a good indication of a thermoplastic that will cut nicely with a cutting tool rather than scraping



Embedded materials for colouring, as opposed to chemically altered, are a separation waiting to happen. Use caution when processing. Be gentle!



With care, embedded material plastics can be turned and finished. High speed, light touch and cool processing will be the keys to success

If you know your material and know how it will cut and finish, you can launch right into work. If not, you can easily learn enough to make good decisions about how to proceed or even whether to proceed with the material you've chosen. With material preparation for turning, you may have a host of opportunities to learn about your plastic. Cutting it on your bandsaw or doing drilling provides a wealth of information. You can usually learn if it is a thermoset or a thermoplastic. You now know the heat sensitivity; you'll also know the hardness. That will provide a great starting point for what tools and techniques will work best. Using a scratch awl to score the surface will indicate the hardness and brittleness. Not always true, but for the most part,

thermoplastics are relatively soft and thermosets are hard. Drilling discharge and the hole finish will show the tendency to remelt or be stringy. A good indication of a thermoplastic that will require cool processing. Chipping of the blank at the bandsaw or drill press will forewarn you of a difficult plastic to process. You'll have the likes of purpleheart (*Peltogyne porphyrocardia*) or wenge (*Millettia laurentii*) on your hands. Even if you don't have the need to cut or drill the blank ahead of time, cut a small sample and turn it. Much like testing your finish on a hidden area of your final piece, you'll learn how it will look and act. Do the same with your plastic if you have doubts. Cut, drill, or turn a small sample to be certain you

know how it will work for you. Take it to the final step, including finishing, to be certain it will take and hold the surface finish you want.

KEY POINTS ON LEARNING

1. Try a sample piece from beginning to end prior to making a big commitment
2. Use a scratch awl across the surface to learn about hardness
3. Don't be afraid to rethink your choice of plastics based on your sample piece
4. Once learned, document that material's characteristics for future reference
5. Thermoplastics will require you to be cautious of excess heating

CUTTING PLASTICS

This was the easiest part of the article to write! Cutting plastics is identical to cutting wood. For the most part, use fast-yet-safe speeds, sharp tools and light touch. The speed should be as fast as is safe, based on the size of the turning and your skill sets. The surface feet per minute past the tool, along with the

light force and sharp edge will do you well. Since you've already tested any unknown material, you'll have an indication of whether it likes to be cut or scraped. A very broad generalisation is that thermoplastics would rather be cut than scraped. Thermosets really don't care. Of course, both will let you scrape

as needed, depending on where you are and what the geometry is you are trying to accomplish.

The biggest problems you'll likely deal with is the winding of the long strings of thermoplastic cuts around the turning and the static charge that will stick the plastic

cuttings to everything. Pick any tool you feel comfortable with, be certain it is sharp, and present it with a light touch to be successful. The only time I resort to scraping is for the chippy brittle stuff. I've never found the use of a negative-rake scraper to offer advantage. Use a standard scraper with reasonable contact area and little to no burr. Other than that, I find a cutter is far easier to use and leaves a better surface finish for sanding. Plastics are rarely completed right off the tool. Even with the use of a skew chisel, the surface dimension, flatness and finish can be improved by



Thermoplastics usually like cutting better than scraping. A spindle roughing gouge works quite nicely if sharp and presented properly

sanding. Because you'll be sanding anyway, I find that getting my turning close to finished shape and dimension then sanding to completion is far more effective. There is no shame in sanding – it is a cutting tool after all. The proverbial joke about the 60 grit skew chisel might be funny at your local turning club, but using what is most effective saves time and energy. With a properly completed turning, nobody knows how you got there. I get the best surface finish that I can cutting the plastic close to finished size and shape, then proceed to the sanding and finishing stages.



Thermosets are easily worked with cutting tools. The material cuts well with whispy curls possible, which creates a very good surface finish

KEY POINTS TO CUTTING PLASTIC

1. Cutting is usually far more successful than scraping, unless the material is 'chippy'
2. Scrapers work better with a small or no burr, light touch at safe yet high speed
3. Get to near finished shape with cutting, then finish with sanding
4. Keep heat buildup to a minimum
5. If you overheat the material and it softens, let it cool to solidify again, then proceed
6. Turn off the lathe in order to clear the static attached or wound up stringers. Always remember – safety first!



Scraping can be done on both thermosets and thermoplastics, but only as needed. The best use of scraping is brittle, chippy materials. Light touch and with minimal burr



Depending on the hardness, plastics will hold good detail – especially thermosets. A sharp detail gouge will work quite well to cut in features



A sharp parting tool will work very well, not only on tight spaces, but also in the open. Basically a skew chisel, it will create very nice straight sections



In contrast, a piece of Ebonite after a bit of heavy-handed turning. Plastic is worked far better with light touch and sharp tools. No need to beat the materials

ADDITIONAL OPERATIONS

Because wood threads poorly, plastic parts or inserts are often used to take the threads needed for a turning. Plastic has no grain to be cut across weakening thread formation or durability like wood. That said, each plastic has its own characteristics and each will take threads a bit differently. Most thermoplastics can be threaded, but are usually threaded using a tap and die. Because they require a tap and die, the size

of the threads is limited by the availability and the cost of the hardware. Pen makers will often use thermoplastics for their pens and cut the appropriate threads into their work. Because the stress on the threads is light, the material takes the threads nicely and will endure reasonable use over the lifetime of the turning. Thermosets lend themselves to both tap and die cut threads and hand-chased threads. The hardness of

the material is the key. For hand-chasing threads, you need a bit of hardness to help with the process. When selecting woods, the hardness and density makes for success. With plastics, it is the same thing. The beauty of hand-chased threads is the ability to do it in any size at a reasonable cost. Sizes and threading that would be prohibitive in taps and dies can easily be done with hand-chasing tools. Plastics will also lend

◀ themselves to machining operations, laser marking and just plain filing. If you want flats or grooves on your turnings, a plastic blank will accept milling machine or router operations nicely provided the speeds and feeds don't overheat and melt things. In the past when I've needed flats, I've simply used a machinist's file and locked the headstock at the various rotational points. Your plastic blank will accept just about any additional operations you wish, just as long as you keep the temperature limitations in mind.

Most pen making plastics will take internal and external threads quite nicely. These are usually cut with a machinist's tap and die



KEY POINTS ON ADDITIONAL OPERATIONS

1. Thermoplastics are well suited to tap and die operations
2. Thermosets will accept threads readily from tap and die or hand chasing
3. Milling machine type operations are well accepted within temperature bounds
4. Simple hand filing, flats, and spirals are easily done for enhancement
5. Laser marking of patterns and pictures can be done and is especially handsome with colour fill

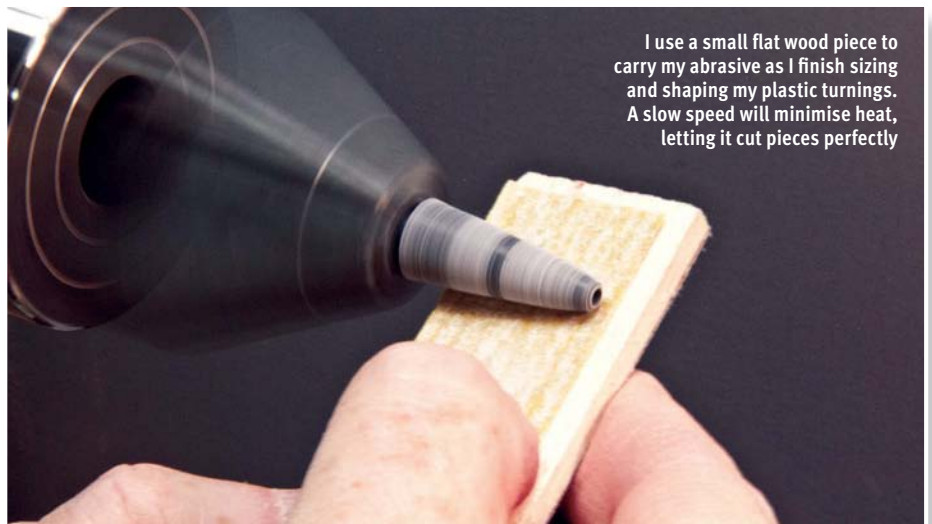
Thermoset plastics, being harder and usually denser, lend themselves to being threaded using hand-chasing tools. They will take and hold threads strongly



SANDING AND FINISHING PLASTICS

Because I use the sanding process to get to the desired size and contour endpoint, I leave things a bit proud and then sand to my desired endpoint. I use small pieces of abrasive, coarse enough to get the job done at slow speed, backed by a small piece of wood. The wood isn't a thermal barrier; it is a support to keep a straight flat surface. If I want to create a contour, I simply use my fingers or the properly shaped backing support. Once shaped as desired to a size just proud enough for finish sanding, I use the same practices as for sanding wood. If you are sanding with the lathe running slowly to minimise heat build up, work through the grits once you've finished with the prior grit, clean off the debris and take the surface finish to the level you want. Added to the standard good sanding practices would be the additional materials that you can use to take the surface finish to the next level. The standard abrasives with the intermediate grits let you work the surface, prepping it for the next grit. Always clean between grits and don't move on to the next step until you're ready. You can continue up into the automotive refinishing grits in the thousands, but I find moving to Micromesh once I've passed 400 works well. Starting at the coarsest Micromesh once you've finished with standard 400 abrasive and continuing through their nine steps will usually take you to as high a gloss as you wish.

I use a small flat wood piece to carry my abrasive as I finish sizing and shaping my plastic turnings. A slow speed will minimise heat, letting it cut pieces perfectly



KEY POINTS TO SANDING AND FINISHING PLASTICS

1. Good sanding practices apply to plastics many times over
2. Scratches left in plastic are easily seen and will never go away
3. In addition to the standard kit, there are special abrasives and polishes for plastics
4. Liquid plastic finishes are really a polishing compound – a carrier with fine abrasive particles
5. Good mechanical tooth or ability to soak in is needed for any finish to bond well. Smooth plastic surfaces present problems
6. Added finishes are relatively fragile – best used for appearances only
7. Always test technique and finish on a sample prior to committing
8. When using a combined wood and plastic, finish each individually with their own finish and technique



In addition to standard abrasives, a set of Micromesh, buffing wheels and media, and the various compounds with minute abrasive particles are helpful



Wet sanding works well with plastics. While I don't wet sand with standard abrasives, I find it beneficial when using the Micromesh or very fine auto papers



A good source for clear acrylic is old trophies. When cut, the material frosts. With proper sanding and buffing, it can be brought back to optically clear



Every plastic I've worked with can benefit from buffing once the sanding and Micromesh process has been completed

CONCLUSION

The huge array of plastics available adds many options to the woodturner's palette. Because they offer so many colours, textures and strength options, it is hard not to want to incorporate them into your turning. Whether you want a strong durable 1.02mm wall thickness or a 50mm-10 pitch thread, you can find a plastic that will let you do it. If you want a solid surface material where the colour will never wear through, there is a plastic that will do it. There are only a few plastics that I would class as more trouble than they are worth. For the most part, you have the tools and the know-how to deal with them. It isn't difficult, but learn about your material. Testing a sample before betting the ranch is a wise idea. The few moments you'll spend on cutting, turning, sanding and finishing a small test block of your material will be a wise investment. You might even want to buy a small block to test before you purchase a larger quantity; that will ensure you don't end up with a larger quantity of

material you don't want to work with. The marriage of woods and plastics offers many opportunities to create unique turnings. Other than perhaps a few plastic polishes, you likely already have everything you need to turn plastics. You don't even need to buy plastics – you may well have an old trophy or bowling ball lying around in the shed. The opportunities are all there. Don't be scared; give plastics a try. ●



The ability to create thin strong walls or take and hold fine to coarse threads gives thermosets and the other plastics a home in my woodturning



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Starting turning – part 10

This month **Mark Baker** moves on to looking at the spindle roughing gouge

The spindle roughing gouge is a tool designed to rapidly remove waste on spindle work – where the grain of the work runs parallel to the lathe bed – in order to get to a shape that can, if required, be refined later with a different tool or tools. This bulk removal on spindle work is often called roughing down. Please note my use of the phrase spindle roughing gouge.

It is vitally important to understand that the standard forged flat bar spindle roughing gouge is not designed for faceplate work, where the grain runs at 90° to the axis of the lathe bed. These tools are typically forged from flat bar and have a cut-away tang that fits in the handle. The flute may be a deep 'U' or shallow curve, depending on the style. The shallower flute style is typically referred to as 'Continental' style and is much more commonly used on mainland Europe. Quite simply, the blade profile and the thickness of metal in the blade tang are not of the right shape or strong enough to cope with the cutting forces and extended reach/overhang of the blade over the toolrest, which are techniques all used on faceplate work. The process of bulk removal of waste to create rough-turned faceplate work ready for drying is often referred to as 'roughing out'. This process is completed with a bowl gouge rather than a spindle roughing gouge and is the possible cause of some confusion in terms of what this tool's use is.



Shallow – Continental-style – and deep fluted forged spindle roughing gouges

PHOTOGRAPHS BY GMC/ANTHONY BAILEY

◀ HOLDING THE TOOL

The work should be secure and you must check that the work rotates clearly without fouling the rest, which should be situated as close as possible to the work and parallel to it. Logs and irregular shaped work may require you to work the extreme outer irregular areas first before moving the rest to support the blade on the toolrest, using either the overhand or underhand grip to stabilise the tool. The overhand grip is more powerful, but the underhand grip allows for easier movement and manipulation of the tool during the cut. If you use the overhand grip, you will also encounter shavings coming down the flute during the cut; these can sting the hand a little as they pass over it, especially with dry splintery wood.



The spindle roughing gouge presented to the work, ready for use

STANDARD ROUGHING DOWN CUT

The tool should never enter into the end of the wood. Instead, start the cut just away from one end and cut from there to the tailstock or headstock. As with all fluted tools, the flute should point in the direction of the cut and the cut should take place on the lower wing of the tool. So, if you are working from towards the tailstock end, the flute points in that direction and of course changes to point towards the headstock when working that direction. Using successive cuts, move the starting point of the cut back toward the centre section. Keep cutting towards one end until you are about two-thirds of the way along the piece, then reverse the cut to finish off the uncut section and blend the two together.

The handle should be kept low and as close to the body as possible. At first, the tool needs to come into contact with the rotating work without cutting. To do this, introduce the heel of the bevel to the rotating wood. This is highlighted in the photo with blue marker pen. You will hear a ticking noise; this is the heel making contact with the corners of the wood. When you hear it, raise the handle until the cutting edge comes into contact with the wood.

When the cut begins, do not raise the handle further, instead, rotate the blade so the flute points at about the 2 or 10 o'clock position, depending on the direction of cut. Then move the tool along the rest, rotating the blade a little, which is required to alter the cut. Move the tool along the rest in a controlled manner and stop just off the end of the work. A side view gives a clearer picture of what is happening: the heel touching, raising the handle and bringing the bevel into contact with the work. Raising the handle just a little more, bringing the cutting edge into play and the blade moving along the work.



The heel of the bevel marked in blue is the area that should be the first to touch the spinning wood



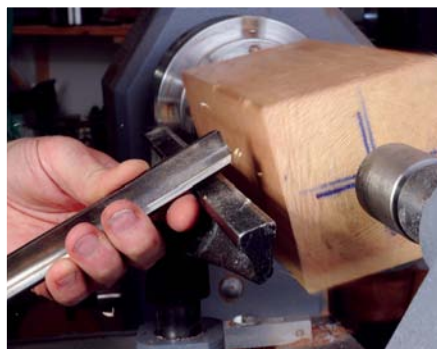
As you raise the handle, the ticking noise you hear is the heel making contact with the corners of the wood



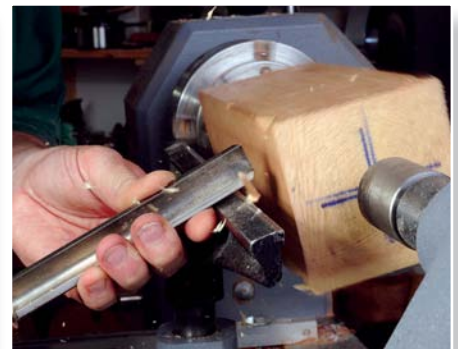
With the heel touching, raise the handle and bring the bevel into contact with the work...



... then raise the handle until the cutting edge makes contact with the wood



Now rotate the blade so the flute points in the direction of travel...



... and move the blade along the work until you reach the end or where you need to stop

HANDLE AND CUTTING EDGE POSITION



Using the gouge square-on to the work, cutting right at the bottom of the flute of the gouge...



... or better still, you can shift your body so the tool is at a slight angle to it and cut on the lower wing

You can use the gouge square-on to the work or you can shift your body so the blade and flute is at a slight angle, pointing towards the direction of travel. This small change in blade presentation and the cutting angle produces a slightly better cut than the square-on cut position. You can make light shallow cuts or deep heavy ones, depending on the piece you're working on. I prefer making multiple light cuts as I find these are easy to make and also easier to control. I have tried both and have to say that I don't find much difference time-wise in the roughing down of items to shape. It is worth noting that the spindle roughing gouge cannot create very tight radii curves or sharp shoulder-type shapes.

EXTENDING THE CUT



When you have smoothed down the area you are working and reached about two-thirds of the way along the work and the shape you require ...



... reverse the tool and the direction of the cut and start to smooth or shape the rest of the piece, stopping often to see how you progress

When you have made multiple cuts and achieved the smooth surface and/or shape you require – if making a cylinder, you need to fully round piece of work – stop about two-thirds of the way along the work, reverse the tool and the direction of the cut and start to smooth or shape the rest of the piece, stopping often to see how you progress. If you see any flats, just keep going until the whole piece is a smooth cylinder, or the shape you require, adjusting the direction of cut as necessary. If you create a spindle with a square or natural-edge, then stop short of these details and use the gouge as appropriate, always cutting downhill so you cut at all times with the grain to maintain full control and achieve the best cut.

REFINING CUT

This technique is best used as a finishing cut. Incline the handle to about 45°; the flute should be pointing in the direction of the cut and rotate the blade so that the flute point is farther down – nearer the 8 o'clock or 4 o'clock position, depending on the direction of the cut. The bevel is still rubbing during the cut and this cutting angle creates a shearing cut that peels the fibres off.



The refining cut is best used as a finishing cut or when you are cutting timber that splinters and fractures easily

SWEEPING CURVES

You can cut long sweeping curves, tapers and similar shapes with this tool using the cutting techniques already described, but you must never cut uphill when spindle turning – cut against the grain. Always stop at the lowest part of the curve and if the shape is an elongated, cove-like form, reverse the tool and cut to meet the lowest section. ●



You must never cut uphill when spindle turning



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Dear Santa, for Christmas, I would like:-

A Oneway Wolverine grinding jig so that I can get my tools super sharp quickly, easily and repeatably. £85.67

Of course, I could make an even better job if you'd include a CBN grinding wheel - fast, cool (just like me?) - in a range of sizes and grades from £111.88

Maybe a Tormek T7 - the ultimate wetstone grinder: that would get my bench tools the sharpest they've ever been. £489.95

Now, a new chuck would be useful. I know that The ToolPost have a huge range starting from under £100 but I'd love a Oneway Stronghold, the ultimate chuck, perfect for the more ambitious turner: £282.71

If that's bit too much for you, after you've fed the **I**reindeer, then a Patriot chuck at £166.28 would be nice - and for my smaller lathe a Nova G3: it's only £119.99 on Christmas Special Offer.

Perhaps whilst we're sorting out things for my compact lathe, you'd better include a set of the only tools made for use on smaller lathes: Toolpost's 6-piece Compac set. Manufactured by Hamlet. £120.00

Mark you, they also do that comprehensive set of six tools - the Journeyman. It's clear why they called it that. Yes, please add that for £175.00 and I'll be like a new man.

Isaw a 'Woodturning' review recently which really rated those M42 bowl and spindle gouges from Carter Toolworks: they are the sharpest and the edge lasts the longest - and they have those really cool aluminium handles. I definitely n-e-e-d one of those, please. Blade only from £66, complete handled tools from £114.00

There's always carbide tooling if you really want to surprise me: the range from Hunter Tools is fantastic and they start from just £64. But how about a Hercules (£93.47) or a Jimmy Clewes #5 (£101.98)?

Ruby wheels are the best of the AlOx wheels so if the CBN is too rich for you (do you *have* to feed the reindeer?) then a "Ruby" does a great job, from £19.

You could rough me up a bit with a texturing tool from Crown (£56.60), or Sorby (£66.36) or that super little Decorating Elf from Henry Taylor (£45.05).

Wearing a smock would stop me trailing all the dust and shavings onto the carpet wouldn't it? I'm sure that you'd find it worth £38.40 to stop me doing that.

For years I was afraid what you might imagine if I asked you for a butt chisel set, but sometimes my cabinetry requires a delicate touch so at £81.30 this set of four in a presentation box looked like a great idea.

A Little Sister for my Big Brother would enable me to do great small hollow forms. By Hamlet: £57.88

With all the Santa's Elves and Fairies around here, maybe I could justify a Drill Wizard by Oneway: perfect for drilling jobs on the lathe. £102.41

Knives. Now that's a thought I often have on Christmas Day! But a set of ten whittling knives from ToolPost would really cut the mustard (or cranberry sauce)! £91.86

Sharpening with the Wolverine jig would be even more pleasurable if I could do it using a shiny new grinder like that Record RPB6, now on offer at £69.99

But since you love me so much, what about that belt sharpening system from Sorby: the Pro-Edge - and spare belts from The ToolPost. Pro-Edge from £277.87

DVDs and books will keep me out of your hair for hours. And they have such a great range at The ToolPost. DVDs from £13.50, Books from £5.95. What a choice!

Now, if I had a DML305 mini lathe I could turn in the warm during these cold winter months. Offer: £299.99

Respiratory protection is something even Santa's Elves need to think about. I'd really like a JSP PowerCap Active, please, please! Breathe, breathe, breathe, £240

Ican't save the planet single-handed but with a centre saver, I can at least save some timber. There's the Kelton system from £194 or the Oneway from £243. Whichever!

Finishing better and faster would be nice. For that, I could really use a Wood Buffing System from Beall Tool or Chestnut Products. From £54.

Pens would be nice to give as presents next year. Think what I could make if I had a pen mandrel (from ~£15) - or even a Pen Wizard - Wow! £296.69

More timber might be an idea. There's a great range to choose from and ToolPost even have mixed exotic bags of timber I'd love to try out. Mixed bags: £25

Stuart Mortimer uses those Saburr burrs to remove waste wood quickly on his twisted hollow forms. I'd like the one for slitting between the bines. SM250 £28.70 Watch Stuart at ToolPost's Open House - he's amazing.

I could find lots of other lovely things at The ToolPost, but let's just start with these, please. Maybe talk to the Big Elf - or the pretty Miss Santa - at The ToolPost for more ideas: they really know what they're talking about.



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Chimney pot pen holder

Sue Harker takes you through the tips and techniques for making a pen holder inspired by the chimney shape

If you like to have pens, pencils, etc. to hand in any room of the house, then this project shows you how to make a decorative holder that is functional and pleasing to the eye.

The chimney idea came from a commission I received a few years ago, from a chimney firm for several designs of pen pots in the shape of various chimney shapes. This particular one was my favourite, so I have chosen to feature it here. The timber choice came purely from having this beautiful piece of rippled ash (*Fraxinus excelsior*) sitting in my wood store 'waiting' for inspiration. It was exactly the right dimensions and I think it has given a very decorative appearance to the simple chimney pot shape.

Design consideration

The dimensions of the chimney pot have been taken from a terracotta version available from builder's merchants. This has been scaled down to suit the size of timber being used. The shape is a very simple one, but requires some specific turning. For example, the bead wants to look as if it is sat on the pot, so both sides of it need to be the same diameter. The taper from the bead towards the foot needs to be straight. This can be checked with a straightedge as you progress. The transitions need to be crisp and the internal hollowing parallel. The base is left thick to add weight and stability. When the pot is in use, it needs to be stable enough to avoid toppling over when items are removed.

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.

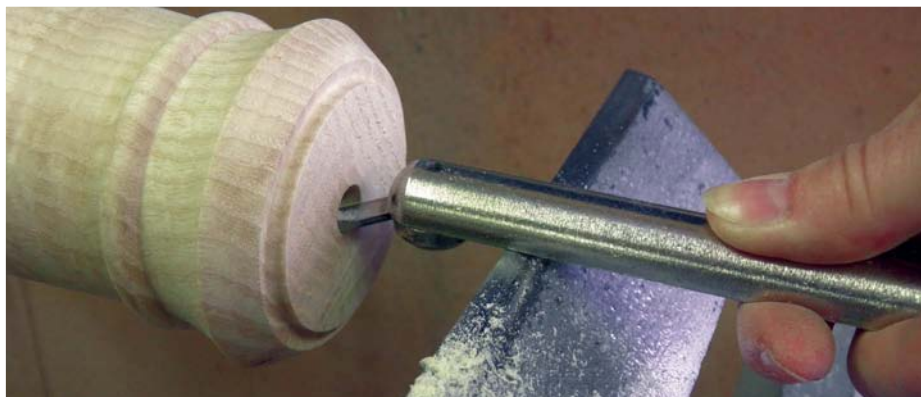
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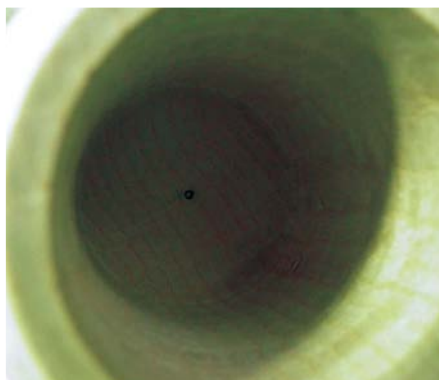
◀ HOLLOWING OPTIONS

I have used a swivel-tip hollowing tool for hollowing the project. Firstly, a hole is drilled to the required depth with a drill bit fitted into a Jacobs chuck sat in the taildrive end of the lathe. The depth I have chosen is 90mm, which provides a solid base for stability. The toolrest requires setting in a position so that the cutting tip of the tool, when the tool is held parallel to the lathe bed, is cutting on centre height. Cutting from the centre hole towards the rim, work down the side of the pot to the full depth.

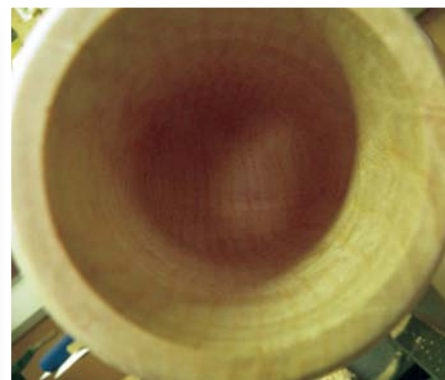
If you prefer, the centre of this project can be hollowed using Forstner bits. Start with a small diameter Forstner bit and drill down to the required depth, then drill to the same depth with a slightly larger Forstner bit. Continue increasing slowly in size until the hole is the correct diameter; this will ensure the sides of the hollowing are parallel. Unfortunately, this creates a hole in the bottom of the vessel, which is very unsightly, so it will need to be removed. Here I have demonstrated this hole using a pencil to highlight it for easier viewing. This is the first thing I look for when judging a hollow vessel of any kind. The finish of the internal surface is equally as important as the outside.



Setting the correct cutting height



Hole left by Forstner bit



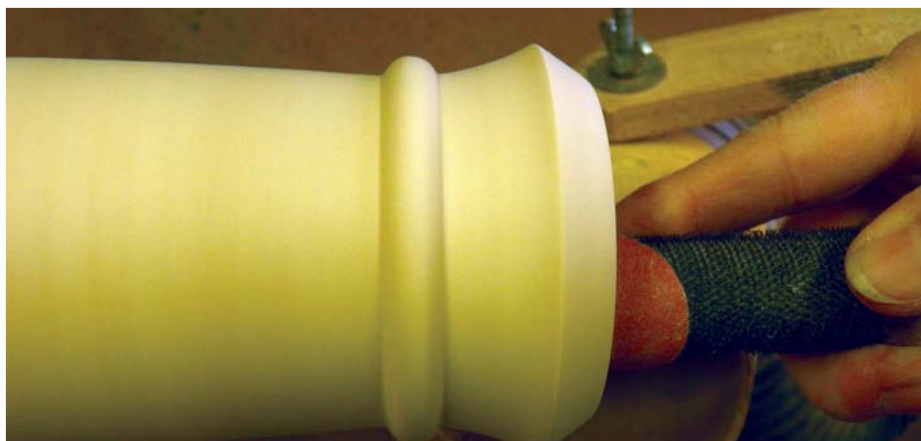
Hole removed with hollowing tool

SAFE SANDING THE INSIDE



Preparing the sanding jig

For sanding the inside of the pot I have used a homemade sanding jig. It is simply a turned handle with a cylinder rounded over at the end. The length along one side and the tip have a sticky-backed hook-and-loop attached. This hook-and-loop can be purchased, by the metre, from most haberdashery shops. For sanding the bottom of the pot I have placed a disc of abrasive over the end and flattened it to create two 'ears'. These 'ears' are then cut away to produce a suitable surface for sanding with. When using the sanding jig to sand the bottom of the pot avoid positioning it to the



Sanding the inside

right of centre as this will twist the sanding jig, which could result in it being pulled from your hands. If this does happen, very loosely support the sanding jig and turn off the lathe.

PARTING OFF AND TIDYING THE BASE

The pot could be parted off using a fluted parting tool if the timber is sufficiently close grained, to avoid torn fibres. If this is not the case, then make a jam chuck from a scrap piece of timber, the correct diameter for the

hollowed section. The jam chuck will require a flat front face for the top of the pot to sit up against once jammed in place, but does not necessarily need to be the full depth of the pot. Wrap masking tape around the joint for added security. The removal of the torn fibres should be done with a freshly sharpened 10mm fingernail spindle gouge, taking small cuts to avoid dislodging the pot. I am a big believer in the principle that if you have gone to the trouble of remounting a turned item, then put some form of decoration there as proof. The underneath should be gently sanded before being removed from the jam chuck.

CHIMNEY POT PEN HOLDER DIMENSIONS

INFORMATION

TIME TAKEN & COST

Time taken: Approximately 1 hour

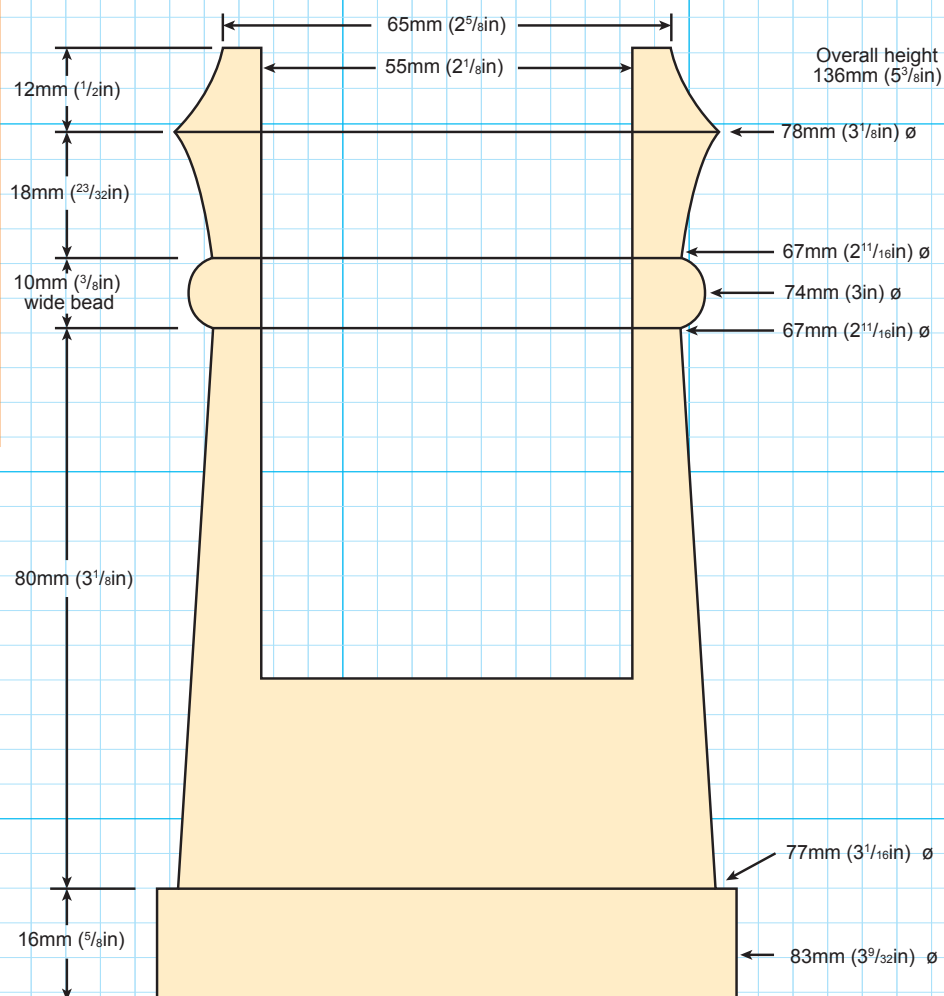
Cost: £4.50

TOOLS REQUIRED

- Spindle roughing gouge
- 3mm parting tool
- 10mm fingernail profile spindle gouge
- RS200 hollowing tool

ADDITIONAL TOOLS

- Jacobs chuck with various Forstner bits
- 120, 180, 240, 320, 400 grit abrasives
- Purpose-made sanding jig
- PPE: latex gloves, facemask, respirator/dust mask and extraction



SHAPING THE OUTSIDE



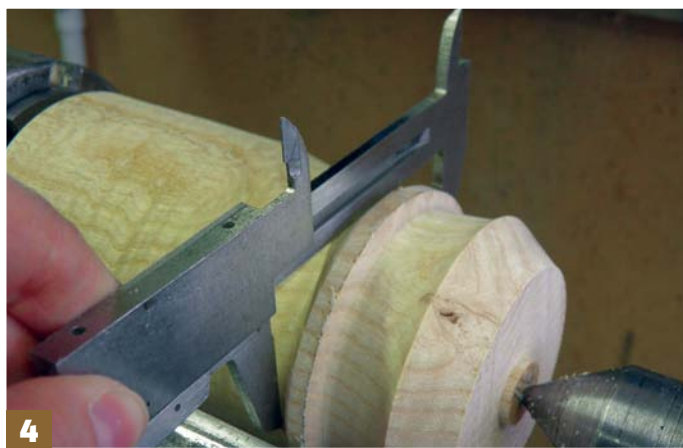
Step 1: mount a piece of rippled ash, measuring approximately 85 × 85 × 156mm, on the lathe between centres and turn into the round. Cut a chucking spigot at one end the correct size for your chuck



Step 2: with the timber mounted in the chuck, pull the taildrive up for support and draw reference marks for the required shaping of the top section of the chimney pot. From the first reference, mark and cut a cove leading towards the taildrive, finishing at a diameter of 65mm



Step 3: create a cove leading to the second and third reference marks to a diameter of 67mm, leaving a raised area where the bead will be formed



Step 4: both sides of the bead should be the same diameter. Using a pair of callipers, measure the diameter of both sides



Step 5: create the bead section using a 10mm fingernail profile spindle gouge

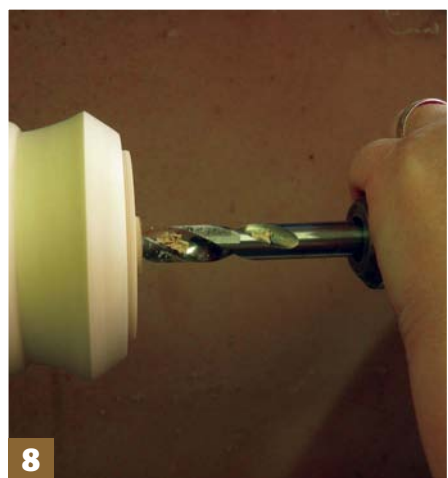


Step 6: create a step at the base, approximately 20mm long and round over the top. Taper the remaining timber from the step to the base of the bead; this section should be a flat gentle taper, which can be checked with a straightedge



Step 7: with the outside of the chimney pot shaped, true up the front edge using a 10mm fingernail spindle gouge and sand to a finish using your usual sanding grits

SHAPING THE OUTSIDE



Step 8: attach a Jacobs chuck with an 8mm drill bit attached into the tailstock and with the speed of the lathe reduced to 500rpm, drill a hole to a depth of approximately 90mm



Step 9: using a swivel-tipped hollowing tool or similar, hollow the centre of the chimney pot to a diameter of 55mm



Step 10: an alternative method is using a Forstner bit fitted into a Jacobs chuck. Starting with approximately 25mm diameter and increasing in size until the required diameter is achieved



11

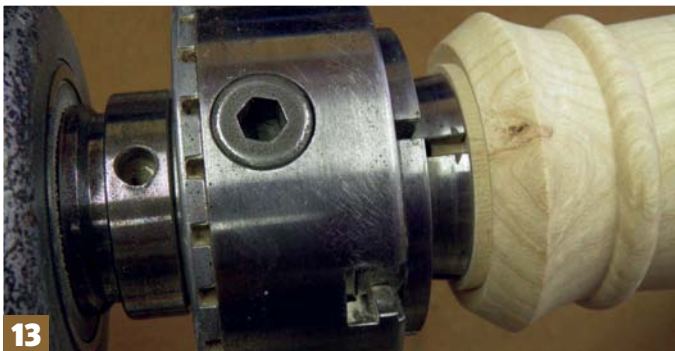
Step 11: sand the inside of the pot using your usual grits. A sanding jig can be used for this



12

Step 12: using a fluted parting tool, part off the finished pot

REFINING THE BOTTOM



13

Step 13: turn a jam chuck to receive the top of the pot and secure the pot in place. The jam chuck does not need to be the full depth of the pot, just sufficient depth to hold it in place



14

Step 14: for extra support, wrap masking tape around the pot and chuck jaws



15

Step 15: using a 10mm fingernail spindle gouge, gently remove any torn fibres and the centre pip



16

Step 16: cut a couple of 'V' grooves as proof that you have been there



17

Step 17: gently supporting the pot, sand the base using your usual grits. If too much heat is generated, then you are holding the pot too firmly



18

Step 18: after several coats of finishing oil have been applied, the finished chimney pot pen holder should look something like this ●

Joe Wagner in profile



We meet Utah-based woodturner **Joe Wagner** and look at his wonderful turned Christmas ornaments



Joe Wagner has been turning wood for over 40 years. He is the inventor of Wagner Texturing Tools and regularly creates jigs and tools to suit his woodturning needs. He also demonstrates turning and is always glad to share his experience and expertise with others.

Background

Joe has always been interested in working with his hands and graduated in furniture and cabinetmaking from his local trade school. The lessons he learnt at this trade school have stayed with him over the years. "In trade school the instructor, Wayne Paulsen, was a very wise man. He had hard and fast rules about shop safety and the use of hand tools. That was over 40 years ago and to this day I still hear his voice telling me that sharp tools are the safest and with practice your hands can be gauges for measuring and laying out." After graduating, he then spent 34 years working for the Union Pacific Railroad.

Beginning turning

His first experience with woodturning was at his grandfather's workshop when he was nine years old. "Grandpa Lou had a Montgomery Ward lathe. He made a box for me to stand on, he put a piece of wood on the lathe, gave me a tool, turned on the lathe, showed me how to hold the tool and said 'don't hurt yourself and don't bother me!'", Joe recalls. He took shop classes in junior high and high school so had access to wood lathes for most of his younger life.

His more 'formal' introduction to woodturning came in the mid-1970s when he read *The Craftsman Woodturner* by Peter Child. "After reading the book several times, I decided to contact the author about going to England to take his classes. He asked if I was married, I told him yes, with four children. He told me it was too expensive for someone with that large a family to travel to England to attend a woodturning class. Then he told me of a former



PHOTOGRAPHS BY JOE WAGNER



student of his who was teaching classes from his home workshop. His name was Russ Zimmerman in Putney, Vermont. I contacted him and signed up for the class.” This three-day class turned out to be a true eye-opener for Joe as it opened a whole new world of possibilities.

Turning style & work

Joe’s approach to his work is to be mindful of attention to detail and the principles of design. “I feel a turned piece is not finished until every part is perfected: the shape, all edges and proportions. I took a class in the elements of design. This class taught

me what to look for to complete a design that is pleasing to the eye physically, as well as the mind. I learned that grouping items unevenly instead of evenly – such as a group of three instead of two – is more pleasing to the eye. Using a mirror on a sketch of a new idea will help you to produce a more pleasing shape. I have taught this technique at many clubs and seminars.”

He makes a variety of both small and large pieces. “A friend and I built a huge lathe that enables me to turn very large bowls. It has a very special place in my shop. This friend and I had turned quite a few large bowls, some so large that it required specially made

tools because of the size of the blanks.

“Mostly, I turn smaller items such as ornaments, birdhouses, vases, lamps, kaleidoscopes, eggs, utensils and the like due to inspiration of one of my mentors.” These smaller items take anywhere from 1 to 3 hours to complete.

Joe told us that his work has advanced in both design and practice over the years. “It has taken many years for my work to evolve to the point that it has now. When I first started turning, I thought my turnings were fine, but now I can see how they have evolved over the years. I especially see it when I look at my grandchildren’s Christmas

A selection of Joe’s turned Christmas ornaments. As you can see, he creates them in a variety of shapes with different colour highlights

ornaments. The first ones seem a little bit awkward to me and as the years have passed they have become more graceful and refined.” He says that this improvement has come about through hours of practice. “People have asked me, ‘How do you do that?’ My answer is always, ‘You have to spend the time in front of the lathe.’”

Inspirations & influences

Joe says that he has an inventive mind, “a lot of my ideas are ‘out of the box,’” he tells us. He finds inspiration for his work in the natural world and also in everyday objects. “I often take my wife to her favourite stores and I wait for her in my pickup truck. One day while I was just sitting there, I began to notice the shapes of the new outdoor lighting fixtures. Thinking that they weren’t too bad of a shape, I began to sketch and photograph the fixtures. After about six or eight attempts on the lathe, I finally got a shape that was pleasing to my eye. That shape became a birdhouse Christmas ornament to be given to grandchildren and friends.”

He also owns an extensive collection of woodturning books, which provide further inspiration. He has attended the Utah Woodturning Symposium for the last 35 years where he has met and been influenced by many great woodturners from around the world, such as Dale Nish. “I’ve always loved attending woodturning symposiums and seminars. If I learned just one or two new things the time spent was well worth it to me. Part of my philosophy is that it is worth the cost because I am paying for the presenter’s point of view, education and experience.”

Workshop & tools

His first workshop was in the garage behind the house with no insulation, a propane burner for heat and not enough room for his growing tool collection. However, Joe told us that his current workshop is rather more luxurious! “This garage shop gave way to a new two-storey shop with plenty of heat and even more room for tools, lathes and my dog Gus.” He describes it as his ‘true home’.

He says that his essential tools are commercially produced chucks with modified jaws, his shop-made tools and other jigs and fixtures.



“By using shop-made fixtures, I am able to produce more turnings with the same quality at a higher rate of production”, he explains.

Joe also creates more traditional Christmas ornaments, such as Christmas trees and snowmen



Joe in his workshop

Handy hints

1. Somebody had to make it first, so don't be afraid to make something for yourself and further your turning projects
2. Enjoy your time in the shop!

LIKES & DISLIKES

Likes:

- Beautiful wood
- Creating something pleasing to the eye
- Sharp tools
- Alone time
- A finished woodturning
- Modifying tools to fit my specific needs

Dislikes:

- Wood with splits
- Dull tools
- Poor quality tools
- Designs that turn out poorly
- Turning off the lights in the shop



Joe's ornaments on display at a craft market

Highs & lows of turning

There have been many highs for Joe in his woodturning career, especially now he can devote more time to it. "My greatest enjoyment is seeing how much my grandchildren love my Christmas ornaments. I am also proud of my many inventions. The years I was working were discouraging because there was such a limited amount of time that I could spend doing the woodturning I loved so much. The satisfaction and pride I feel when creating something beautiful is the best thing about woodturning."

Promotion

Joe promotes his work through public demonstrations, teaching classes, symposium demonstrations, woodturning club demonstrations and one-on-one sessions. "I have been juried into several art shows. I am always looking for different venues to display and sell my work."

Future plans

Joe aims to keep up turning and developing new techniques for woodturning. "I feel there are always new ideas, new tools and new ways to develop ideas. I hope to continue turning for my own and others' pleasure for many years...or until I'm dead!" he says. ●

Email: wagner50@comcast.net

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The M42 blades are mounted in beautiful - yes, simply beautiful - handles of aircraft grade turned aluminium to create woodturning tools like no others. Aluminium not only gives a strong handle but dampens vibration, reducing tool chatter, yet remains a balanced delight to use, enhanced by the knurled grip. And because, with every justification, Carter Toolworks are proud of the superb tools that they produce, every handle carries their engraved signature.

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If you like an oil finish - and who doesn't - then the D&M Natural Oil Finish is a product made wholly from natural sources which is pleasant to use and is

food- and toy-safe. £15.20* for 500ml;

£26.96* for 1000ml.

If you have soft, spalted, punky timber that is proving difficult to turn cleanly, then the answer may well lie with D&M Wood Hardener. Stabilises and strengthens wood. £15.20*/500ml; £26.96*/1000ml;

£64.58*/2500ml



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The Lynn Historical Woodworking Trust

Andrew Potocnik looks back at the life and woodworking collection of Bob Lynn



About an hour's drive south of Christchurch, on New Zealand's south island, you pass through the quiet town of Ashburton. It is in this town that many travellers miss out on one of the best collections of woodworking tools and machines in the world.

I was lucky enough to first visit the Lynn Historical Woodworking Trust several years ago, when it was still in the home of Bob Lynn. At that time a spritely 80-something with a glint in his eye of a 20-year-old, he made any visitor welcome. You couldn't help but be infected with his passion for

woodworking and lifelong enthusiasm. An amazing collection of machines and tools filled the rooms set aside to educate novices about what could be achieved with carving and more importantly, ornamental turning.

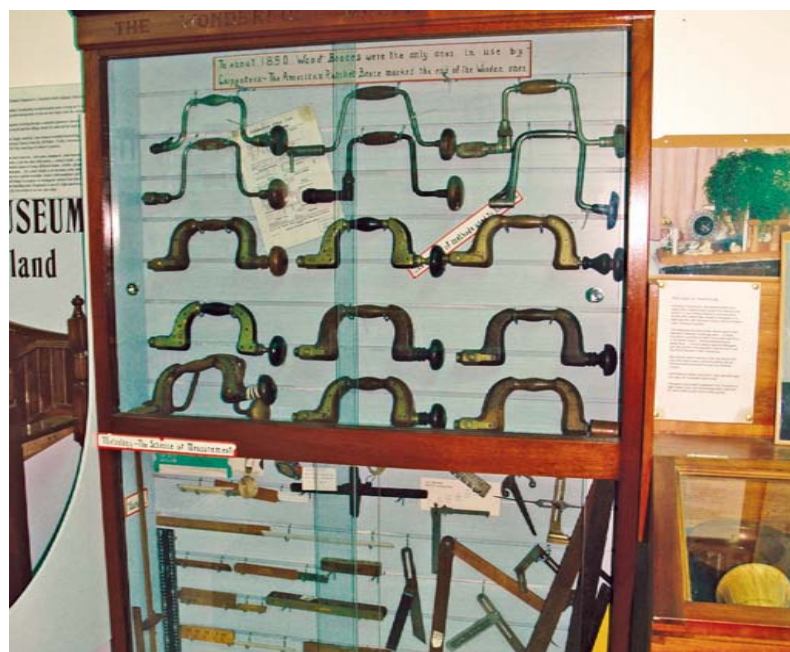
Bob Lynn began his journey into the world of woodworking at the age of 15, with an apprenticeship as a carpenter and joiner in the 1920s. As Lynn worked his way through apprenticeship to qualified tradesman, he learned skills that not only shaped his appreciation of what it means to be a skilled artisan, but also how important it is to preserve where

MAIN: Just one view of this impressive collection of woodworking memorabilia

INSET: Bob Lynn, the man behind this amazing collection

these skills and traditions came from. Bob began to record and collect all of those little bits that have gradually been replaced by developments, firstly in industrialisation and nowadays 'technology'.

Over the years Bob collected tools, samples of carving and ornamental turning that he housed in what he called the 'Toby House' – an Irish word meaning 'child's play house', or a place where toys are stored. Really, what he was putting together was a museum celebrating machinery, tools and skills once central to the working of wood, that are rapidly



disappearing in an ever increasingly mechanised world. Bob's recollections were published in 1992 in *Woodwork: My First Seventy Years*, memoirs of how he learned refined and delicate skills from some of the finest teachers.

First meeting

When I first met Bob, he was already into his 75th year of his craft, still active and with the collection at his home. He realised the historical value of his collection and had established The Lynn Historical Woodworking Trust (Inc.), which had control over this extensive array of memorabilia of times rapidly slipping into obsolescence. Since my first visit in 1999, the collection has moved from

TOP LEFT & RIGHT: Just one of the ornamental lathes on show

ABOVE LEFT: A fine selection of wooden braces

ABOVE RIGHT: The Ibbotson geometric chuck, which was made by Holtzappfel between 1805–1815

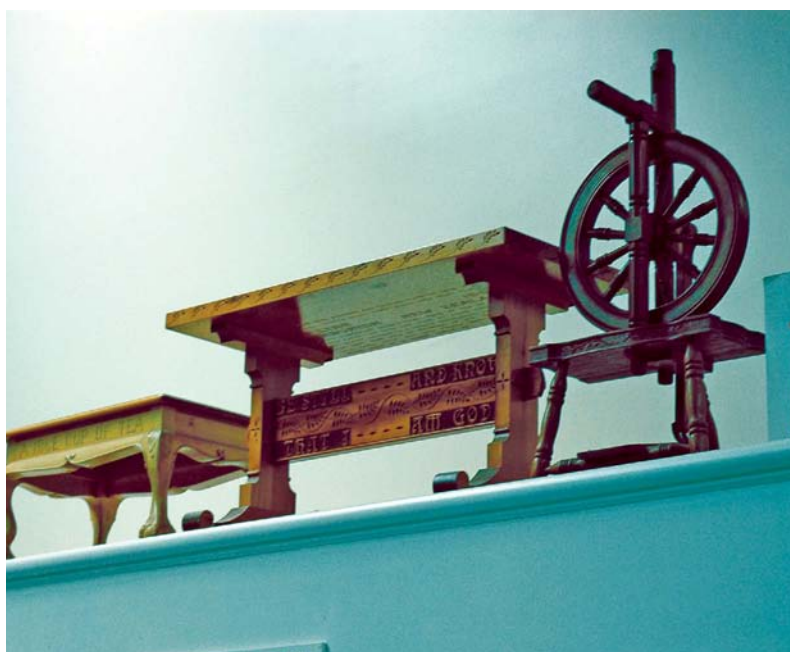
Bob's home to a more prominent, larger Ashburton location and the collection continues to grow.

The collection

The 'museum', as it is now known, contains what is believed to be one of the world's best collections of ornamental turning lathes, including 11 lathes dating from 1804. There are six Holtzappfel, two Gill, one Evans and one Davies ornamental lathe, which stand alongside a Bower Rose Engine lathe. Other machines of historic significance are a Holtzappfel horizontal lapping machine, a Holtzappfel treadle grinder, accompanied by at least 4,000 woodworking tools, 1,700 species of

wood from around the world, 3,000 books on related topics and over 800 examples of the ancient art of ornamental turning and carving. Of the species collection Lynn could identify most by sight, saying: "I'm not trained in botany, I just go by feel, weight and smell."

The Bower Rose Engine lathe, made sometime between 1804 and 1828, made its way to New Zealand for the 1925 Dunedin and South Seas Exhibition as a display item for the British Pavilion for this major industrial exhibition. Lathes of this type are capable of intricate work such as engraving and scrollwork seen on early bank notes and postage stamps and intricate 3D works.



The collection continues

Bob continued to work late into his life until, in his early 90s, he decided to down tools. Although his mind was willing, his body found it too difficult to produce the exceptionally high standards he demanded of himself.

On a return visit in 2007, hoping to see the Lynn collection and meet Bob again, I found that he was featured on the local paper's front page, having received a New Year's honour, nothing less than a Queen's Service Medal for Community Service (QSM) recognising his lifelong contribution to woodcraft.

Although I was unable to catch up with Bob that time, I was fortunate enough to be shown around the new

Museum of Woodwork by a member of the Trust, John Millichamp, whose pride in the collection reflected Lynn's passion. The collection's significance is such that it could well be housed in the national museum, but members of the Trust are loath to see it leave Ashburton, especially when Bob Lynn's roots go way back to his time at Ashburton Technical School.

Bob's rich life came to an end in 2012, aged 97, having inspired others with his passion and determination to ensure tools, machines and skills of a bygone era are cherished for years and generations to come.

The Lynn Historical Woodworking Trust will not only be a legacy of Bob Lynn and his passion, but it will

TOP LEFT & RIGHT: As well as a superb collection of ornamental lathes, the museum also houses a fine collection of turning tools and turned items, as you can see here

ABOVE LEFT: There is also a great selection of saws

ABOVE RIGHT: A spinning wheel is among just one of the wonderful items you can see

retain a place in the history of tools, skills and pride of knowledge that may pass into the annals forgotten in a world that values only profits and ledgers, with little regard for those who have the skills to convert raw materials into objects that enrich our everyday lives. Find out more by visiting the website. ●

DETAILS

To find out more about the Lynn Woodwork Museum, visit www.lynnwoodworkmuseum.org

You can still purchase Bob's book – we tried several internet searches, which brought up a variety of sellers

Kit & Tools

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

Drechseln und Mehr pen finish

Walter Hall tests the Pen Finish from Drechseln und Mehr

The finish is easy to apply by wiping on with a lint-free cloth at about 500rpm

Like many pen makers, I use a range of different finishes on my pens but am constantly on the lookout for new and better ways of creating an attractive, hard-wearing surface. In particular, I would like to find an alternative to using cyanoacrylate adhesive (CA) as a finish as I find the potentially hazardous fumes from it unpleasant to work with. Drechseln und Mehr (D&M) pen finish is, in my opinion, a step in the right direction towards achieving this but does not go all the way for a couple of reasons, as I will explain.

What it is

D&M pen finish is described by the manufacturers as a special surface finish, which was developed to meet the highest demands of professional pen makers. It is crystal clear, resistant to scratches, impacts and abrasions as well as being waterproof and UV-resistant. It is also toy safe and complies with EN 71-3.

In use

I found application to be very easy and the finish can either be applied to bare wood or on top of a suitable sanding sealer. The first coat is applied using a lint-free cloth or paper towel and must be left to dry for five minutes before applying a second coat, which must then be left to harden for 10 minutes. Two coats will give an attractive satin finish, further coats will increase the level of gloss, but will not give a high gloss finish so therefore this is not a suitable CA replacement for those who want a high degree of shine on their pens.

For most amateur pen makers, the total of 15 minutes drying time for two coats will not be an issue, but for anyone making batches of pens in production runs this could be an important limitation. Once dry, however, the finish is ready for immediate use without further treatment and produces a hard-

An easy-to-use dropper bottle is supplied

wearing surface that is pleasant to the touch and should appeal to those who wish to achieve a finish similar to a natural wood surface.

Verdict

This product is one that I will definitely be adding to my range of finishing options. If a high gloss version were to become available, it could easily become my preferred finish.

INFORMATION

Scores

Performance: 95% **Versatility:** 92%
Ease of use: 95%

Details

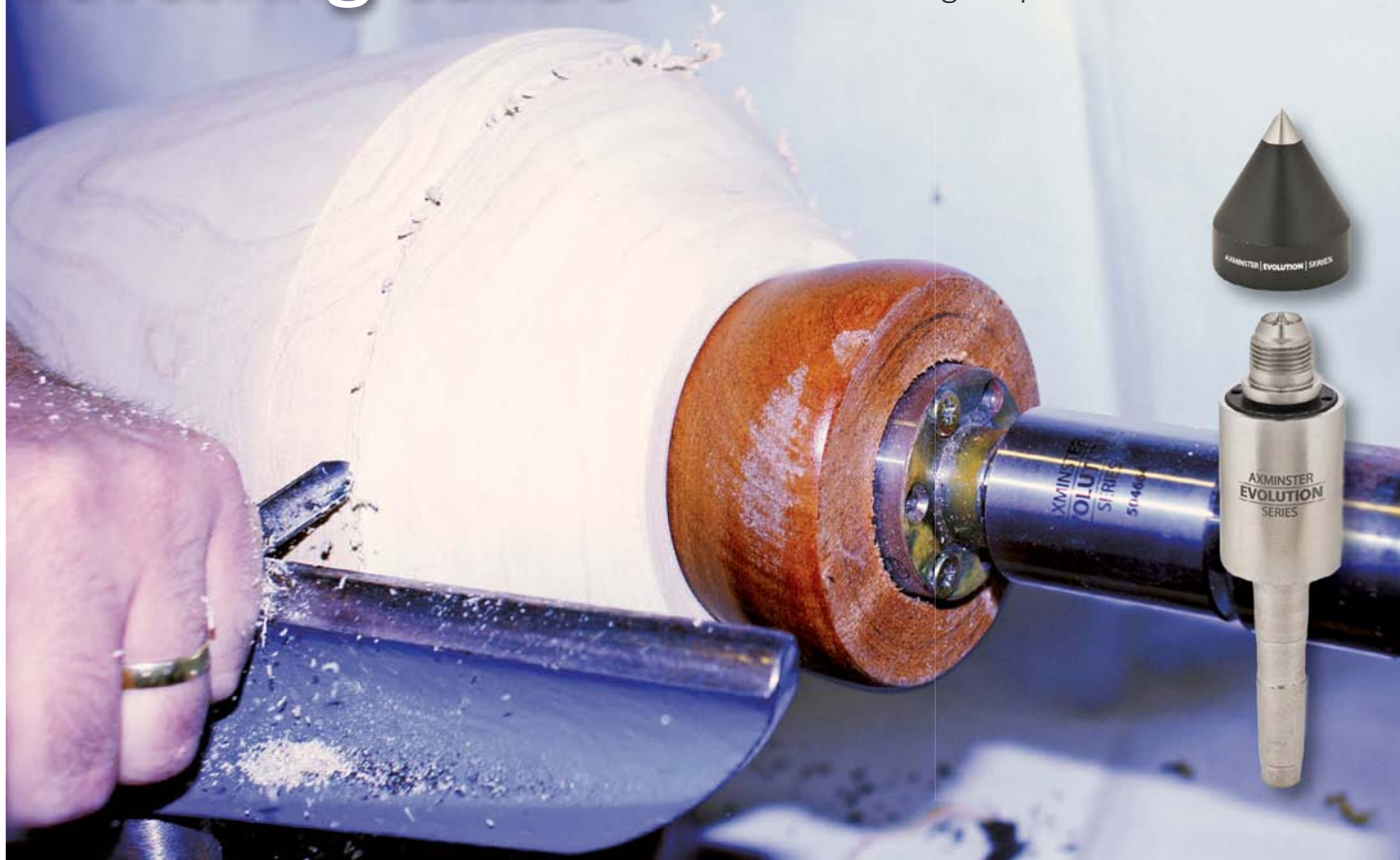
Price: From £14 for 100ml
Contact: The ToolPost
Tel: 01235 511 101
Web: www.toolpost.co.uk



An attractive satin finish was achieved on this spalted horse chestnut (*Castanea sativa*) pen

Axminster Evolution series revolving centre

Pete Bouclier puts this revolving centre from Axminster through its paces



The revolving centre includes a removable nose cone

I needed a new revolving centre and having other items from the Evolution series, I decided on this one from Axminster. The product comes supplied with a small tommy bar and spanner, both made from mild steel. The quality of the centre is immediately apparent. It is made in high grade stainless steel with an aircraft grade aluminium nose cone and a replaceable stainless steel 60° tip. Available in all three Morse tapers.

In use

Out of interest, I tested the centre for run out – as you do with your brake discs to see if they are warped – with a dial indicator. This was carried out at several speeds and it was impressively negligible, even under quite a severe load. I did use a good quality Belgian version as well and the readings, although very low, were not quite as good. An old generic centre fared much worse. Axminster have made this with a double row angular contact bearing, making the unit longer than standard centres. At the rear there is a single race bearing. The cone is removed using the

tommy bar and spanner to reveal a $\frac{3}{4}$ in $\times$ 16tpi thread and a ring centre.

On their website, Axminster promise a range of accessories to follow – note the faceplate attachment is an optional extra – but woodturners, I have found, are a very innovative bunch of folk and know there is always more than one way of doing things. I decided to make a few accessories myself out of hardwood to finish a few projects. Again, I pushed the use of these and found the results to be impressive, running true all of the time. I tried a range of hardwoods, acrylics and industrial nylon and the tip gripped adequately.

Verdict

I believe there is no doubt that Axminster has yet again made a substantial tool. The bearings have been designed to take substantial loads both radially and axially. I did push this tool but time will tell as to the quality of the bearings. Turners with short bed lathes will notice a slight reduction of available length between centres. Accessories

were easy to make and can be changed very quickly. If you use the same screw holes each time, then your accessories will run true every time. The tommy bar and spanner especially did bend easily when the tip became a little tight, but that was not really a problem to solve with other tools. However, in my opinion, for the price of the tool, they could have been better quality and stronger. All in all, a very useful top quality tool that should last for years, even if they are a little expensive, but you do get what you pay for.

INFORMATION

Scores

Performance: 95% **Versatility:** 92%
Build quality: 96%

Details

Price: £74.95 (inc VAT)
Contact: Axminster Tools & Machinery
Tel: 0800 371 822
Web: www.axminster.co.uk

SIMON HOPE EASY ARM HOLLOWING JIG

This handy new tool from Simon Hope is designed to take away all the strain of turning hollow forms. The jig takes 19mm or 16mm tools and includes a reducing sleeve. Each joint has sealed bearings for easy movement and the jig features a strong and robust construction. Suitable for lathes from 125-305mm centre height or 610mm diameter hollow forms. To use, assemble the main stem approximately 510mm away from the opening of your hollow form. The small plate with the 20mm thread fits under your lathe bed and the large oblong black plate fits over the top, followed by the washer and screwing the main stem onto the thread, which clamps the assembly to the bed of the lathe. The jig needs to be set so the cutter tip cuts on centre. You simply adjust the ring so the centre of the first swing arm is at the centre height of your lathe and the bed bars. If your hollowing tool does not cut on the



centre of the bar it's mounted on, a slight adjustment up and down may be needed. Full details on using the system can be found on the website. The 6mm pro cutting blade is not included but price does include free shipping

until 1 January, 2015.

Contact: Simon Hope
Tel: 01206 230 694
Web: www.hopewoodturning.co.uk

£185



JL201 WOOD THREADING SYSTEM – 1IN × 8TPI

This manual wood threading system from Torn y Fusta is easy to use and effective. It can be adapted for virtually any lathe on the market regardless of their ability. The milling cutter has a high breaking capacity, which is only necessary if you work on a ratio of minimum speeds, ranging from 2,000-18,000rpm. Turning boxes and smaller items with the screw cap is now much easier, thanks to this handy system. You can see how to use the system in this YouTube video: www.youtube.com/watch?v=2B8UL4LxkAE. It comes with an instruction DVD in Spanish and English and is supplied as standard with a 1in × 8tpi pitch. State the stem size required when ordering.

Contact: Torn y Fusta
Tel: (+34) 971906862
Web: www.tornyfusta.com

£95.80

NEW PROXXON ANGLE POLISHER

This angle polisher from Proxxon has a quiet, powerful DC motor with continuously variable speed control – full-wave electronics – for low and constant speeds even during high contact pressure. Motor power is transferred to the planetary gearing, which is contained in a robust die-cast aluminium housing. The main body of the machine is made from glass-fibre reinforced polyamide with a softer section on the underside, thus making it more comfortable to hold.

The polisher is supplied with a rubber backing disc with hook-and-loop fastening, medium hard polishing sponge, lambswool polishing disc, medium hard polishing felt for metals and non-ferrous metals, 12 sanding discs, polishing emulsion and a microfibre cloth. Supplied in a polypropylene case with a handle and two snap closures ready for immediate use.



£89.95

Please note that all products from USA to UK are subject to shipping & taxes

Contact: BriMarc Tools & Machinery
Tel: 03332 406 967
Web: www.brimarc.com

TURNER'S LASER GUIDE

Available from Ron Brown, this laser guide enables you to easily find the location of a point on the cutting edge in real time, even while the vessel is spinning and material is being removed. It utilises a laser pointer to indicate the cutter position on the outside of the vessel while the cutter is actually inside the vessel, which is otherwise impossible to accurately locate. The guide can be attached to either the turning tool ferrule or shaft, ranging from 6-20mm in diameter. The stainless steel supports allow you to work on vessels 200mm deep x 520mm in diameter. The guide can be set to show the position of a cutter or to show the offset, giving you the ability to see the wall thickness of your vessel while it is spinning. Comes complete with a laser pointer – battery included. It is also supplied with a thickness gauge, universal mounting base, upright support arm, 90° bi-directional bracket, laser support arm and height stop ring.



£49.43

Contact: Ron Brown
Tel: (001) 770 962 3821
Web: www.ronbrownsbest.com



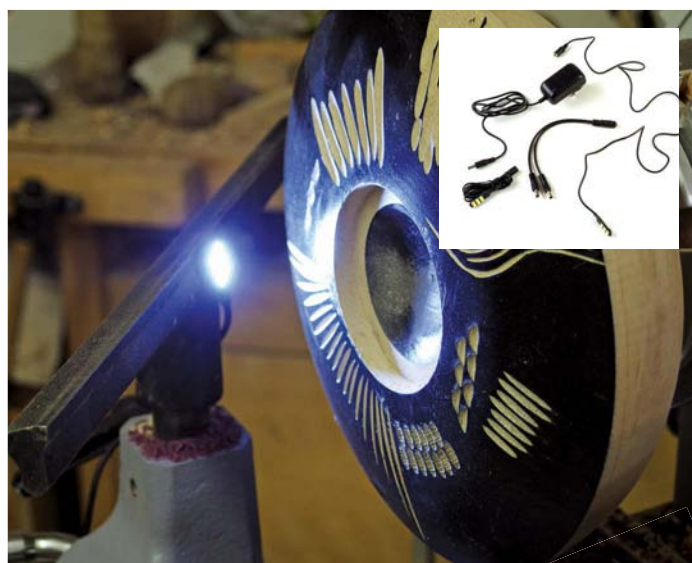
ASHLEY ILES CONVEX-BEVEL PARTING TOOL

**From
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This brand-new tool from Ashley Iles has an overall length of 395mm with the blade length being 170mm when it fits in the handle. The width of the parting tool blade is 4mm and the upper part of the cutting edge has a concave bevel and the lower bevel is convex. The tool is designed to have the convex down toward the rest when in use. The tool can be pushed horizontally into the wood or, better still, have the handle low so you ride the convex bevel during the cut. This bevel-rub cut will give the best results.



Contact: Ashley Iles
Tel: 01790 763 372
Web: www.ashleyiles.co.uk



HANDY PROJECT LIGHT

Available from Woodart Products, this handy device allows you to integrate light into your work in order for you to see exactly what you're doing and working on. It is ideal when working on hollow forms as it can easily be attached to your lathe. It features a low voltage for safety purposes, a regulated DC supply for flicker-free and strobe-free lighting, a high intensity LED light and a versatile magnetic mounting. There is a low heat output and it safely disconnects if the cable is accidentally snagged or pulled. Mounts either on the turning tool, tailstock or toolpost of your lathe and the combined lead length is approximately 2m. An optional extra LED light and 'splitter' connection are also available, so two lights can be used at once.

Contact: Woodart Products
Tel: 07770 226 640
Web: www.woodart-products.co.uk

£19



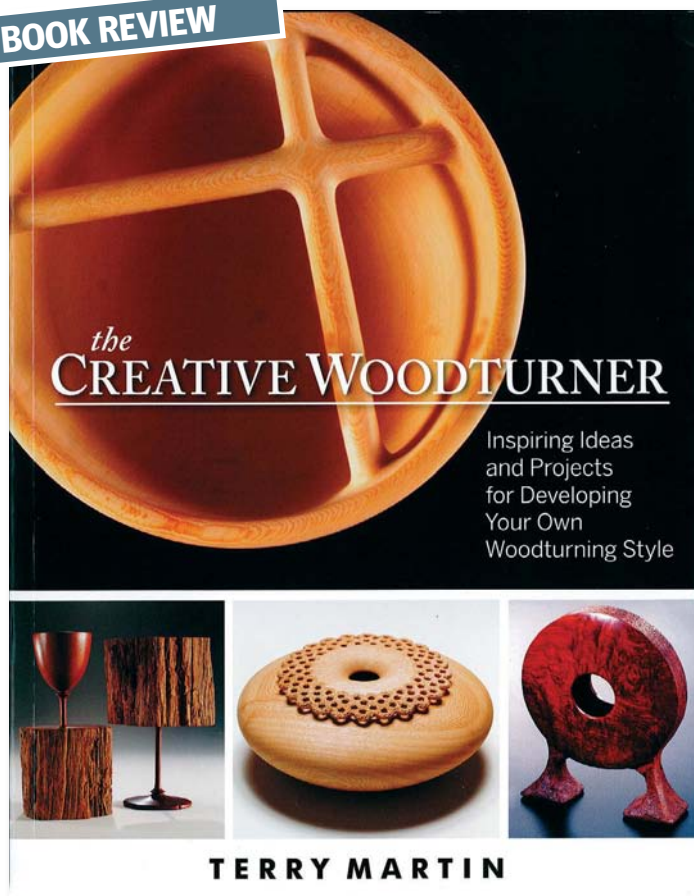
**From
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CHESTNUT WOODTURNER'S ABRASIVE

There are two new types of abrasive from Chestnut Products. The loop-backed abrasive is a resin-backed paper abrasive with loop backing, which allows it to fit on sanding arbors and other power sanding units. This is supplied in packs of five sheets from 80-320 grit and each sheet measures 115 x 280mm. The cloth-backed abrasive is designed for those who wish to sand work by hand. It has a highly flexible cloth, which helps you to reach hard-to-get-at areas. Also supplied in packs of five sheets from 80-320 grit. Each sheet measures 115 x 280mm.

Contact: Chestnut Products
Tel: 01473 425 878
Web: www.chestnutproducts.co.uk

BOOK REVIEW



The Creative Woodturner – Inspiring Ideas and Projects for Developing Your Own Woodturning Style By Terry Martin

Books form the backbone of where many people get their information. Good ones are read over and over again and are treasured for their wealth of information, and this book by Terry is one such read that is likely to become a firm favourite. Instead of focusing on tooling and techniques – although he does show some of the tools and techniques he uses in some of the pieces – Terry concentrates on his journey in woodturning. He discusses where he is now and shares his knowledge on thinking about turning while challenging some preconceived ideas about what turning is, what it can be and what you can do if you think more creatively. In this book, Terry encourages you to think about what you want to do and teaches you to see things differently and explore opportunities more fully without getting locked into a way of thinking.

I think this is a great read. There are some humorous elements which made me laugh – yes, I have experienced some similar attitudes and conversations when speaking and listening to people – and for anyone who loves turning and wants to explore their creativity more fully, it will certainly get you thinking. To that end, I think it is a great book to have.

Mark Baker

Price: £15.58 (plus shipping & taxes)

Contact: Amazon

Web: www.amazon.com

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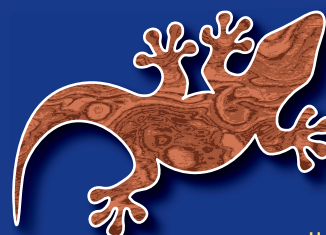
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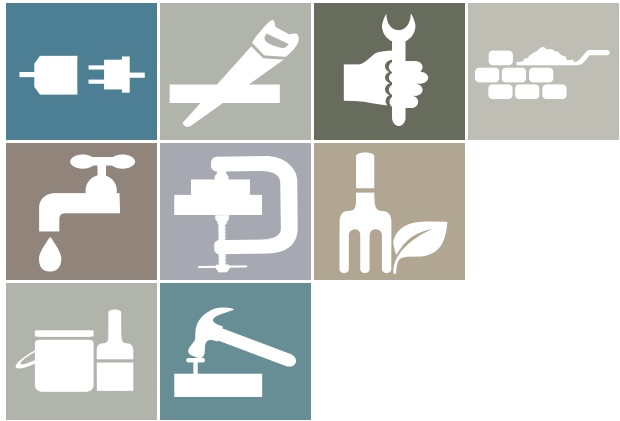
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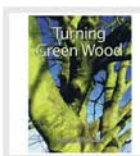
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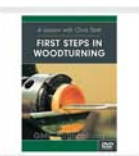
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Benoît Averly – Shark Half Moon

Benoît Averly shares this piece from his 'Half Moon' series, which utilises bark inclusions and defects to best effect



ABOVE: 'Shark Half Moon', robinia (*Robinia pseudoacacia*), 1,030mm, 2013

BELOW LEFT & RIGHT: Detail of the embellished areas

Making the best use of a piece of wood is often a challenge. Do you want to use the whole piece or do you want to cut it and only use part of it? What if there are knots and splits that are often seen as defects? Do you use or remove them? Wood is a live material; trees grow with branches that make knots and tensions and the drying process creates splits, which is part of the life of the tree and we have

to work with them. To use this piece of wood I had two options: get rid of the big bark inclusion or keep it and use it in the sculpture. If I had removed it, I would have ended up with two small pieces and made two smaller sculptures. To me, the second option seemed to be the best. This sculpture is part of my 'Half Moon' series and was made in robinia (*Robinia pseudoacacia*). The shape was created first and I cut it as if

the wood was plain, just slightly choosing where I wanted the bark inclusion to be. I then added the texture with a rotary tool and I finally ebonised the entire piece with a vinegar/iron mix. To completely finish the sculpture, I applied wax and added an iron base. The lack of tannin in the bark groove made it a lighter spot and transformed what was at first a defect into a nice feature. ●



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