

WIN RECORD POWER TURNING EQUIPMENT WORTH £709

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

Michael Blankenship
on why he taught himself
to turn after losing his sight

Bob Chapman
explores turning
with yew and
makes boxes

Stuart King on turning
a cottage-style
money box

Colwin Way discusses
options for cleaning up
the bottom of work

Kurt Hertzog looks
at post-turning
alterations

Andy Coates
creates a coloured
contemporary
ogee bowl



See the full range at the
following stockists:

ENGLAND

Westcountry Machinery 4 wood,
Beacon Kilns, High Street Village,
St Austell, Cornwall, PL26 7SR **01726 828 388**

Jaymac (Derby) Ltd, 852 London Road,
Derby, Derbyshire, DE24 8WA **01332 755 799**

Peter Child Woodturning Supplies, The Old Hyde,
Little Yeldham, Essex, CO9 4QT **01787 237 291**

Toolite Co, Unit 3/2 The Mews Brook Street,
Mitcheldean, Gloucestershire, GL17 0SL **01594 544521**

John Davis Woodturning,
The Old Stables, Chilbolton Down Farm,
Stockbridge, Hampshire, SO20 6BU **01264 811 070**

Stiles & Bates, Upper Farm, Church Hill,
Sutton, Dover, Kent, CT15 5DF **01304 366 360**

David Biven Machinery & Tooling,
53 Grenville Avenue, Lytham St Annes,
Lancashire, FY8 2RR **01253 724 862**

J Carr & Son Ltd, 9-10 Horncastle Road,
Boston Lincolnshire, PE21 9BN **01205 351 555**

D&M Tools, 73-81 Heath Road,
Twickenham, Middlesex, TW1 4AW **0208 892 3813**

Norfolk Saw Services, Dog Lane, Horsford,
Norwich, Norfolk, NR10 3DH **01603 898 695**

Snainton Woodworking Supplies,
Barker Lane, Snainton, Scarborough,
North Yorkshire, YO13 9BG **01723 859 545**

Toolpost Ltd, Unit 7 Hawksworth,
Southmead Industrial Park, Didcot,
Oxfordshire, OX11 7HR **01235 511 101**

Yandle & Sons Ltd, Hurst Works, Martock,
Somerset, TA12 6JU **01935 822 207**

Kraftkabin, 248-254 London Road,
Stoke on Trent, Staffordshire, ST4 5RH **01782 416 102**

DJ Evans (Bury) Ltd, St Botolphs Lane,
Bury St Edmunds, Suffolk, IP33 2AU **01284 754 132**

Elmers Hardware Ipswich, 59-61 Edmonton Road,
Kesgrave, Ipswich, Suffolk, IP5 1EQ **01473 623 381**

RS Paskin & Co Ltd, Oldington Trading Estate,
Stourport Road, Kidderminster,
Worcestershire, DY11 7QP **01562 829 722**

SCOTLAND

MacGregor Industrial Supplies,
15-17 Henderson Road, Longman Industrial Estate,
Inverness, Inverness-shire, IV1 1SN **01463 717 999**
Further branches available throughout the highlands.

Brodies Timber, The Old Sawmill,
Inver, Dunkeld, Perthshire, PH8 0JR **01350 727 723**

NORTHERN IRELAND

The Wood Shed, 11 Lowtown Road,
Templepatrick, Co Antrim, BT39 0HD **0289 443 3833**

B McNamee & Co Ltd, Park Road,
Strabane, Co Tyrone, BT82 8EL **028 7188 2853**

IRELAND

EPT (IRL) Ltd, Pollerton Industrial Estate, Hacketstown
Road, Carlow, Co Carlow **00353 599143300**

WH Raitt & Son Ltd, Main Street,
Stranorlar, Co Donegal **00353 74 913 1028**

JJ McQuillan Son & Co, Ltd Unit 10,
Westend Retail Park, Blanchardstown,
Dublin 15, Co Dublin **00353 18025 100**

Joe McKenna Ltd, 54-56 Parnell Street
Limerick, Co Limerick **00353 61 413 888**

JJ Ronayne Ltd, Dublin Road, Thurles
Co Tipperary **00353 5042 1033**



SC3 Geared Scroll Chuck Package

Includes:

- SC3** Geared Scroll Chuck
(Thread options below)
62313 50 mm Jaw Set
62572 2 Inch (50 mm) Faceplate Ring
62833 Standard Woodworm Screw
61016 Pinion Key

Thread Options:

- 61064** 3/4" x 16 TPI
61062 1" x 8 TPI
61065 M33 x 3.5

SC4 Professional Geared Scroll Chuck Package

Includes:

- SC4** Professional Geared Scroll Chuck
62313 50 mm Standard Jaw Set
62572 2 Inch (50 mm) Faceplate Ring
62833 Standard Woodworm Screw
62826 8 mm Ball Hex Key
62825 Universal Spanner
Chuck Insert
(See website for full range of inserts)



62321 35 mm Standard Jaws **£29.99**



62313 50 mm Standard Jaws **£39.99**



62329 100 mm Dovetail and Deep Gripper Jaws **£39.99**



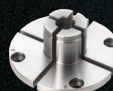
62317 130 mm Dovetail Jaws **£46.99**



62322 75 mm Heavy Bowl and Gripper Jaws **£49.99**



62323 Long Nose Jaws **£46.99**



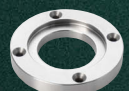
62327 Pin Jaws with 9 mm Bore **£39.99**



62336 Mini Spigot Jaws with 13 mm Bore **£39.99**



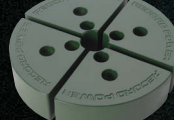
62337 Pen Jaws **£24.99**



62572 2 Inch (50 mm) Faceplate Ring **£18.99**



62574 4 Inch (100 mm) Faceplate Ring **£19.99**



62378 RP Plastic Soft Jaws **£16.99**



62356 Remounting Jaws Mini - Up to 200 mm Bowl **£39.99**



62377 Remounting Jaws Mega with Buffer Kit **£59.95**

Prices valid until 28.02.2016. E&OE.



For full details of the range of chucks and jaws please visit the Record Power website or request your free copy of the Autumn / Winter promotional catalogue.



The Record Power Range of Woodturning Chucks and Jaws

We are extremely proud to introduce the new range of Record Power woodturning chucks and jaws. This exclusive range has been developed using Record Power's extensive experience and knowledge of woodturning in conjunction with a group of highly experienced professional and hobby woodturners to bring you the ultimate in

quality, versatility and value. Incorporating the best elements of our previous ranges, we have also listened closely to our valued customers over the years and have taken note of their feedback, suggestions and requests to guide our design approach.



Precision Engineered Gears
Super Geared True-Lock™ technology ensures high levels of accuracy to provide smooth and solid operation.



Jaw Fixing System
The SC3 and SC4 feature a jaw fixing which will not only fit the Record Power series of Jaws but is also fully compatible with Nova and Robert Sorby brand jaws.



Heavy Duty Jaw Slides
The improved and enlarged jaw slides give unsurpassed holding power and load bearing ability. They are made from high tensile steel, reinforced with nickel and copper and heat-treated to ensure superior strength.



Sealed Backing Plate with Full Indexing
The SC4 features a strong backing plate to protect the gear mechanism from dust and 72-point indexing around the full circumference.



RECORD POWER
ESTABLISHED 1909®

www.recordpower.co.uk Tel: 01246 571 020

Over
100
years
Experience • Knowledge
Support • Expertise

RECORD POWER
ESTABLISHED 1909

STARTRITE

CORONET

BURGESS

Incorporating some of the most famous brands in woodworking, Record Power have been manufacturing fine tools & machinery for over 100 years. Built to last we provide support for thousands of machines well over 50 years old, which are still in daily use. Testimony to the sound engineering principles and service support that comes with a Record Power product.

ROBUST



Made by American craftsmen earning a living wage, Robust products are constructed of the finest materials and made to the highest standards. All lathes have a seven year “head to tail” warranty. The warranty includes every nut, bolt, switch and bearing as well as the premium industrial grade motor and inverter. Toolrests are warranted for life. You may buy direct or through our network of fine woodturning professionals. Please see our website for details.

Robust. Because the making matters.

www.turnrobust.com

Toll Free US: 866-630-1122 International: 608-924-1133

Mr. Phil Irons
is Robust Tools'
exclusive United Kingdom agent.



Tel: 01789 751284
www.philirons.com
phil@philironswoodturning.co.uk

Goals for 2016

PHOTOGRAPH BY MARK BAKER

Turning always forms a major part of my life and it is so much fun



Let me start by wishing you all a Happy New Year. This is typically a time for setting goals and personal challenges. For some it can be a springboard for change.

In 2014 I set myself the challenge of turning 365 finished items during the year, you can read more about that on my blog posted on www.woodworkersinstitute.com on 23 December 2014.

This personal challenge attracted a lot of attention and many people enquired as to my progress and set their own turning challenges for the year. I didn't really set one for 2015, other than getting more family time, although that didn't work as well as I had hoped.

This year I have pondered what to do and have been looking at what is scheduled for 2016 and have decided not to tackle anything of the magnitude of the 2014 challenge. My decision this year is to spend more time with the family

and, no doubt much to the relief of my wife, catch up on all the jobs around the house. I know that time at home is precious and my working away from home and also being away at demos and shows bites into family time. Before any rumours start, I am not cutting down on shows and demos, but, my 'spare time' will be better, or should I say, more rigorously monitored so as not to let the extraneous stuff get in the way. The items that are the worst offenders are the "... we just need, can you do, will you be free for this..?" type of thing.

I know I can fit everything in so it just needs me to be more diligent and prioritise a bit better. My wife reads the magazine so no doubt she will chuckle and think time will tell if this resolution comes about. I guess the ball is in my court.

Everyone has to work out what their priorities are and how best to manage everything. It isn't easy. Having said all of the above I need also to make sure that I get enough workshop time, which is something

that many struggle to find time to do. I know it is frustrating, but in order to improve or develop work, one has to put in the time. I have designs I want to work with and see where they end up. So I will get workshop time, but the redecoration of the dining room, repair of my workshop door frame, the repainting of the garage door, the new patio door and whatever else has built up on the to do list must be done and that is my challenge for now. I also have a book to revise and a new one is being planned too. If I am good and get these done I might also be able to go fishing!

Let me know what resolutions and challenges you have set for this year. And remember to try to have lots of fun turning!

Best wishes,
Mark

markb@thegmcgroup.com



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, or see us on Facebook & Twitter.

Contents

Issue 288 January 2016

COVER IMAGE BY
STEVE FEARNLEY.
See page 51 for our Michael
Blankenship profile.



15



Projects

21 Making pens from scratch – part 2

In the second part of his pen series, Walter Hall makes the body and cap of a fountain pen

33 Yew boxes

Bob Chapman uses yew to turn three different box designs

81 Cottage-style money box

Stuart King turns a child's money box inspired by a piece of antique Tunbridge Ware

Features

38 A profile of the Irish Woodturners' Guild

Eugene Grimley and Peter Lyons look back to the very beginning of the IWG and tell us how it evolved to become what it is today

51 Michael Blankenship in profile

We meet Michael Blankenship, who taught himself to turn after he lost his sight

75 In the workshop with... John Austin

The Essex turner extols the therapeutic benefits of his hobby...

104 Featured Artist

We find out about Hubert Landri's interesting piece, from the February 2015 exhibition AAW pop show

Technical

15 To clean or not to clean?

Colwin Way tackles the questions raised by reversing mounting work to clean up bases

27 Identifying shapes in turning

Richard Findley looks at how to identify different shapes commonly found in turning

45 Modern ogee bowl

Andy Coates gives the traditional ogee shape a colourful twist

57 Alterations after turning

Kurt Hertzog explores some different methods of adding decoration after turning

65 A trumpet-inspired chess set

In the latest part of his series on chess sets, Mike Darlow turns a set based on a trumpet-shape design

87 Japanese-style bowl and saucer

Inspired by Japanese design, Philip Greenwood turns a thin saucer and bowl

65



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

Subscribers!

Turn to page 92 for subscription special offers and you could save 30%!



33

Community

3 Leader

Mark Baker introduces you to this month's issue and suggests why the festive holiday might be the ideal time for a workshop clear out

7 Round & about

We bring you the latest news from the world of woodturning as well as letters from the Woodworkers Institute forum and important dates for your diary from the woodturning community

12 Giveaway

To celebrate 25 years of Woodturning magazine, a string of the industry's top names are giving away items from their product ranges. This month, Record Power is offering one reader the chance of a full turning package

71 Next issue

Find out what's in store for next month

Kit & Tools

95 Kit & tools

A mixture of press releases showing the latest tools and products on the market



27



45

Conversion chart

2mm	(⁵ / ₆₄ in)
3mm	(¹ / ₈ in)
4mm	(⁵ / ₃₂ in)
6mm	(¹ / ₄ in)
7mm	(⁷ / ₃₂ in)
8mm	(⁵ / ₁₆ in)
9mm	(¹¹ / ₃₂ in)
10mm	(³ / ₈ in)
11mm	(⁷ / ₁₆ in)
12mm	(¹ / ₂ in)
13mm	(¹ / ₂ in)
14mm	(⁹ / ₁₆ in)
15mm	(⁹ / ₁₆ in)
16mm	(⁵ / ₈ in)
17mm	(¹¹ / ₁₆ in)
18mm	(²³ / ₃₂ in)
19mm	(³ / ₄ in)
20mm	(³ / ₄ in)
21mm	(¹³ / ₁₆ in)
22mm	(⁷ / ₈ in)
23mm	(²³ / ₃₂ in)
24mm	(¹⁵ / ₁₆ in)
25mm	(1in)
30mm	(1 ¹ / ₈ in)
32mm	(1 ¹ / ₄ in)
35mm	(1 ³ / ₈ in)
38mm	(1 ¹ / ₂ in)
40mm	(1 ⁵ / ₈ in)
45mm	(1 ³ / ₄ in)
50mm	(2in)
55mm	(2 ¹ / ₈ -2 ¹ / ₄ in)
60mm	(2 ³ / ₈ in)
63mm	(2 ¹ / ₂ in)
65mm	(2 ⁵ / ₈ in)
70mm	(2 ⁷ / ₈ in)
75mm	(3in)
80mm	(3 ¹ / ₈ in)
85mm	(3 ³ / ₈ in)
90mm	(3 ¹ / ₂ in)
93mm	(3 ⁵ / ₈ in)
95mm	(3 ³ / ₄ in)
100mm	(4in)
105mm	(4 ¹ / ₈ in)
110mm	(4 ¹ / ₄ -4 ³ / ₈ in)
115mm	(4 ¹ / ₂ in)
120mm	(4 ³ / ₄ in)
125mm	(5in)
130mm	(5 ¹ / ₈ in)
135mm	(5 ¹ / ₄ in)
140mm	(5 ¹ / ₂ in)
145mm	(5 ³ / ₈ in)
150mm	(6in)
155mm	(6 ¹ / ₈ in)
160mm	(6 ¹ / ₄ in)
165mm	(6 ³ / ₈ in)
170mm	(6 ³ / ₄ in)
178mm	(6 ⁷ / ₈ in)
180mm	(7in)
185mm	(7 ¹ / ₈ in)
190mm	(7 ¹ / ₂ in)
195mm	(7 ³ / ₈ in)
200mm	(8in)
305mm	(12in)
405mm	(16in)
510mm	(20in)
610mm	(24in)
710mm	(28in)
815mm	(32in)
915mm	(36in)
1015mm	(40in)
1120mm	(44in)
1220mm	(48in)
1320mm	(52in)
1420mm	(56in)
1525mm	(60in)

HEALTH AND SAFETY

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

HUNDREDS
of more pen kits
at PennStateInd.com

Victorian

Gearshift

Dragon

Steampunk

Celtic



“Wow!” You Made Those?

Victorian Twist Pen Kit Capture the formal opulence of the Victorian Era with this extravagant and elaborately designed pen.

4 Victorian Pen Kit Starter Package

You get one of each Victorian Pen Kit in 24kt Gold, Gun Metal, Antique Brass (shown above) and Antique Pewter. Plus you get the drill bit and 3 -piece bushing set.

Item #PKVICSS **SAVE \$12** Only \$65.70 USD

Gearshift Pen Kit Inspired by our best selling bolt action pen mechanism, this is an ideal gift for any car enthusiast. The mechanism design is based off a five-speed H pattern shifter and can be shifted just like the real thing!

3 Gearshift Pen Kit Starter Package

You get 1 Gearshift Pen Kit in Chrome (shown above), 1 in Antique Pewter and 1 in Antique Brass. Plus you get the bushings and drill bit.

Item #PKGEARSS **SAVE \$10** Only \$54.75 USD

Dragon Twist Pen Kit This dramatic and beautifully sculpted pen makes the perfect gift for any Dragon lover. Features a mighty dragon on the clip, a dragon claw grasping the center band and armored scales on the tip and end.

3 Dragon Pen Kit Starter Package

You get 1 Dragon Pen Kit in Antique Pewter (shown above), 1 in Antique Brass and 1 in Antique Copper. Plus you get the 3-piece bushing set and drill bit.

Item #PKDRASS **SAVE \$9** Only \$54.75 USD

Steampunk Bolt Action Pen Kit Here's a pen kit straight out of Victorian science fiction. The kit combines rivets, flat head screws, replica Gatling gun barrels, our patented Bolt Action mechanism along with a mixture of industrialized Antique copper, pewter and brass finishes.

3 Steampunk Pen Kit Starter Package

You get 1 in Antique Brass & Copper (shown above), 1 Antique Pewter & Copper, and 1 in Antique Copper & Brass plus the bushings and drill bit.

Item #PKSPSS **SAVE \$14** Only \$89.95 USD

Celtic Twist Pen Kit

Honor the heritage, pride, courage and values of people with Celtic descent with a pen featuring intricate Celtic Knot scrollwork on the tip, clip and end as well as an emerald color cabochon on the end.

4 Celtic Pen Kit Starter Package You get 2 Celtic pen kits in Antique Brass and 2 in Antique Pewter (shown above) plus the drill bit and 2 piece Bushing Set.

Item #PKCPENSS **SAVE \$10** Only \$57.65 USD

Note: Pen blanks not included in starter sets

Penn State Industries
Top Quality, Great Prices and Expert Advice!

+ 001 (215)676-7609 intl • www.pennstateind.com

For dealer inquiries e-mail: todd@psiwoodworking.com

Round & about

We bring you the latest news from the world of woodturning as well as letters from the Woodworkers Institute forum and important dates for your diary from the woodturning community

Ten Turners Turning back at Nuneaton for second event

Following the success of Ten Turners Turning at Nuneaton in March 2014, Axminster Tools & Machinery plans to hold a second event in March 2016.

During this two-day event, the professional turners will demonstrate their skills and unique styles of woodturning; explain any useful tips, techniques and easier ways of achieving the desired result; and produce their own trademark turned pieces.

"We're really looking forward to hosting once again a major woodturning event in our store," said Nuneaton store manager John Flavell. "It really will be an exciting couple of days for both customers and staff alike."

Both Friday and Saturday afternoons will see the pro-turners competing against each other and the clock in the Ready Steady Turn competition. Anyone who visited Axminster's main Tools & Machinery Exhibition many

years ago may remember the Ready Steady Turn woodturning competition. The name has been resurrected and the Nuneaton version will be run along similar lines.

The line-up for this event is impressive: Andrew Hall, Andy Rounthwaite, Joe Laird, Mark Sanger, Phil Irons, Richard Findley, Steve Heeley, Tracey Owen and Axminster's own Colwin Way and Jason Breach.

There will be a wide range of Jet and Axminster lathes on display, including the Jet 4224B and Axminster's Hobby and Trade ranges. This event will also provide a good opportunity to see many different lathes in action.

When: 11–12 March, 2016

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

Web: axminster.co.uk/stores/nuneaton



Colwin Way at the 2014 event

Ise & Nene Valley Turners club opens its doors

A new woodturning club, the Ise & Nene Valley Turners formed recently at the Counties Community Centre, Hertford Road, Kettering in Northamptonshire.

The aim of the club, which meets every third Thursday of the month from 7-9.45pm, is to promote woodturning in the local community. It also hopes to bring together like-minded people who wish to develop their turning skills in a supportive environment.

The club is affiliated to the AWGB and intends its meetings to be enjoyable, sociable evenings and, most importantly, great fun.

The meeting on 19 November saw a visit from Martin Wright who turned a segmented bowl. "Martin's instructions were clear and his demonstration was really inspiring," said the club's Facebook page.

A large section of pre-used tools were also available for sale at the meeting along with a number of wooden pieces.

Contact: Peter Bond

Where: Hertford Road Community Centre, Kettering, NN15 6LG

Email: peterjamesbond@tiscali.co.uk



The Ise & Nene Valley Turners

Learn. Create. Connect.

AAW's 30th Annual International Symposium

PHOTOGRAPHS BY ANDI WOLFE, UNLESS STATED OTHERWISE

The American Association of Woodturners – AAW – is the world's leading resource for woodturning information, inspiration and instruction. AAW's annual international symposium complements its expansive collection of woodturning educational publications and services. Each year, it offers woodturners an opportunity to learn new techniques, glean inspiration and connect with others who share their passion. AAW's 30th annual international symposium will be held at the Atlanta Convention Center at AmericasMart in Atlanta, Georgia, from 9–12 June, 2016.

Here are 10 reasons why you'll want to join the AAW and your woodturning colleagues in Atlanta...

AAW is turning 30!

The AAW has played a crucial role in the development of contemporary woodturning and wood art since 1986. We've led to a dramatic transformation of the craft over the past three decades. Together at the AAW symposium, we'll be able to celebrate this 30-year milestone and the dedicated people who got us started.

World-class demonstrations

For those who appreciate exceptional woodturning displays AAW offers three-and-a-half days of classroom-type demonstrations and panel discussions led by internationally known woodturners and veteran instructors. No other event offers as many opportunities to learn from the world's best turners. North American demonstrators include Sally Ault, Robin Costelle, Cynthia Carden Gibson, Michael Hosaluk, Beth Ireland, John Jordan, Dale Larson, David Marks, Jason Schneider, Mark Sfirri and Curt Theobald.

All skill levels welcome

Whether you're a beginner or a veteran woodturner, the AAW symposium



Avelino Samuel, Virgin Islands, and Neil Turner, Australia, conduct an intimate critique session at the 2015 AAW symposium



Christian Burchard demonstrates green wood hollow forms with madrone burl at the 2015 AAW symposium

has something for everyone. You'll be able to select from the broad range of demonstrations and panel discussions to focus on sessions that will enhance your experience wherever you are on your woodturning journey. You'll also take away knowledge, tips and techniques that will last a lifetime.

Broad topic area appeal

For turners interested in special topic areas



Barbara Dill demonstrates multi-axis turning at the 2015 AAW symposium

and in connecting with affinity groups the AAW has a wide assortment of learning areas including classic bowl turning, surface carving and embellishment, segmented turning and hollow vessels to name a few. Plus, its growing number of affinity groups offers huge diversity with segmented turners, ornamental turners, pen turners, multi-axis turners, women turners, disabled turners, and youth turners.

Excellent value

AAW's symposium packs in more high-quality learning opportunities for woodturners than any other event in the world. You can sign up early for discounted registration and special group rates at selected hotels. You'll receive a full-colour 150+ page handout book loaded with information, techniques and insights from demonstrators. Plus, the AAW's symposium Guidebook app for mobile devices will be available again this year so you can have the rotations, demonstrators, floor plans and messaging at your fingertips.

Huge woodturning trade show

Anyone who likes to see the latest and greatest woodturning products up close and in action should head to the AAW's

FROM THE FORUM



'Large Dish' by SUSIE, made from sycamore (*Acer pseudoplatanus*) burl at 415mm diameter



'Ooops, They Cracked' by georg



'Spalted Beech' by Dunkhooper, at 230 x 100mm

enormous trade show. It will be jam-packed with the newest woodturning products, tool and lathe manufacturers and supplies. You'll be able to observe a range of ongoing demonstrations, hold tools in your own hands, see tricks and techniques, and kick some tires. Bring an extra suitcase...

Lifelong connections

AAW's symposium is a chance to step out of your workshop and tap into the greater woodturning community. With a culture of co-operation, camaraderie and sharing, you'll be able to gain knowledge and find friendships that will last a lifetime, establish and renew connections and schmooze a bit!

World's largest display of turned-wood items

Whatever your skill level, you can bring up to three pieces of your work to display in our huge 'Instant Gallery' and participate in the largest show of turned-wood objects under one roof. Our themed exhibits, Turning 30 and Patterns, will draw collectors and galleries from around the country. You'll be inspired by the selection of exhibition work and have an opportunity for your own work to get noticed.

Give back to others

Passionate woodturners are often equally as concerned with 'paying it forward' and AAW's symposium offers many opportunities to support charitable causes, including Empty Bowls, Beads of Courage and AAW's own Tool Bank, education and outreach programmes. Donate or purchase a turned item to benefit a charitable cause. Bid high in our auctions to support woodturning education and outreach programmes. It's good karma.

Affordable family activities

Turners will find that their families and friends receive a warm welcome. AAW's Youth Program offers free instructor-led, hands-on woodturning instruction for kids aged 10 to 18 – free with a paid adult, pre-registration required. You'll be able to sow the seeds for a lifelong love of woodturning that

will leave lasting memories for a child or grandchild. Your registered non-turner spouse, partner, or adult guest is invited to participate in a variety of creative activities and tours while you attend woodturning rotations through AAW's Companion Program in addition to browsing our exhibitions, galleries and tradeshow.

Of course, visitors can also explore Atlanta – birthplace of *Gone with the Wind*, Martin Luther King, Jr. and Coca-Cola. The city and its surrounding area is beautiful and surprisingly lush with trees – magnolias, dogwoods, southern pines, magnificent oaks and the peach tree. It is also famous for its Southern charm and offers inexpensive fun for families, older adults and everyone in between.

Learn more about AAW's 30th Annual Symposium at tiny.cc/AAW2016Atlanta

TERRY MARTIN, a woodturner who hails from Australia, says: "For me, the AAW is a wonderful extension of my woodturning family. Each year as I travel to the US for the annual gathering I know I am going to compress an outrageous amount of social value into the few days I am there. I will meet amazing new turners and refresh distance-strained old friendships. In the Instant Gallery, I will see wonderful pieces of both turned art and traditional turning in what remains the largest single exhibition of woodturning in the world..."

When asked what it's like for a non-American attending an AAW symposium, Terry explains: "The overwhelming impression is of good will and generous welcomes, in a well-run environment. Americans are invariably kind to visiting turners and it is this, more than anything else that always makes it a good experience. For me, the most important thing is the networking. I've learned that if you sit in one place long enough, every person you know or have ever wanted to know, will probably pass by... For foreigners from a more modest scene this symposium can be a mix of the Oscars and Disneyland. A journey to the symposium can be a trip of a lifetime and something to tell stories about..."

In memory of Miguel López



A wonderful teacher

It is with deep sadness we report that Miguel López, owner of Tornyfusta in Palma de Mallorca, passed away in November. Our thoughts are with his family at this time.

Miguel was a man with a passion for turning and he did all he could to encourage and help people to turn. His video clips on the internet are widely viewed and he always enjoyed meeting new people and sharing ideas. Miguel always had a smile on his face when I met him at events. The turning world has lost a wonderful teacher and advocate for all things turning.

Mark Baker, Editor, Woodturning

Popular face

It was very sad news indeed to learn of the passing of our good friend Miguel.

He was such a big voice in Spanish woodturning and his efforts in translating and making videos to expand the knowledge on the subject will take some beating.

Miguel's business, Tornyfusta, runs from a small but well-stocked unit in Palma, and over the years he took the company to many cities in Spain with his son Xavi. I first met Miguel at an Axminster show in the UK but demonstrated with him at several other events, as did many other British turners including Phil Irons, Colwin Way and Mick Hanbury. He was a popular face on the woodturning cruise and loved by anyone who met him. RIP Miguel. We will all miss you.

Nick Agar, woodturning artist, Devon

Loyal and generous

Miguel was a loyal and pleasant man who we really enjoyed working with. Over the past 10 years his business has grown with us as well as our friendship. A generous host and pleasant person; we will miss him. Our condolences to all his family and friends.

Jim Preston and all the BriMarc team



'Gold Nouveau Bowl' at around 60mm x 310mm, by Jason The Turner

'Silver Plated Baron Pen' by Walter Hall. In Shades of Grey mesh acrylic upgraded with a Bock nib and Beaufort ink converter



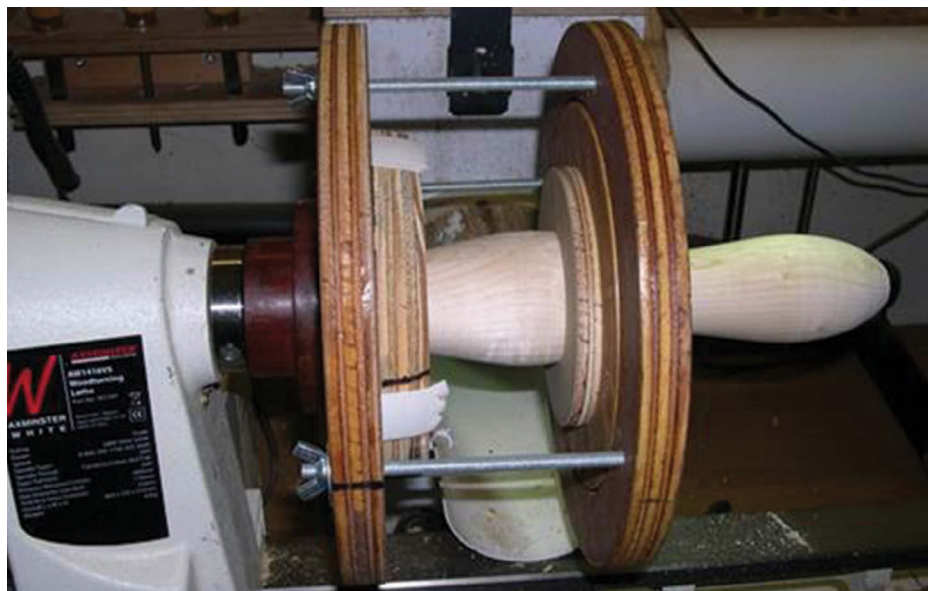
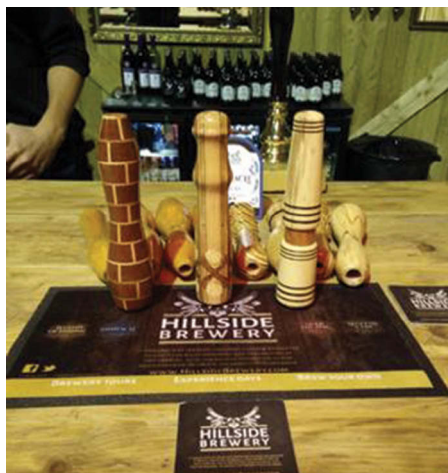
All hands on the pump!

The Forest of Dean woodturning club was formed in September 2003 following the Loughborough Seminar that year. Dick Webb took the initiative to place an ad in the local press and see if there was sufficient local interest to enable a club to be formed. The first meeting was held in the upstairs sales floor of Toolite in Mitcheldean and was attended by around eight potential members. A committee was formed and, as they say, the rest is history. With currently around 25 members the club is thriving and has a full and active programme, having welcomed demonstrators from Hampshire and as far afield as New Zealand.

Beer pump handles for Hillside brewery

The club attended a Fire and Wood summer event in May at their local Dean Heritage Centre and Jeff Stanford got talking to the Director of a local brewery. The brewery thought it would be a good idea if the woodturning club could make some beer pump handles, so this was introduced as a project and several members took up the challenge. Having got the full specifications, handles were produced and a date arranged for a social evening and competition judging at the brewery.

A number of members attended the event at the brewery with a total of 11 handles entered into the competition. Prizes of a case of 12 half-litre bottles of beer were awarded to the three winners and every other handle was given six bottles. The brewery now has all the handles and will use them in its own bar and supply them to its customers' bars to support their local ales. First prize was taken by John Birkett – who accepted the case of beer graciously!



Woodworking Shows 2016

Ten Turners Turning

When: 11–12 March, 2016

Where: Axminster Tools and Machinery
Bermuda Trade Park, Nuneaton,
Warwickshire, UK

Web: www.axminster.co.uk

Turnfest

When: 18–20 March, 2016

Where: Seaworld Resort
and Water Park, Australia

Web: www.turnfest.com.au

The Midlands Woodworking and Power Tool Show

When: 18–19 March, 2016

Where: Newark Showground,
Nottingham, UK

Web: www.nelton.co.uk

Yandles Woodworking Show

When: 8–9 April, 2016

Where: Hurst Works, Hurst,
Martock, Somerset, UK

Web: www.yandles.co.uk

Utah Woodturning Symposium

When: 12–14 May, 2016

Where: UCCU Events Center,
Orem, Utah, USA

Web: www.utahwoodturning.com

American Association of Woodturners Symposium

When: 9–12 June, 2016

Where: Atlanta Convention Center at
AmericasMart, Atlanta, Georgia, USA

Web: www.woodturner.org

UK & Ireland Woodturning Symposium

When: 18–19 June, 2016

Where: Hilton Hotel in Coventry, UK

Web: www.ukiws.co.uk

West's Woodfair

When: 25–26 June, 2016

Where: East Dean

Near Chichester, West Sussex, UK

Web: www.westswoodfair.co.uk

Wizardry in Wood

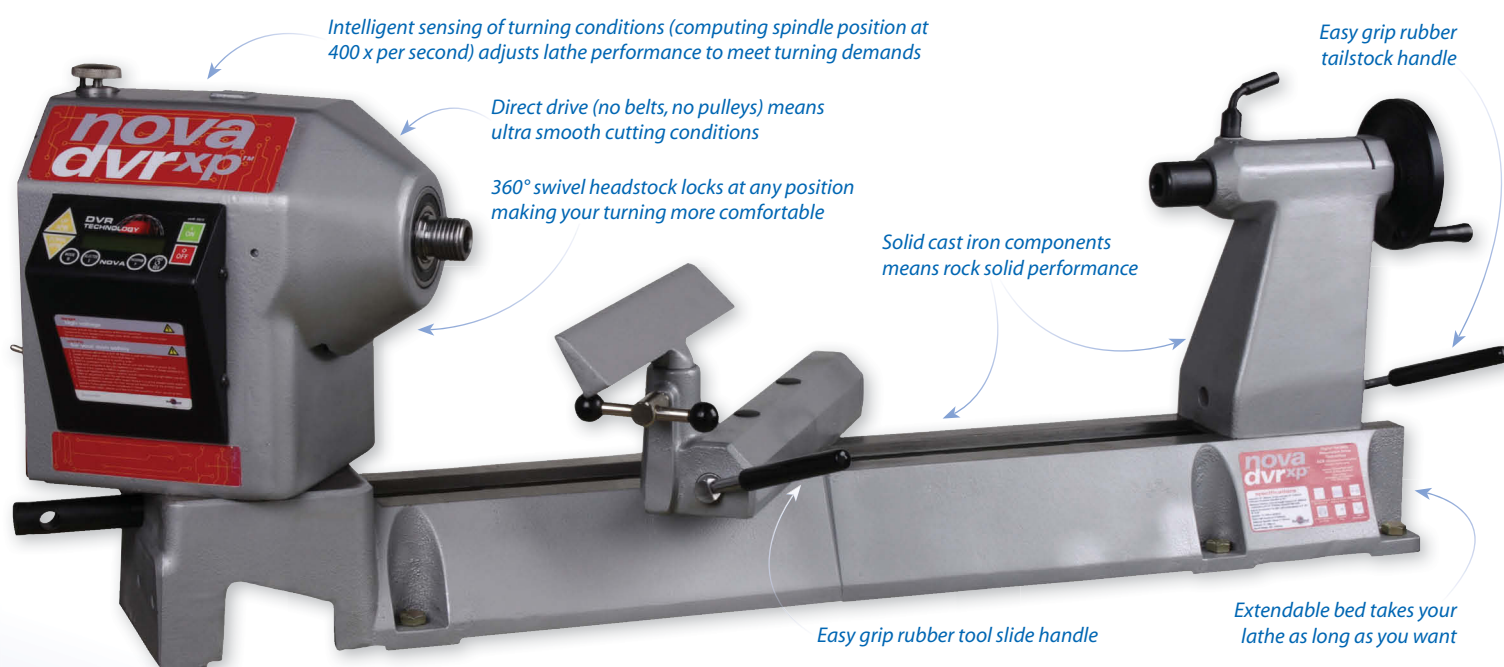
When: 12–15 October, 2016

Where: Carpenters' Hall,
Throgmorton Avenue,
London, UK

Web: www.turnersco.com

nova™ Woodturning lathes

Revolutionary **DVR XP** intelligent technology gives you a safer turning experience



This super smooth, well designed lathe has unique safety sensing, instantly shutting down the spindle when it senses a chisel digging in.

- Large capacity 406mm inboard, 737mm outboard with optional outrigger accessory and 610mm between centres
- The between centres capacity is extendable in 610mm increments
- Latest 2HP DVR motor with high torque at low speed using Electro Magnetic Boost technology
- Electronic variable speed 100-3500rpm perfect for bowl turning, pens and spindle work
- 2-year warranty on motor and 5-year limited warranty on parts*

NOVA DVR XP Lathe

Lathe only	£1,799.95	101745
Lathe & Stand	£1,999.96	717872

Accessories

Stand	£349.96	101746
Bed Extension (A)	£145.96	101835
Outrigger (B)	£188.95	101836
Bowl Rest	£35.95	101880

See the **DVR XP** at these **NOVA** retailers

Stiles & Bates, Upper Farm, Church Hill, Sutton, Dover, Kent CT15 5DF. 01304 366360. stilesandbates.co.uk

Snainton Woodturning Centre, Scarborough, North Yorkshire YO13 9BG. 01723 859545. snaintonwoodworking.com

John Davis Woodturning, Stockbridge, Hampshire SO20 6BU. 01264 811070. johndaviswoodturning.com

B McNamee & Co Ltd, Strabane, County Tyrone BT82 8EL. 02871 882853.

Toolite, Mitcheldean, Gloucestershire GL17 0SL. 01594 544521. toolite.org.uk

North American readers please visit novatoolsusa.com



For further information visit brimarc.com or call 03332 406967

All prices include VAT and are correct at time of publication but may be subject to change without notice.

*Terms apply.

BriMarc
TOOLS & MACHINERY

25th anniversary giveaway

Record Power lathe, chuck and tool set

**WORTH
£709!**

To celebrate 25 years of *Woodturning* magazine, a string of the industry's top names are giving away items from their product ranges. This month, **Record Power** is offering one reader the chance of a full turning package

DML320 Lathe, SC4 Chuck & RPCH4 tool set

The new DML320 lathe offers fantastic value for money, being compact and powerful yet with very generous capacities, giving woodturners the chance to own a high-quality, variable-speed machine at an unbeatable price. The solid cast-iron bed, tailstock and headstock offer superb stability, even when turning items at the limits of the lathe's capacities. Featuring a high-quality electronic variable speed function, it gives smooth and responsive speed change at the turn of a dial. The three-pulley system ensures excellent torque across the full range of speeds and it is powered by a high-quality and vibration-free motor. The DML320 is also capable of reverse turning, ideal for achieving a perfect finish when sanding.

The SC4 Professional geared chuck is perfect for the demanding

woodturner. It is capable of holding large work yet possesses the precision and compactness to handle more delicate work. Featuring an enclosed back with full indexing plate, it has pinions driven by a long ball-ended hex key to make access easy. This chuck is an insert model – the relevant choice of insert is included in the price – which means it is easily future proofed against upgrades and can be used on multiple lathes, even if they have different spindle threads – additional optional inserts required. It is supplied with the woodworm screw, 50mm standard jaws, 2in faceplate and insert to suit virtually any lathe.

The RPCH4 is a four-piece HSS starter collection comprising a roughing gouge, spindle gouge, bowl gouge and parting tool. Together, they are an essential set of chisels and a perfect starter set.



FURTHER INFORMATION

For more information and to see other products in the Turners Retreat range, visit www.recordpower.co.uk

How to enter

Send your details on a postcard with the title '25th anniversary giveaway 288' to **Woodturning Reader Giveaway**, 86 High Street, Lewes, East Sussex BN7 1XN or send

an email to karencs@thegmcgroup.com. The closing date for the competition is 15 March, 2016.

Competition rules

The competition is open to resident of the UK & Eire only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered. The judges'

decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of *Woodturning* magazine. Only one entry per household. Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree to their names being used in future marketing by GMC Publications, unless you mark your entry otherwise.



GET INSPIRED



THE MOST ADVANCED KREG JIG® YET.

The Kreg Jig K5 combines the best features from every jig we've built before, with advanced, all-new features. Easy to set up and use, the K5 produces perfect pocket holes and creates tight joints in all types of wood.

Swivelling dust-collection port accepts standard 32mm vacuum hose

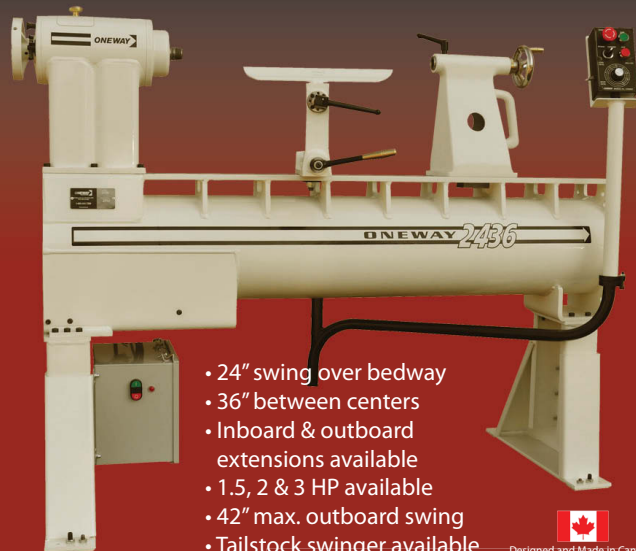
Storage wings provide built-in storage for bits, screws & accessories

Front-mounted clamp handle for easy clamping

Find your nearest stockist
kregtool.eu



Superior Design, Legendary Quality



- 24" swing over bedway
- 36" between centers
- Inboard & outboard extensions available
- 1.5, 2 & 3 HP available
- 42" max. outboard swing
- Tailstock swinger available



Designed and Made in Canada

ONEWAY 2436 LATHE

Powerful, Precise, Smooth.

ONEWAY
EUROPA
Superior Design, Legendary Quality

www.onewayeuropa.com
tel +49 2566 905 106
mark@onewayeuropa.com



Double Ended Bowl Gouges Perfect with our Multi Handles

For the woodturner who wants more for less
-and who doesn't-
these superb bowl gouges from premium
toolmaker Henry Taylor are the perfect answer.
Offering two alternative grinding styles -one
on each end. These Sheffield-made gouges
offer maximum versatility when paired with a
system handle such as our new **Multi-Handles**.
Available in 1/4", 3/8" and 1/2" flutes from only
£41.94 - talk with your favourite stockist.



**Fingernail
Profile**



**Standard
Profile**

For the advanced turner we also offer these tools
featuring the special grinds developed by renowned
Irish woodturner **Glenn Lucas**, and which also feature in
our signature bowl gouge range.



hamlet
CRAFT TOOLS

Hamlet Craft Tools
www.hamletcrafttools.com
sales@hamletcrafttools.com
+44(0)114 232 1338

Available through
Henry Taylor
and
Hamlet Craft Tools
stockists worldwide



Henry Taylor (Tools) Limited
www.henrytaylor.tools.co.uk
sales@henrytaylor.tools.co.uk
+44(0)114 234 0282

... Innovation for more than 30 years



KILLINGER

Handturning +++ Copyturning +++ Accessories for Woodturning



Nick Agar

Trust our long time experience!
You can contact us directly!

The World of Turning for Beginners and Superior Turners

- * wide range of handturning lathes
- * options, attachments
- * accessories, most of it based on our own construction



KILLINGER Maschinen GmbH

Ringstraße 28
D-82223 Eichenau b. München

Tel +49 - (0)8141 - 3573 732
Fax +49 - (0)8141 - 3573 750

mail info@killinger.de
web www.killinger.de

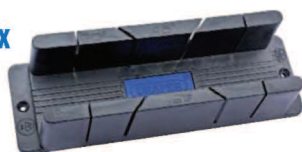
ASK YOUR LOCAL DRAPER STOCKIST FOR ANY OFFERS ON THESE AND OTHER DRAPER TOOLS

WOODWORKING TOOLS



250mm 2000W 230V DOUBLE BEVEL SLIDING COMPOUND MITRE SAW WITH LASER CUTTING GUIDE
STOCK NO. 28043

MIDI MITRE BOX
STOCK NO. 31209



235mm HOBBYIST SMOOTHING PLANE
STOCK NO. 19208



HAND DRILL
STOCK NO. 13838



35L 1200W 230V M-CLASS WET AND DRY VACUUM CLEANER
STOCK NO. 38015

NEW



DRAPER Tools

QUALITY SINCE 1919

WWW.DRAPERTOOLS.COM

JOIN OUR SOCIAL CHANNELS





To clean or not to clean?

Colwin Way tackles the questions raised by reversing mounting work to clean up bases

COLWIN WAY



Colwin started turning aged 13 and has since gone on to teach the craft and wishes to continue to give people confidence to try the wonderful hobby for themselves. Colwin was

born and grew up in Lyme Regis, a small seaside town in the southwest of England, and is still living in the area with his wife Vicki and two sons, Finley and Charlie.

colwinway@btinternet.com
www.axminsterskillcentre.co.uk

Reversing turning work to better deal with the recesses or spigots/tenons used initially to hold the piece poses more than a few questions. Do you need to? How would you do it? And what's the safest method? The answers will vary depending on your ability, the type of bowl you're trying to make, and your equipment. Here, I'm going to suggest some of the cheaper – and in some cases free – options available to reversing mounting work. As always, these are just a few types I commonly use and ones that work the best for me. There are numerous other methods of reversing, for example vacuum chucking, but these can be a little on the pricey side, especially for a beginner.

EQUIPMENT USED

- 6mm bowl gouge
- 10mm bowl gouge
- 20mm skew
- 3mm parting tool
- Birch plywood
- Steel rule
- Square dividers
- 1 x roll of router matting
- Bradawl
- Faceplate ring
- 50mm sanding power pad
- Contact adhesive
- Shallow carving gouge
- Pull saw

◀ Button jaws

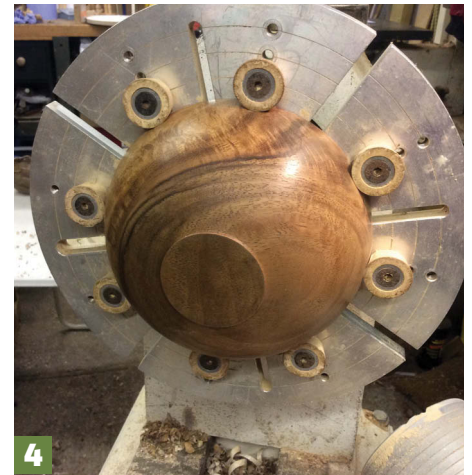
Button jaws or Cole jaws are an easy and convenient way of holding the rim of a finished bowl to remove the foot or holding method. They comprise eight dovetailed rubber buttons that can be moved to different positions of the jaws to accommodate different sizes of bowl. To demonstrate the button jaws I've turned up a small bowl measuring 180 x 75mm out of Indian Laurel (*Terminalia alata*). I've left a sacrificial foot on the bowl measuring 65mm diameter x 4mm deep which now needs to be taken off. Here's how to do it...

1 Set up the button jaws in the chuck ready to accept the bowl – with the jaws already set to the correct position. To make the job of opening and closing the jaws in the chuck easier I recommend a long chuck key as this will stop the key and chuck fouling each other

2 The bowl is now attached to the button jaws and ready for the foot to be turned off

3 Turning the foot off with a 6mm bowl gouge, be careful to keep the bevel rubbing which will help prevent the gouge from catching

4 After sanding and polishing I've left a small radiused foot on the bowl to finish the piece off



Woodplate jaws

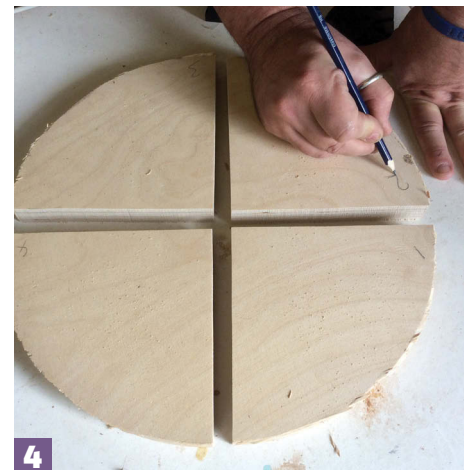
Woodplate jaws work in a similar way to button jaws, but require some work before they can be used. They can be made to a size and shape to suit your project and have a much greater surface contact area than Button jaws. This is by far my favourite jaw for reversing bowls. The best material for your jaws would be a good-quality plywood, I use birch (*Betula pendula*) ply as I find this has no voids unlike some cheaper alternatives. Most of my wood jaws comprise two layers of 25mm plywood enabling me to create lots of hold points. Here's how to do it...

1 Take your good-quality plywood and a set of plate jaws. I'm making a set of 360mm jaws and have already cut the plywood to a circle

2 Divide the disc into quadrants. First, mark the centre and draw a straight line through it. Using this line and a square, draw another line 90° to this one dividing the disc into four

3 After marking the disc into quadrants, cut through the line. For this I'm using a bandsaw

4 Now that we have four pieces we need to number the jaws in the order they were cut. These numbers will then be matched up with the numbers on both the plate jaws and accessory mounting jaws in order to keep everything running concentrically

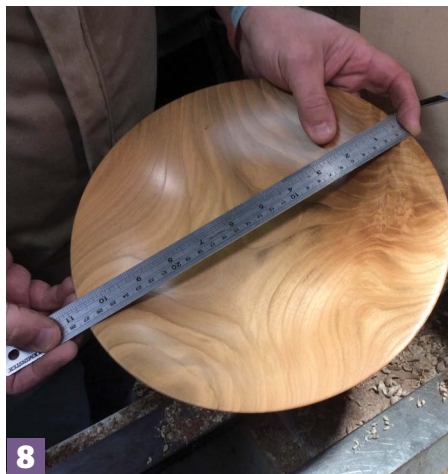



5

6

5 Attach the accessory mounting jaws to the plate jaws. Making sure to match the numbers all around, position the jaws over the ply quadrants and bradawl mark the screw positions before attaching with screws

6 Now that everything has been cut and screwed together we can attach the jaws to the chuck. As you can see here, using a long chuck key is a must


7

8

7 To turn the first recess in your plate jaw you first need to make sure the jaw is firm; this means holding something in the jaws. I hold a small piece of 10mm dowel which gives me a small gap between the jaws at the perfect circle as this allows greater room for error when sizing a bowl to fit. This step is also essential for safety reasons – you don't want to be turning the ply face with the jaw loose in the chuck

8 I'm going to cut a recess in the plate jaws to take this cherry (*Prunus avium*) bowl, which measures 270mm in diameter

9 I can now transfer this measurement onto the wood plate jaws with my dividers by taking half the bowl diameter and marking from the centre of the jaws as you can see here


9

10

10 Now that the jaws have been marked out you are free to cut the groove in the ply using a 3mm parting tool to a depth of 5mm. After making this cut you will have to open the groove with another cut with your parting tool or with a bowl gouge. Once the opening is big enough cut the edge of the groove to a dovetail using a skew chisel flat on the toolrest

11 Using a long chuck key you can offer up your bowl and test fit for the first time. If it has gone to plan, you can then tighten up the chuck. It's a good idea to tap slightly as you tighten to check the security

12 The bowl is now ready for a finishing cut which is best achieved with a 6mm bowl gouge using the push cut method. When you have the shape you require, you are ready to sand and seal


11

12

HANDY HINTS

1. Learn how to rub the bevel and you'll never look back
2. When sanding, try to mix hand sanding with rotary sanding as this will speed up the sanding process
3. If you're new to bowl turning start small!
4. Small 25mm or 50mm power-sanding pads can be used in your cordless drill to finish the bottom of your bowl
5. Long chuck keys are a must when using button or woodplate jaws

◀ Flat plate drive

A flat plate drive is a method of turning a bowl to a finish between centres and involves the bowl face being pressed against a plywood or timber disc by the tailstock. To soften the contact area we are going to glue on a layer of router matting which will create a good contact pad that will protect the surface of your bowl and provide a good non-slip surface for the drive plate at the same time. Again, I prefer to use a good-quality birch plywood and 25mm as a must; much thinner and the ply will have too much bend in it.

As well as a flat plate there is nothing stopping you turning a slightly radius plate drive from a bowl blank and placing some router matting between this and the bowl before turning. It's important that you add some type of cushioning between the bowl and drive to avoid damage to the bowl. It's also worth spending a bit of time making these plates as they will give you many years of reliable service. Here's how to do it...

1 To start making a flat plate drive you will need to decide on the size of plate you want. This will depend on the size of bowls that you most commonly make. Here, I'm making a 360mm plate which will do a wide variety of bowls and platters. I'm mounting a face plate ring onto the disc which will mean I can easily and quickly mount the plate onto my chuck after taking the bowl off

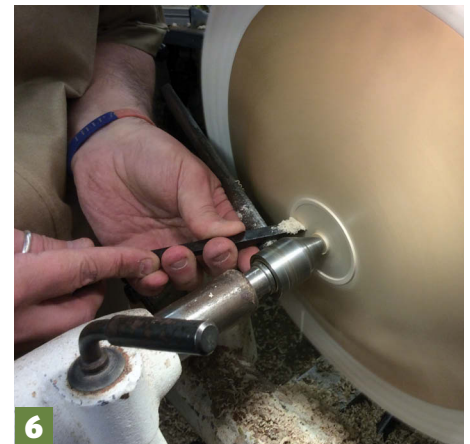
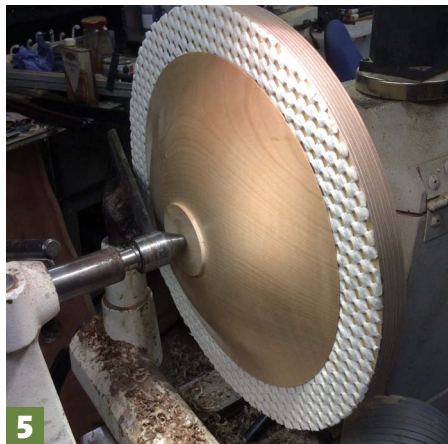
2 On the other side of the plate I'm using a contact adhesive to stick on a sheet of router matting. This router matting will prevent damage to the bowl when reversing. It's a great surface and has excellent adhesion as well as a nice soft texture

3 Once the glue has dried you can cut away any waste matting keeping any offcuts for other holding jobs

4 Now everything is ready to connect to the chuck using the faceplate ring

5 As you can see here I'm finishing a sycamore (*Acer pseudoplatanus*) platter. Bring the tailstock up, centre the bowl and add gentle pressure, turning the bowl by hand to eyeball for concentricity. Ensure all of your locking handles have been tightened up on your tailstock and start the lathe at its lowest speed then gently turning the lathe up to a workable one

6 Everything is now in position and you are ready to turn off the remaining foot to leave the design that you want. You will have to leave a small spigot where the tailstock centre lies but this can be carefully nipped off with a carving chisel. Then using a small 50mm sanding disc held in the chuck or cordless drill sand the bottom to a finish ●



MORE QUICK WAYS TO REVERSE AWKWARD SHAPES



In the picture above I'm reversing a poplar (*Liriodendron tulipifera*) natural edge bowl onto a wooden dome drive turned from a piece of scrap timber. Make sure you soften the surface with a piece of tissue or rag to avoid damaging the surface



Again, in this picture, I am finishing off a small walnut (*Juglans nigra*) hollow form using a similar drive leaving a small spigot where the tailstock is which can be cleaned up later with a carving knife and small sanding disc

Cleaned to perfection

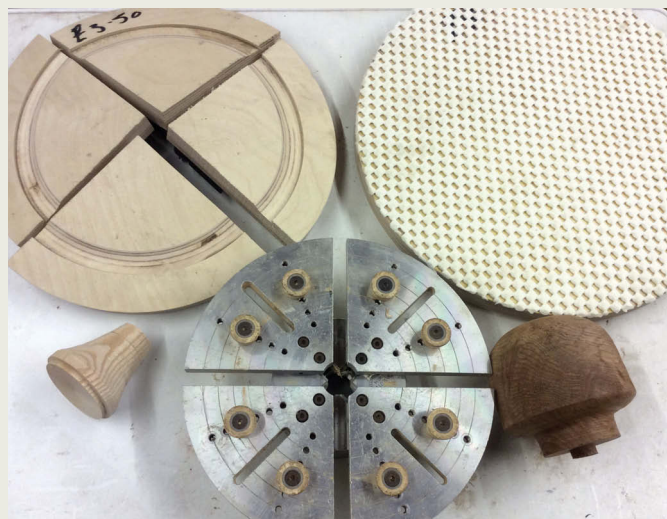
I made five different projects to explore some of the techniques that are involved in reversing mounting work: a conventional bowl, two platters, a natural edge bowl and a hollow form...



Here are the finished bowls viewed from the top...



... and their respective cleaned-up bases



Here are some of the holding devices that could be used

WOODWORKING INNOVATIONS FOR OVER 80 YEARS

MICRO-ADJUSTABLE

Guide Upgrade Systems

NEW



MAGFENCE® II
Universal Magnetic Fence

PERFECT SPHERE™

Sphere Turning System

Patent Pending

NEW



MULTIREST®

Vessel Support System

Patents Pending



HOLLOW ROLLER®

Vessel Turning System

Patent Pending



ACCURIGHT®
CENTER MASTER
Blank Creation System



NEW

FACE-OFF™
Modular Faceplate System



NEW

STRONGBORE™
Modular Boring System



ACCURIGHT®
Circle Cutting Jig



ACCURIGHT® BAND
SAW LOG MILL™

International
Dealers

Austria/Europe
Neureiter
MASCHINEN UND WERKZEUGE
www.neureiter-shop.at/

Germany/Europe
steinert®
www.drechslershop.de/

Australia
GREGORY
Machinery
www.gregmach.com

Russia
ITA
www.jettools.ru/

Norway/Sweden
GUSTAVSEN
www.gustavsenas.no/

Japan
OFF
CORPORATION
www.off.co.jp

Band Saw Accessories
Lathe Accessories
Band Saw Guides



Band Saw Blades
Band Saw Tires
and More!

Innovative Solutions for all your Woodworking Needs

WWW.CARTERPRODUCTS.COM • USA • 616-647-3380 • US TOLL FREE 888-622-7837

Making pens from scratch

– part 2

In the second part of his pen series, **Walter Hall** makes the body and cap of a fountain pen



In the previous part of this article I made the section or core of a fountain pen. In this second part I shall show how I made the body and cap. In many ways this project bears comparison with an earlier article about making closed-end pens – see *Woodturning* 281 – and many of the techniques and mandrels used could be applied and used when making pens from scratch. The greatest differences are in the absence of brass tubes or any other kit components and the need to cut both internal and external threads to fit the components to the section and to one another.

Choice of materials is important, not all acrylics are suitable as I found when making the section, and while the body and cap components are not as small and delicate as the section ones, materials that are too brittle will not stand up to the drilling and thread cutting processes. Some close grained

hardwoods will take threads fine enough for pen bodies especially if strengthened with cyanoacrylate but for the purposes of this article I chose to use a True Blood Kirinite blank from GPS Agencies having found in my tests for *Woodturning* 284 that this material would hold a fine thread.

Some turners may prefer to make a drawing before beginning work on their pen, but for this project I just had a simple design in my head and built up the shape as I went along. If you choose to work in this way do be aware that you may have to make changes and re-work components. For example, when initially shaping the grip of the section I made it too large a diameter and had to go back and reduce the size in order for the cap section to fit over it. Drawings and plans would preclude this sort of problem, but for me learning by my mistakes is part of the creative process.

EQUIPMENT AND MATERIALS USED

Beading & parting tool
Parting tool
Bandsaw
Scroll chuck
Digital calipers
6.5mm drill bit
Jacobs chuck
Spindle gouge
Digital Vernier caliper
Threaded mandrel
Razor saw
'True Blood' Kirinite blank
Medium cyanoacrylate
Imitation ebony rod
Abranet and Micro-Mesh abrasives
Farecla polishing compounds

WALTER HALL



Walter Hall is a woodturner who has specialised in making pens and pencils for more than 20 years. Based on the beautiful

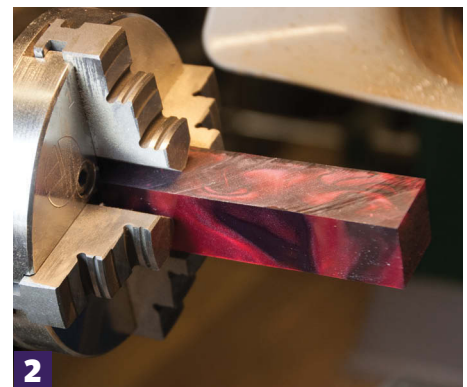
Northumberland coast in the UK, Walter sells his bespoke pens and pencils through local craft centres and via his website.

walter@walterspens.co.uk
www.walterspens.co.uk



1

I began by lining up the blank against the section and ink converter and marking off the approximate length of the cap and body components. I will not be fitting a clip to this pen, but if you decide to do so then you may need to leave extra length on the cap to make a finial piece to retain the clip. I will look at fitting clips in a future article or project



2

After cutting the blank to length on the bandsaw I mounted the longer piece that will form the barrel of the pen into a scroll chuck fitted with a set of engineers' jaws. Pin jaws would also work for this or any small jaws capable of gripping the blank true to the axis of the lathe

PHOTOGRAPHS BY WALTER HALL



3 The blank must first be bored out to give clearance for the ink converter and then to the correct size for the 8.5mm tap. Getting the length correct is vital; too short and the components will not fit together, too long and you risk breaking through when parting off the end of the barrel

4 The diameter of the bore is important too. Enough clearance is required to prevent the ink converter from binding in the barrel, but the smaller the bore, the greater will be the strength of the acrylic body. Remember there is no brass tube to provide additional strength. I measured the converter at various positions with digital calipers and drilled out in stages to maximise the thickness of the body material

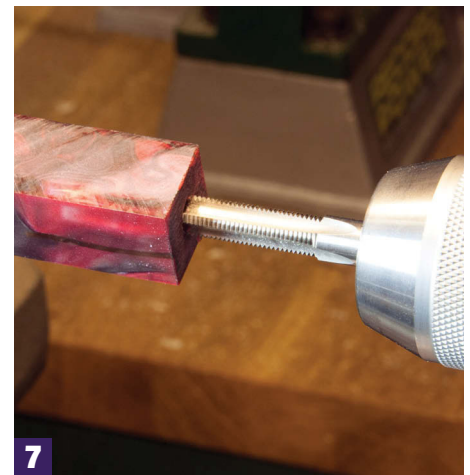
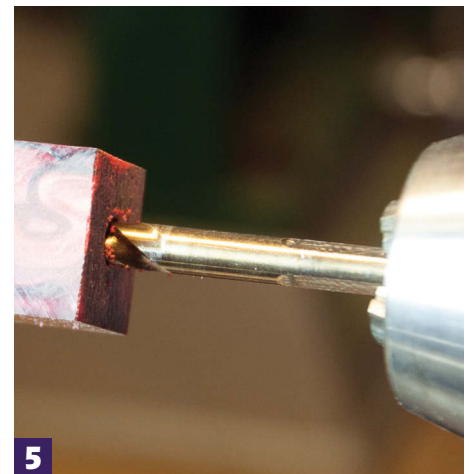
5 As always when drilling acrylic materials my advice is slow speeds, sharp drill bits and frequent withdrawal of the bit to clear swarf. When drilling deep holes where the depth of the bore exceeds the length of the drill bit flutes withdrawal is particularly important and is required for every few millimetres of drilling as the swarf will quickly build up and block the flutes. Excessive heat build-up from blocked flutes can cause the blank to melt irretrievably to the drill bit as I know from my early experiences with acrylic materials

6 I set the initial 6.5mm drill bit into the chuck so that full depth would be reached when the chuck jaws just touched the end face of the blank, but for subsequent bits the appropriate depth for each was measured and marked with masking tape. You could measure the distance moved by the tailstock quill for each turn of the handwheel and calibrate the depth in this way if you choose. The final drill bit should be the correct size for the tap that you intend to use. Check with tapping drill charts or against the manufacturer's specification

7 Once drilled to size for the internal thread I initially mounted the tap in a keyless chuck and began to create the threads by turning the headstock handwheel whilst maintaining light pressure on the tailstock with my other hand then reversing the handwheel to clear the swarf and thus gradually cutting the thread little by little. I found this to be a little troublesome as when reversing the tap it tended to come loose so I changed over to a keyed Jacobs chuck which worked much better as would a collet chuck or similar. Remember that you are working with a much more delicate material than the aluminium used for the section so gently does it

8 I blew out all the swarf with an airline and then trial fitted the section and ink converter to make sure that everything was a good fit

9 The exposed part of the blank can now be turned down in preparation for cutting the spigot where the threads will be formed on the





10



11



12



13



14



15



16

end of the barrel to accept the cap. Don't worry too much at this stage about shaping just turn down until the end where the spigot will be is cylindrical

10 Now turn the spigot to the exact size required for the die that you will use to cut the thread. Once again check with the specification of the die to get the correct dimensions. I used a combination of a spindle gouge and beading and parting tool to make the cuts and a digital Vernier caliper to carefully measure the size

11 In order for the cap to screw up fully clearance is required behind the threads. Using a thin parting tool I cut a narrow groove to the same depth as the thread – i.e. the difference between the major and minor diameters of the thread. Care is needed not to cut too deep or you will at best weaken the structure of the component at at worst part it off altogether

12 The thread is cut using a die mounted in a die holder in exactly the same way as for the cutting of the threads for the section in last month's article. A chamfer on the end of the spigot will help to start the die. The die I used was an adjustable split die so I was able to cut the thread in stages to reduce the stress on the material and allow a fine final cut to give a good clean thread, but whatever sort of die you use, care is required so slow gentle progress is the way to go

13 The blank was now removed from the chuck and a mandrel created to fit its internal thread. I made this one from ebonite using the same die used to create the threads on the section

14 The blank can now be reversed and re-mounted on the mandrel and supported by a revolving centre in the tailstock in order for the body to be shaped

15 All of the shaping and finishing of the barrel can be done while mounted on this mandrel except for the end which is finished by hand after parting off. Parting off is best done by cutting almost through with a parting tool and then removing from the lathe and making the final cut with a razor saw or sharp craft knife

16 After a final polish on the buffing wheel the barrel is complete, the section can be fitted and we can move on to making the cap

17 I decided the cap should have a centre band to delineate the joint with the barrel. This will also take the cap to barrel threads. To make it, a short length of GPS Agencies imitation ebony rod was mounted in the engineers' jaws drilled and tapped to match the barrel threads

18 A 13mm spigot was then turned on the end and a 13mm hole drilled in the end of the cap blank to the depth of the spigot

19 The prepared components were then glued together and left to set. I use medium cyanoacrylate to save time but epoxy would also be a good choice. Once set the tailstock is brought up to provide support and the whole assembly turned to a cylinder slightly larger than the diameter of the completed barrel

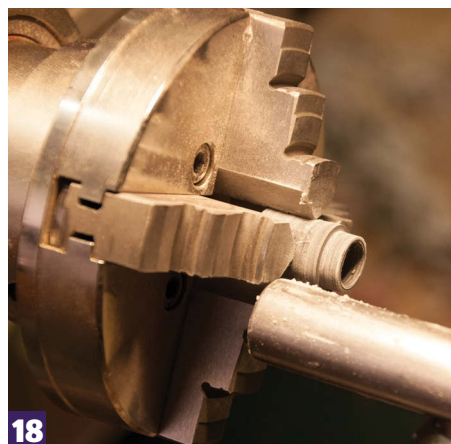
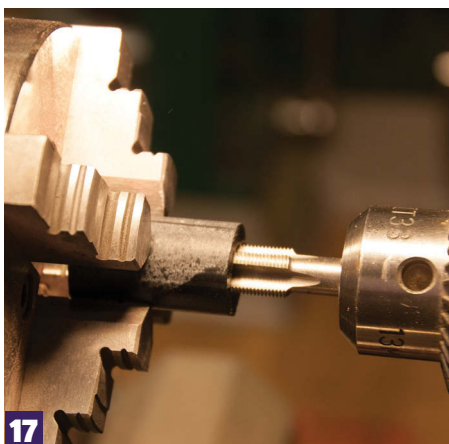
20 The assembly is then reversed in the chuck so that the excess can be parted off and the face where the cap meets the barrel trued up

21 The body of the barrel can now be drilled out to a diameter sufficient to accept the section and nib. Take care not to damage the threads of the centre band by using too large a drill bit or careless drilling

22 Mounted now between centres – I used a cone centre with a small centre point to avoid making too deep a mark in the end of the blank – the barrel can be turned to shape and the sides sanded and finished

23 A threaded mandrel or jam chuck is used to re-mount the cap to shape sand and polish the end. Here the cap end is shown shaped and sanded awaiting polishing. As with the barrel the completed component was given a final polish on a buffing wheel

24 Once assembled you will have a completely unique and original pen and the satisfaction of knowing that no kit components were used in its making ●



**Works on any
6" or 8" bench grinder**



SVD-185

Perfect edge repetition



SVS-50

Easy and accurate setup



TTS-100

TORMEK®

Sharpening Innovation

**Accurate edge repetition
and reshaping with Tormek
jigs using your bench grinder**

The BGK-400 Bench Grinder Kit comprises:

BGM-100 Bench Grinder Mounting Set

Ideal for use with Tormek woodturning jigs when you need to create the first shape or change the shape of a tool (removing a lot of steel), which is done faster on a bench grinder. Exact profiles are repeatable time after time.

SVD-185 Turning Tool Jig

For sharpening various turning and fingernail gouges up to 25mm wide. Supplied with labels to record jig settings for each gouge. Makes it really simple and controlled.

SVS-50 Multi-Jig

For all skews and roughing gouges, using two holders.

TTS-100 Turning Tool Setter

Works irrespective of the stone diameter. Enables exact replication of the edge on bowl and spindle gouges, flat and oval skews.

BGK-400 Bench Grinder Kit

£139.96 Code 504087

Total cost for BGM-100, SVD-185, SVS-50 and TTS-100 bought separately £192.82

SAVE OVER £52

**If you decide to upgrade to a
Tormek machine later this system
is fully compatible**

For more information call **03332 406967** or visit **brimarc.com/bgk**

All prices include VAT and are correct at time of publication but may be subject to change without notice

BriMarc
TOOLS & EQUIPMENT

Little Sister Big Performance

Little Sister is a mini hollowing tool based upon the highly successful Brother System 2 range. Designed with the small/mini lathe turner in mind.

Compact fixing screw
Hollow through 13mm
openings with ease!



Tapered Stem
for maximum rigidity

Proudly
Made in the UK

DVD
VIDEO
Free DVD
included

Talk with your
stockist today

hamlet
CRAFT TOOLS

sales@hamletcrafttools.com

www.hamletcrafttools.com

+44(0)1142321338

3 configurations available



An interchangeable scraper (ref H5187B) also available

THE TOOLPOST PRODESIGN WOODTURNER'S SMOCK

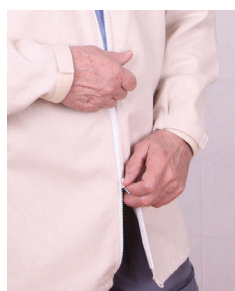
*Designed **by** Woodturners **for** Woodturners*



Elasticated cuffs with Velcro closures ensure a snug fit but eliminate drag when arms are extended.



Pocket for two pencils/pens on left sleeve. Out of harm's way but readily to hand



Double-ended heavy duty rustless plastic zip will not damage work-pieces and eases access at 'times of need'!



And that's not to mention that we cut the body approximately 6" oversize to ensure 'comfort fit' and fix a sturdy hanging loop to the outside rear of the collar so that when your smock is hanging in the workshop, it can be folded closed, keeping airborne dust well out of it.

***Now available in chest sizes 32 in. to 50 in.
plus 54 in. and 58 in. priced at just:***

£36.00

The ToolPost

Unit 7 Hawksworth, Southmead Industrial Park, Didcot, Oxon. OX11 7HR
01235 511101 • www.toolpost.co.uk

sharing expertise



Comfort collar, low in front, high at back. Padded for comfort and smooth lined. Velcro closure and hold back.



Large rear pockets keep shavings-free. Real leather elbow patches for durability.



Made from extra heavy duty, breathable, pure cotton fabric in eco-friendly natural colour.

Identifying shapes in turning

Richard Findley looks at how to identify different shapes commonly found in turning



Assorted router cutters to produce edge moulds. These shapes are closely related to many of the shapes used in turning

RICHARD FINDLEY



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

richard@turnersworkshop.co.uk
www.turnersworkshop.co.uk

Follow on Instagram: [richard_findley](#)

Over the past few series I have looked at the techniques of turning various different shapes into timber, whether that be spindle work or faceplate turning. To begin this new series I thought it might be interesting and useful to look at how to identify some of these shapes by name. It is commonly quoted that there are only three shapes in turning:

- Beads: or positive curved shapes
- Coves: or negative curved shapes
- Straight lines: positioned at any angle

This is correct, however these shapes can be stretched, squashed and combined to make new shapes. They are still based on the basic bead and cove, but have different names that help to distinguish them from each other. Here, I will try to show each of these shapes with their names and explain where they can be commonly found and used.

Many of the shapes are closely related to the traditional mouldings that can be seen in most houses in one form or another, whether on the skirting boards, dado rails, picture rails or simply decorating the edge of a shelf.

They will vary in complexity from a simple bevelled edge, bullnose or round over, to ovolo or ogee mouldings. A look at a router cutter catalogue will show you cutters that will produce most of these shapes on the edges of timber.

The shapes used in faceplate work are directly linked to these mouldings, and as I described last month, the forms used in faceplate work are also used in spindle turning, although they are slightly manipulated to make them work in this way.

WHY DO I NEED TO KNOW THIS?

In short, I suppose you don't. That said, it is always good to expand your knowledge and a deeper understanding of a subject can only be a positive thing. It can also be useful to know the names of these shapes when designing your turnings or when watching a demonstrator, so if he describes what he's doing and throws in a technical name of a shape, you will know what he's talking about!

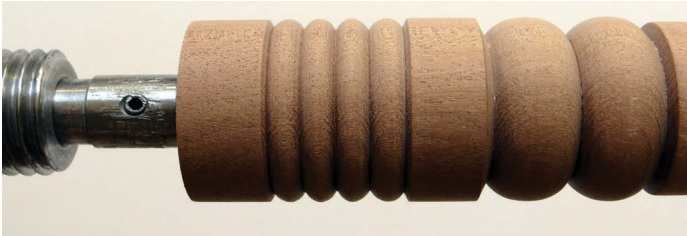
Positive shapes

So a bead is a bead, right? Well not quite, because if it's a narrow bead it is known as a ring, and if it's stretched out it can become a bobbin or a sausage. This is illustrated in the pictures here.

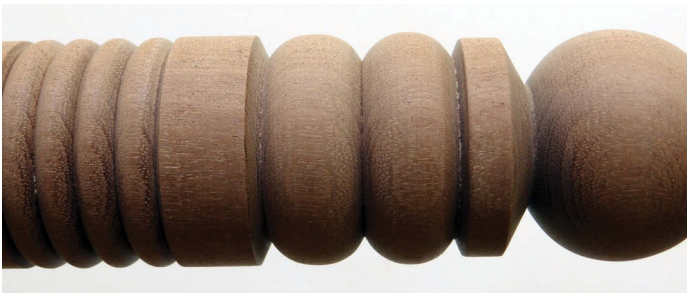
A bead will tend to be slightly narrower than it is tall. When a bead becomes very small and narrow it becomes known as a ring. This is not to be confused with a captive ring, which is parted from the main section of timber, and is free to rattle and move around. As a bead gets wider it will reach a point where it clearly becomes a ball, and everyone knows what a ball looks like! Once it is stretched further still it becomes known as a bobbin. Continuing to stretch it to the point where it has a straight face with rounded ends, it becomes a sausage.



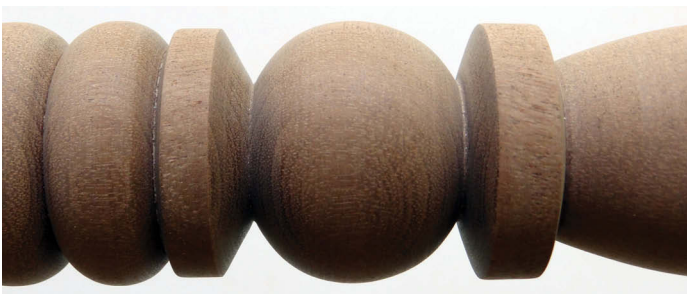
Different positive turned shapes



Rings



Beads



A ball



A bobbin

Negative shapes

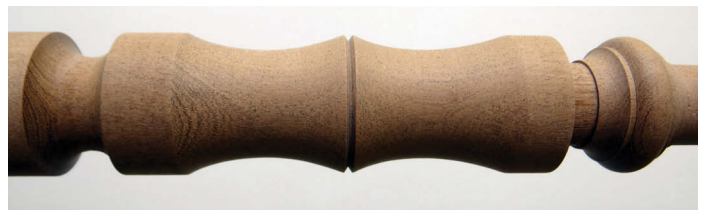
You will be seeing by now that by altering a shape, it often gets a new name or description and while there are fewer variations for hollow shapes, there are still distinct differences. 'Cove' is the most common phrase used for these hollow shapes, much like 'bead' is the common name for rounded shapes. Coves can be almost any size and are called coves until they are stretched out to form a long hollow, which is known as a reel. In the image you will see two reels separated by a quirk, which I will come to later. A scotia is best described as a lopsided cove. A cavetto is a half cove, often seen with a small fillet either side of it, where a central bead has a fillet each side, followed by a cavetto and another fillet, before continuing along the spindle.



Different negative curves



A cove



Reels – separated by a quirk



Cavettos, each side of a bead, using fillets to break up and define the details



The oak jewellery box featured in one of my earlier series uses a combination of the cavetto and bead

Straight lines

Straight lines are usually used to break up and define other, more bold details, especially in the case of fillets. Without fillets, beads and coves will flow into each other in a very wishy washy sort of way. The definition that this tiny detail brings is surprising, but important to traditionally turned designs. You will see that they appear often in the photos throughout this article and indeed

no doubt throughout the magazine.

Collars are wider straight sections that appear usually at the top of a turning and are often used on mass-produced turnings to put working room between a square pommel and the first turned detail on stair spindles and furniture legs. Hand turners don't need this detail as a sharp skew will cut details very close together, but a copy lathe will not

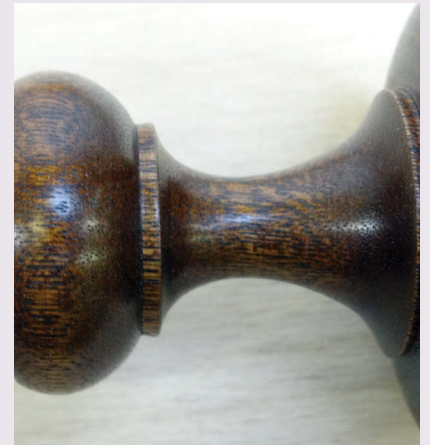
be able to produce this level of detail with the large scraping cutters that are used.

V-cuts are quite self explanatory, used on things like meat tenderisers and foot massagers to create crisp V-shaped details. When a small V-cut is used to separate or define another detail, such as between the reels or as on the legs of my oak (*Quercus robur*) stool, this is known as a quirk.



The legs of my oak stool feature a small V-cut to highlight the shape of the legs, known as a quirk

TOP TIP: GOOD USE OF A FILLET



The angled fillet is often subtle but incredibly effective

Sometimes you will notice a fillet is slightly tipped back towards a neighbouring bead. This is sometimes quite subtle and at other times very obvious, and is because fillets look best when they are set at less than 90° to the detail next to them. If a bead finishes at an angle to its base, to maintain an angle less than 90° and make it look its best, the fillet will traditionally be cut at an angle.

Combinations

What do you get when you cross a bead with a cove...? Although it sounds like the beginning of a poor joke, this combination is how more advanced shapes are created. An ogee, for example, is a hollow shape that flows into a rounded shape to form a flowing S-shaped curve. Done well, an ogee is a beautifully graceful shape that is incredibly versatile which can be found in both spindle and faceplate

work, being able to be stretched out wide for the underside of a platter, or stretched up tall for a deep bowl or vase form – as seen in the work of the late Bert Marsh who was known for his beautiful ogee forms – see overleaf.

Getting technical, an ogee comes in two forms which are recognised by their Latin names of cyma recta and cyma reversa. Cyma is the overall ogee or S shape, the recta and

reversa refer to the balance of the shape.

The recta has the hollow or concave portion at the top of the shape, whereas the cyma reversa has the rounded, or convex portion at the top of the shape. A combination commonly found in many spindle turnings is a tulip shape, which is once again a combination of a rounded and a hollow shape, and shown as the top section on the oak lamp in the picture.



Oak platter using an ogee shape



A maple (*Acer saccharum*) bowl, a very different shaped bowl to the platter, but the ogee works here too



Ogee bowl by Bert Marsh – an example of one of the turner's beautiful ogee forms



Example of a tulip form



Overall view of the oak lamp

Other common details

You may come across the term 'bird's beak' which could be confusing until you see the turned shape next to an actual bird's beak, at which point it becomes very clear! Here you will see a turned bird's beak, used on the oak lamp, next to an eagle.

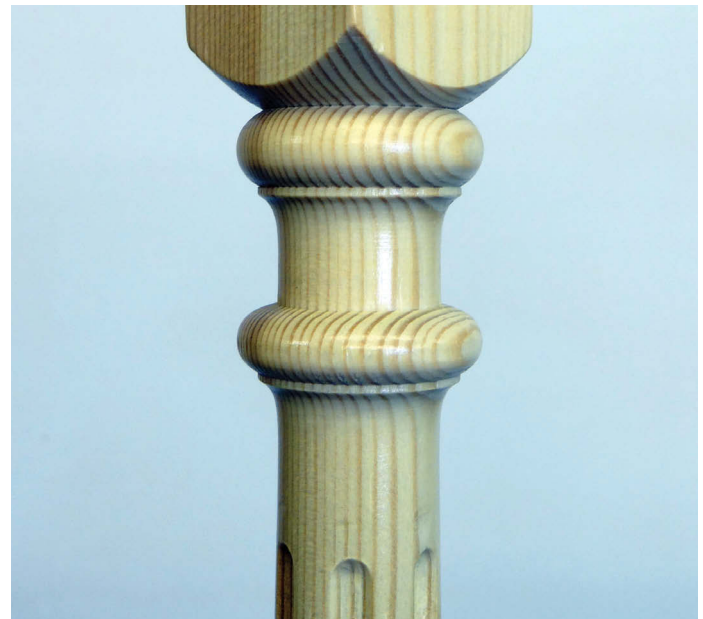
A necklace detail is one used near the top of a spindle, just set down from the top detail, as

shown on the softwood spindle in the picture. It usually involves a bead of some sort.

There are also other terms used to describe a bold feature detail on spindle work, such as trumpet shaped, heart shaped, onion shaped and urn shaped, all of which are quite literal translations of common forms used as wood turned features.



Bird's beak detail



Necklace detail on a stair spindle, set down from the square pommel and first detail



Shown next to an actual bird's beak, the description becomes clear

Glossary of names of shapes



Flutes and reeds run along a spindle

Ball: A spherical shape

Bead: Rounded shape usually slightly narrower than it is tall

Bird's beak: A half bead combined sharply with a scotia to form a shape similar to a bird's beak

Bobbin: A wider, stretched version of a bead

Bullnose: Sometimes known as a round-over is a held bead shape, usually found at the base of a turning, such as the oak lamp pictured above

Cavetto: A hollow shape that is a half cove or quarter of a circle

Cove: A hollow U shape

Cyma recta: An ogee shape where the concave part is at the top

Cyma reversa: An ogee shape where the convex part is at the top

Flute: A cove that usually runs along a spindle – this is currently under Reed, but should appear under its own heading

Necklace: A detail set down from the top detail on a spindle, often a bead, fillet and small scotia

Ogee: A flowing S-shape

Ovolo: A moulding similar to a bullnose but usually used as an edge mould, with a fillet either side of it to give definition – used as the edge mould on the four lids of my oak jewellery box

Pommel: The square section often found at the top of a furniture leg and



This lamp base features a turned bullnose detail

at both ends of a stair spindle

Quirk: A V-shaped cut that separates and defines details

Reed: A group of narrow beads that usually run along a spindle

Reel: A stretched shallow cove

Ring: A narrow version of a bead

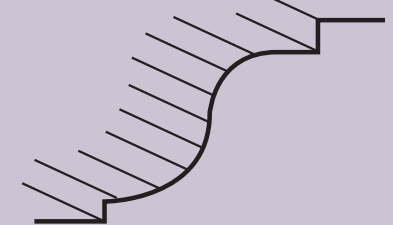
Sausage: A stretched bead shape with a straight portion and rounded ends that resembles a sausage

Scotia: A lopsided cove

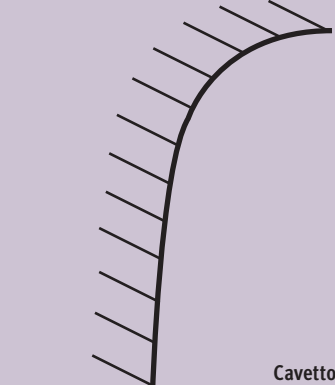
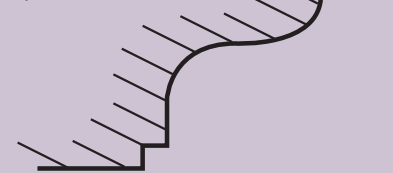
Tulip: A shape made up of a combination of a round and hollow to form a shape loosely resembling the flower of a tulip ●

THREE COMMON CURVES

Cyma reversa curve



Cyma recta curve



Cavetto curve

Turn Your Creativity Loose

Over 30 different stylus kits
Hundreds of blanks
Easy to use website
Fast Shipping
Excellent Customer Service



**Bear Tooth
WOODS**

www.BearToothWoods.com/stylus



CRAFT SUPPLIES USA THE WOODTURNERS CATALOG

*Supplying woodturners with the finest quality tools,
accessories, and service since 1982.*



Robert Sorby
SHEFFIELD ENGLAND



Carter
PRODUCTS



www.woodturnerscatalog.com • 1-800-551-8876 •



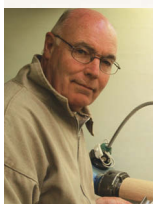
Bob Chapman uses yew to turn three different box designs

Yew boxes



PHOTOGRAPHS BY BOB CHAPMAN, UNLESS OTHERWISE STATED

BOB CHAPMAN



After teaching chemistry for many years, Bob took early retirement to become a professional woodturner, and is a member of the Register of Professional Turners.

He was a demonstrator at the 2009 AWGB Woodturning Seminar and is available for commissions.

bob@bobchapman.co.uk
www.bobchapman.co.uk

There is a yew (*Taxus baccata*) tree growing in the churchyard at Fortingall in Perthshire that is thought to be between 2,000 and 5,000 years old and which is possibly the oldest living thing in Europe. Yew trees have long been associated with ancient religions and there are several examples of churchyard yews estimated at around 2,000 years old. From the age of these trees it is clear that they existed long before the churches were built, indeed some of them predate Christianity itself. One theory is that churches were built near yew trees to help encourage converts from the old to the new religion.

St Helen's church in the Derbyshire town of Darley Dale is home to another ancient yew, which illustrates the point. Estimated at 2,000 years old and growing only a few feet from the church door, there is archaeological

evidence of several more ancient settlements in the area around the tree.

The small Cotswold town of Stow-on-the-Wold was founded in the 11th century and the 11th-century parish church of St Edward's boasts not one but two yew trees, made remarkable in this instance by their position rather than their age. They stand like sentinels watching over the church door but their buttressed roots must one day endanger the building and presumably they will then have to be removed. Until then they make a sight to behold – Christianity comes to middle-earth.

The church of St Oswald's in Grasmere, in the heart of the English Lake District, has no less than eight yews. Not ancient giants these, nor planted in unusual positions. The eight, all relative youngsters as yews go, have the distinction of being planted by William Wordsworth in 1819, in an attempt to improve the church's surroundings.

Probably the best known use of yew was in the production of longbows, which were traditionally made from staves selected to contain both heartwood and sapwood along the length of the bow. The heartwood was positioned on the inside and the sapwood on the outside of the bow. The heartwood resists compression and the sapwood is strong in tension. These properties make a yew bow difficult to pull but swift to spring back, sending the arrow fast and far. The longbow was, and still is, a very powerful weapon and it was largely the skill of English bowmen that contributed to our success in battles such as Crecy and Agincourt.



This yew tree in Darley Dale is estimated to be around 2,000 years old



These two yew trees surround the door of St Edward's church, Stow-on-the-Wold



William Wordsworth planted these yew trees at St Oswald's church in Grasmere

PHOTOGRAPH BY CHRIS GUISE



For bow-making all the natural defects that are common in yew must be avoided and only very straight grained timber is suitable. As a result the manufacture of longbow staves is very wasteful and the demand for medieval bows led to a serious decline in the number of mature yew trees. They were depleted all over Europe and this was partly

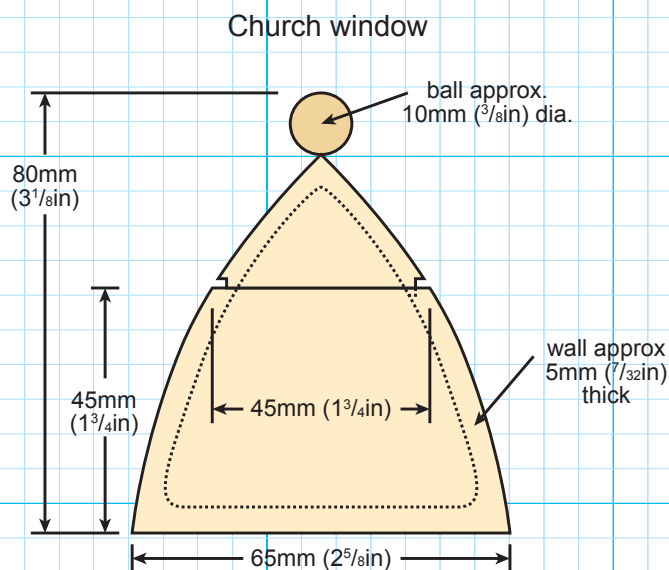
responsible for the change from longbows to muskets as weapons of war, which occurred between about 1545 and 1595. Churchyards seem to have been exempted from the search for 'weapons-grade' yew trees.

Yew is one of the most beautiful of our native English woods. The heartwood varies from pale orange-brown to mid-

brown, sometimes stained red or purple by iron, and the sapwood is a pale creamy white, often accompanied by shades of grey at the boundary with the heartwood. Both heartwood and sapwood work easily, sand well and take a high polish. Used for furniture and decorative woodware, it is an excellent wood for turning.

Making yew boxes

PLANS & EQUIPMENT

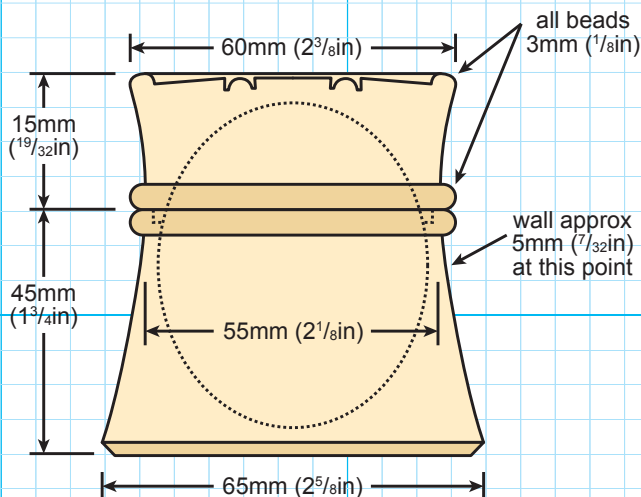


When sketching shapes for boxes decide whether or not sapwood will be included. The 'pebble' design is so simple that the sapwood contrast is likely to increase the visual attraction of the box, whereas the other designs are more formal and a patch of sapwood would dominate the piece, leading the eye away from the primary design features of shape or texture

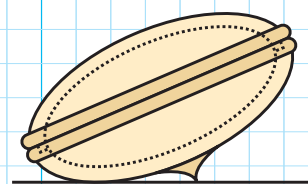
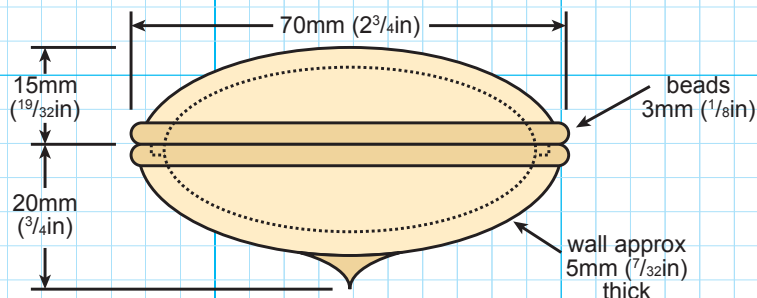
EQUIPMENT USED

Parting tool
Bowl gouge
Spindle gouge
Superglue
Small scraper
240–400 grit abrasive papers
Sanding sealer
Skew chisel
Rotary tool with square-ended cutter
Wire brush or abrasive discs
3mm bead forming tool

Cooling tower box



Pebble



The 'church window' box



1



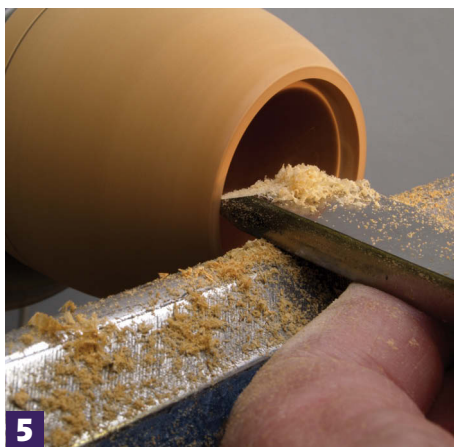
2



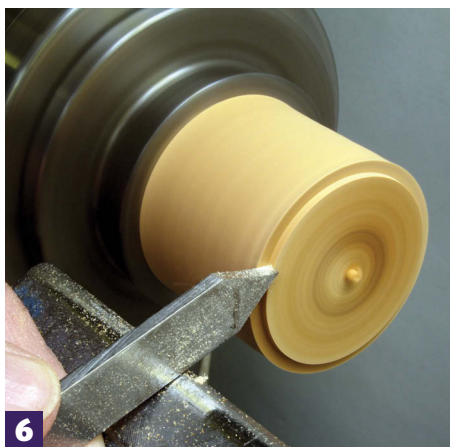
3



4



5



6



7



8

1 Using the planned dimensions as a guide, turn a suitably sized piece spindle grain orientated of yew down to 65mm between centres, and form dovetails on each end. Mark out a section at about 45mm for the box bottom and take the remainder down to a diameter a little more than 45mm, then part off. This section will be used for the lid

2 Use a bowl gouge to reduce the outside of the blank to the approximate shape required, maintaining the small diameter at just over 45mm. The inside is rough hollowed using a spindle gouge with its flute at about 10 o'clock, pulling it from the centre out towards the edge

3 Yew is prone to small cracks and shakes but you can fill them with superglue. Use thin glue and give it time to penetrate the crack by capillary action. Allow time for the glue to set

4 Use a small scraper to complete the shaping and refine the inside surface. The scraper has the burr honed away and is used horizontally with the cutting edge at centre height or very slightly below. Take light cuts from the centre outwards and up the sides to the top. The curvature of the internal corners matches the shape of the scraper

5 Sand lightly with 240 and 400 grit papers before sealing with sanding sealer. Next, use a skew chisel to cut the shallow recess to accept the box lid

6 Mark the blank so that it can be replaced in the same position, remove it from the chuck and replace it with the lid section. Carefully turn down a short spigot to be a tight fit in the box. This requires a lot of 'trial and error'. Be patient!

7 Fit the box onto the lid. If the fit is good, the box will stay in place when the lathe is switched on but if in doubt, bring up the tailstock centre for extra support. With a small bowl gouge shape the lid to match the curvature of the box. Continue until the curve flows smoothly across the joint between the pieces. Once the external shape of the lid has been established, remove the box bottom and hollow the inside of the lid using the spindle gouge and scraper as before. Sand and seal the interior of the lid, and remove it from the chuck

8 Replace the box body section in the chuck and refit the lid, matching the grain pattern from box to lid. No matter how good the fit, the joint between box and lid will always be visible, so make a feature of it by cutting a narrow groove on the joint line. Complete the shaping of the lid and the ball on top. If the lid slips or comes off put a piece of tissue across the box and then insert the lid. This will tighten the fit enough to allow the ball to be finished

9 With the box completed, it is now almost ready for parting off. I intend to texture the surface, but if you prefer a smooth polished surface then sand and polish before parting off

Texturing

10 It is important that the lines of the texture are vertical down the box and that they all start and end at the same level. To help with this, draw pencil lines on the box as a guide. The texturing is fairly straightforward with the corner of a square-ended cutter in a rotary tool. The texturing raises small splinters and wispy bits of 'fuzz' on the wood, which can be removed with a fine wire brush or abrasive 'bristle discs'

11 Texturing always looks better with well-defined start and finish lines, and to achieve this the box is returned to the lathe in order to cut in slightly at the top and bottom of the texturing with a small parting tool. To prevent the top coming off, hold it in place with some insulating tape

12 The box is then parted off and reversed onto long nosed jaws used in expansion mode just inside the recess for the lid. This allows you to clean up the bottom of the box, taking light cuts with a small bowl gouge

13 After buffing, the box is finished

The 'pebble' box

14 For this box design, you'll need a small piece of yew approximately 75mm diameter and 50mm thick, containing both heartwood and sapwood, with the grain running from side to side rather like a small bowl blank. Mount it between centres, then true up the blank and form a shallow 5mm dovetail spigot on each side. Then, using a narrow parting tool, divide the blank into two slightly unequal parts approximately 16 and 19mm thick

15 The thicker part is the box base. Holding it by the spigot, hollow it out with a gouge, refine with a scraper, then sand and seal and cut a recess to receive the lid. Take care to allow enough wall thickness for the beads, which mark the joint between lid and box

16 Use a 3mm bead forming tool to make a bead right on the very edge of the box, blending the curve of the bead into the flat area where the top and bottom will meet





17



18

17 Reverse the work and hold it by expanding the chuck jaws into the recess that was formed for the lid. Using a small gouge, complete the underside, forming a small point which will tip the box sideways. This finishes the box bottom, which is sanded and sealed ready for buffing later

18 The box lid is made in a similar way, taking care when cutting the spigot to fit the box bottom. The lid is hollowed as before and can be reversed in the jaws and gripped gently by the spigot, using tape to protect it if necessary, while the upper surface is completed. The two parts are then combined into the finished box



19



20

The 'cooling tower' box

19 Driving past power stations I've always been struck by the elegant shape of the cooling towers, and have made many boxes based on this design. The addition of beads at the joint between lid and box, and on the top of the lid, give it just the right amount of decoration. Starting with a suitably sized blank, form a cylinder of 65mm diameter and about 75mm long with a dovetail spigot on each end. Mark the division between body and lid and part the lid section off, leaving the body in the chuck. Form the bead around the top edge, hollow the box body and cut a recess to accept the lid. None of the dimensions are critical, but refer to the diagram for guidance. Note the shape of the interior of the box. A smooth curve is easier to shape than sharp corners and has the added advantage that it makes small items easier to get out of the box

20 Repeat this process for the lid, forming a spigot that is a tight fit in the box body. Replace the body and insert the lid. If the fit is tight the lid can be worked on without coming loose. If it won't stay put, hold it directly in the chuck, gripping the spigot in the jaws and using tape to protect the spigot if necessary. Turn the top of the lid smooth and level and form the bead on the outer edge



21



22

21 With a small gouge, shape the lid top and edge down to the bottom of the beads, adding extra beads if desired. In the same way, shape the side of the box down to meet the bottom of the lower bead

22 Examine the profile and ensure that the curve of the sides is continuous from the body through the beads into the lid. Part off the box body and reverse it, holding it with the chuck jaws expanded into the lid recess. Clean up the bottom of the box with a small gouge, then sand, seal and polish and the job's done

23 The set of finished boxes should look something like this •



23

IWG Chairman
Joe Laird
in action

Shining a light on the IWG

Eugene Grimley and **Peter Lyons** recall the early days of the Irish Woodturners' Guild and how it evolved to become what it is today

The Irish Woodturners' Guild – IWG – was founded in 1983 making it the oldest such organisation in the world. In 1980 Liam O'Neill and Ciaran Forbes had attended the International Woodturning Seminar at the John Makepeace School for Craftsmen in Wood at Parnham House, Dorset, England. At this event they met David Ellsworth, Bob Stockdale, Stephen Hogbin, Ray Key and Richard Raffan. Inspired, Liam O'Neill decided to put on a similar event in Ireland, which he achieved in 1982 with Ray Key and Phil Reardon supporting him as the main demonstrators.

This, in turn, led to Liam O'Neill, Ciaran Forbes, Jim Foley, Willie Stedmond and others forming the Irish Woodturners' Guild in 1983. The idea was to set up a national, non-profit-making organisation dedicated to the advancement and promotion of woodturning and within a year there were upwards of 100 members representing almost every county in Ireland. The IWG was open to turners of all abilities from hobbyist to professional and from the outset it was an all-Ireland body.

The Guild's first seminar was held at Shannon, County Clare, in September 1983 with Ray Key, Michael and Liz

O'Donnell and Richard Raffan as the guest demonstrators. Its success gave the then committee of the IWG the confidence to press ahead with more ambitious plans, which included having an annual seminar.

At the 1984 event David Ellsworth joined Michael and Liz O'Donnell and a great number of talented Irish turners. It was David Ellsworth's experience of these early woodturning seminars that inspired him to set up the American Association of Woodturners in 1986 and the following year Ray Key established the Association of Woodturners of Great Britain.

Chapters

In 1985, regional seminars were organised and this eventually led to the formation of local 'Chapters', a structure that still exists within the IWG. Members join the Guild and a proportion of the membership fee is returned to their 'home' Chapter to assist in its running costs. This is one of the main strengths of the IWG with a strong, open-minded, national organisation providing guidance and support for the local Chapters.

The first Chapter of the IWG was set up in Dublin in 1990 and it this group that adopted

the title 'Chapter' rather than 'branch' or 'club', following the lead of the American Association of Woodturners. The aim of the Chapters was to build on the woodturning skills of their members and to provide a local forum for the interchange of ideas. This process continues today and there are now some 20 Chapters across Ireland.

A new Chapter can be established by 10 members of the IWG applying to the National Executive Committee. Following its approval, the new Chapter will get a formation grant from the IWG and set up a committee to organise the activities of the Chapter. Most Chapters hold a monthly meeting, which usually takes the form of a demonstration by one of their own members or by a turner from outside the Chapter, sometimes even from outside Ireland.

A typical small Chapter

The Crossborder Chapter was formed in 2007 with about 40 members, although this subsequently fell back to the current figure of about 30 members. Early meetings were held in the woodwork room of Beechill College in Monaghan but during redevelopment at the school the Chapter was obliged to find



Some of the traction engines created for the innovative Chapter Challenge in 2014



How times have changed over the years – and *The Journal* has kept the IWG's members up to date

an alternative venue. A number of suitable locations were identified. The Community Centre in Ballinode, a village just a few miles from Monaghan, proved to be the best option. Here the Chapter has the use of either a room – seating about 25 at a demo – or the main hall for larger numbers. The Chapter normally meets on a Saturday afternoon but can use the premises for the whole day when the need arises.

The Crossborder Chapter is relatively small and as a result it makes good use of its own members to demonstrate turning projects. However, whenever the opportunity emerges, it will have a full-day demo with visiting international demonstrators.

A larger Chapter

Although less typical of the Chapter structure, a good example of a larger grouping is the Ulster Chapter set up in 1992 and now based at the Woodshed in Templepatrick, County Antrim. It was established following the placing of an advertisement in a local paper announcing the intention to form a local Chapter of the IWG in Northern Ireland and inviting those interested to attend a meeting. Some 70 members attended and, to this day,

the Ulster Chapter has remained one of the biggest Chapters of the IWG.

The normal meeting for the Chapter is 2pm to 5pm on the second Saturday of each month. There is a competition on two levels each month. Over the years the competition has helped to bring many good amateur woodturners to a higher skill level.

The Chapter has, since 2010, adopted the Play Department at the Royal Hospital for Sick Children, Belfast, as its charity producing close to 1,000 pieces of work each year. Christmas trees, snowmen, eggs, chicks and small figures are all made for the children to paint and decorate themselves. There are also some smaller items in 'safe woods' for the 'Treasure Baskets' used by the very young patients and their teachers. The Chapter is also working on establishing a twinning arrangement with Border Woodturners in Carlisle, England.

Given that Sam and Lynda Moore, proprietors of the Woodshed, host a demonstration every Tuesday night using local demonstrators the Ulster Chapter are forced to look further afield for their demonstrators. The majority of these come from across Ireland but three or four times a year the demonstrator will come from the



Pierce Boland demonstrating at the January workshop

UK which means that the demonstration will be an all-day affair. Occasionally the Chapter secretary Peter Lyons will get the opportunity to bring a demonstrator from further afield, such as the USA or continental Europe.

In such events, an Irish tour will be organised for the demonstrators to visit as many Chapters as possible in the time available. This has the combined effect of lowering the overall cost to the Ulster Chapter while simultaneously helping the smaller Chapters which benefit from being able to meet demonstrators who they could not afford to bring in on their own.

Recently, encouraged by several members, the Ulster Chapter invited Yann Marot from France to visit Ireland to do a series of masterclasses and demonstrations. This was a very successful event and Yann spent a very productive two weeks in the country, one of them in the Dublin area and the second with the Ulster Chapter.

All of the Masterclasses were fully booked and Yann also did the Tuesday-night demonstration for the Woodshed as well as a whole day for the Chapter on the Saturday. It is hoped that success of this venture will encourage more demonstrators to Ireland in the future.

The Journal

Soon after the founding of the Guild it became clear to those on the Committee that they needed to keep in touch with woodturners around the country and in 1983 Joe O'Neill initiated the monthly newsletter.

Michael Dickson, the then secretary of the IWG, took on the newsletter's production. Initially this took the form of a single sheet printed on both sides but by the early 1990s it was several pages long. In the spring of 1993 the Dublin Chapter's Garth May produced the first *Dublin Chapter Journal*. Within a year David Sweeney introduced the magazine and in 1995 the Dublin Chapter undertook the task of producing *The Journal* for the whole IWG membership. A year later the National Executive Committee took on the task appointing a *Journal* Editor to the Committee. Through the stewardship of Peter Mulvaney, Hanspeter Bodmer, Peter Lyons and now Rich Varney *The Journal* has become a professional 64-page, full-colour, quarterly magazine considered to be among the best of its kind.

The *Journal* echoes the workings of the IWG and devotes 50% of its space to reports from all the Chapters around the country. This approach helps the Chapters to learn from what other Chapters are doing and also encourages them to improve their offerings to their own members.

During his time as Editor, Peter put out an appeal to try to get a full set of copies of the *Journal* from the beginning. Paddy O'Connor came forward with a full set, in a carrying case! This was given to the National Library of Ireland and it is kept up to date as each new issue of the magazine is added. A separate set was compiled from many sources and this travels with the post of the *Journal* Editor.

Seminars

The first woodturning seminar was held in Ireland in 1982, the year before the foundation of the Irish Woodturners' Guild. This event was organised by Liam O'Neill and others who had no idea how many, if any, woodturners would attend. This event was essentially a two-day upskilling course supported by Craft Supplies (UK) whose then instructor Phil Reardon taught basic skills while Ray Key demonstrated more advanced techniques.

In 1983, the first annual seminar organised by the newly formed IWG was held and hosted a great number of delegates due to the efforts of members. The seminars for 1984-1986 were held in Letterfrack, County Galway, and saw the introduction of prizes for the best pieces in a number of categories. This awarding of prizes for the best work at the seminar is still a major feature of IWG seminars.

The events are organised by the National



The 2012 Chapter Challenge demanded the teams turn their attention to creating intricate spinning wheels



Demonstrators at the 25th IWG seminar in 2008. The event set a high benchmark for future events

Executive Committee and hosted by a local Chapter. The local Chapter does the research on the ground for suitable venues and submits a proposal to the National Executive Committee. The local Chapter also provides much of the equipment required and the stewarding during the event.

Until 2008 the demonstrations were held in a school, during the October half-term break, with a local hotel providing meals and accommodation. A feature of each of the early seminars was the inclusion of a well-known American woodturner plus at least one from the UK. By the mid-1990s the number of UK demonstrators at each seminar had increased and often a European turner was included. By 2000, American, European and UK demonstrators were a feature of each seminar. At this time the seminar was still a two-day event.

As 2008 approached – the year of the 25th Annual seminar – the National Executive Committee at the time wanted to do something special to mark the occasion. It

was agreed that the anniversary seminar would be a three-day event; have as many as possible of the original demonstrators from the 1983 seminar; and be held under one roof. The 24th seminar had been hosted in Ballina, County Mayo, by the Craobh Eo Chapter and it gallantly agreed to host the 25th seminar having found a suitable hotel in Enniscrone only a few miles from Ballina. This seminar had almost double the usual number of demonstrators and was deemed to be a great success.

The years since have seen the 'all-under-one-roof' and the three-day format retained. The National Executive Committee is committed to constantly improving the seminar for the benefit of the delegates who come from all over Ireland, the UK, the USA and Europe. It is remarkable that hotels are willing to cope with the mess that woodturners make though the area around each lathe is covered with plastic sheeting.

The 2008 seminar saw the introduction of the annual Chapter Challenge. The



Demonstrator Graham Whitty at a 2012 meeting of the Gorey Chapter in Robert O'Connor's studio

first Challenge was to fit as many boxes as possible – Russian doll-style – within a given size. Challenges since then have included the lightest plate of apples – the size was fixed – a breakfast tray, a spinning wheel, a model traction engine and, most recently, a bicycle, as featured in last month's issue of *Woodturning* magazine.

The IWG's structure

The National Executive Committee members are elected annually at the AGM with the exception of the President who serves a four-year fixed term of office. Office bearers may serve a maximum of five years. This is meant to revitalise the National Executive Committee but in reality it can be difficult to get volunteers to serve on the Committee and officers often remain on the Committee albeit in a different role.

Since 1983 the Seminar has been an item on the agenda for every National Executive Committee meeting and not just the

upcoming Seminar but also looking ahead to future events.

One problem that has tested the National Executive Committee over recent years is the thorny issue of insurance. The insurance for all the activities of the Guild including Chapters is arranged centrally and as woodturning has developed over the years it has become increasingly important to get the correct cover for the activities of the Guild.

The National Executive Committee spends quite a lot of time discussing how the Chapters are meeting the aims of the IWG in what they offer their members. As mentioned above, the quarterly Chapter reports in *The Journal* give a good outline of what is going on around the country but there are, and always will be, variations in what Chapters are able to offer to their membership, especially those who meet on mid-week evenings. The National Executive Committee tries to support all Chapters through grants towards the purchase of new equipment, towards bringing demonstrators from outside

the immediate area and towards running local one-day seminars.

Membership of the IWG has fluctuated over the years, from a low of about 700 to more than 800. Having seen falling numbers for the past few years, however, the figures are beginning to climb again. It is the intention of the National Executive Committee to continue to promote the IWG and to increase membership as this is currently the only source of income. Encouraged by the Design and Craft Council of Ireland several members of the National Executive Committee have participated in a 'Business to Arts' programme and it is hoped that this will lead to sourcing other funding streams which will be used to set up training programmes for tutors, demonstrators and members. ●

Contacts: Eugene Grimley and Peter Lyons are the IWG's Vice-Chairman and Honorary Secretary respectively. Both are accomplished woodturners.

Web: www.irishwoodturnersguild.com

Clarke

4" BELT/
6" DISC
SANDER

CS4-6D

- Dust extraction facility
- 4" x 36" belt tilts & locks 0-90°
- 225mm x 160mm table, tilts 0-90°
- 370w, 230v motor

£84.99
EXC.VAT
£101.99
INC.VAT

Clarke

6" BELT/
9" DISC
SANDER

- Includes stand
- 1 Hp/ 230v/ 1ph motor

£209.99
EXC.VAT
£250.80
INC.VAT

Clarke

4" BELT/
8" DISC
SANDER

- Includes two tables • 550w 230v motor.

£139.98
EXC.VAT
£167.98
INC.VAT

Clarke

DISC SANDER
(305MM)

- Powerful, bench mounted disc sander • 900w
- No load disc speed: 1490rpm
- 305mm Disc Dia. (1 x 60 grit sanding disc included)
- Dimensions (LWH): 440x437 x386mm

£119.98
EXC.VAT
£143.98
INC.VAT

Clarke

SHEET SANDERS

CON300

FROM ONLY
£13.99
EXC.VAT
£16.79
INC.VAT

MODEL SHEET SIZE MOTOR EXC.VAT INC.VAT
COS200 190x90mm 150W £13.99 £16.79
CON300 230x115mm 330W £32.99 £39.99
Makita 112x102mm 200W £54.99 £65.99
B0455*

Clarke

QUALITY CAST
IRON STOVES

OVER 20 GREAT
STYLES IN STOCK

11.8kW

£89.98
EXC.VAT
£107.98
INC.VAT

POT
BELLY

6.9kW

£209.00
EXC.VAT
£250.80
INC.VAT

BARREL

6kW

£249.00
EXC.VAT
£298.80
INC.VAT

FLUES, COWLS &
ACCESSORIES IN STOCK

BUCKINGHAM

150
KG

(evenly distributed)
Strong 9mm
fibreglass
shelves

350
KG

(evenly distributed)
Strong 12 mm
fibreglass
shelves

ALSO
EXTRA WIDE
INDUSTRIAL
UNITS
AVAILABLE

MODEL DIMS
WxDxH(mm) EXC.VAT INC.VAT
150kg 800x300x1500 £29.98 £35.98
350kg 900x400x1800 £49.98 £59.98

Machine Mart

NOW
65 SUPERSTORES
NATIONWIDE

WHERE QUALITY
COSTS LESS

Clarke

RANDOM ORBITAL
SANDER

CRO51

- For sanding & polishing
- 125mm diameter sanding discs
- 4000-11000 opm

£29.98
EXC.VAT
£35.98
INC.VAT

Clarke

ELECTRIC
POWER
FILE

CPF13

- Variable belt speed
- Tilting head

FROM ONLY
£44.99
EXC.VAT
£53.99
INC.VAT

*Black & Decker

MODEL MOTOR EXC.VAT INC.VAT
CPF13 400W/230V £44.99 £53.99
KA900E* 350W/230V £49.98 £59.98

VAC KING

WET & DRY
VACUUM
CLEANERS

- Compact, high performance wet & dry vacuum cleaners for use around the home, workshop, garage etc.
- SS = Stainless Steel

FROM ONLY
£47.99
EXC.VAT
£57.99
INC.VAT

MODEL MOTOR CAPACITY EXC. INC. VAT
CVAC20P 1250W 16/12Hr £47.99 £57.99
CVAC20SS* 1400W 16/12Hr £59.98 £71.98
CVAC25SS* 1400W 19/17Hr £64.99 £77.99
CVAC30SSR 1400W 24/21Hr £86.99 £104.39

Clarke

ELECTRIC
Honeywell
HEATERS

Huge range of quality electric models - From DIY, trade to Industrial

FROM ONLY
£39.98
EXC.VAT
£47.98
INC.VAT

MODEL TYPE STAPLE/NAIL GAUGE EXC. INC. VAT
CESN1 Electric 22/18 £19.98 £23.98
CCT48 Cordless 4.8v NI-MH 22/18 £29.98 £35.98
CESN2 Electric 18/18 £39.98 £47.98
CONSN18Li Cordless 18v Lithium-Ion 18/18 £109.98 £131.98

DEVIL7003

MODEL VOLTAGE HEAT OUTPUT KW EXC.VAT INC.VAT
CZ-2104 230v 2.5 £39.98 £47.98
DEVIL 6002 230v 0.7 £39.98 £47.98
DEVIL 6003 230v 1.5-3 £49.98 £59.98
DEVIL 7003 230v 3 £54.99 £65.99
DEVIL 6005 400v 2.5-5 £74.99 £89.99
DEVIL 7005 400v 5 £79.98 £95.98
DEVIL 6009 400v 4.5-9 £119.00 £142.80
DEVIL 7009 400v 9 £137.99 £165.59
DEVIL 6015 400v 5-10-15 £179.00 £214.80

*Was £155.98 inc.VAT †was £227.98 inc.VAT

Clarke

BANDSAWS

NEW
RANGE

Top Quality Bandsaws - ideal for professional workshop use. Strong steel body with solid cast iron table featuring induction motors

• Table tilts 45° • Adjustable blade guide • Supplied with 4 TPI wood cutting blade, rip fence, mitre guide and push stick

ONLY
£349.98
EXC.VAT
£419.98
INC.VAT

MODEL THROAT MAX CUT MAX CUT 90° EXC.VAT INC.VAT
CBS300 305mm/12" 165mm 115mm £349.98 £419.98
CBS350 340mm/14" 225mm 160mm £449.00 £538.80

ONLY
£449.00
EXC.VAT
£538.80
INC.VAT

Clarke

STATIC PHASE
CONVERTERS

PC60

- Run big 3 phase woodworking machines from 1 phase supply
- Variable output power to match HP of motor to be run

CONVERT 230V
1PH TO 400V 3PH

MODEL MOTOR HP FUSE EXC.VAT INC.VAT
PC20+ 2HP 10Amps £209.00 £250.80
PC40+ 3.5HP 20Amps £249.00 £298.80
PC60+ 5.5HP 32Amps £299.00 £358.80

MODEL TYPE STAPLE/NAIL GAUGE EXC. INC. VAT
CESN1 Electric 22/18 £19.98 £23.98
CCT48 Cordless 4.8v NI-MH 22/18 £29.98 £35.98
CESN2 Electric 18/18 £39.98 £47.98
CONSN18Li Cordless 18v Lithium-Ion 18/18 £109.98 £131.98

Clarke

BELT
SANDERS

BS1

- Ideal for surface removal, sanding and finishing

FROM ONLY
£29.98
EXC.VAT
£35.98
INC.VAT

MODEL WATT M/MIN EXC.VAT INC.VAT
Clarke BS1 900W 380 £29.98 £35.98
Clarke CBS2 1200W 480 £69.98 £83.98
Makita 9911 650W 75-270 £94.99 £113.99

Clarke

PLANERS &
THICKENERS

CPT800

- Ideal for DIY & Hobby use
- Dual purpose, for both finishing & sizing of timber

FROM ONLY
£169.98
EXC.VAT
£203.98
INC.VAT

MODEL MOTOR MAX THICK. CAPACITY EXC. INC. VAT
CPT600 1250W 120mm £169.98 £203.98
CPT800 1250W 120mm £199.98 £239.98
CPT1000 1500W 120mm £269.98 £323.98

Clarke

OSCILLATING
BOBBIN SANDER

COBS1

- Provides exceptional finishes for deep & wide work pieces, front edges & narrow inner curves
- Dust collection port
- Inc. 5 sanding sleeves/ bobbins
- 330mm table height

ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

NEW

Clarke

TABLE
SAWS

CTS100

CLK3 LEG STAND KIT FOR
CTS100 - £29.99 INC.VAT.
LEG STAND KIT FOR
CTS11 - £27.59 INC.VAT

FROM ONLY
£69.98
EXC.VAT
£83.98
INC.VAT

*Moulded base

MODEL MOTOR BLADE EXC.VAT INC.VAT
CTS800B 600w 200mm £69.98 £83.98
CTS11* 1500w 254mm £139.98 £167.98
CTS100 1500w 254mm £159.98 £191.98

Clarke

TABLE SAW WITH
EXTENSION
TABLES (250mm)

- Ideal for cross cutting, ripping, angle and mitre cutting
- Easy release /locking mechanism for table extensions
- 0-45° tilting blade
- Cutting depth: 72mm at 90° / 65mm at 45°
- 230V/50Hz. Motor: 1800W. Shown with optional leg kit

£119.98
EXC.VAT
£143.98
INC.VAT

CLK5 £22.99 exc.VAT
£27.59 inc.VAT

EVOLUTION

255mm
MULTI-
PURPOSE
TABLE
SAWS

FROM ONLY
£149.98
EXC.VAT
£179.98
INC.VAT

MODEL MAX DEPTH CUT TABLE SIZE (mm) EXC. INC. VAT
FURY5* 54mm 73mm 625x444 £149.98 £179.98
RAGE5* 55mm 79mm 868x444 £269.00 £322.80

*FURY power: 1500w (110V available)
*RAGE power: 1800w/230V (110V available)
table extensions included

Clarke

CIRCULAR SAWS

CON185

- Great range of DIY and professional saws • Ideal for bevel cutting (0-45°)

FROM ONLY
£34.99
EXC.VAT
£41.99
INC.VAT

*Includes laser guide

MODEL MOTOR MAX CUT 90/45 (mm) EXC.VAT INC.VAT
CCS185B 1200W 65/44 £34.99 £41.99
CON185* 1600W 60/40 £36.99 £43.99
CCS2 1300W 60/45 £59.98 £71.98

*Was £71.98 inc.VAT

Clarke

TOOL WITH
ACCESSORY
KIT

- Great for sawing, cutting, sanding, polishing, chiselling & much more
- 250w motor
- Variable speed

£36.99
EXC.VAT
£44.99
INC.VAT

CMFT250

Clarke

OSCILLATING
BOBBIN SANDER

COBS1

- Provides exceptional finishes for deep & wide work pieces, front edges & narrow inner curves
- Dust collection port
- Inc. 5 sanding sleeves/ bobbins
- 330mm table height

ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

NEW

Clarke

MORTISING MACHINE CBM1B

Accurately creates deep square recesses • Table size 150 x 340mm • Maximum chisel cap. 76mm • Robust cast iron base & column ensures stability & accuracy • 95mm depth of cut

£149.99 EX VAT
£179.99 INC VAT

"It is fast and accurate with a good solid feel. Excellent value for money, I'm really pleased with it."
See www.machinemart.co.uk

CHISELS AVAILABLE FROM £6.99 EX VAT £8.39 INC VAT

FOR OVER **15,000** PRODUCTS

INCLUDING **NEW**

WOODWORKING MACHINES
visit machinemart.co.uk

FREE 500 PAGE CATALOGUE

1100

PRICE CUTS & NEW PRODUCTS

Machine Mart

65 SUPERSTORES NATIONWIDE

CLICK & COLLECT

over 1100 PRICE CUTS AND NEW PRODUCTS

GET YOUR FREE COPY NOW!

- IN-STORE
- ONLINE
- PHONE

0844 880 1265

Clarke WOODWORKING VICES

Record vv7

MODEL	MOUNTING	JAW (WIDTH/OPENING /DEPTH)mm	EXC. VAT	INC. VAT
Clarke Bolted	72/60/40	£13.49	£16.19	
Stanley Clamped	75/50/32	£19.98	£23.98	
Record V75Bolted	180/205/78	£24.99	£29.99	

Clarke 10" SLIDING COMPOUND MITRE SAW

• For fast, accurate cross, bevel & mitre cutting in most hard & soft woods

- 1800W motor
- Laser guide

£129.98 EX VAT
£155.98 INC VAT

CMS10S2

Makita MITRE SAWS

TH-SM 2534

• Quality Range of Mitre saws and blades available

MODEL	BLADE DIA	MAX CUT BORE (mm)	DEPTH/CROSS	EXC. VAT	INC. VAT
Inhell 210/30	55/120mm	£56.99	£68.39		
Fury 3 210/25.4	60/220mm	£119.98	£143.98		
Inhell 250/30	75/340mm	£158.98	£191.98		
TH-SM2534					
Makita 260/30	95/130mm	£199.98	£239.98		
LS1040					

Clarke DUST EXTRACTOR/CHIP COLLECTORS

£129.98 EX VAT
£155.98 INC VAT

METABO ALSO AVAILABLE

• Powerful 750W motor

- 56 litre bag capacity
- Flow rate of 850M³/h

MODEL	MOTOR	FLOW RATE	BAG CAP.	EXC. VAT	INC. VAT
CD358	750W	850 M ³ /h	56Ltrs	£129.98	£155.98
CD7B	750W	850 M ³ /h	114Ltrs	£149.98	£179.98

Clarke CORDLESS DRILL/DRIVERS

Bosch Power Tools

Clarke CONTRACTOR

CON18Li

PSR18

powered by **Li-Ion**

FROM ONLY **£36.99 EX VAT**
£44.39 INC VAT

* was £77.99 inc. VAT

MODEL	VOLTS	BATTS	EXC. VAT	INC. VAT
CCD180	18V	1	£36.99	£44.39
CCD240	24V	1	£39.98	£47.98
Bosch PSR18	18V	1	£54.99	£66.99
CON18Li	18V	2 x Ni-Cd	£59.99	£71.98
CON18Li	18V	2 x Li-Ion	£84.99	£101.99

airmaster TURBO AIR COMPRESSORS

8/250

FROM ONLY **£79.98 EX VAT**
£95.98 INC VAT

• Superb range ideal for DIY, hobby & semi-professional use • V-Twin

MODEL	MOTOR	CFM	TANK	EXC. VAT	INC. VAT
Tiger 8/250	2HP	7.5	24ltr	£79.98	£95.98
Tiger 7/250	2 HP	7	24ltr	£89.98	£107.98
Tiger 11/250	2.5HP	9.5	24ltr	£119.98	£143.98
Tiger 8/510	2HP	7.5	50ltr	£129.98	£155.98
Tiger 11/510	2.5HP	9.5	50ltr	£149.98	£179.98
Tiger 16/510*	3 HP	14.5	50ltr	£219.98	£263.98
Tiger 16/1010*	3 HP	14.5	100ltr	£269.98	£323.98

Clarke MITRE SAW STAND

CFMS1

• Suitable for most sizes/makes of saw

- Inc. outriggers & rollers

£64.99 EX VAT
£77.99 INC VAT

NEW FOLDING MITRE SAW STAND IN STOCK - CON1W1 ONLY £119.98 INC VAT

Clarke ROTARY TOOL KIT

CRT40

£29.98 EX VAT
£35.98 INC VAT

Kit includes:

- Height adjustable stand with clamp
- Rotary tool
- 1m flexible drive
- 40x accessories/consumables

Clarke 5PCE FORSTNER BIT SET

• Contains 15, 20, 25, 30 & 35mm bits • Titanium nitride coated for improved cutting finish

£9.98 EX VAT
£11.98 INC VAT

CHT365

Clarke PORTABLE THICKNESSER

• Max thickness capacity 130mm

- Planing depths adjustable from 0-2.5mm
- Powerful 1250W motor
- 8000rpm no-load speed

£189.98 EX VAT
£227.98 INC VAT

CPT250

Clarke BOSCH Power Tools

JIGSAWS

FROM ONLY **£12.98 EX VAT**
£15.98 INC VAT

*DIY #Professional

was £59.98 inc. VAT

CJS380

Clarke DOVETAIL JIG

• Simple, easy to set up & use for producing a variety of joints • Cuts work pieces with a thickness of 8-32mm • Includes a 1/2" comb template guide & holes for bench mounting

£49.98 EX VAT
£59.98 INC VAT

was £69.98 inc. VAT

CJT12

Router not included

Clarke 6" BENCH GRINDER WITH SANDING BELT

• For sanding/shaping wood, plastic & metal

£49.98 EX VAT
£59.98 INC VAT

CBG6SB

• Supplied with coarse grinding wheel & sanding belt

Clarke BENCH GRINDERS & STANDS

• Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

STAND AVAILABLE FROM ONLY £39.98 EX VAT £47.98 INC VAT

FROM ONLY **£29.98 EX VAT**
£35.98 INC VAT

CBG8W features 8" whetstone & 6" drystone. # With sanding belt

Clarke HARDWOOD WORKBENCH

• Includes bench dogs and guide holes for variable work positioning • 2 Heavy Duty Vices

- Large storage draw
- Sunken tool trough
- LxWxH 1520x620x855mm

£129.98 EX VAT
£155.98 INC VAT

CHB1500

Clarke BOSCH Power Tools

JIGSAWS

FROM ONLY **£12.98 EX VAT**
£15.98 INC VAT

*DIY #Professional

was £59.98 inc. VAT

CJS380

Clarke SCROLL SAWS

FROM ONLY **£69.98 EX VAT**
£83.98 INC VAT

• 120W, 230v motor • 50mm max cut thickness • 400-1,700rpm variable speed • Air-blower removes dust from cutting area

CSS16V

MODEL	MOTOR	SPEED RPM	EXC. VAT	INC. VAT
CSS400B	85W	1450	£69.98	£83.98
CSS16V	120W	400-1700	£79.98	£95.98
CSS400C	90W	550-1600	£99.98	£119.98

Includes flexible drive kit for grinding/polishing/sanding

Clarke CONTRACTOR CR2 ROUTER

£109.98 EX VAT
£131.98 INC VAT

• Powerful heavy duty machine ideal for trade use

- Variable speed control from 7,400-21,600 rpm • 2100W motor • 0-60mm plunge depth.

INCLUDES 15 PIECE SET WORTH OVER £20

Clarke DRILL PRESSES

CDP5EB

CDP5B

DRILL STANDS

ONLY **£19.98 EX VAT**
£23.98 INC VAT

Drill not included

Clarke 13" MINI WOOD LATHE

£134.99 EX VAT
£161.99 INC VAT

CWL325V

• Ideal for enthusiasts/hobbyists with small workshops

- 325mm distance between centres • 200mm max. turning capacity (dia) • 0.2HP motor

Clarke BISCUIT JOINTER

• 860W Motor

- 11000rpm Operating Speed
- 14mm Cutting Depth

£49.98 EX VAT
£59.98 INC VAT

BJ900

Clarke ROUTERS

Bosch

FROM ONLY **£39.98 EX VAT**
£47.98 INC VAT

ACCESSORIES IN STOCK

*DIY

MODEL	MOTOR (W)	PLUNGE (mm)	EXC. VAT	INC. VAT
CR1C*	1200	0-50	£39.98	£47.98
Bosch	1400	0-55	£79.98	£95.98
POF1400ACE				

Clarke ROUTER TABLE

CRT-1

Router not included

£59.98 EX VAT
£71.98 INC VAT

• Converts your router into a stationary router table • Suitable for most routers (up to 155mm dia. Base plate)

Clarke DRILL PRESSES

CDP5EB

CDP5B

DRILL STANDS

ONLY **£19.98 EX VAT**
£23.98 INC VAT

Drill not included

Clarke 13" MINI WOOD LATHE

£134.99 EX VAT
£161.99 INC VAT

CWL325V

• Ideal for enthusiasts/hobbyists with small workshops

- 325mm distance between centres • 200mm max. turning capacity (dia) • 0.2HP motor

VISIT YOUR LOCAL SUPERSTORE

BARNSLEY Pontefract Rd, Barnsley, S71 1EZ

B'HAM GREAT BARR 4 Birmingham Rd.

B'HAM HAY MILLS 1152 Coventry Rd, Hay Mills

BOLTON 1 Thyme St, BL3 6BD

BRADFORD 105-107 Manningham Lane, BD1 3BN

BRIGHTON 122 Lewes Rd, BN2 3QB

BRISTOL 1-3 Church Rd, Lawrence Hill, BS5 9JJ

BURTON UPON TRENT 128 Lichfield St, DE14 3QZ

CAMBRIDGE 181-183 Histon Road, Cambridge, CB4 3HL

CARDIFF 44-46 City Rd, CF24 3DN

CARLISLE 85 London Rd, CA1 2LG

CHELTEMHAM 64 Fairview Road, GL52 2EH

CHESTER 43-45 St. James Street, CH1 3FE

COLCHESTER 4 North Station Rd, CO1 1RE

COVENTRY Bishop St, CV1 1HT

CROYDON 423-427 Brighton Rd, Sth Croydon

DARLINGTON 214 Northgate, DL1 1RB

DEAL (KENT) 182-186 High St, CT14 6BQ

DERBY Derwent St, DE1 2ED

DONCASTER Wheatley Hall Road

DUNDEE 24-26 Trades Lane, DD1 3ET

EDINBURGH 163-171 Piersfield Terrace

24664RH

OPEN MON-FRI 8.30-6.00, SAT 8.30-5.30, SUN 10.00-4.00

01226 732297

0121 358 7977

0121 7713433

01204 385799

01274 390862

01273 915009

01173 835 1060

01283 564 708

01223 326275

029 2046 4422

01228 591666

01242 514 062

01244 311258

01206 762831

024 7622 4227

020 8763 4600

01325 380 841

01304 373 434

01332 290 931

01302 245 999

01382 225 140

0131 659 5919

EXETER 16 Trusham Rd, EX2 8QG

GATESHEAD 50 Lobley Hill Rd, NE8 4YJ

GLASGOW 280 Gt Western Rd, G4 9EJ

GLoucester 221A Barton St, GL1 4HY

GRimsby ELLIS WAY, DN32 9BD

HULL 8-10 Holderness Rd, HU9 1EG

ILFORD 746-748 Eastern Ave, IG2 7HU

IPSWICH Unit 1 Ipswich Trade Centre, Commercial Road

LEEDS 227-229 Kirkstall Rd, LS4 2AS

LEICESTER 69 Melton Rd, LE4 6PN

LINCOLN Unit 5, The Pelham Centre, LN5 8HG

LIVERPOOL 80-88 London Rd, L3 5NF

LONDON CATFORD 289/291 Southend Lane SE6 3RS

LONDON 6 Kendal Parade, Edmonton N18

LONDON 503-507 Leas Bridge Rd, Leyton, E10

LONDON 100 The Highway, Docklands

LUTON Unit 1, 326 Dunstable Rd, Luton L4 8JS

MAIDSTONE 57 Upper Stone St, ME15 6HE

MANCHESTER ALTRINCHAM 71 Manchester Rd, Altrincham

MANCHESTER CENTRAL 209 Bury New Road M8 8DU

MANCHESTER OPENHAWK 5, Tower Mill, Ashton Old Rd

MANFIELD 169 Chesterfield Rd, South

01392 256 744

0191 493 2520

0141 332 9231

01452 417 948

01472 350435

01482 223161

0208 518 4286

01473 212153

0113 231 0400

0116 261 0688

01522 543 036

0208 695 5684

020 8803 0861

020 8558 8284

020 7488 2129

01582 728 063

01622 769 572

0161 9412 666

0161 241 1851

0161 223 8736

01623 622160

MIDDLESBROUGH Mandale Triangle, Thornaby

NORWICH 282a Heigham St, NR2 4LZ

NOTTINGHAM 211 Lower Parliament St.

PETERBOROUGH 417 Lincoln Rd, Milfield

PLYMOUTH 58-64 Embankment Rd, PL4 9HY

POOLE 137-139 Bournemouth Rd, Parkstone

PORTSMOUTH 277-283 Copnor Rd, Copnor

PRESTON 53 Blackpool Rd, PR2 6BU

SHEFFIELD 453 London Rd, Heeley, S2 4HJ

SIDCUP 13 Blackfen Parade, Blackfen Rd.

SOUTHAMPTON 516-518 Portsmouth Rd.

SOUTHEND 1139-1141 London Rd, Leigh on Sea

STOKE-ON-TRENT 382-396 Waterloo Rd, Hanley

SUNDERLAND 13-15 Ryhope Rd, Grangetown

SWANSEA 7 Samlet Rd, Llanisamet, SA7 9AG

SWINDON 21 Victoria Rd, SN1 3AW

TWICKENHAM 83-85 Heath Rd, TW1 4AW

WARRINGTON Unit 3, Hawley's Trade Pk.

WIGAN 2 Harrison Street, WN5 9AU

WOLVERHAMPTON Parkfield Rd, Bilston

WORCESTER 48a Upper Tything, WR1 1JZ

01642 677881

01603 766402

0115 956 1811

01733 311770

01752 254050

01202 717913

023 9265 4777

01772 703263

0114 258 0831

0208 3042669

023 8055 7788

01702 483 742

01782 282731

0191 510 8773

01792 792793

01793 491717

020 8892 9117

01925 630 937

01942 323 785

01902 494186

01905 732451

Calls to the catalogue request number above (0844 880 1265) cost 7p per minute plus your telephone company's network access charge

For security reasons, calls may be monitored. All prices correct at time of going to press. We reserve the right to change products and prices at any time. All offers subject to availability, E&OE.

OPEN 7 DAYS

4 EASY WAYS TO BUY...

IN-STORE
65 SUPERSTORES

ONLINE
www.machinemart.co.uk

MAIL ORDER
0115 956 5555

CLICK & COLLECT

Lets make 2016 a great year to be a Woodturner

Planet Tools Deluxe Live Centre with a 12mm diameter nose with a 60° point. The main body remains stationary while the small point turns. Perfect for smaller work that requires precision as well as general spindle work. Triple bearing design incorporating thrust race. Available in 1MT and 2MT.

£49.18



PLANET

I'm Supporting
UKIWs
Coventry, 18th and 19th June 2016
UK & Ireland Woodturning Symposium
www.ukiws.co.uk

Planet Tools Forstner Bits

Colt Maxicut Imperial from **£18.17**
Colt Maxicut Metric from **£18.05**
Long Series from **£7.82**

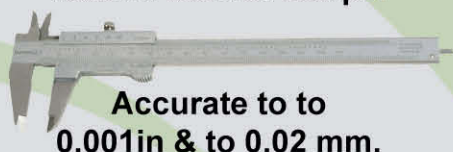


Outside Spring Calipers

75mm **£5.26**
100mm **£5.56**
150mm **£7.14**
200mm **£8.65**



150mm Vernier Caliper



£23.90

Standard Disposable Dust Masks - 10 Pack

Comfortable to wear.
Elasticated retaining straps.

£3.59



The Trend Airace Airshield Respirator is a dust mask with replaceable filter. The filter has a much larger surface area than most others for better protection and air flow. Your hot breath is vented via a one way valve situated under the filter to prevent your eye protection from fogging and to prevent the masks filter from becoming damp.

Respiratory protection to BS EN143 P2.

£50.34



An Elipse Half Face Mask weighs less than 135g and is comfortable to wear, making it suitable for use over longer periods than others. They use a low profile shape to maximise your field of vision.

Supplied with filters (replaceable) and storage bag.

Uses P3 filters to catch at least 99.95% of airborne particles.

£18.95

OWT TOP RATED
☆☆☆☆☆

Olivers Woodturning supports the AWGB

The Association of Woodturners of Great Britain www.awgb.co.uk

Modern ogee bowl

Andy Coates gives the traditional ogee shape a colourful twist



PHOTOGRAPHS BY ANDY COATES

When you turn five days a week it's

easy to become bored with turning wood. Jobs that have to be done to pay the bills can become chores to be resented and put off, but that's rarely an option. So when you have some free time it's a form of respite just to turn for the sake of turning. If the result is something pleasing, and especially if somebody else thinks so and purchases it, it can do wonders for your mood and general enjoyment of your craft.

Quite often during these respite periods I return to 'old shapes'; forms and shapes that are beyond the claim of any individual because they are set in the deep history of the hand-made vessel. They're a safe bet, tried and tested and found to be good standards of a type. The ogee bowl is one such shape.

The ogee itself is a spindle turning shape, appropriated for the faceplate-age long ago, so spindle turning is a good grounding for learning the intricacies of the shape and its formation on the woodturning lathe. Incidentally, there's never a reason not to spindle turn. It's always a learning process, and always transferable to the faceplate – or 'scroll chuck' in modern parlance. So a 10-minute 'spindle session' before every allocated or stolen slot of workshop time is a good way to warm up the muscles and refresh the connection between eye and hands. It's never wasted time or timber.

The ogee shape works well on a bowl, and can bridge a gap between the purely utilitarian and the decorative. On occasion,

however, it can look a little staid. It is, of course, all a matter of taste, but the ogee bowl can be given a contemporary edge.

I've made many ogee bowls over recent years; all different, but stemming from the same traditional shape. A tweak here and there to the shape, a different treatment, such as carving, texturing, colouring or even a combination of a number of these can all work wonders in lifting what might be a quite ordinary object into something a little more special. And it can also rehabilitate a drab piece of wood, or help to highlight the features of a particularly nice piece.

Over this time it has also occurred to me that creating interest in the objects we make – especially the more speculative ones – is all about tension. It's the tension created between features that draws the eye – and hopefully the wallet – from the pocket of a prospective purchaser. So, where might we create tension? And how?

The most obvious place is between the chosen material, wood, and something else. In this case modern paint finishes. Spray paint technology has progressed in leaps and bounds over recent years, evidenced by the introduction of artists' spray paints, which seem to be forging a path through art shops and online suppliers. These paints – if not their

spray heads – have improved dramatically. Water-based sprays have emerged and a vast

array of colours and finishes are available to try. If you don't fancy kitting yourself out with a dedicated airbrush system these paints can provide an inroad to a more refined finish when compared to brushed-on paints. So dig into your piggy bank, invest in some wild colours and give it a whirl. But for this project I'm eschewing the 'wild' and returning to an old favourite: red and black; although I did plump for a vivid and dramatic cadmium red. I'll also be adding something to add an aged effect to the paint. So, let's get on. I have used a piece of unidentified garden ornamental but you could use anything suitable. In fact, something fairly plain is ideal.

ANDY COATES



Andy is on the Register of Professional Turners (RPT) and is Chairman of the AWGB. He is a professional woodturner and has a workshop and gallery in Suffolk. He mostly makes

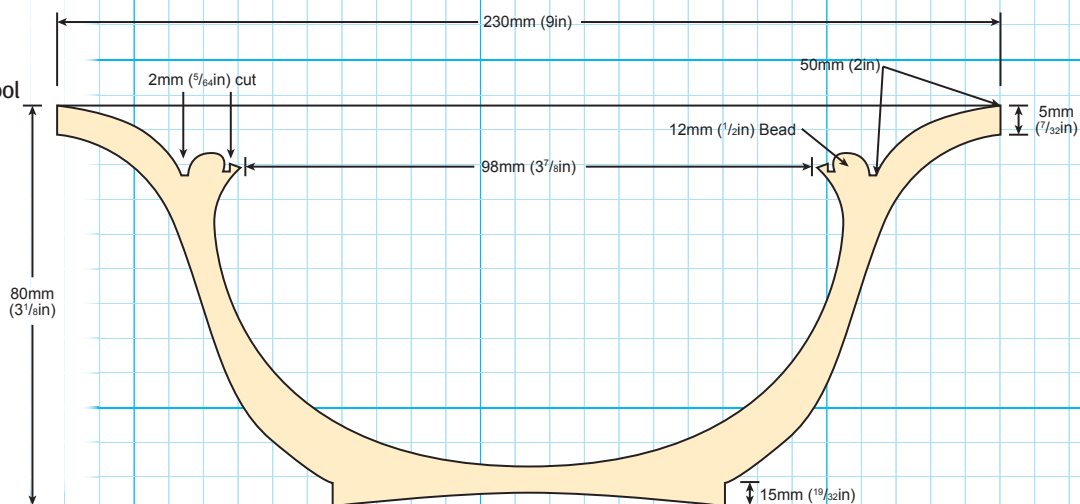
one-off pieces, but like any jobbing woodturner, is just as likely to be found doing small batch runs, antique restorations or any number of strange commissions. He also demonstrates and teaches turning.

cobwebcrafts@btinternet.com
www.cobwebcrafts.co.uk

INFORMATION AND PLANS

EQUIPMENT USED

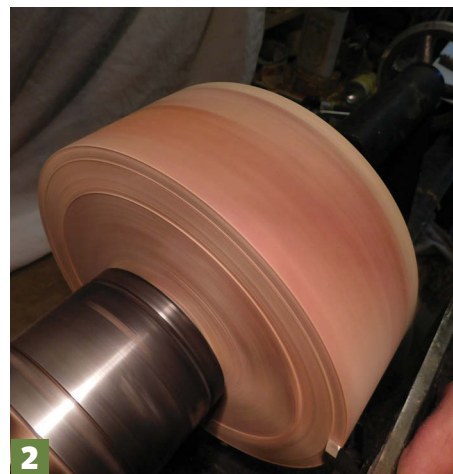
230 x 120mm bowl blank
 – Monterey cypress *Cupressus macrocarpa* was used for this, but any close grained timber can be used
 10mm bowl gouge
 10mm spindle gouge
 10mm parting and beading tool
 2mm parting tool
 Abrasives 180–600 grits
 Neoprene-faced jam chuck
 Cellulose sealer
 Masking tape
 Old newspaper
 Artists' spray paints
 Rub & Buff gilding paste – Chinese red
 Lacquer
 PPE: Facemask, gloves, dust mask/respirator



1 Mount your blank between centres. I use a steb centre and a revolving ring centre because they provide remounting capability. Using a long ground bowl gouge rough down the blank on all faces and check for faults that might require realignment between centres



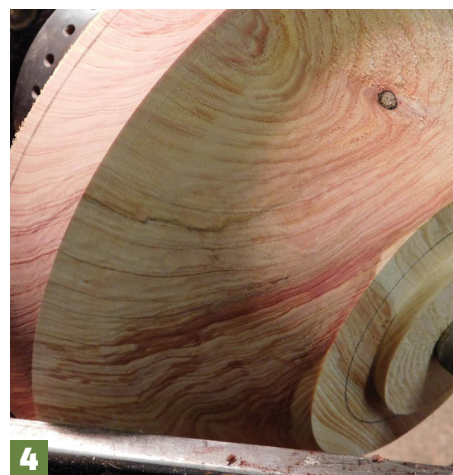
2 I mounted the rough blank with the bark side towards the tailstock to ensure that the recent growth was largely turned away during shaping. Turn a tenon appropriate for your particular scroll chuck on this face. Make the face of the tenon slightly concave and work as close to the revolving centre as it is safe to do so – the remaining stub may be accommodated within the chuck or can be hand carved away



3 Clean up the first 10–20mm of the top face at the headstock side of the blank. This will provide a reference for the upper limit of the eventual rim of the bowl. This will be roughly the finished surface height. Using the long ground bowl gouge begin to remove some of the waste. With the tailstock in place a pull cut on the wing is the most appropriate cut



4 The basis of the finished shape is visible. At this point I marked a line 5mm from the top face of the blank to provide a reference point for the finished rim thickness. This provides a finish point for the shaping cuts. I have also marked in pencil the final diameter of the foot. Here it is about 80mm. Work to these reference marks





5



6

5 Using pull cuts begin to form the final shape of the ogee – a long, lazy 'S' shape when viewed from the side of the blank. Form the foot to the marked diameter, making it about 15mm deep. Continue shaping and aim for the finishing cuts to take you from one reference mark to the other in a single flowing cut. Abrade the finished surface to 400 grit, seal and apply paste wax

6 Remount the blank in the scroll chuck on your prepared tenon. Ensure the blank runs true. The rim should sweep in and down so make light cuts to form the shape, and remove waste behind the cut as required. You can use your bowl gouge on its wing for this series of cuts. Aim for a 4–5mm rim thickness, and a rim width of about 50mm. Do not begin to form the 'bowl' section just yet. The inner material is required as a barrier and support at this stage



7



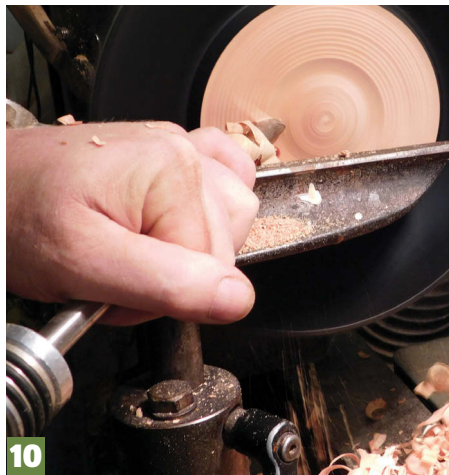
8

7 Using the edge of the long ground bowl gouge round over the rim so that it has a gentle curve. Next abrade the rim and rim edge to 320 grit. Now stop the lathe and run a length of masking tape around the circumference of the rim. Press it down firmly front and back. Then wrap the underside of the bowl in old newspaper and secure firmly with masking tape

8 Take a tool with a sharp point and use the tip to lightly cut through the masking tape about 5mm from the edge of the rim. Peel off the inner ring of tape and you should have a perfectly masked rim section. If not, take another 1mm and repeat until you have. Pat down any lifting edges



9



10

9 With the rim and underside protected, you can apply the first coat of paint. Follow the can's guidelines and make light passes, never overloading the surface. Allow to dry and then 'knock it back' with a light pass of 600-grit abrasive. Wipe all the dust away before applying a second coat. You may wish to repeat this step again if necessary. Allow to fully dry/cure. Note the drying times for water-based artists' paints can be longer than for cellulose-based paints

10 As soon as the paint is properly cured begin to remove the tenon and underlying waste wood. Aim for a flat surface which will form a pad of wood raised above the inner edge of the inside rim depth



11



12

11 Begin to remove some of the central waste, leaving a band of wood next to the painted rim. Make the band about 12mm wide. It should be about 5–7mm proud of the inner edge of the rim surface. Slightly dish the central surface, but do not form the bowl at this stage

12 Using a 10mm spindle gouge, or a 10mm parting and beading tool, form a bead from the 12mm band you left. You will naturally form 'V' cuts to right and left of the bead. Once completed, abrade the bead to 320 grit taking care not to catch the painted surface



13 Now you need to mask off the painted rim. Take care not to have masking tape adhere to the painted surface. Extend the masking tape over onto the bead, ensuring that it at least covers the outer of the two 'V'-cuts either side of the bead. Mark the outer 'V'-cut with a pencil line

14 Using the sharp corner of your skew chisel carefully cut through the masking tape on the pencil line. Be careful not to let any of the edge of the tool connect with wood either side of the 'V'-cut or it will catch

15 Remove the inner masking tape carefully and press down any lifting edges. You should have a cleanly masked off rim now. Next, increase the size of the inner 'V'-cut using either the skew chisel or a spindle gouge on its side. Be careful not to catch the surface of the bead. Most of the surface created will be turned away later, but this provides material for a frame later

16 Now take your contrasting paint colour and following the guidelines on the can prepare to spray the bead. Don't be tempted to hurry the process by applying too much paint. Repeated thin coats always result in a better finish. You may again wish to apply at least two coats, knocked back with 600 grit between dry coats

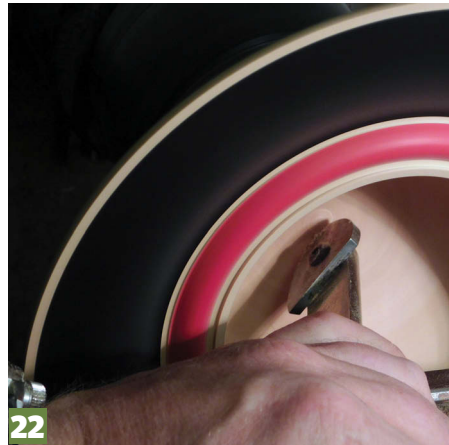
17 Using a 2mm parting tool, freshly re-ground, take a careful cut through the masking tape on the outer 'V'-cut at the side of the bead. There's no need to go too deep just yet as you will return here shortly. For now just cut through the masking tape to clean wood

18 Carefully remove the masking tape from the rim section and underside of the bowl. You may find that despite all of your best efforts that there have been leaks of paint, or that the 2mm cut reveals paint that has wicked through the grain to leave a stain. If this is the case re-cut the 2mm section to clean up. Try to aim for a finish that does not require abrading – the chances are you will damage the paint surface while abrading the cut

19 Now you can begin to form the bowl. As ever you can approach this in a number of ways. You can use a pull cut from centre towards the rim, or a push cut from the rim to the centre. Whichever you find easiest is fine. It is often easier to form the bowl using the latter cut, however

20 When you get close to the inner 'V'-cut to the inside of the bead, cut a flat surface, 2–3 mm wide and leave this alone. Then take the 2mm parting tool and make a matching cut to the one you made on the other side to the inside of the bead. You can now begin to hollow out the bowl





21 Because the rim section extends over the underlying ogee we need to undercut the rim slightly for two reasons. Firstly, it prevents the lower section of the bowl developing a too heavy wall. Secondly, the undercut bowl adds interest to the finished piece, casting an inner shadow when lit from above. If your lathe has a reverse function and you have a chuck that will lock onto the lathe spindle you might find it easier to form the undercut with the lathe in reverse. This can be an unusual cut the first time you try it, but cutting on the opposite side to usual is easier and enables you to see the shape form

22 Complete the bowl shape, aiming for a flowing uninterrupted curve from rim to base. Undercutting can result in a poorer than usual surface finish because of the change in direction of the cut and the difficulty of achieving it. If this is the case you may need to clean the surface with a round-nose scraper. A round bar scraper is more easily controlled. Keep the cutting edge at about 45° to the wood to provide a shear scrape. Take very light cuts and do not rush. Once satisfied abrade the inner bowl to a 400-grit finish, seal and apply paste wax to a finish

23 In order to harmonise the bowl decoration take a black sharpie – or paint and a brush if you feel confident! – and colour the narrow band you left to the inside of the bead. This frames the bead and gives the whole thing a frame

24 The cadmium red I used is a very strong colour and the effect was a little too clean and bright for my tastes, so I decided on a simple and effective addition. I used a gilding paste to knock back the brightness a little and give an aged appearance. I used Chinese Red as it complemented the cadmium. Apply sparingly and carefully buff once cured. Excess is easily removed with repeated buffing. Once cured the whole upper painted surfaces can be lacquered if a more durable finish is required

25 The bowl is almost complete, but we have the tenon to deal with. Tenons ought not to be left on the objects we make. They are not designed to be there as part of the final piece. They are only for holding material, so we should remove them afterwards. I use a simple neoprene-faced jam chuck with the bowl trapped between it and the revolving cup centre. Take light cuts with a freshly ground 10mm spindle gouge and slightly dish the base. Abrade to a finish and then remove the remaining stud with a carving tool or sharp craft knife. Abrade the last part and seal

26 Sign your name and your new, modern bowl is done ●

ARTISTS' SPRAY PAINTS

Artists' spray paints are now made by a number of companies and are available from good art supplies stores, both on the high street and online. The quality is much improved and they are produced specifically with the 'artist' in mind and differ noticeably from the more usual car-body sprays turners have used previously. You may need to experiment with the water-based and cellulose versions and you may find you prefer one over the other for a given application. The main advantage is the vast colour range, often offered in complementary palette schemes. One thing worth noting is the spray heads; these can be as prone to blocking as any other spray head. So read the instructions, see if the manufacturer has online help videos and follow the instructions. At an average of £10 a can you do not want to find your spray can is unusable later on.





CREATIVE WELSH WOODTURNING LTD.

Turners Tool Box.Com

WOODTURNING – WOODWORKING – WOODCARVING
TOOLS & ACCESSORIES

TURNERS TOOL BOX
DAVID MARTIN

LOG ON TO:

www.turnerstoolbox.com



Robert Sorby
Patriot Chuck

New
Stylus Pen Kits
Majestic Pen Kits

Something for everyone



Axminster SK114
Evolution Chuck



New
Workshop Safety
Protection against
Dust



New!
CA – UK
High Quality
Cyanoacrylate Adhesives



Colt HSS-M2 150mm Pen Drill Bits
Sizes from 7mm upwards



DELIVERED WORLD WIDE

For more information or to place your order visit www.turnerstoolbox.com Order online Open 24hrs
All at the click of a button and delivered straight to your door. Or place your order over the telephone
Email: info@turnerstoolbox.com – Tel: 01873 831 589 – Mobile: 07931 405 131



John Davis Woodturning Centre

... a working woodturning centre run by Woodturners for Woodturners **not just a shop**

nova™



SuperNova2 Chuck
Nova G3 Chuck
a selection of jaws
available



elipse Half Mask

- Latex and silicone free, lightweight TPE face piece
- Doesn't steam up your glasses
- Can be worn under visor



Replacement filters available

The Old Stables, Chilbolton Down Farm, Stockbridge, Hampshire SO20 6BU

email: admin@johndaviswoodturning.com

Shop Open: Mon - Sat 10am - 5pm, Sun 10am - 2pm

www.johndaviswoodturning.com

Tel: 01264 811070

Michael Blankenship in profile

We meet **Michael Blankenship**, who taught himself to turn after he lost his sight

Michael Blankenship has been a woodworker all his life, but remarkably he didn't become a woodturner until he lost his sight due to a rare disease. Based in Chatham, Illinois, he uses timber from urban logs or trees that would have ended up in landfills. Each bowl he produces is unique. Here, Michael tells us how he learnt to turn and how he teaches and inspires other turners.

PHOTOGRAPHS BY XXXXXXXXXX XXX

PHOTOGRAPHS BY STEVE LEMER





Michael demonstrating his techniques on segmented woodturning

A self-taught woodturner

Before losing his sight, Michael worked at a hospital as a Cardiopulmonary Technician and did flat woodwork in his garage in his spare time. "I made furniture and grandfather clocks and lots of scrollsaw pieces. I had never seen a bowl turned on a lathe", he says. About 11 years ago he developed a rare disease called AZOOR. "At that time, there were only 500 documented cases and no one ever went blind. I was the first," he explained. "The disease process started with the flu and caused a type of autoimmune disease in which the antibodies that were developed to destroy the flu started to destroy the cones and rods of my eyes. It took a year to diagnose the rare disease and then a year of unsuccessful experimental treatments before I went completely blind. I have absolutely no vision at all. Totally dark."

In the meantime, as he did not expect

to lose his sight, Michael started a small sawmill business with his brother-in-law and it was here that he had his first experience of turning a bowl. "A customer – now a good friend – placed into my hands a bowl that he had turned on a lathe. I knew nothing about turning when I had sight. My friend said that I should try turning a bowl. I told him I did not know how and was it not dangerous? He told me that if I went really slowly and took my time I could make a bowl. My sons had a mini lathe that was in the corner of the garage that they made pens on a few times, so I decided to venture out into the garage for the first time in three or four years and give it a try. I took a faceplate and screwed it to a glued-up piece of wood and started chunking out a bowl. I went into the house and told my wife 'I'm a wood turner.'"

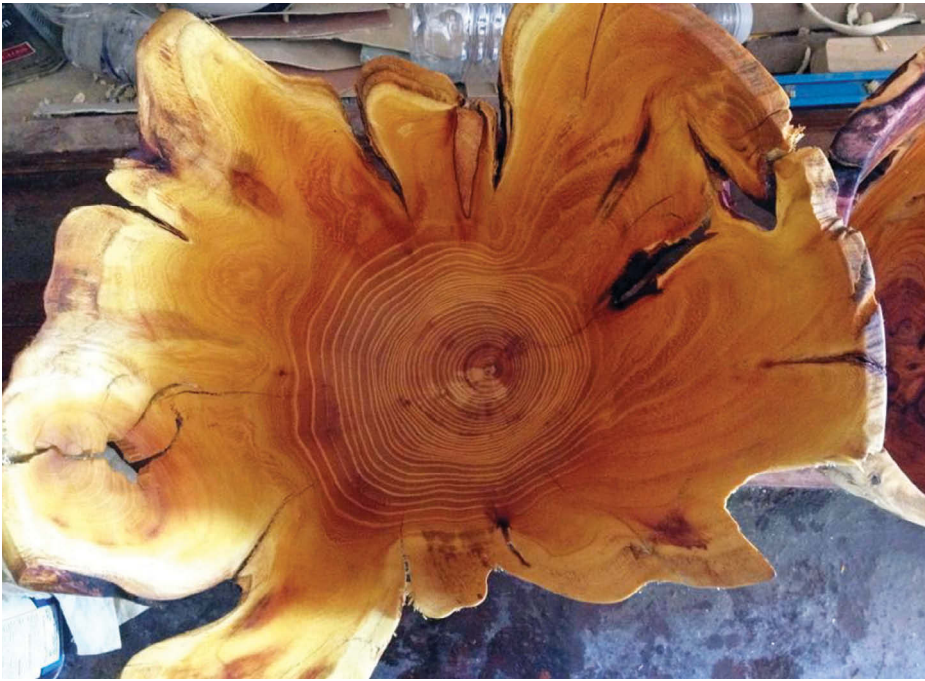
Michael admits that his first attempt was

not entirely successful: "It looked awful, something like a dog dish! Thick and heavy and flat on the bottom." However, this did not put him off him and he was determined to learn more about woodturning.

After buying a lathe, he bought some tools and several videos about woodturning. "I would listen to the videos and then go into the garage and practise what I understood. My wife would come home from work and watch the video with me and take a large mixing bowl and wooden spoon and show me how she would see the turner's hands and the position of the tool with the mixing bowl and spoon. I would go into the garage the next day and try again. So I taught myself to turn."

Turning style

When he first started turning, Michael made utility-type bowls but he has now



Cherry (*Prunus avium*) rootball vessel



ABOVE: Cherry crock rim-style bowl

LEFT: Cherry segmented hollow vessel



BELOW: Hackberry loose lid box and walnut loose lid box

advanced to more complex work. "I'll try anything or figure out a way to turn it blind style", he says. "I have gone from simple to more complex, thicker to thinner, and small to large or visa versa if it is challenging." He describes his style as "a freelance or free spirit style. The wood tells me what shape or turning it will become."

Michael relies on his sense of touch when making a piece: "Since I have never seen a turned piece or any of my bowls or pieces that I have turned, I feel the piece. Everything has a feel about the piece that brings an image to my mind that comes out in my work."

Inspirations and influences

Michael told us that he feels inspired by the challenges of woodturning: "I love learning and attempting all types of techniques."

Woodturning clubs have had a great influence on his work. "I didn't know that they existed. I discovered woodturners at tool shows and would pick their brains about turning. Woodturners are the nicest people and they told me about woodturning clubs. I now belong to two clubs, Lincoln Land Woodturners in Springfield, Illinois and Woodturners of St. Louis, Missouri. So many woodturners have helped me to improve my skills, have given me ideas and have made me a better turner. I want to thank all of them."

Workshop and tools

Michael's workshop is in his garage. He has a Powermatic and Jet lathe, a tablesaw, planer, bandsaw, joiner, chainsaw, mitre saw and all the equipment that a woodworker needs. "I use these tools all by myself in the dark. Everything is arranged in a specific place and is not moved so that I can find what I need. I know exactly where everything is in the garage."

His essential tools are the lathe, 12mm bowl gauge, 12mm scraper, grinder and sandpaper. "I always tell my wife that I don't want any more tools, I need them!" he says.

He spends roughly six to eight hours a day in his workshop, he turns for a few hours, then spends time cleaning, sanding and finishing. As a blind turner, it takes him a little longer to make an item. A typical simple bowl takes him between one and one-and-a-half hours to complete.

To aid in his turning, Michael has modified an adjustable circle hole cutter to enable him to turn any size of tendon easily. To do this, Michael took the drill bit out of the centre and discarded it. He then turned the cutter around 180° in its holder. Instead of cutting a hole, it now cuts a straight tendon or spigot the chosen size every time. If you need a dovetail, a pass with a slew will create it. This device

is mounted into a jacob's chuck in the tail stock – hang onto it – and advance it slowly.

"I do all my own sharpening and grinding," Michael tells us. "I use the wolverine system with the vary grind for all my fluted tools." Michael has made three different ¼in plywood jigs that mount on the wolverine grinding table secured with wing nuts. He continues: "They slip into the same position every time ensuring the same angle every time for my scrapers." This method makes it quick and simple for Michael to make repeat angles for his square end and angled scrapers, adding: "CBN wheels are a plus."

Highs and lows of turning

Michael told us that his lowest moment in turning was a painful one: "I smashed my finger and could not turn for a month. I turn almost every day so that month was torture." Aside from that, he has experienced many highs, including all the demos he has done for his clubs and at the Colorado and Utah symposiums. Becoming a woodturner has meant a lot to Michael: "It saved my life. It gave me a purpose and a sense of accomplishment, a sense of succeeding and lots of really good friends."

Self-promotion

These demos also give Michael a chance to promote his work. His pieces are also featured in three galleries in the US, The Studio on 6th in Springfield, Illinois, Turned Treasures in Belleville, Illinois and The Vault in Tuscola, Illinois. Michael also has a website, www.turningblind.com

Aims for the future

In the future, Michael wants to do more demos for clubs and at symposiums. Michael has, in fact, just been accepted to the 2016 AAW symposium in Atlanta, Georgia. He has also been invited to demonstrate in the Australian symposium in 2018 and is demonstrating in Vancouver, Canada and Seattle, Washington in 2016, and in 2017 at the Oregon symposium. Clearly Micheal has a busy few years coming up! "I love doing demos especially since it encourages clubs and other turners to help people with disabilities," he says. "My demos also encourage those with disabilities such as vision loss to not give up their love of woodturning. I show that there are other ways to achieve the same goal – turning."

As well as this, Michael's plans also include mastering new turning skills. "I see myself continually trying new techniques in woodturning. I recently started segmented turning and that has given me a new challenge that I can attempt to conquer." We look forward to seeing the results! ●



LIKES

- It's a very fulfilling hobby
- I can make quality gifts for charities and family and friends
- Woodturning meetings and symposiums – I love to learn
- Meeting people – woodturners are some of the nicest people
- Demos and teaching

DISLIKES

- Cracks
- Splits
- Knots
- Broken tools
- Cold weather
- Not enough time in a day to go to all the symposiums

HANDY HINTS

- I use all my safety equipment and I tape my fingers with masking tape so I can touch the bowl frequently and not burn my fingers
- Don't be afraid to try something new
- Don't be afraid of scrapers and sandpaper
- Go to as many demos as you can and join a club. I always learn something and so can you

TOP TECHNIQUES

- I don't have any special techniques. I just turn away everything that doesn't feel like a bowl!

Contact: Michael Blankenship

Email: michael@turningblind.com

Web: www.turningblind.com

MERRY CHRISTMAS FROM

TOOLTEC

CLICK 'N CARVE

**FROM 2D IMAGE
TO 3D MODEL
IN MINUTES**

- Works with Wood, ABS, Foam, Modeling Wax, Styrenefoam, Epoxy Tooling Board
- Easy to use software
- Ideal for the commercial, professional, enthusiast and educational sectors.



Christmas special - £100 cash-back

Terms apply - call us for details

**All you need to do is CLICK-CONVERT-
COMMAND-AND-CARVE...**

Call 01494 523991 sales@tooltec.co.uk

Fax 01494 524293 www.clickNcarve.co.uk

Stiles & Bates

The Woodturning People



Shop Website Mail Order Courses

Upper Farm, Church Hill, Sutton, Dover, Kent. CT15 5DF

Tel: 01304 366 360

www.stilesandbates.co.uk
sales@stilesandbates.co.uk



Protect and enhance the natural beauty of wood with Treatex Hardwax Oil



Vase by Mark Raby Wood Finishing

treatex[®]
 Naturally superior wood finishes



Treatex Hardwax Oil

protects and enhances the appearance of all types of internal wood surfaces. Treatex Hardwax Oil is manufactured on a base of natural sustainable raw materials: jojoba oil, linseed oil, sunflower oil, beeswax, candelilla wax and carnauba wax.

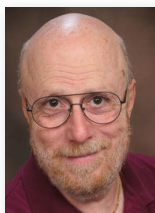
- Brings out the timber grain
- Adds warmth to wood
- Easy to apply
- Quick drying
- No sanding required between coats
- Low odour
- Resistant to water, wine, beer, coffee, tea and fizzy drinks
- Withstands high temperatures
- Very durable
- Easy to clean and maintain
- Spot repairable
- Suitable for flower vases
- Safe for use on children's toys

tel: 01844 260416
www.treatex.co.uk

Alterations after turning

Kurt Hertzog explores some different methods of adding decoration after turning

KURT HERTZOG



Kurt is a professional woodturner, demonstrator and teacher and writes for various woodturning and woodworking publications in the United States as well as contributing to *Woodturning* magazine. He is on the Pen Makers' Guild Council and is currently president of the American Association of Woodturners (AAW).

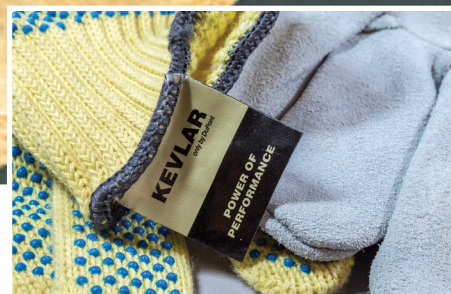
kurt@kurthertzog.com www.kurthertzog.com

Taking your nearly completed piece and intentionally altering it may seem like heresy. Carving, piercing, painting, pyrography, distressing or other after-turning alterations may seem like degradation after you've taken the time and trouble to make it flawless. With beautiful wood, you can create a simple turning allowing the beauty of the wood to speak for itself. However plain,

boring woods can usually benefit from a little help. Past articles have touched on painting, piercing, inlaying and other after-turning ideas. This month we'll explore carving, pyrographing and minor distressing. These are just a few additional things you can do to add a bit of interest. While there are artists who have taken these techniques to a pinnacle rarely reached by the rest of us, my goal is to plant the seeds of simple things with which you can begin to experiment. Like most woodturning, there are tools that can be bought to ease the tasks but we'll focus on the simple tools yet show some of the available tools.

Safety

In addition to the usual cautions about eye protection and PPE as needed whenever you are in the shop, please take special care with the tools suggested for these modifications. Carving tools need to be incredibly sharp to be effective, so using a carving glove as appropriate is a wise idea regardless of your workholding method. A slip with a carving



Carver's gloves from Kevlar protect your hands from sharp carving tools. A welder's glove may be helpful when using a torch

tool is always a possibility so protect yourself from any mishap. For our pyrography, especially with a torch, use caution where you perform this. Be certain you do this in an appropriate place and keep an extinguisher handy. Protect yourself as needed against the potential for burns. Working in a safe environment that is clean and fire safe and taking care with these hot items is paramount. The burning materials should always be done with plenty of ventilation to avoid breathing the vapours.

Key points

- Use woodburners and torches in a well-ventilated, fire safe, clear area.
- Avoid breathing the vapours of burning.
- Protect your hands with PPE when using sharp tools or heat.

◀ Marking your turning



A blunted, soft lead pencil along with your indexing head will help with marking out pattern spacing



A good artist's eraser can remove layout lines provided you haven't indented the wood fibres

You can work in a totally random manner if you wish. On occasion, it can be a very attractive solution. More often, a carved or pyrographed pattern in a selected area offers interest and imparts that 'handcrafted' feeling. While you'll try to make things fit the pattern, the minor variations that are almost impossible to avoid lend to the 'done by hand' impression. Laying out your pattern or design ahead of time is a good idea. Pencilling in your plan will let you see how best it will work and lets you make mistakes that are reversible. I use the indexing head on my lathe and a pencil laying on the toolrest to mark out my plans. Until I'm content with the plan, an eraser is all that is needed to get back to ground zero.

Most of us don't have the capability to create artistic patterns freehand. If you do, good for you, but I find I need to layout or trace my plans onto the turning. If it is a simple fluting or rotationally laid out pattern, I use the indexing head on my lathe as an aid. Locking the turning at the various angles

of rotation, I can mark the turning using the toolrest. *Woodturning* 267, June 2014, has a wealth of information on using the lathe as a marking aid along with methods of layout if your lathe isn't equipped with an indexing head. Even with a regular pattern, you have the opportunity to vary it slightly to make it less perfect. You can also use flexible protractors, compasses and printed patterns to aid with your pattern creation and application to the work. My preferred marking device is a dull, soft pencil. I want to place markings that can be seen but don't make any indentations on the wood. That allows for erasure of the marks should I change my mind, not use all of the marks, or remove marks when done. A soft artist's pencil works great. You can sharpen it to a point and then round it on a bit of sandpaper. If you wish to draw or trace a pattern or design on the wood, Saral paper, used by artists, works extremely well. It is a graphite paper that will leave a visible design yet can be removed if needed. Should you wish to use

a more exotic pattern and have a photocopy or computer printed version, attach it to the surface using rubber cement. You'll need to relieve the paper pattern with slits to allow for attachment to a curved surface. You can cut or burn right through this attached pattern. An alternative idea is to attach the pattern to some Saral paper and then trace the pattern allowing the paper to impart the graphite to the surface.

Key points

- Use a dull point, whether pencil or rubbing device, to mark the wood.
- Do not use carbon paper! It is difficult to remove should you change.
- Use artist's Saral paper for tracing patterns. It is expensive but reusable.
- The internet is a huge source of designs and design ideas.
- Scaling of designs/patterns can be done via the computer or photocopier.
- Keep the wood clean by wearing clean gloves if necessary.

Carving accent patterns

When I'm happy with the plan, I use the lathe as my workholder and begin my carving. A suggestion that I'll offer is to do the carving in stages. Rather than commit to any regular pattern density, I begin by skipping the marks in an organised manner to see the effect before getting too dense. I can go back and execute the skipped marks if it seems to work better. I also make my carved depths very shallow to begin with. I can always return to make them deeper when needed. If you begin with things being carved too deeply, you have no way to regroup.

Your selection of carving tools can range from the inexpensive palm carving tools to the very high end carving tools. Properly sharpened and presented, they will all get the job done. In addition to hand tools, there are power carvers



If properly sharpened, carving tools from the most modest to the highest end will work



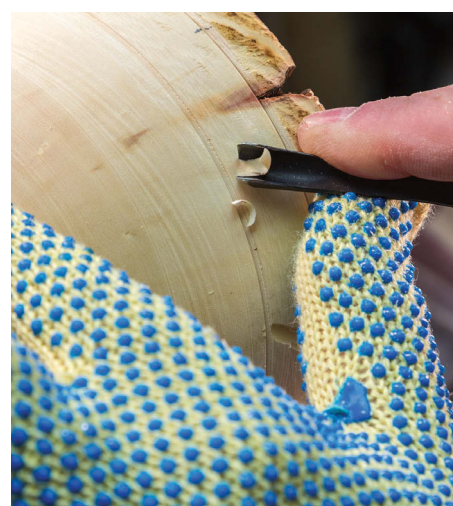
Very capable carving tools and sharpening systems are available at modest cost

available that will accept a variety of different carving cutters. These can be either purpose built or the special handpieces that will work when attached to a rotary tool flex shaft. In between both extremes is the hand-held chisel and mallet type approach. Wherever you find yourself on this continuum, you can take this adornment to the extreme you wish – from shallow sculpting to 3D relief scenes, all options are available to you. You may find that white gloves are helpful should you become

extensively involved with carving. These clean room or photo style gloves are very modestly priced and will keep you from soiling your wood. Once the surface of the wood has been dirtied with dirt and oils from your hands, it is very difficult to remove and is very unsightly.

Key points

- Use sharp tools for better looking results and safer operation.
- Care in selection of carving direction based



Exercise care when carving and use PPE. I make shallow cuts then deepen as desired

on grain orientation will pay dividends.

- Use an indexing head or drafting tools to aid your layout.
- Begin with shallow depth cuts to deepen later as desired.
- Don't worry about layout marks. Erase them when done.
- Partial coverage in a delineated area usually works best.
- Don't commit to high density until you see the lower-density results.

Woodburning accent patterns

If you mark your pattern as above, you can easily use a woodburning tool to burn your accent pattern. There are a host of woodburning tools that you can use ranging from the discount store craft woodburners to the very exotic pyrographic art burners. There are also many ways to create your own burning tips. In the more modest priced burners, this is done by filing the provided tips into the desired shape. In the more expensive burners, you can create custom tips for use by fashioning nichrome wire. You can take woodburning, or more properly, pyrography to extreme levels. Our goal here is just to have some simple markings to begin with. How far you might develop your use of pyrography is your decision. It is an art form that will challenge you for many years should you pursue beyond our simple beginnings.

Key points

- An inexpensive burner will have a much lower heat recovery.
- You can file your inexpensive brass tips to suit.
- Lower heat with more dwell produces better results.
- Practise in an unseen area to develop techniques and settings.



The modest woodburners lack heat recovery capability. The tips are also limited requiring your modifications



The initial work laying out the fields for a simple pattern. You can be very delicate if needed



There are handles available allowing you to create your own tips from nichrome wire



The higher-cost units feature extensive tip selections, variable temperature and fast heat recovery



With a robust unit, you can sculpt the wood if you desire. There are tremendous creative freedoms



Depending on your level of tip creativity, you can texture and sculpt with a woodburner

◀ Torching

Torching sounds a bit brutal but in reality that is what is going on. The use of a torch needs to be done with care, both how it is done and where it is done. The beauty of the torch is that you can 'draw' with it. Depending on where it is presented and how, you can create minor colouration accents to features that have been carved into the turning. You can also use the torch to contour the wood to take on any shaping that you wish. There are a host of torches that can be brought to bear for this process. Very few of us will have access to multi-gas industrial-grade torches but most of us have a home shop propane torch. Even if

you don't currently have one, they are very modestly priced and available from DIY shops and discount tool shops. Another useful torch for more focused results is the mini-butane torches available to the artist. The flame on these units can be very fine and burns very hot. You can literally write with this flame. From my experience, I don't use any torch by itself. I always use this kind of flame in conjunction with another process. Usually I accent edges, cut in features, or carving that has been done. Torching can be done on green wood but it is quite variable. I find that dried wood works best but care needs to be taken to

control the effects. Keeping a wetted cloth to stop the effect exactly where it is planned works well.

Key points

- Torch in a fire-safe area and have proper extinguisher equipment ready.
- Green wood burns very differently to dry wood.
- A wetted cloth allows for precise control of burn areas.
- Use proper hand protection when using a torch.
- Preplan. Mark out your plan or enhance prior modifications.



Depending on your size and dexterity needs, you can use anything from the propane torch to micro butane torches



The pencil butane torch has a much smaller nozzle but still packs plenty of heat



Some practice light accenting on a rim. Ragged textures or delineated edges show the best

Denting and dinging

When you think of denting and dinging, there are a multitude of tools that can be used and even more surface modifications that can be made. Rather than the ultra-smooth, nicely sanded surface, you can create the dinged and dented markings that will draw some interest. Not only will they draw interest but they can also put your work into the various styles that feature 'distressing'. I think of the desert southwest of the United States for its rather unique distressed Mission-style furniture. The surface flaws in the wood lend an air of years of use even when the piece is brand new. Being able to present the picture of generations of age with something just created is a very interesting treatment. Two

simple methods for doing this is a hammer and punch and an impact scaler. The hammer and punch couldn't be simpler. A hammer striking a properly positioned punch to mar the surface and then moving it to the next location is all that is needed. If you don't have a patterned punch, feel free to create one or use anything that will safely accept hammer impact and impart texture to the wood surface. Another tool that will perform this feat is a rust scaler. I have an air-driven version that is used to remove rust or welding scale from steel. With the round nosed steel needles, it will create surface dimpling when applied to wood. It is especially effective when applied to wood that has been painted. This

will flaw the wood right through the paint creating a well-used feeling.

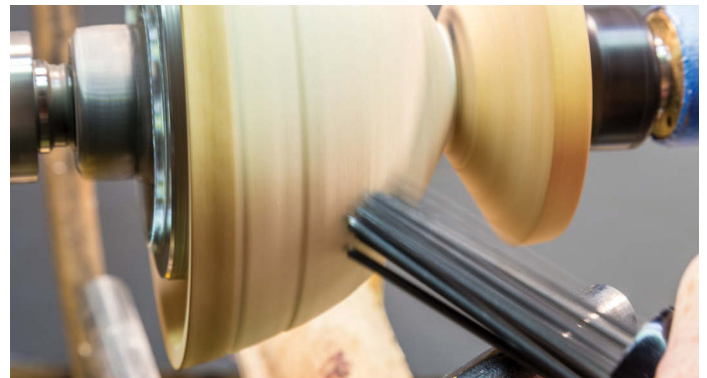
Key points

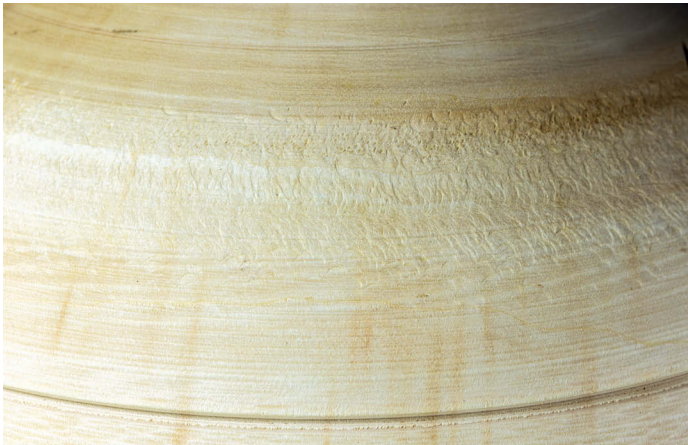
- A simple hammer and flat punch will allow distressing.
- Be certain your punch is safe for hammer impact.
- The effect varies dramatically with species and grain orientation.
- Nails, prick punches, drift punches and filed face drill rod will work.
- Experiment on a practice piece before committing to the final work.
- A method of sectioning off will help with visual impact.

A pneumatic scaling tool will create some interesting patterns when applied to wood



RIGHT: Like the texturing tools, speeds and feeds along with grain and species will impact results





Just the beginning of some texturing with the scaling tool. Finish or colouring over the top can create interest



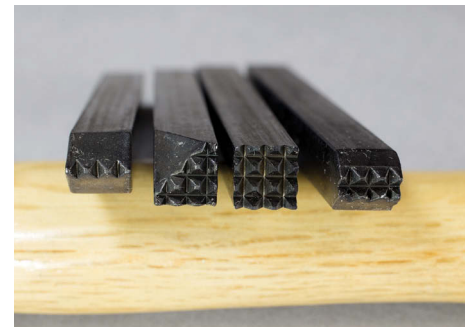
A simple ball pein hammer can be used to create that 'hand hammered' texture like metalwork



Unfinished here but stain, finish or colourations will vary nicely because of the wood differences



Use the pein end, face end, jeweller's or carpenter's hammers as well as experimenting with punches



If you are shop handy, you can try making a variety of your own punches, regular pattern or not

Conclusions

Stepping out of the turning aspects and into what would be termed the art aspects was intentional. Beautiful wood speaks for itself, standing on its own, but what about boring wood? Sometimes clever turning can enhance the final product look of plain wood. Too often we get stuck in the making chips aspect of woodturning. The final result of turning can easily be altered to add interest and a personal touch with a simple carved or burned pattern. Using a carving tool, woodburning tool, torch or even something to distress the wood can make the leap from boring to interesting. There was no intention of showing finished pieces for you to like or not. Everything was presented as just ticklers to get your thoughts going. Take them and run with them. Don't let yourself be bound by the woodturning tool alone. Experiment. Get some scraps or rejects from the burn bin and try different things. The worst that can happen is another piece on the burn pile. Enjoy the freedom of after-turning enhancement to express yourself. ●



Don't be so serious. Practise on some scraps and have some fun!

**MORE
THAN JUST
A RESIN**



GPS

For more information please contact

sales@gpsagencies.co.uk

+44 (0) 1730 233366

www.gpsagencies.co.uk

Unit 5 Parkers Trade Park,
Bedford Road, Petersfield,
Hampshire GU32 3QN

The difference between *our* refills
nibs and converters, and those
you generally get with
pen kits isn't easy to
spot at first glance

Until you write
with them

If you make pens,
make them world class
writing instruments too



WORLD CLASS REFILLS, CONVERTERS
AND BOCK NIBS FOR DISCERNING PEN MAKERS



www.beaufortink.co.uk

Spean Bridge, Inverness-shire, Scotland PH34 4EU
email: info@beaufortink.co.uk tel: 01397 712520

SS Niles
Bottle Stoppers

717-486-5232

A great way to get started turning small projects.
Perfect for teaching kids to turn

Bottle Stopper Introductory Kit

see website for complete details



Deluxe Joyner Off-Set Jig



see website for complete details and more specials

nilesbottlestoppers.com

wood turning tools and carving tools specialist

Ashley Iles - Henry Taylor - Robert Sorby

All items in stock, ready for dispatch..

*unless marked otherwise

all prices inclusive of VAT



Henry Taylor 6-Piece Starters Carving Tool Set

for only
£79.99

Elipse P3 Half Mask Respirators

for only
£19.50

Mora Hook Knives

**ideal for spoon making*

from only
£18.95

huge
range of
sharpening tools

punches

Henry Taylor Supersharp Carving Tool Set

for only
£47.00

Natural Leather Chisel Rolls
from only
£17.50

Order online today at
www.toolnut.co.uk
or call to order on 01424 224269

Henry Taylor
'Diamic' brand
woodturning tools
have been
produced in
Sheffield by skilled
craftsmen, from
the finest steel for
more than one
hundred and fifty
years.

Henry Taylor 'Jason Breach' Box Turning Tools

AFRICAN WOOD
5KG VARIETY BAG
ONLY £20

ideal for trialing different African species

Henry Taylor
Decorating Elf
Texturing Tool

hapfo

Made in Germany

ULTIMATE WOODTURNING

COMING SOON

Hapfo 7000-CNC Woodturning Lathe



- > 3700mm between centres
- > Coping diameter 400mm
- > Centre Height 300mm
- > Weight - 1600kg

**G&S
Specialist
Timber**

TOOLS AND MACHINERY

www.toolsandtimber.co.uk
you can order online now



WE ARE EASY TO FIND:
1½ miles from the M6, J40.
Take the A66 towards Keswick,
turn left at first roundabout,
follow the Brown Signs to
The Alpaca Centre.

G&S SPECIALIST TIMBER

The Alpaca Centre, Snuff Mill Lane, Stainton, Penrith, Cumbria CA11 0ES.
Tel: 01768 891445. Fax: 01768 891443. email: info@toolsandtimber.co.uk

Open 8am to 5pm daily.
10am to 5pm Saturday.
Closed Sunday.

Lathes



Chucks



Tools



Hardware



Abrasives



Polishes



**Camvac
Extractors**



**Wood
blanks**

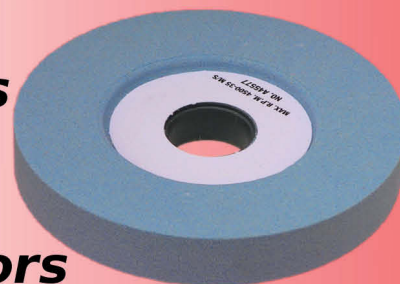


**Pyrography
machines
&
Much more!**

Shop is open
Tuesday to
Friday
9 to 4
Saturdays
9 to 12



Patriot Chucks
Record SC3 chucks
Record SC4 Chucks
Multistar chucks
Chuck accessories



Microcrystalline
Grinding Wheels
for cool cutting and a
fine edge

Hundreds of wood blanks
on display and priced



We have manufactured fine pyrography tools for over 40 years.
Outfits starting at **£109.75**

Order online www.peterchild.co.uk
or telephone 01787 237291

PETER CHILD

WOODTURNING SUPPLIES

The Old Hyde, Little Yeldham, Nr Halstead, Essex CO9 4QT
Tel 01787 237291 Fax 01787 238522 www.peterchild.co.uk

A trumpet-inspired chess set



PHOTOGRAPHS BY MIKE DARLOW, UNLESS OTHERWISE STATED

In the latest part of his series on chess sets, **Mike Darlow** turns a set based on a trumpet-shape design

My finished pieces turned in Australian blackwood (*Acacia melanoxylon*) and European ash (*Fraxinus excelsior*)

MIKE DARLOW



Mike Darlow lives in Exeter in New South Wales, Australia. He is the author of six woodturning books, three woodturning DVDs and about 150 magazine articles on woodturning.

mike@mikedarlow.com
www.mikedarlow.com

The set shown above is my attempt to design a set which, while superficially resembling the Staunton design, is more integrated. In it:

- I've adopted a trumpet-shaped piece signature with a splayed top for all pieces
- My king is the tallest piece
- The crowns of the king and queen conform with the Staunton precedent. Thus my king's crown is arched and the queen's pointed
- The king has four adjacent rings beneath the arched crown, the queen has three rings, the bishop two, and the knight one
- I decided to keep the narrow canted slot, which is a feature of the Staunton bishops
- I wanted to introduce a turnable knight

piece signature. I chose an early 19th-century dragoon's helmet and carved away part of the turned ring to represent the helmet's peak

- I wanted to use a square-in-plan battlement design, an unusual but not rare feature – several are shown in George Dean's sumptuous 2010 book *Chess Masterpieces*
- Rather than the usual sphere, I decided to use a hemispherical helmet-shaped top on the pawns

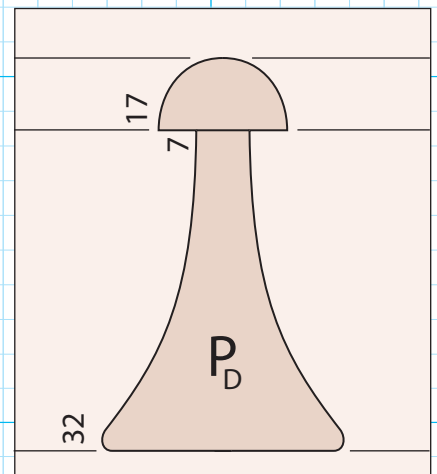
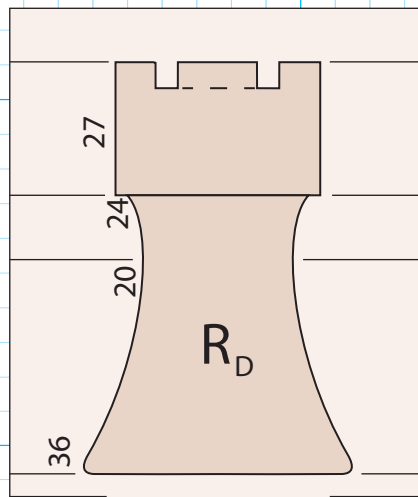
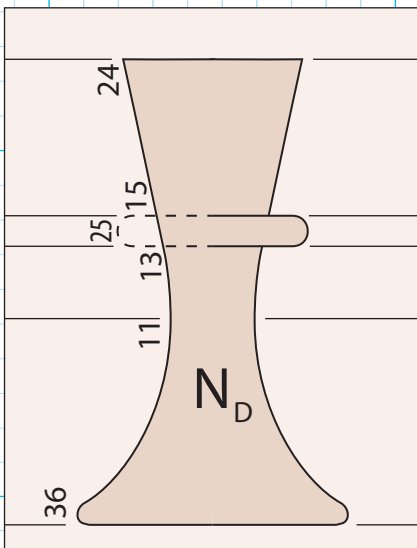
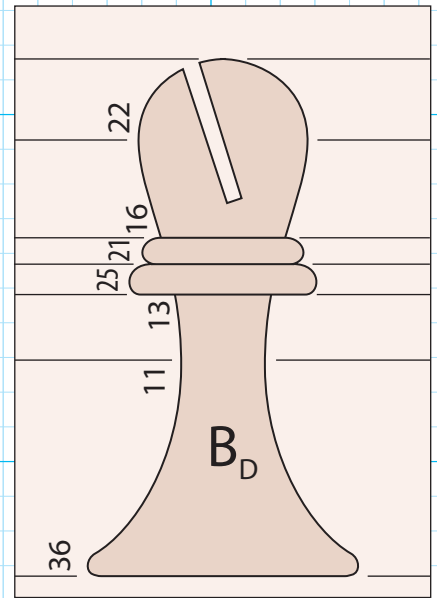
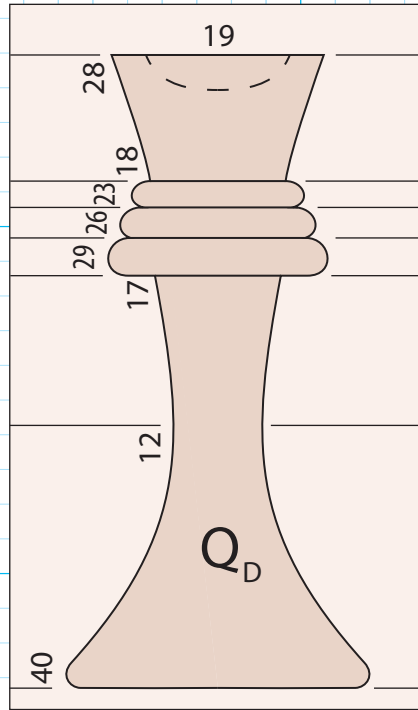
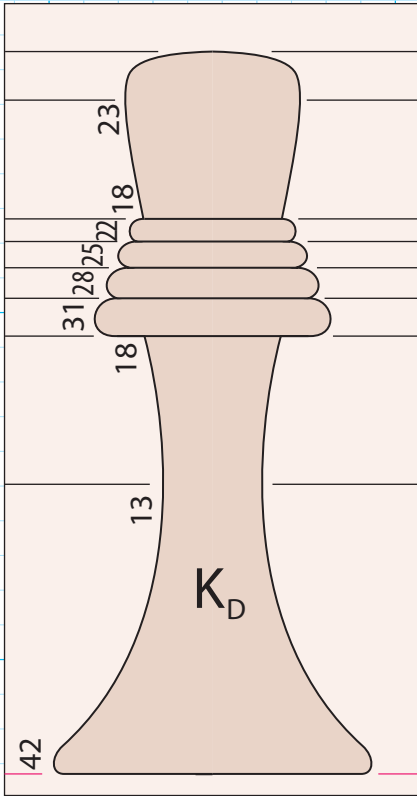


PHOTOGRAPH COURTESY OF WIKIPEDIA

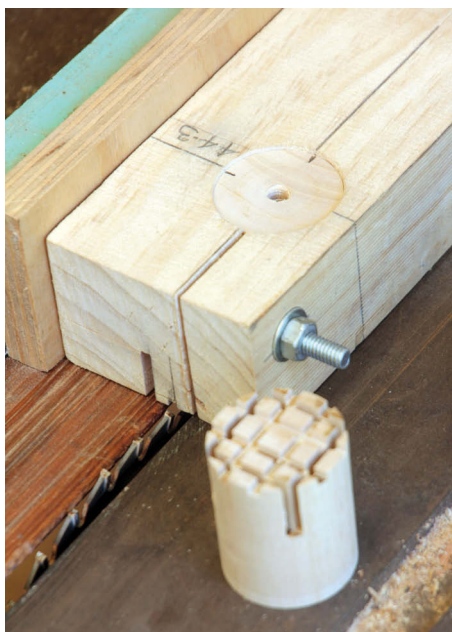
Chess pieces of the Staunton design produced by the House of Staunton



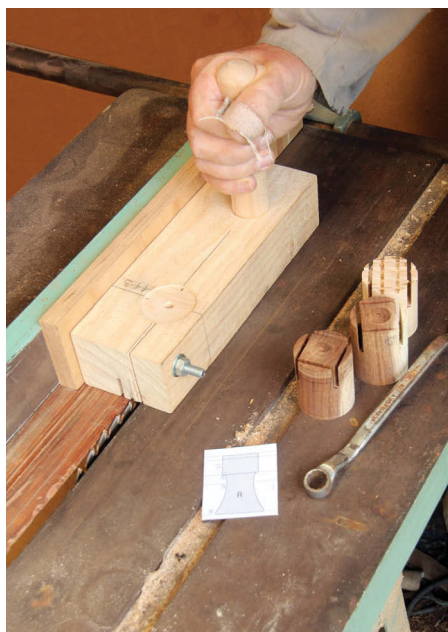
My design



Making my design



The jig for cutting the rook crenels. The jig's vertical through hole is 1¾ inches diameter. A rook workpiece is clamped in the hole using the screw. The reference pencil marks allow the workpiece to be rotated in 90° increments



Sawing the slot in a bishop using a sloping jig that locks into the lathe banjo

WORKPIECE CHUCK

The third article in this series showed a homemade ½in diameter screwchuck. Screwchucks are excellent for faceplate work, but a workpiece that is small in diameter and smooth can be difficult to unscrew off. You can remove a stubborn workpiece by gripping it with a piece of fine-grained abrasive paper. One alternative is to instead use a chuck that has been neglected in recent years, the loose pin chuck. Manufactured versions are typically around 25mm in diameter, but this is obviously too large for most chessmen. My 'fixed' pin is here a length of ½in diameter steel bar held in a scroll chuck. The loose pin is just over 2mm diameter, and is cut from a wire coat hanger – this is handy because you can easily cut more to replace any loose pins, that get lost in the shavings. You can of course make your own loose pin chuck to any suitable diameter providing that you can source a drill to bore a hole of the same diameter in your chessman workpieces.



Although my pieces' forms – except for the pawn's – have enough volume low down to allow leading, I decided against it. I also decided to mount the men's workpieces on a commercial screw chuck. This allows simple rechucking for polishing. I therefore used a turning procedure similar to that described in the third article:

1. Rough each man's workpiece to a cylinder about 6mm oversize in both length and diameter. However, the rook workpieces must be turned to the rooks' finished length and accurately to the slot-sawing jig's hole diameter – in my case 44.5mm
2. Chuck each workpiece axially by the top end
3. Bore the hole for screw chucking – ¼in diameter for many commercial screw chucks
4. The piece which presents the greatest challenge is the rook because its

base diameter exceeds the breadth of its battlemented top. The rooks therefore can't be turned from plain, dressed square sections whose thickness equals their battlement's breadth. There is also the challenge of carving the embrasures, also called crenels or crenelles, and producing the square recess in the top. To cut the crenels I clamped the workpiece top down into a sawing jig, and sawed a slot using a table saw. Before cutting each of the other three slots, I rotated the workpiece 90°

5. The slot in the bishops is substantially narrower than I could cut with my circular saw blade; it's also canted. To cut the slot I used a hand saw sharpened with rip teeth supported on and guided by the sloping-surface jig shown above
6. With each workpiece chucked on the commercial screw chuck, finish-turn and sand each man working from right

to left. Turn away the central square upstanding section in the top of each rook to create the square recess

7. Carve each bishop's helmet's peak
8. Polish in the lathe as described in the first article
9. The hole in the bottoms of the men could be left unfilled, or be filled for example by using a mortar of lead shot and gap-filling adhesive as described in the previous article. The men's bottoms could also be covered with discs of thin leather or baize as described in article two

Conclusion

Although strongly based on the Staunton design, this set design illustrates that the scope to create new chess set designs is infinite even if all the pieces are required to be turned. ●

These are not just any turning tools



They're Classic Turning Tools by Carter & Son Toolworks

M42 High Speed Steel (HSS) is one of the most sophisticated materials used in tool production - and is so exotic that it is only rarely used for woodturning tools.

But if you are as passionate about producing simply "the best" woodturning tools - as is the case with Carter & Son Toolworks - then this is the ultimate material choice.

Why? Because M42 creates supersharp - razor-sharp - edges that are also very, very durable. The M42 blades are mounted in beautiful - yes, simply beautiful - handles of aircraft grade turned aluminium to create woodturning tools like no others. Aluminium gives a strong handle, dampens vibration, reduces

tool chatter, yet remains a balanced delight to use, enhanced by the knurled grip. And because Carter Toolworks are proud of what they produce, every handle carries their engraved signature.

Whichever you choose, you can be assured of getting a product that has been designed and developed using highly original thinking to create tools that make your woodturning more effective and more enjoyable.

If you are ready for the best that the tool industry can supply, then you're ready for Carter Tools. Drop in and take a test drive or call us on 01235 511101. Or simply choose from:

- 5/8" Bowl Gouge & 16" Handle: £144.00; Blade only: £102.00**
- 1/2" Bowl Gouge & 12" Handle: £138.00; Blade only: £96.00**
- 5/8" U-Flute Bowl Gouge & 16" Handle: £144.00; Blade only: £102.00**
- 1/2" Spindle Gouge & 12" Handle: £114.00; Blade only: £66.00**
- 3/8" Spindle Gouge & 12" Handle £114.00; Blade only £66.00**
- 7/8" Spindle Roughing Gouge & 16" Handle: £138.00; Blade only: £98.40**
- 1.1/4" Spindle Roughing Gouge & 16" Handle: £156.00; Blade only: £116.40**
- 1/2" Rolled Edge Skew Chisel & 12" Handle: £117.60; Blade only: £79.20**
- 1" Radius Edge Skew Chisel & 12" Handle: £156.00; Blade only: £116.40**
- 1" Bowl Scraper & 16" Handle: £144.00; Blade only: £103.20**
- 1" Square Scraper & 16" Handle: £144.00; Blade only: £103.20**
- 3/16" Parting Tool & 12" Handle: £126.00; Blade only: £84.00**
- 1/8" Parting Tool & 12" Handle: £126.00; Blade only: £84.00**
- 3/8" Bedan & 12" Handle: £110.40; Blade only: £64.80**

The ToolPost

Unit 7 Hawksworth, Southmead Industrial Park, Didcot, Oxon. OX11 7HR • 01235 511101 • www.toolpost.co.uk

sharing expertise

NB: Bowl gouges are sized using the US convention: stated size is the blade diameter

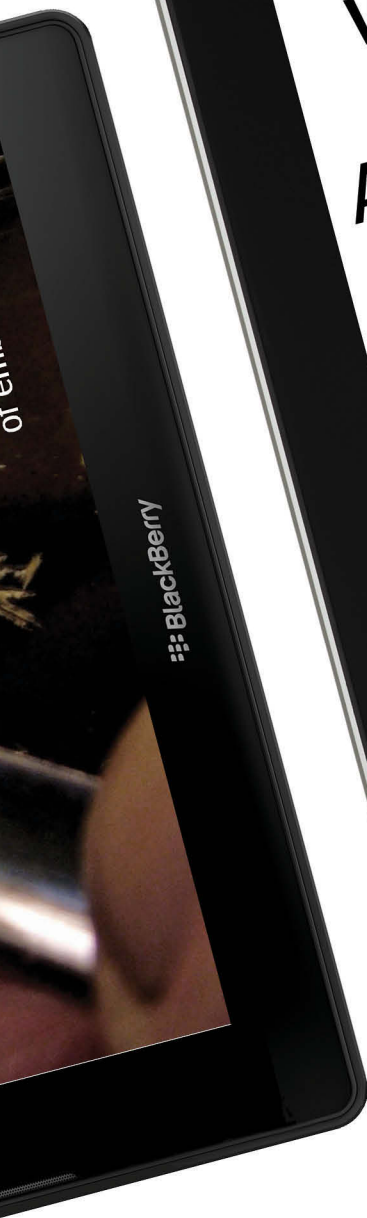
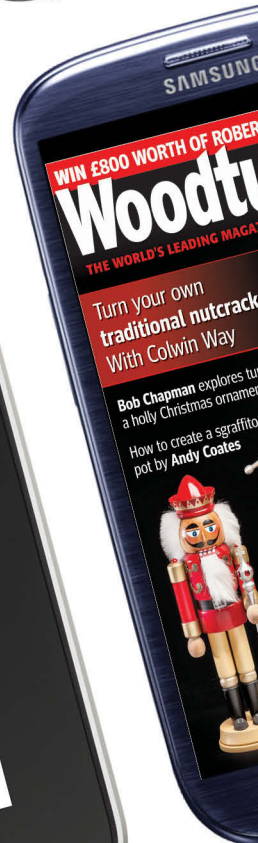
**inc VAT. Price correct at time of going to press*

**DOWNLOAD
WOODTURNING TODAY
FOR JUST £1.99
AND GET 1 FREE ISSUE**

Subscribe and get individual
issues wherever you are
+ save money!

6-month subscription £14.99
12-month subscription £26.99
Single issues £2.99

 **pocketmags.com**



CBN Grinding Wheels

State-of-the-Art Tool Sharpening

8" diameter, 5/8" arbor or
6" diameter, 1/2" arbor
grits: 80, 180, 220 & 350

starting at **\$125**
Custom grits and arbor sizes readily
available with no additional charge

Lifetime Warranty

We also have:

- Ultimate Sanding Kits
- Magnetic Lathe Lamps



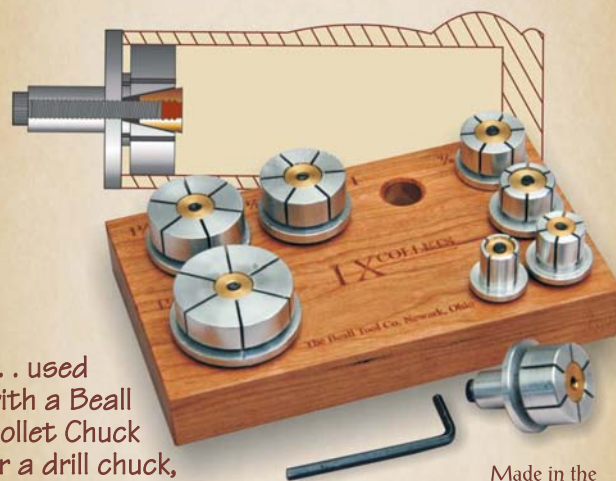
WoodTurnersWonders
ENHANCING THE WOOD TURNERS EXPERIENCE

WoodTurnersWonders.com
1.678.442.9454

IX COLLETS

Internal Expanding Collets

New! See demo on You Tube.



... used
with a Beall
Collet Chuck
or a drill chuck,
they expand inside your
work to clamp it securely. Set of 8
internal expanding collets sized from
1/2" to 1-1/2" in a handsome cherry block.

Made in the
USA

THE BEALL TOOL CO. Dept WT
Newark Ohio • 1-800-331-4718 • www.bealltool.com

THE REVOLUTION CONTINUES

The NEW MIDI 'Revolution' joins the competitively priced versatile hollowing family. Produced by Crown Hand Tools it joins the trusted Sheffield pedigree synonymous with the Crown Hand Tools range.

Ideal for medium sized projects for those wanting to start out in the craft of hollow form turning without purchasing a larger system.

The NEW MIDI Revolution includes a 19 mm diameter shaft with an overall tool length of 575 mm. The modular design gives full flexibility for turning a wide variety of vessels including bowls, boxes, vases and hollow forms, accessing those hard to reach places is easy with the Midi Revolution.

AVAILABLE FROM ALL CROWN TOOL DEALERS WORLDWIDE
SEE THE REVOLUTION IN ACTION- www.marksanger.co.uk



- Includes fully adjustable 'Super Ring' cutter for ultra efficient material removal without clogging.
- Includes scraping cutter for general hollowing or finishing cuts.
- Compatible with all other cutters from the 'Revolution' series.
- Slim-line articulated design for unrestricted access to those hard to reach cuts.
- For the turning of end grain and cross grain woods both seasoned and unseasoned.
- Hand made in Sheffield, England.



Tel. 0114 261 2300

Fax. 0114 261 2305

Web. www.crownhandtools.ltd.uk

Email. Info@crownhandtools.ltd.uk

Woodturning

Issue 289 on sale 28 January, 2016



Richard Findley
turns a perfect sphere

Richard Raffan on selecting equipment to start turning

Behind the scenes at the **AAW** as it nears its 30th anniversary

Bob Chapman explores Birch and creates a laminated birch-faced ply hollow form

Philip Greenwood shows how to turn a candelabra

PHOTOGRAPHS BY RICHARD FINDLEY

To subscribe call 01273 488 005 or visit www.thegmcgroup.com

Editor Mark Baker
E: markb@thegmcgroup.com
Assistant Editor Briony Darnley
E: briony.darnley@thegmcgroup.com
Editorial Assistant Karen Scott
T: 01273 477374
E: karensc@thegmcgroup.com
Designer Oliver Prentice
Illustrator Mark Carr
Chief Photographer
Anthony Bailey
Advertising Sales Executive
Russell Higgins
Tel: 01273 402899

E: russellh@thegmcgroup.com
Advertisement Production
Production Controller
Amanda Allsopp
Tel: 01273 402807
E: repro@thegmcgroup.com
Publisher Jonathan Grogan
Production Manager Jim Bulley
Circulation Tony Loveridge
Tel: 01273 477374
E: tonyl@thegmcgroup.com
Subscriptions Manager
Helen Chrystie
T: 01273 402 873

E: helenc@thegmcgroup.com
Marketing Anne Guillot
T: 01273 402871
Origination:
GMC Reprographics
Printer:
Precision Colour Printing
T: 01952 585585
Distribution:
Seymour Distribution Ltd
T: +44 (0) 20 7429 4000

Woodturning
(ISSN 0958-9457)
is published 13 times a year by
the Guild of Master Craftsman
Publications Ltd.

Subscription rates
(including postage & packing)
12 issues: UK £4740 Europe £59.25
Rest of World £66.36
24 issues: UK £94.80 Europe £118.50
Rest of World £132.72
US subscribers should visit www.lightningpublications.com

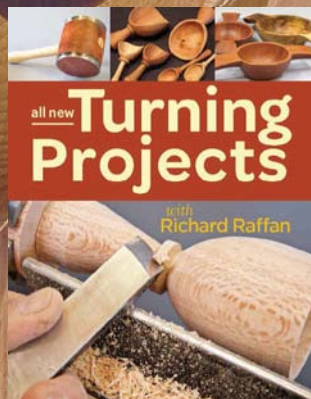
for subscription rates in USD \$.
Post your order to:
The Subscription Department,
GMC Publications, 166 High Street,
Lewes, East Sussex
BN7 1XU, England.
Telephone: 01273 488005
Fax: 01273 478606
Cheques should be made
payable to GMC Publications Ltd.
Current subscribers will automatically
receive a renewal notice (excludes
direct debit) subscribers

Woodturning will consider articles for publication, which should be sent to the Editor together with a stamped-addressed envelope for return. GMC Publications cannot accept liability for the loss or damage of unsolicited material. Views and comments expressed by individuals do not necessarily represent those of the publishers and no legal responsibility can be accepted for the result of the use by readers of information or advice of whatever kind given in this publication, either in editorial or advertisements. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior permission of the Guild of Master Craftsman Publications Ltd.

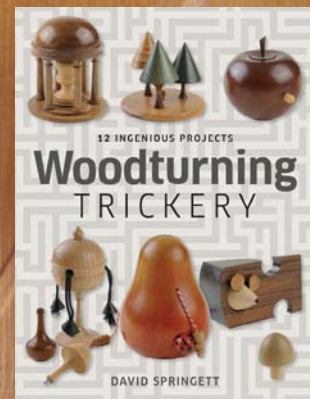
NEW WOODWORKING BOOKS



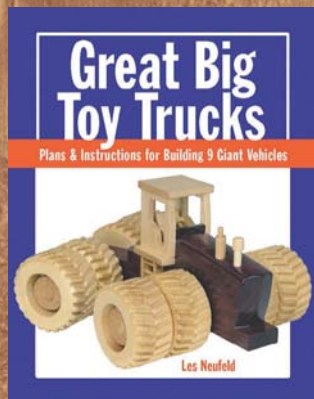
Quick Find Code: 25390
The Woodburner Handbook
 £7.99



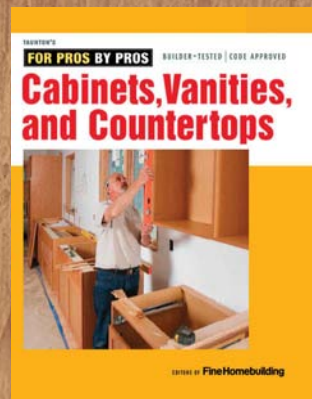
Quick Find Code: 25948
All New Turning Projects with Richard Raffan
 £17.99



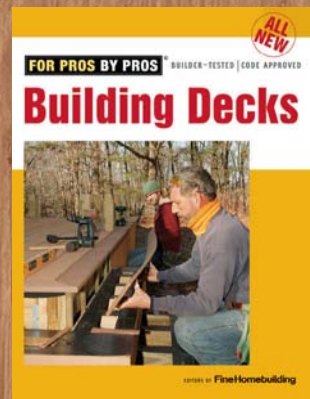
Quick Find Code: 24279
Woodturning Trickery
 £16.99



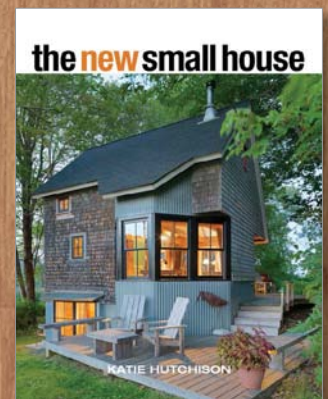
Quick Find Code: 25846
Great Big Toy Trucks
 £17.99



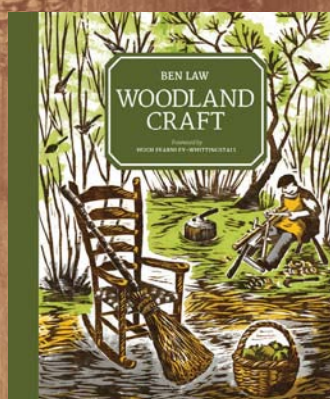
Quick Find Code: 26229
Cabinets, Vanities and Countertops
 £16.99



Quick Find Code: 26228
All New Building Decks
 £17.99



Quick Find Code: 25951
The New Small House
 £17.99



Quick Find Code: 21569
Woodland Craft
 £25.00



Hundreds of inspiring Woodworking and DIY books available
 Visit **www.thegmcgroup.com** or call **01273 488005**

TOMACO

THE TOOL MARKETING COMPANY

DISTRIBUTORS OF QUALITY PRODUCTS



Chisel and plane iron sharpener - take anywhere and sharpen in seconds.

narex[®]

Quality range of woodworking hand tools made in Europe.



A quality range of professional Drill bits and accessories from Germany.

MORAKNIV[®] 

Range of knives for trade and carving. Swedish quality, swedish steel. Made exclusively in Mora Sweden.



Range of the toughest tool bags with a 5 year downtime warranty.



Router cutters, spindle moulding cutters and saw blades from Italy.

FOR YOUR NEAREST STOCKIST VISIT
www.tomaco.co.uk

WOODWORKING WEST & POWER TOOL SHOW

**29TH & 30TH OCTOBER
2016**

PLENTY OF FREE PARKING



Westpoint Exhibition Centre Exeter Devon

Demonstrations

Skills School

Trade Stands

Power tools

Woodworking & Machine Tools

Special Show Offers

A Boden Media Event

info@bodenmedia.co.uk www.wptwest.co.uk Tel. 0203 667 3033



In the workshop with... John Austin

The Essex turner extols the therapeutic benefits of his hobby...

Born in July 1937 in Dartford, Kent, John Austin had a conventional childhood, although like most children of the era, it was marked by WWII. He first bought a roundbed lathe on impulse to provide him with a hobby upon his retirement. This came sooner rather than later for John when a restructuring process at his then employer saw him leave work aged 60. He has been woodturning since and co-founded Chelmer Valley Woodturners, where he is now Chairman.

How, when and why did you start turning?

I started at Gravesend Grammar School for Boys in 1948, where the first-year curriculum contained the usual subjects, plus woodwork and metalwork. The woodwork resulted in a stool made of mahogany (*Khaya ivorensis*) and oak (*Quercus robur*) along with a platter.

Some 47 years on, I bought my first roundbed lathe. Around the same time, I purchased some fuchsia plants from a local nursery and saw it was home to a woodturning club – BHP Woodcrafts, now Sandon Woodturners. In the intervening

years, I had been a chief technician with the RAF and a technical author for Marconi Communication Systems Ltd. relocating to Chelmsford, Essex. Since my retirement from the latter, my hobby has kept me active. I stress the hobby aspect as I am not a production/professional turner; that would be a job. Now I am free to enjoy my turning as and when the mood takes me. I can also vouch for the therapeutic value of woodturning. In 2000, I was diagnosed with prostate cancer and needed major surgery. It took me a while to recover and no heavy lifting was allowed.

But seeing the shavings while turning raised my spirits and eased the way to recovery. Five months – and 30 radiotherapy sessions – later I completed the treatment. Some 15 years on, I am in good health and still making shavings.

But back to that lathe. After a couple of years, its shortcomings were appearing, so I bit the bullet and purchased an Axminster M950 with mechanical variable speed. Attendance at hands-on evenings and a few shows led to my next purchase, the smaller Axminster M330. Both are still in use today and do everything I ask of them. Yes, I look longingly at modern electronic variable-speed lathes but then the question arises: how would I re-arrange the workshop to shoehorn one in?

What and who are the greatest influences in your work?

Visiting demonstrators who took the trouble to explain the 'hows' and 'whys' of turning and answer some basic questions. Also, for their encouragement and help, Charlie Day, the first Chairman of Chelmer Valley, who is sadly no longer with us, and Gabor Lacko

Which music and books are you into?

My taste in music is eclectic and can be affected by mood, occasion or even the weather. I have just finished reading *Singapore – A Pictorial History 1819–2000* by Gretchen Liu, which my daughter brought home for me after a recent holiday on the island

What is your silliest mistake?

Buying a lathe on impulse. Next, thinking I was competent enough to judge the depth to the bottom of an early bowl without measuring it. Yes, I went through the bottom. Lesson learnt and I have measured ever since

What has been your greatest challenge?

My first demonstration for club members. It would have been easier if I hadn't known them

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

At 78, I have done most things, so my 'to do' lists are not very long and are usually trumped by those of a higher authority – my wife. The priority is still to enjoy my turning

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

It has to be the small round skew chisel that I first saw demonstrated by Gary Rance. In fact, I bought one from him that day for the grand sum of £13. Like all new tools it took a lot of practice to conquer it, even now I'm nowhere near as proficient as Gary

What is your favourite type of turning?

Anything associated with making clocks

Contact: John Austin

Email: j.j.austin@talktalk.net

Can you tell us about any of your recent projects?

About 10 years ago I bought enough ash (*Fraxinus excelsior*) to make two American platform rocking chairs to a design by Ray Jones. The ash 'matured' in my store until recently when I could no longer find excuses for not starting the chairs. Some 80 spindles later, a dry-run assembly led to a design change. The spindle that connects the seat assembly to the base was changed to a square section. The assembly was too big for my workshop, but my very understanding wife allowed me to use the dining table – covered, I hasten to add. The upholstery was also a joint effort with my wife and her sewing machine. The finished chairs have since gained an optional extra in the form of a head rest cushion



Some of the spindles used in my American chairs



My finished rocking chairs in ash, without their optional head-rest cushions



I sometimes slot a vice into the lathe bed



The original handle from my Gary Rance skew chisel



I created a genie pot in cherry (*Prunus avium*) after seeing a demonstration by Nikos Siragas



My lyre clock – left – was runner-up in the 1999 International Woodworking Show at the NEC

“Never push a blunt tool, sharpen frequently especially before that final cut. Otherwise you can end up with an ‘oh, dear’ moment – or a design opportunity”



A sewing kit made from sapele (*Entandrophragma cylindricum*) and beech (*Fagus sylvatica*)

HANDY HINTS

- Never buy a lathe on impulse as I did, join a club, ask questions and do your research
- Beginners should learn to use and sharpen the basic tools for spindle turning. Spindle turning will teach you tool presentation and manipulation and prepare you for future challenges in woodturning
- Always wear the appropriate personal protection equipment; you only get one set of eyes and lungs
- Ensure the blank you are about to turn is securely mounted before you start the lathe
- Never push a blunt tool, sharpen frequently especially before that final cut. Otherwise it can end up in an ‘oh, dear’ moment – or a design opportunity
- Pay attention to finishing; it can make or mar a piece of work
- Make a drawing – to size or to scale – of any work involving several parts. It can help you decide how you mount each piece on the lathe and highlight any problems you may encounter
- Never stop learning. Use your eyes and see the shapes in architecture. Visit museums and other exhibitions



A poppy from the 2014 remembrance installation at the Tower of London within a flower arrangement in a sycamore (*Acer pseudoplatanus*) vase

SUBSCRIBE TODAY SAVE UP TO 30%!

SAVE 10% ON ANY OF THESE MAGAZINES – OR 30% IF YOU PAY BY DIRECT DEBIT



Traditional woodworking with the latest tools & techniques

Woodworking Crafts covers a broad range of content, including upcycling, DIY, restoration, and 'green' woodworking, step-by-step guides, community features and a broader range of skill levels.



Guidance and inspiration for ambitious carvers

Through fantastic projects and instructional techniques from top professional and talented amateur carvers, *Woodcarving* offers something for everyone. Project include wildlife, chip carving, relief, and stylized carving.



For those who love to make furniture

Furniture & Cabinetmaking is an essential read for the furniture maker. Topical features, industry news and reliable reviews complete the mix of content.

3 EASY WAYS TO SUBSCRIBE

1 CALL
01273 488005

2 VISIT
www.thegmcgroup.com

3 POST
FREEPOST RTHA -TGLU -CTSK, GMC Publications Ltd,
166 High Street, Lewes, BN7 1XU

Please quote
order code
A4808

Subscriber details

Title	Initial	Surname
Address		
Postcode		Country
Telephone		Email

Subscription options (please tick the appropriate magazine and price)

	Pay by cheque/card SAVE 10%	Pay by Direct Debit SAVE 30%
☐ Furniture & Cabinetmaking (12 issues)	☐ £45.90 (UK), £57.83 (Europe), £64.26 (Overseas)	☐ £35.70 (UK only)
☐ Woodworking Crafts (12 issues)	☐ £45.90 (UK), £57.83 (Europe), £64.26 (Overseas)	☐ £35.70 (UK only)
☐ Woodcarving (6 issues)	☐ £21.33 (UK), £26.66 (Europe), £29.86 (Overseas)	☐ £16.59 (UK only)

The Direct Debit Guarantee: This guarantee is offered by all Banks and Building Societies that take part in the Direct Debit Scheme. The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society. Please see your receipt for details. Guild of Master Craftsmen Publications will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer not to be informed of future offers, please tick this box ☐. Offer expires 31/03/2016. Plus free gift with some issues; sorry not available overseas.

Payment methods (please tick and fill in chosen option)

☐ I enclose a cheque made payable to GMC Publications Ltd, or ☐ Please debit my credit/debit card

Card No.

Start date Expires Security code

Signature Date

☐ Direct Debit

Instructions to your Banks or Building Society

Name of account holder

Bank or Building Society account no.

Bank or Building Society sort code

Name and full postal address of your Bank or Building Society

Name

Address

Postcode

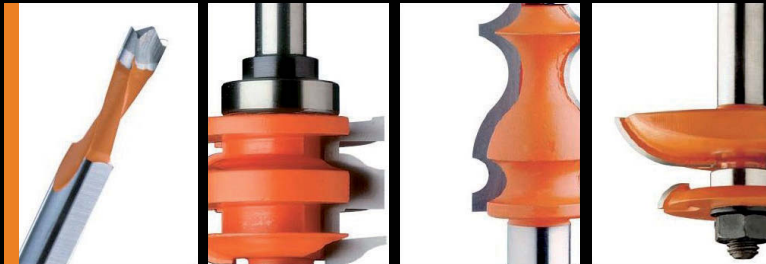
Originator's identification number

Reference number (office use only)

Instruction to your Bank or Building Society:
Please pay GMC Publications Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with GMC Publications Ltd and, if so, details will be passed electronically to my Bank/Building Society.
Banks and building societies may not accept direct debits for some types of accounts.

Signature Date

CMT ORANGE TOOLS™



**Router Bits
and Sets**



Saw Blades



**Cutter Heads
and Knives**

**For a catalogue or more information please visit
www.cmttooling.co.uk or call 01202 611 123**

**Alternatively for your nearest stockist visit
www.tomaco.co.uk**

TOMACO
THE TOOL MARKETING COMPANY

WOOD Turningz

Chrome Bottle Opener

These heavy-duty bottle openers are a handy accessory for any kitchen, bar, or barbecue, and will be greatly appreciated by any beer lover. They are fun and easy-to-make!

PKBOTTCH

Quantity	1-4	5-9	10-24	25+
Price	\$5.25	\$4.75	\$4.25	\$3.95



NEW TO WOODTURNINGZ!
SimStone pen blanks and heavy-duty Bottle Openers

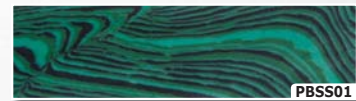
SimStone Pen Blanks

SimStone offers exciting new marble stone patterns not available in any of our other products! Shown here with a "Red Agate" blank on our Orion pen kit. All blanks are .7" square x 5.25" long.

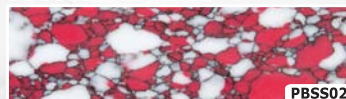
Quantity	1-4	5-9	10-24	25+
Price	\$12.50	\$11.50	\$10.75	\$9.50



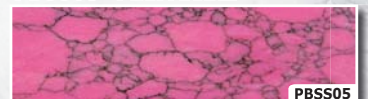
PBSS01 - MALACHITE



PBSS02- RED AGATE



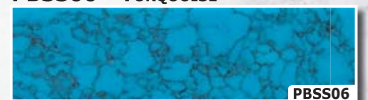
PBSS05- PINK MARBLE



PBSS03 - LAPIS



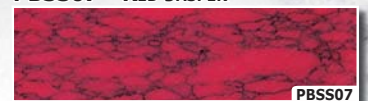
PBSS06 - TURQUOISE



PBSS04 - WHITE MARBLE



PBSS07 - RED JASPER



View our SimStone pen blanks and Bottle Opener at: <http://wt.gs/WT18>

We Ship World-Wide

888.PEN KITS
888.736.5487

Cottage-style money box

Stuart King turns a child's money box inspired by a piece of antique Tunbridge Ware

STUART KING



Stuart has spent a lifetime researching, recording and collecting anything about the rural past and today is a well-known artist craftsman, demonstrator, international lecturer and photo-journalist.

He still actively records traditional crafts, and history via photography and video.

stuart@stuartking.co.uk
www.stuartking.co.uk



Isla King with Grampy's money box

PHOTOGRAPHS BY STUART KING

The inspiration for this little child's money box is an example created some 200 years ago. The spa town of Royal Tunbridge Wells first attracted wealthy tourists towards the end of the 17th century who came to 'take the waters', hoping to cure the gout and many other ailments. As today, before returning home there was a desire to purchase a few gifts and reminders of their stay and in Royal Tunbridge Wells, this often meant a turned wooden souvenir.

As the popularity of this Kentish town grew so did the business of producing knick-knacks on the lathe to satisfy demand, the early items were quite simple pieces of woodenware, often lidded boxes decorated with coloured lines. Slowly the products became more sophisticated in decoration and function leading to a wider variety of items including many sewing accoutrements such as tape measures, pincushions and

complete sewing sets. Inkwell stands and small snuffboxes were also popular.

By the beginning of the 19th century engraved pictorial illustrations were pasted on such things as box lids and the use of more sophisticated hand painted all-over decoration was more common. However, quite quickly during the early 19th century this simplistic style was replaced by the most intricate parquetry, marquetry and micro mosaic for decoration.

This brings us to this project; I think that it is charming in its simplicity, a true example of English folk art and a project that will allow some individual imagination in its making and decoration. Many of the original turnings were of birch (*Betula pendula*); I just happened to have a suitable well seasoned block of lime (*Tilia vulgaris*), a white wood that allows for a wide choice of decoration.

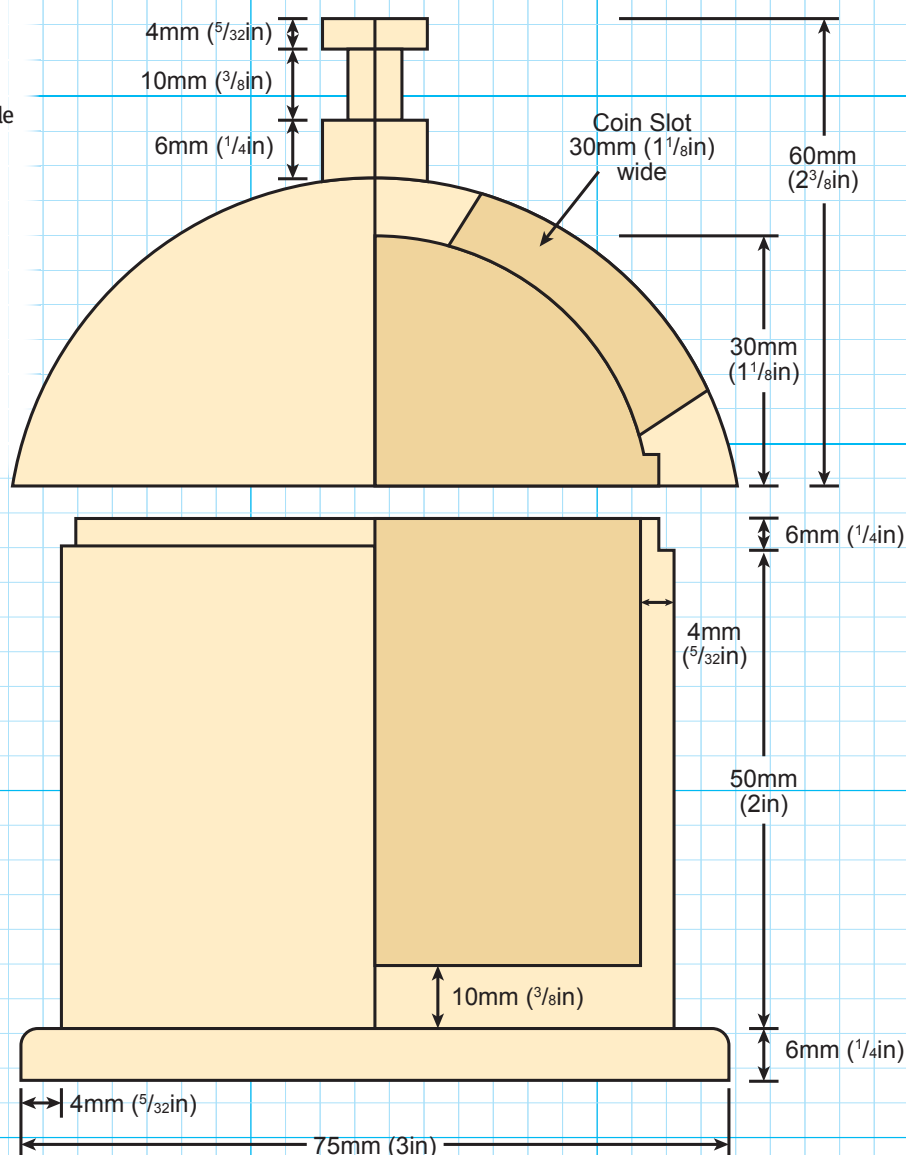


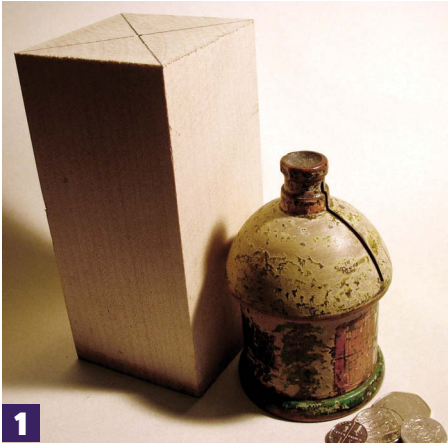
Antique Tunbridge Ware child's money box

PLANS & EQUIPMENT

EQUIPMENT USED

- 10mm round skew
- 10mm standard ground spindle gouge
- 10mm spindle gouge with fingernail profile
- 10mm bowl gouge with fingernail profile
- 10mm box scraper
- 6mm skew
- 4mm parting tool
- 3mm round nose scraper
- 4mm drill bit – plus drill
- Craft knife
- Revolving centre
- Four-prong drive
- Chuck
- Toy-safe paints, pens or finishes





1



2

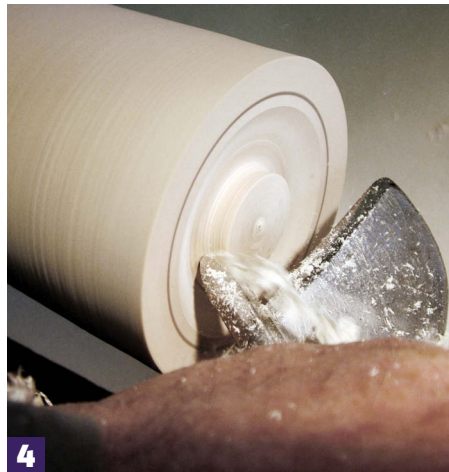
1 For this project use a block of spindle grain orientated lime measuring 165 x 75mm. Here is my blank alongside the original money box. First, mount the blank between centres

2 Rough the blank down to a cylinder using a spindle roughing gauge and turn a spigot which allows the timber to be held securely in your chuck jaws – in my case, I use parallel gripper jaws

3 Here you can see the original money box's lid interior. I used this as a guide for my lid. Draw a pencil line around one end of the blank to be used as a guide to hollow out the lid



3



4

4 Hollow the concave area of the lid using a 10mm spindle gouge with a fingernail profile, seen here in push-cut mode

5 Bring up the tailstock against the work and check that you are close to the desired 30mm depth within the lid

6 Here you can see more detail of the inner straight-sided recess that will fit over the box flange

7 Next, mark two measurements of 20mm and 40mm as guides to the external turning of the lid

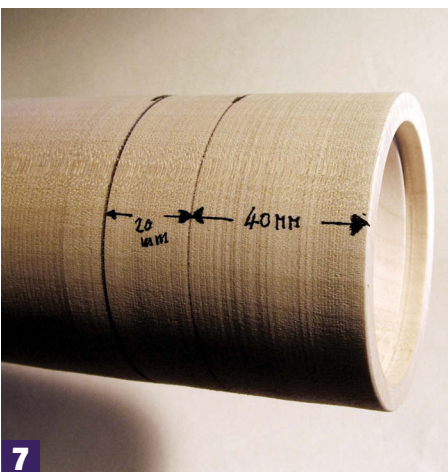
8 Now, turn the chimney section down to 40mm, thus still retaining good support while turning the outer curve of the lid with a 10mm spindle gouge



5



6



7



8

TOY SAFETY

There is much written and legislated for on the subject of toy safety. The European standard is EN 71 and covers all toys for use by children up to the age of 14. This is for those who make and sell toys and they must comply with all the relevant legislation. Homemade toys for personal use are not subject to the legislation, but there is advice and information that we should all follow and be aware of. For example, what is the age of the child the toy is being made for? Are there choke hazards such as those posed by small parts, etc.? If, as in this case, you are using a string cord and small handles, there is a strangulation and choke hazard that should be considered, making it not suitable for children under three years of age. Materials used should be suitable and finishes used should be toy safe. Common sense and a bit of research helps no end. Search the internet for 'toy safety legislation' for lots of helpful information.

Web: www.legislation.gov.uk/uk/si/2011/1881/introduction/made
www.toysadvice.co.uk/toy-safety-standards-uk.html

9 Continue in this fashion down to the chimney and detail using a 6mm skew chisel. Sand and then seal the grain with friction polish before parting off using a 4mm parting tool

10 Take the internal dimension of the lid with Verniers, then transfer this to the remaining material as a guide to the external flange over which the lid should be a fairly tight fit. Obtaining a good fit usually entails several attempts

11 The box section is now ready for hollowing. With a 10mm spindle gouge sharpened to a fingernail profile, use push cuts and then pull cuts to remove the timber quickly. However, the deeper you go the more risk there is of vibration on thin bladed tools, so I used a 10mm swept-back grind bowl gouge to deepen the hollow to a depth of 46mm. Clean up the inner base and square off with a box scraper

12 Now, the outer box profile can be established with a 10mm spindle gouge and 10mm round skew. Then, as with the lid, sand and seal the grain

13 Next, part off and turn down the remaining waste with a 6mm beading and parting tool to fit the inside of the box, this provides a 'jam' chuck that will drive the reversed box between centres so as to allow the base to be decorated and nicely finished

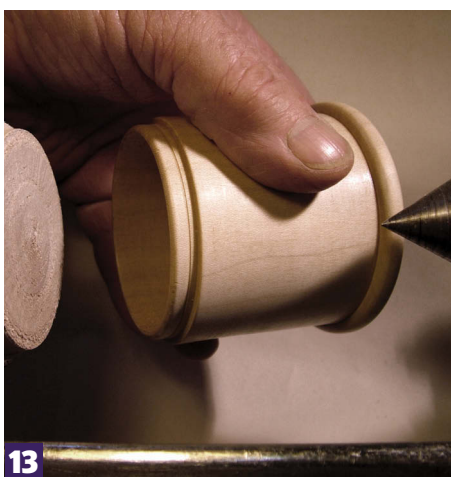
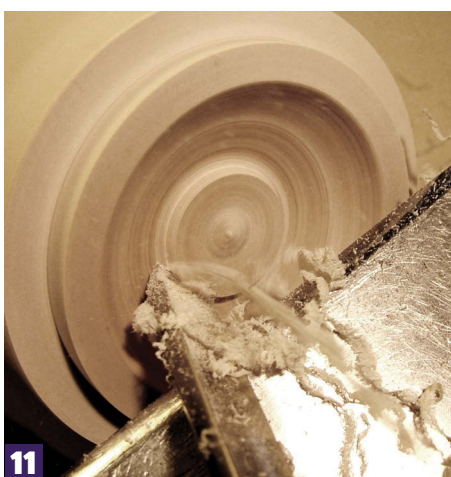
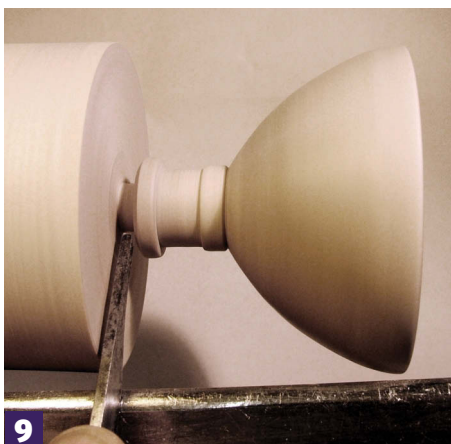
14 Clean up the base with light cuts from the 10mm spindle gouge ...

15 ... before applying your desired decoration using the long point of a small skew

16 Colouring and decoration is very much a matter of choice. I chose to spray the lid – and lathe – while slowly revolving in the lathe

HANDY HINTS

1. This project is suitable for individual expression and the use of different media. Pyrography would be ideal to give crisp outlines, or maybe add some three-dimensional carving
2. My cottage is a charming thatched example but it could be of a completely different design, don't be afraid to experiment
3. This is, in essence, a decorated lidded box, you could create a one-off container to commemorate a special event
4. It is essential to use dry timber to ensure that the lid remains a good tight-ish push fit. To make it more coin-secure, one could create a threaded lid





17

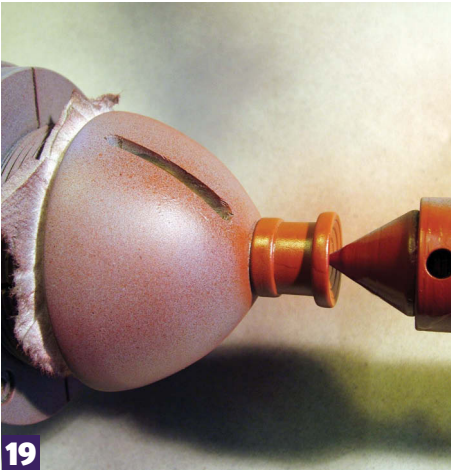


18

17 Now we move onto the coin slot. The coin slot in the original money box was cut on a circular saw, which is not something that I would recommend. For the coin slot in our money box, drill two 4mm holes 30mm apart...

18 ... and then cut a straight slot with a sharp craft knife. Cutting a straight row of holes would make this easier...

19 ... or use a rotary carving tool fitted with a side or slot cutter. Here you can see the completed lid



19



20

20 For decoration, after spraying the box grey I hand painted the bottom ring with acrylic paint

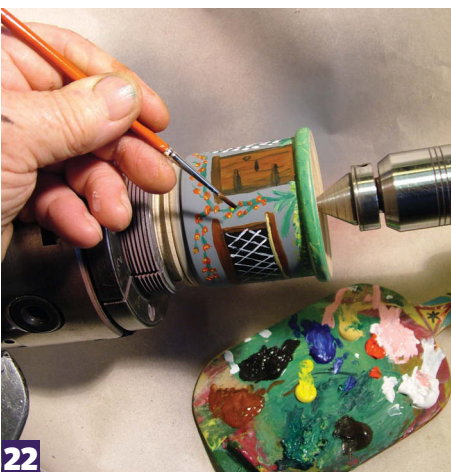
21 Acrylic artist's paint is ideal for this folksy style, it also dries quickly and is water based

22 Holding the box between lathe centres will enable you to paint detail with a steady hand

23 Here is the finished money box ●



21



22

23





Distributors of the
original RELAX
workshop stoves

- Cast iron tops
- Superior air controls
- Unbeatable quality
- Range of 7 stoves
- Best workshop stoves on the market
- Still sold with a personal service

Phone: 01 889 565411

Dovefields Industrial Estate, Uttroter ST14 8GA

Find us on Facebook "thehotspotuk" 

www.thehotspot.co.uk

US Stockist
Enquiries Welcome.
Tel/Fax 888-631-8311



CHESTNUT
P R O D U C T S

first for finishes



- Lacquers
- Polishes
- Waxes
- Polish Enhancers
- Wood Treatments
- Polishing Brushes
- Abrasives
- Stains
- Thinners
- Applicators
- Superglues
- Buffing Systems
- Acrylic Blanks
- ...and much more

Used by woodturners of all abilities throughout the UK and the world, the Chestnut Products range of top quality finishes gives outstanding results every time; whatever you are making and whatever your preferred finishing system there is bound to be something in our range to meet your needs.

See your local stockist for more information or for a catalogue/price list contact us at:

Chestnut Products
PO Box 260, Stowmarket,
IP14 9BX

Tel: 01473 890 118 Fax: 01473 206 522

www.chestnutproducts.co.uk
mailroom@chestnutproducts.co.uk

Stockist enquiries welcome

VB36^{plus} Master Bowlturner Lathe

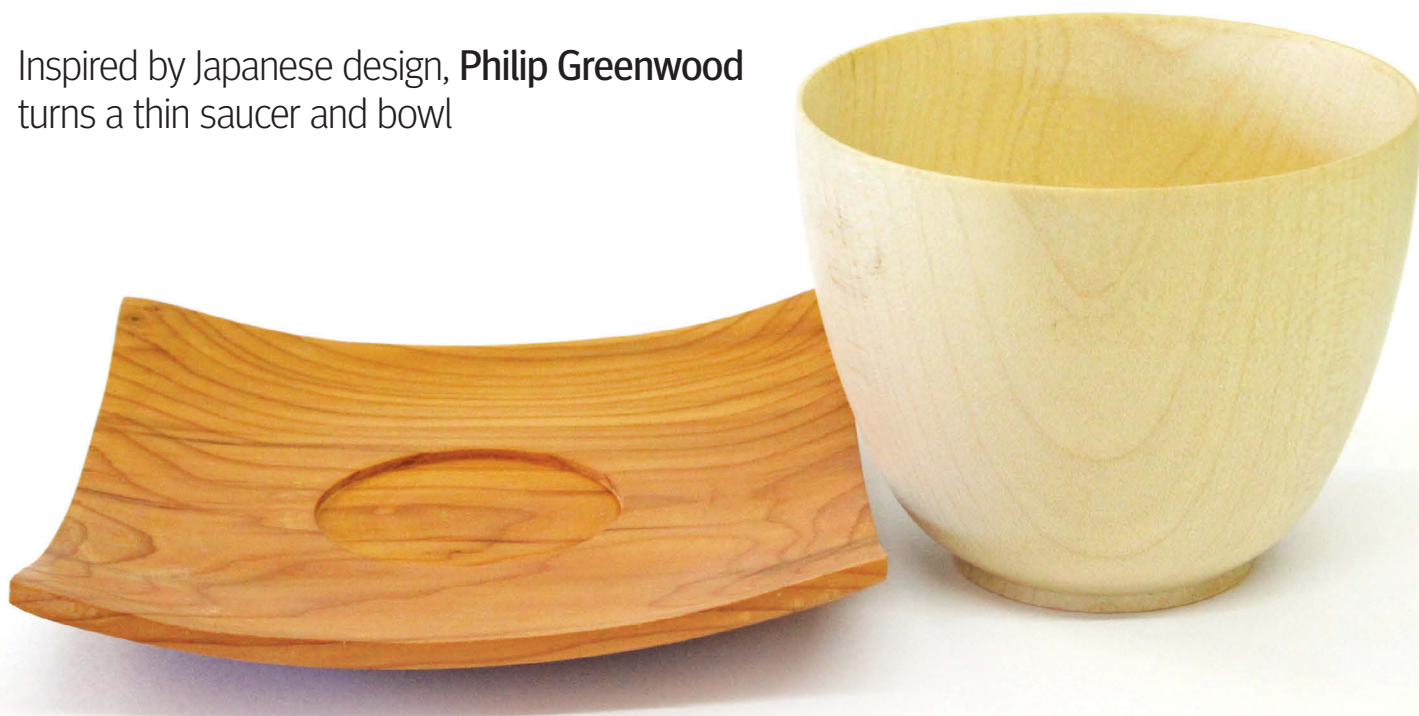


The VB36^{plus} and the Steinert lathe family available at:
The ToolPost • www.toolpost.co.uk • phone (UK) 01235 511101

GOOD - BETTER - BEST - **Steinert®**

Japanese-style bowl and saucer

Inspired by Japanese design, **Philip Greenwood** turns a thin saucer and bowl



PHOTOGRAPHS BY WENDY GREENWOOD

PHILIP GREENWOOD



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

He can be seen working in his workshop in North Yorkshire and has demonstrated at the woodworking show at Harrogate since 2008. He runs courses at his workshop.

philip@woodturningintoart.co.uk
www.woodturningintoart.co.uk

This project will show you how to turn a thin saucer and also a bowl-like cup. The two items are turned completely

differently to each other. Both require techniques that will test your tool skills. The saucer requires turning a square piece thinly, so corners and flexibility are two things you will have to deal with at the same time. The bowl shape means you have straight sides and on the inside a tight corner to go round, again while turning this thin.

This item is for decoration, so will not be used. If you want to turn an item that you can use the choice of timbers is important, look for timbers that are food safe, close grained and with no defects in the timber. Sycamore (*Acer pseudoplatanus*) and beech (*Fagus sylvatica*) are the two main timbers that I

would select for use, other timbers may be suitable as well, just research which timbers can be used. This will depend on which part of the world you live in and the regulations in your country. If the items are for decorative use only, then any timber could be used.

The saucer and bowl could be decorated with paint, piercing, texturing or pyrography, or a combination. Turning the inside of the bowl could be accomplished many ways; I will look at a few in a panel below. In this project I will use a bowl gouge and a scraper. The finish again will depend on the item use, if it's decorative then most finishes on the market could be applied, but if this item is to be used then a food-safe finish is the only choice you have. On this one I am using finishing oil.

1. HOLLOWING METHODS

Here are a few alternatives: drill the main waste out with a drill bit held in a Jacobs chuck, in this instance I would use a sawtooth type bit, using a small bit for a start then increasing the size, as I want to reduce strain on the motor of your lathe. Using a fingernail ground spindle gouge and then finishing with a scraper is a good way, this is the method I've used for this project. A round or French curve scraper could be used for the full operation; this can be used to take heavier cuts at the start going to a lighter and more refined cut later to achieve a good surface finish to reduce sanding. A hollowing tool can be used for removing all the waste, and finished with a scraper. Choose a method you are happy to use.



2. WHAT TO LOOK FOR WHEN TURNING A SQUARE EDGE BOWL

There are a few things to consider when turning a square edge item. Timber preparation: you want the piece of timber to be square with all corners as close to 90° as possible, or you will not have a square edge bowl. Close grain timber helps as well; open grain will be more prone to breaking. Speed is very difficult to advise on; this depends on a lot of factors such as experience, size of work, lathe stability and safety, the list can go on. But when you have a piece of square edge timber speed is more important, after a corner has passed your tool the slower your lathe speed is the longer before the next corner comes around and contacts your tool which means less tool control, which in turn means a poor surface finish on your work.



3. WET SANDING

This item is wet sanded on the final grade of abrasives to give a good finish. This is sanding while the oil finish is still wet, the dust and oil mixes to produce grain filler, which fills open grain or any small defects on the surface. You can use wet sanding from the start with the coarse grade abrasives through to the final grade, this reduces the airborne dust in your workshop as well. Can this method be used on any timber? No, this is down to cross-contamination of timber dust, think of yew or laburnum (*Laburnum anagyroides*) where the heartwood is dark but it is surrounded by light coloured sapwood. As you wet sand, the dark heartwood dust and oil slurry can be transmitted into the pores of the sapwood leaving a mottled coloured surface, not a good look. The only way with this type of timber is if all the sapwood has been removed, as in the saucer in this project.



PLANS AND EQUIPMENT

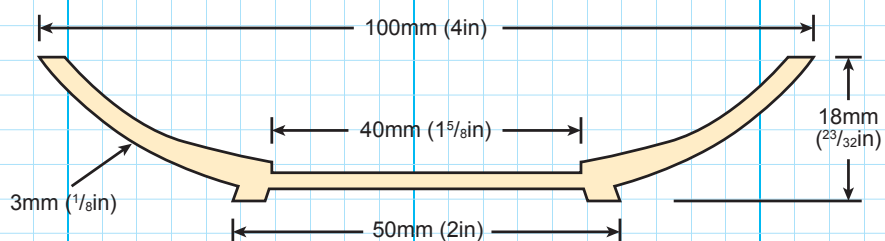
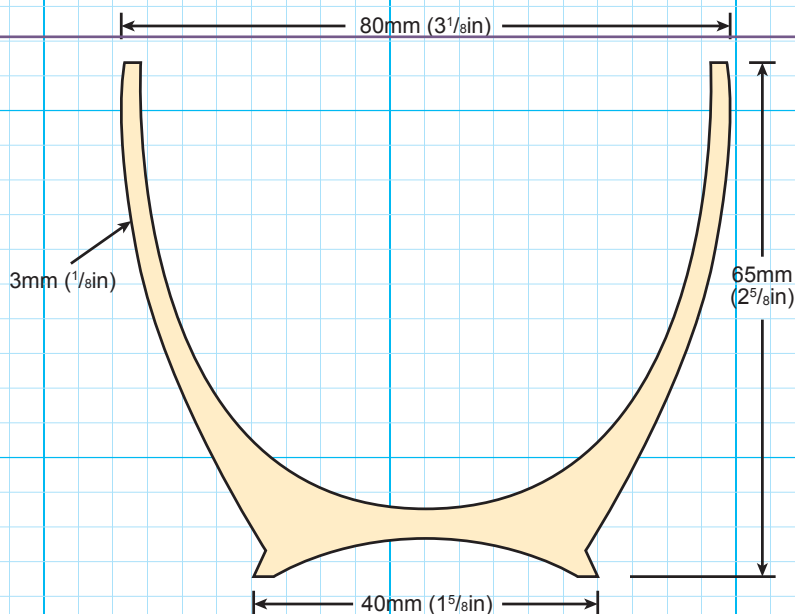
EQUIPMENT USED

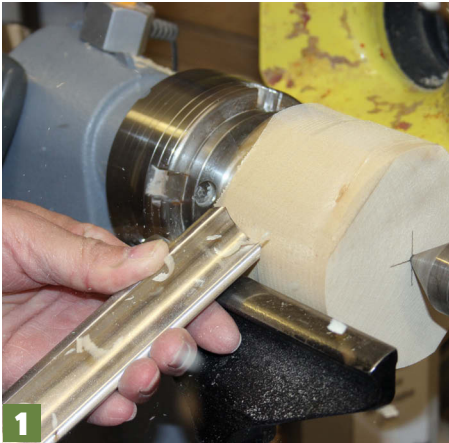
Tools required

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

Timber requirements

Sycamore (*Acer pseudoplatanus*):
85mm sq x 75mm
Yew (*Taxus baccata*) 100mm sq x 25mm





1 Mount the bowl between centres, this is a spindle grain project where the grain is running parallel with the lathe bed, so this will be turned with spindle tools. Use a spindle roughing gouge to turn this to a cylinder, keeping the rest as close to the work as possible



2 You need a means of holding this in a chuck so you need to produce a spigot. On the end of the cylinder you can see a line; this is the diameter that you will part down to. Once you have reached this line, use the skew chisel to produce the dovetail to match your jaws



3 Use a spindle gouge to start the shaping process of the outside of the bowl.

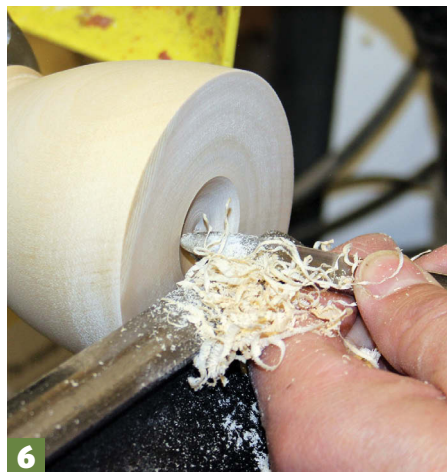
Try to always go from the large diameter to the small diameter to give the best finish, this means going from left to right and downwards towards the spigot



4 Leave a step at the base next to the spigot for added strength, although this would be more important with larger items. You are looking for a gentle curve with no flat spots on the curve. The base will be finished later after the inside is finished



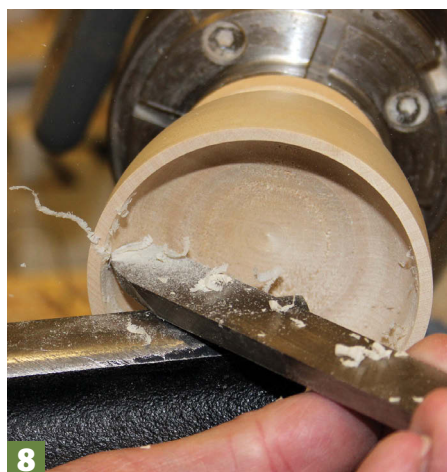
5 Use the spindle gouge to clean the top face of the bowl. This means lining up the bevel with the top face on the outer edge and rubbing the bevel on the top surface as you move towards the centre of the face to leave a clean top face



6 Still using the spindle gouge, remove the waste from inside the bowl. Use the gouge with the flutes on their side and facing the direction of the cut, if the flutes face upwards it will be a very aggressive cut. Start in the centre and work towards the outer edge



7 As you can see I have removed a lot more waste from the top half. Don't go too deep at this point to reduce vibration when working near the top of the bowl. Aim for a wall thickness of 4mm in the top section. Reduce the depth of cut you take as the wall thickness thins



8 Use a round or French curve scraper to refine the top part, reduce the lathe speed for this part to avoid any vibration. Hold with the tool tip lower than the handle to give you a trailing mode on the cutting tip. Use a pair of callipers to check wall thickness with the lathe stopped

HANDY HINTS

- 1.** Wear personal dust and eye protection when turning, especially if you're working with toxic timbers
- 2.** Always keep your fingers and hand at your side of the toolrest

9 Move the toolrest in closer to reduce tool overhang. Go back to the spindle gouge to remove the waste from the bottom of the bowl. Check the depth as you go. Remember that you will be working on the bottom curve and the underside later on

10 Use the scraper to finish the inside curve and the base of the bowl. Make sure this tool is sharp to reduce grain tear-out and sanding later. Take light cuts due to tool overhang

11 Start sanding with 120 grade abrasives to remove any tool marks left from the turning tools, then go to 180, 240 and 320. Next, oil the surface with finishing oil and while it's still wet, sand with 400 grade abrasive. I then added more oil and then used 600 grade abrasive, applying more oil as needed. Finish to the top part on the outside also. Buff to a shine

12 Place a piece of scrap timber in the chuck and turn to fit the opening of the bowl. Add some paper towels in between the bowl and scrap timber to protect the inside of the finished bowl. Start to refine the outside curve and foot. If in doubt about the wall thickness stop the lathe and check with callipers. Refit to the lathe and continue

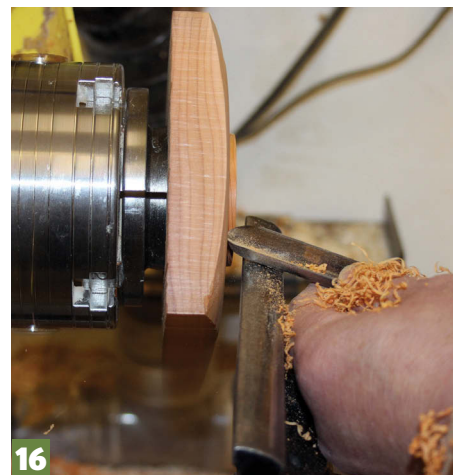
'Make sure this tool is sharp to reduce grain tear-out'

13 To finish the foot, sand as in step 11 on the outside and the foot of the bowl. Once this is complete, stop the lathe and remove, then with a small chisel remove the small pip and sand as before

14 Now to the plate. This is a faceplate grain turning project meaning the grain runs at 90° to the axis of the bed bars. Drill a suitable sized with a deep enough hole in the piece to enable it to be held in your chuck jaws, then take a cut across what will be the base of the saucer. Once you have come past the corners you should have bevel contact all the time

15 Mark the spigot diameter on the base, for my chuck this is 48mm, then use the parting tool to cut this about 4mm deep. This will act as the foot on the finished item. Always keep your fingers at your side of the toolrest

16 Use the bowl gouge to start shaping the underside, a flowing curve with no flat spots is what you are aiming for. Have the flutes facing the direction of cut. Don't push the gouge against the bowl, just let it rub lightly, this will help when you reach the corners when you have an intermittent cut





17



18



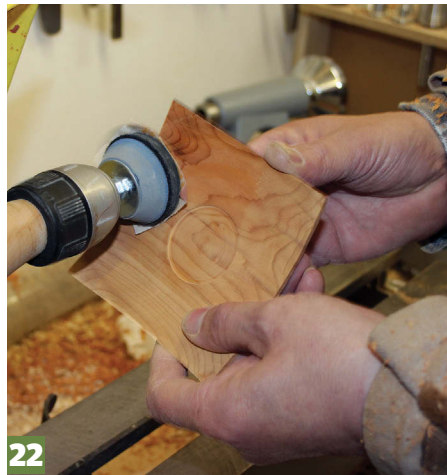
19



20



21



22



23

17 You want a slight undercut on the foot area so use the bowl gouge at first, then use the French curve scraper to refine the curve, don't go too deep as this will have an impact on the top side later when you dish the top for the bowl foot. Place a dovetail on the spigot with the skew

18 Due to this being square I would never recommend sanding while the lathe is running, the risk of injury is too high. Stop the lathe and hand sand this through all the grades, try to sand in the direction of the grain. This will not take as long as you might think

19 Place a thin piece of masking tape on the spigot to reduce the chance of the jaws marking the spigot. You can see the recess that I use to turn the bottom part. Start to dish this towards the centre

20 Start to thin the edges down to the finished thickness of 3mm, leave the centre part to reduce flexing the piece. Do this with light cuts only. Once down to the correct thickness, move on to the next part and continue until you reach the centre

21 Use the parting tool to cut a 2mm deep recess for the foot of the bowl to sit in. Dish the centre slightly to match the base of the bowl base, but do make sure it is flat towards the edge

22 As I said before, I would not sand a square edge item with the lathe rotating. I use this sanding aid, which is held in the chuck with a sanding arbor to sand items like these. I still go through all the grades of abrasives checking that all the marks have been removed. I will then add oil onto the surface and while it's still wet, sand with 600 grade in the direction of the grain and buff to a finish

23 The completed bowl and saucer should look something like this ●

HANDY HINTS

- 3.** Be very aware of the square corners on the saucer when the lathe is turning
- 4.** Sand by hand when you are turning an irregular shaped item. It would only take a fraction of a second to have an accident if you tried to sand an item with corners on while the lathe was turning
- 5.** Sand with the grain direction to avoid leaving scratch marks behind
- 6.** Stop the lathe frequently to check wall thickness on items that have thin walls
- 7.** Choose a food-safe timber if you're intending to use the bowl as a drinking vessel
- 8.** Take light cuts on thin wall items to avoid timber flexing

WIN RECORD POWER TURNING EQUIPMENT WORTH £709

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

Michael Blankenship
on why he taught himself
to turn after losing his sight

Bob Chapman
explores turning
with yew and
makes boxes

Stuart King on turning
a cottage-style
money box

Colwin Way discusses
options for cleaning up
the bottom of work

Andy Coates
creates a coloured
contemporary
ogee bowl

Kurt Hertzog looks
at after turning
alterations



SAVE UP TO 30% WHEN YOU SUBSCRIBE

**FREE
EARLY
DELIVERY**



projects technical kit&tools features
profile community turning featured artist
reviews tests workshop events&news



**DIRECT
TO YOUR
DOOR**

You pay less than **£3** an issue!
by Direct Debit

3 EASY WAYS TO SUBSCRIBE

+44 (0) 1273 488005



www.thegmcgroup.com



Please quote order code **A4665**

FREEPOST RTHA -TGLU -CTSK,
GMC Publications Ltd, 166 High Street,
Lewes, BN7 1XU (please affix a stamp if posting from overseas)

YES! I would like to subscribe to **Woodturning**

Subscriber details

Title	Initial	Surname
Address		
Postcode		
Country		
Telephone		Email

Subscription options (please tick the appropriate price)

Pay by cheque/card	12 issues SAVE 10%	24 issues SAVE 20%
UK	☐ £42.66	☐ £75.84
Europe	☐ £53.33	☐ £94.80
Rest of World	☐ £59.72	☐ £106.18
Pay by Direct Debit (UK only) SAVE 30%		
UK only	☐ £16.59 every 6 issues	☐ £33.18 every 12 issues

Payment methods (please tick and fill in chosen option)

☐ I enclose a cheque made payable to GMC Publications Ltd, or ☐ Please debit my credit/debit card

Card No.

Start date Expires Security code

Signature Date

☐ Direct Debit

Instructions to your Banks or Building Society



Name of account holder

Bank or Building Society account no.

Bank or Building Society sort code

Name and full postal address of your Bank or Building Society

Name

Address

Postcode

Originator's identification number

Reference number (office use only)

Instruction to your Bank or Building Society:
Please pay GMC Publications Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with GMC Publications Ltd and, if so, details will be passed electronically to my Bank/Building Society.

Banks and building societies may not accept direct debits for some types of accounts.

Signature Date

The Direct Debit Guarantee: This guarantee is offered by all Banks and Building Societies that take part in the Direct Debit Scheme. The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society. Please see your receipt for details. Guild of Master Craftsman Publications will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer to not be informed of future offers, please tick this box ☐ Offer expires 31/03/2016 Plus free gift with some issues; sorry not available overseas

A4665

NEW FROM THE MACHINISTS!



SS BOTTLE STOPPERS

Largest selection of stainless steel bottle stoppers anywhere.



Made in USA

As low as \$3.38 • Custom Orders

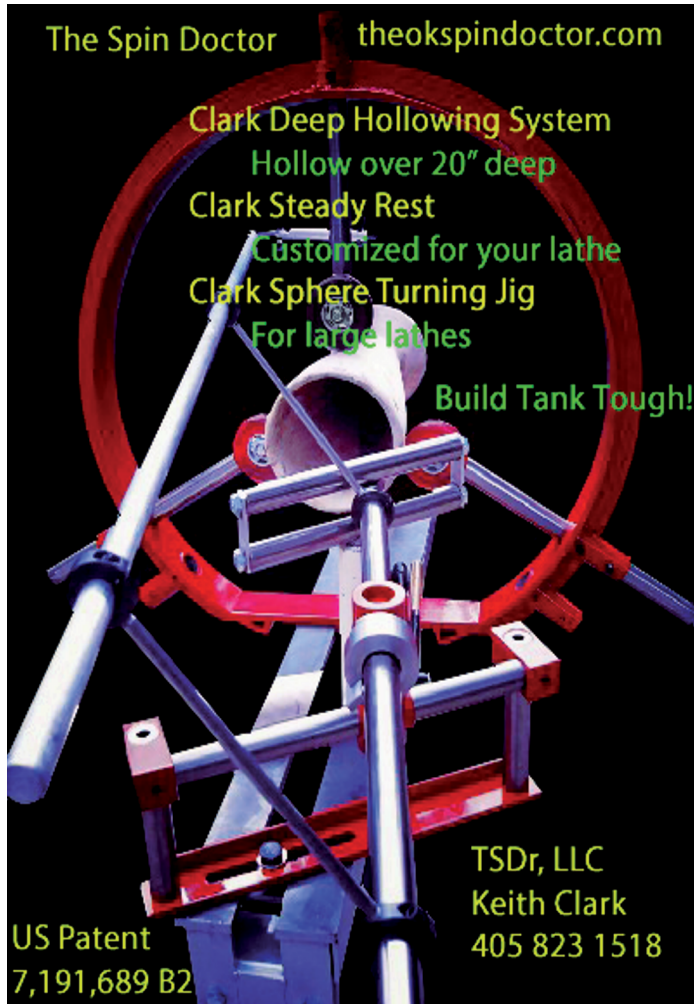
ssbottlestoppers.com

Free shipping offer. (see website for details)

Phone: (570) 253-0112 • Fax: (570) 253-9606
email: sales@ssbottlestoppers.com

The Spin Doctor

theokspindoor.com



Clark Deep Hollowing System

Hollow over 20" deep

Clark Steady Rest

Customized for your lathe

Clark Sphere Turning Jig

For large lathes

Build Tank Tough!

TSDr, LLC
Keith Clark
405 823 1518

US Patent
7,191,689 B2



SPRAY WAX

osmo[®]

HIGH QUALITY OIL-WAX FINISH - FOR PROFESSIONALS!



- > Easy sprayable application
- > No sanding necessary between coats
- > Provides a beautiful, smooth finish
- > High mechanical and chemical resistance
- > Microporous, does not peel or blister



Clear



Transparent White



Opaque White



Anti-Slip



**WEST PENN
HARDWOODS, INC.**

1405 Deborah Herman Rd,

Conover, NC 28613

828-322-WOOD (9663) International

WE SHIP ALL OVER THE WORLD!!

Exotic Turning Blanks • Pen Blanks

Burls • Figured Lumber

Unique Boards

75+ Exotic Species including:

African Blackwood, Bocote, Bubinga (Waterfall),

Cocobolo, East Indian Rosewood, Ebony,

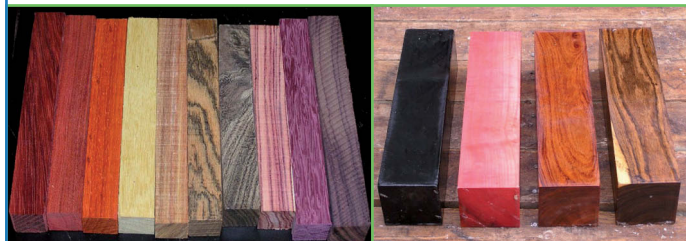
Olivewood, Pink Ivory.

VISIT OUR WEBSITE:

www.westpennhardwoods.com

Use Coupon Code: GMC10 on your next order to receive 10% OFF

Coupon cannot be combined with any other offers and excludes the following species:
Tulipwood, Kingwood, Cocobolo, Amboyna, Waterfall Bubinga and Ebony



01296 481220
www.osmouk.com

Jennie Starbuck



Andrew Hall



Mick Hanbury



Wayne Mack



Tony Wilson



Peter Setton



Michael Painter



Emma 'Tiny Turner'



Nic Westermann



MIDLANDS WOODWORKING & POWER TOOL SHOW

NEWARK SHOWGROUND NG24 2NY
18TH & 19TH MARCH 2016

FOLLOW US
ON FACEBOOK



FOLLOW US
ON TWITTER



***A great day out full of Demonstrations,
Personalities, Trade Stands, Advice & Fun***

Advance tickets can be
purchased by calling the
ticket hotline:

01474 536535

or securely through PayPal at
www.nelton.co.uk

Free parking, Showguide and Raffle.

Open Hours:

10:00am – 4:00pm Both Days.

Entry:

One day £8 / In advance £6

Two days £12 / In advance £8

Under 16's Free

Advance tickets on sale from 5th January 2016
(Ticket Hotline closes 14th March 2016)

Kit & Tools

A mixture of press releases showing the latest tools and products on the market

All prices are correct at time of going to press. Products from USA & overseas to UK are subject to shipping & taxes

HOLLOW-PRO ROCKET TOOL SET

Hollow-Pro Rocket tools, available from Craft Supplies USA, are fast and efficient hollowing tools for making small hollow vessels. Made in the USA, the set features a straight tool, which works for most hollow vessel shapes as well as performing very well on boxes, scoops, etc.; a bent tool, which is designed for accessing hard-to-reach areas; and a negative-rake cutter angle for controlled cuts, which features round bar stock for shear scraping cuts. It fits any handle with a 10mm or 12mm opening and the overall size is 10mm diameter x 20mm long. The set includes one straight tool, one bent tool, two No.1 Hunter carbide cutters and a Torx wrench.

Contact: Craft Supplies USA
Tel: (001) 800 551 8876
Web: www.woodturnerscatalog.com



£96.25

FIREWRITER FROM ANTEX

FireWriter: The Professional Pyrograph Tool with Variable Temperature Control to 650°C from Antex allows users to decorate wood, leather or other materials through the careful application of heat.

If you are serious about pyrography, this powerful new precision tool is easy to use with multiple heat settings which quickly rise up to 650°C. Designers can use the various temperatures to create different shades from very light to a much deeper burn or heavier infills. FireWriter is ergonomically designed for comfort over

long periods with a slim handle and easy-to-change tips. It comes with a writing tip and five nickel chrome wires of different thickness to make your own tips. Accessories are also available including pens with different tips, packs of specialist tips and a separate splitter so you can switch between two pens quickly.

All kinds of designs are possible, with a little creativity you can achieve wood burning, acetate stencil cutting, leather crafting, heat stamping, pattern transfer, personalised items, hot-knife cutting and much more!



Contact: Antex
Tel: 01822 613565
Web: www.antexcraft.com

£149.99



AIRSHIELD VISOR OVERLAY

The Airshield visor overlay is clear, self-adhesive backed and protects the main visor of the Airshield powered respirator. It can also be used with other safety visors and faceshields. The visors come in a pack of 10.

Contact: Trend
Tel: 00 44 1923 249911
Web: www.trend-uk.com

£17.78

HOPE EASY SET THREADING JIG

The jig will come with the main body, two x threads: 20tpi, 16tpi and a high-quality cutter. The HOPE easy set threading jig depth cut is done by twisting the outer silver round handle clockwise to push the main body into the cut. The handle has an internal click system so five twist clicks give you the depth for the 16tpi and three twist clicks give to the depth for the 20tpi.

There are locking brass-tipped grub screws on the thread so it eliminates any movement in the thread for accuracy. The handle on the back gives a 6in swing so you can rotate under control easily.

The 20 and 16tpi parts are machined with the front thread out of one piece. This gives ultimate accuracy unlike added thread adaptors. The front, or chuck, thread is M33 x 3.5. The stem is 1in as standard but other stem sizes are available. The stem can be threaded on and off and is locked on with a grub screw.

Contact: Simon Hope LTD

Web: www.hopewoodturning.co.uk

£215



£36

PRODESIGN SMOCK

The ProDesign smock has been released by The ToolPost, incorporating many years' experience of using such products in a working environment. The ProDesign woodturner's smocks are available in a range of chest sizes from 32in to 58in with a generous 6in oversize allowance to ensure that a sweater can be worn underneath them, in comfort, while retaining adequate room to allow free movement. It is unusual that even in these days of increasing participation of ladies – and youngsters – in woodturning, few manufacturers take the smaller frames of these participants into account when creating their size ranges. Sizes increase in 2in steps from 32in to 50in with 54in and 58in sizes also being available.

Contact: The ToolPost

Tel: 01235 511 101

Web: www.toolpost.co.uk

£16



SPEED ROTARY CHISEL

This high speed rotary chisel is for use in all types of rotary power tools.

They range in head size from 16–32mm. A carbide cutting tool, it is designed to remove material at record speed and is precisely shaped to cut fast, cool and clean on wood, stone and metal as well as many other materials. The rotary chisel

cuts cleaner and faster than any other currently available.

This chisel cuts smooth and clean on the hardest woods, marble, limestone, alabaster, bronze, aluminium, even stainless steel! The rotary chisel's unique triangular shape allows you full view of the cut as well as rapid heat dissipation, thereby extending the life of the tool. Since each cutter head is manufactured from solid carbide, the self-cleaning edge will also remain sharp far longer than conventional carving tools.

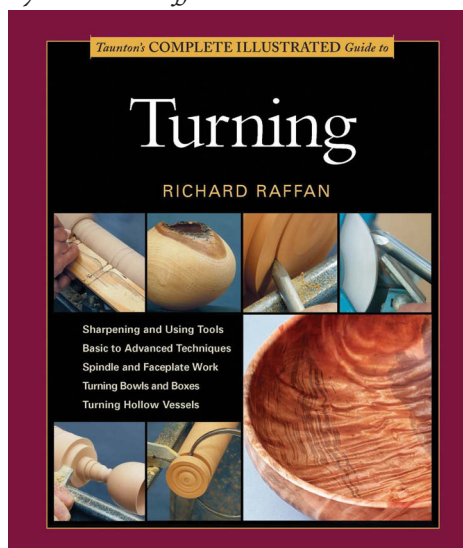
Contact: Woodworks

Web: www.woodworkscraftsupplies.co.uk

BOOK OFFER

TAUNTON'S COMPLETE ILLUSTRATED GUIDE TO TURNING

By Richard Raffan



Taunton's Complete Illustrated Guide to Turning features step-by-step instructions for an abundance of woodturning techniques, including both spindle and faceplate methods. Over 900 colour photos accompany detailed, hands-on instructions for turning wood, including how to use lathes, turning tools and materials, chucks, as well as sharpening tools.

RRP: £19.99, offer price £13.99 plus p&p. To order, please call 01273 488005 or go to www.thegmcgroup.com and quote code: R4978

Closing date: 31 March, 2016

Please note: p&p is £2.95 for the first item and £1.95 for each additional item



SPECIAL SUBSCRIPTION OFFER FOR USA READERS

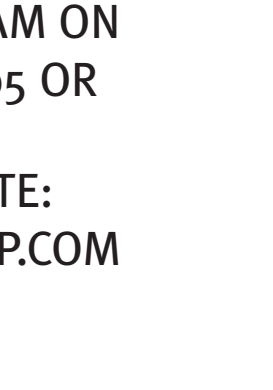
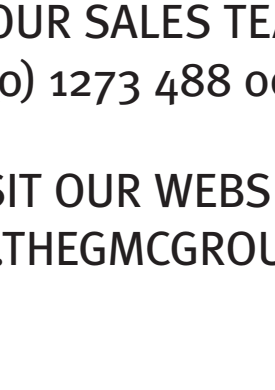
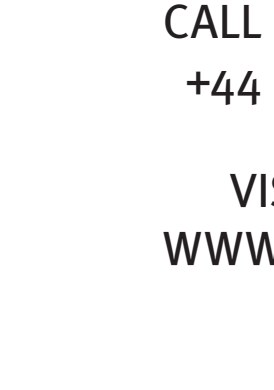
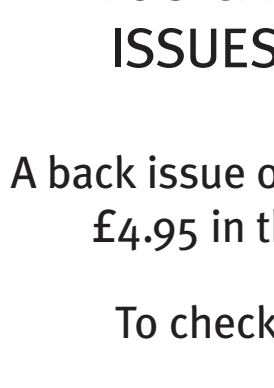
SUBSCRIBE FOR 12 ISSUES

For less than \$75*



SAVE UP TO 38%!

CALL 866-699-6779 (toll-free) OR visit: lightningpublications.com



YOU CAN STILL OBTAIN BACK ISSUES DIRECTLY FROM US!

A back issue of Woodturning magazine costs £4.95 in the UK and £5.45 overseas.

To check availability and to order:

**CALL OUR SALES TEAM ON
+44 (0) 1273 488 005 OR**

**VISIT OUR WEBSITE:
WWW.THEGMCGROUP.COM**

Woodworking Materials

Large selection of products

Clocks & Accessories (Quartz & Mechanical), Barometers, Thermometers, Cabinet furniture, Screw, Plans, Kits, Polishes, Adhesives, Abrasives etc.
For **free** catalogue please contact,

Chris Milner, Woodworking Supplies

(Dept WT), Beresford Lane, Woolley Moor,

Nr Alfreton, Derbyshire DE55 6FH

Tel/Fax: 01246 590 062

Email: milnerwoodwork@aol.com

Woodturning courses in the beautiful North York Moors National Park

1 - 3 days one to one tuition
to meet your needs, 2 by arrangement

With

Philip Greenwood

On the Register of Professional Turners

Gift vouchers available.

For further details contact Philip on 01751 417089
email: philip@woodturningintoart.co.uk
www.woodturningintoart.co.uk

INTERESTING TIMBERS

since 1986

EXTENSIVE RANGE OF ENGLISH GROWN HARDWOOD TIMBERS

Air or kiln dried.

Quarter Sawn Oak usually available.

Turning and carving blanks, full machining service.

Mail Order available - No order too large or small.

Contact us for details or come and see us (please ring first)

We'll ensure a helpful personal service.

DAVID and CATHERINE SIMMONDS,

Wells Road, Emborough, Near Bath BA3 4SP

Tel: 01761 241333 www.interestingtimbers.co.uk

LINCOLNSHIRE WOODCRAFT SUPPLIES

Easy to find - Only 2 mins from A1 - Easy to Park

Specialist in High Quality Turning Blanks in Both Homegrown and Exotic Timbers. Over 60 timbers in stock.

OPEN 9.00AM - 4.30PM MON - FRI
9.00AM - 1.00PM SAT

Send six First Class stamps for our
NEW MAIL ORDER CATALOGUE

FOR EXPERT ADVICE CONTACT: ROBIN STOREY

THE OLD SAW MILL, BURGHLEY PARK,
LONDON ROAD, STAMFORD, Lincs PE9 3JS

TEL: 01780 757825

NEW WEBSITE: WWW.LINCOLNSHIREWOODCRAFT.CO.UK

Steve Giles



one to one tuition - beginners to advanced

2 students by arrangement

Gift vouchers available

Woodturning Courses
in West Berkshire

01635 45930

info@stevegileswoodturning.co.uk

www.stevigileswoodturning.co.uk

Woodturning
Commissions • Tuition
Architectural & Bespoke projects

ALL OLD WOODTURNING TOOLS WANTED

Also wanted - all woodworking hand tools and anvils.

Very best prices paid for Norris planes.

Please contact Tony Murland

Telephone: **01394 421323**

Email: **tony@antiquetools.co.uk**



Need a tradesman you can trust?

For quality, skill and expertise go to...

findacraftsman.com

The only place to list members of The Guild of Master Craftsmen exclusively



HOPE easy-set threading jig



Easy twist and click system built into the main body for easy setting. 5 clicks for 16 tpi cutting depth and 3 for the 20 tpi! Totally unique to the HOPE threading jig.



Create beautiful threaded boxes and forms with ease! Whether making threaded wooden rings or direct threading into your projects you can add another dimension to your turnings with ease.



Jig comes with 20 tpi and 16 tpi threads. Chuck thread is m33 x 3.5. Stem is 1" as standard (other stem sizes available). Price includes high quality HSS cutter.

£215.00 inc vat.

Call Simon on 01206 230694

email: hopewoodturning@gmail.com



FrugalVacuumChuck.com

AFFORDABLE
Vacuum Pump and Chuck

'the Thomas 240' Kit
w/Shipping \$320(US) £210

240 Volt 50 Hz

More Details/Order:
www.FrugalVacuumChuck.com

Inquiries:
FrugalVacuumChuck@gmail.com

- Featuring ISO Remanufactured Thomas Pump 27"Hg 4.6CFM
- Easy Assembly, Manifold Mounting w/Ball Valve, Vacuum Gauge
- All Pieces/Parts
- Complete Instructions
- One Year Warrantee
- See website for more details



Uk Suppliers of Olive Wood
Blanks for Turners

At Olive Wood Turning my intention is to supply part seasoned olive wood turning blanks in useable sizes at reasonable prices. We supply to both professional and hobby turners as well as turning supply shops

All blanks have been dressed and wax sealed to help prevent splitting.

Multi-buys available to save on postage costs

If you have a project but aren't sure if Olive is for you, call to chat it over, I'm not a salesman, I'm a wood turner that sells some nice wood.

Courier service to mainland UK, Highlands & Islands, Northern and Southern Ireland and Europe

If you have no internet please phone or write to the address below to receive a product list and order form in the post

WWW.OLIVEWOODTURNING.CO.UK

TEL: 07714 204060

EMAIL: JAMES@OLIVEWOODTURNING.CO.UK

Unit 10 Lidun Park, Boundary Road, Lytham, Lancs FY8 5HU

SPINDLE BLANKS

BOWL BLANKS

PEN BLANKS

OLIVE WOOD PLANKS

OLIVE WOOD BURR

MULTI BUYS



JUST WOOD
ONE OF SCOTLANDS LARGEST
WOODTURNING CENTRES
STOCKISTS OF
NAREX - FLEXCUT - CHESTNUT PRODUCTS - LIBERON
PLANET - ROBERT SORBY - BRIMARC
TURNERS RETREAT - CROWN HANDTOOLS
FULL RANGE OF ACCESSORIES - FINISHES - ABRASIVES
LARGE SELECTION OF KILN DRIED,
NATIVE & EXOTIC BLANKS
OPEN MONDAY - TUESDAY - THURSDAY - FRIDAY - SATURDAY 10.00 - 4.00
SUNDAY 10.00 - 3.00
CONTACT CHARLIE ON TEL: 01292 290008 MOBILE 07775 722736
E-MAIL: CHARLIEJUSTWOOD@SKY.COM WWW.JUSTWOODONLINE.CO.UK
12A LIMEKILN ROAD, AYR KA8 8DG



Ockenden Timber

SPECIALIST WOODTURNING & CARVING SUPPLIERS



Woodturning and woodcarving blanks processed to the highest quality on site at our Woodyard & Shop.
 1st grade timber supplied free from defects such as large knots, splits, insect holes etc.
 Thousands of blanks in stock for self selection or nationwide delivery.
 Visit our website for more information and to view our full range of products.

					
Amazaque	Ash	Beech	Black Walnut	Blackwood	Bubinga
					
Cherry	Ebony	Lignum Vitae	Lime	Oak	Olivewood
					
Pink Ivory	Rosewood	Sycamore	Yellow Heart	Yew	Zebrano

Shop opening times: Tuesdays, Thursdays & Sundays 10am - 3pm
 Ockenden Timber, Broadway Hall, Church Stoke, Powys, SY15 6EB
 E-mail: info@ockenden-timber.co.uk
 Tel: 01588 620884

www.ockenden-timber.co.uk



Allan Calder's Ltd Sandpaper Supplies
 Unit 2B Churnet Works, James Brindley Road, Leek, Staffordshire ST13 8YH



We are supplying top quality brands of sanding abrasives for all types of wood turners.

Web: www.sandpapersupplies.co.uk
Email: sandpapersupplies@yahoo.co.uk
Tel: 01538 387738

TIMBERLINE

Suppliers of fine and rare timbers
 Veneers and inlays
 Tools and sundries
 For the craftsman in wood

Unit 7, Munday Industrial Estate,
 58-66 Morley Road, Tonbridge, Kent TN9 1RP
 Tel: 01732 355626 Fax: 01732 358214
 email exotic.hardwoods@virgin.net
www.exotichardwoods.co.uk

SURREY TIMBERS Ltd

Your One-Stop Wood Shop

Hardwood Timber Merchant
 stocking local & Imported Timber





Please come & select from our range:

**OAK, YEW, WALNUT, SAPELE, APPLE, MAPLE
 SYCAMORE & More!**

All welcome

- Woodturners
- Joiners
- Cabinetmakers

Call in and see

our huge range at Loseley Park,
 Guildford, Surrey, GU3 1HS

07795 663792  01483 457826

www.surreytimbers.co.uk

SNAINTON BARKERS LANE, SNAINTON, NR. SCARBOROUGH,
North Yorkshire YO13 9BG
WOODWORKING SUPPLIES TEL: 01723 859545
www.snaintonwoodworking.com Open Mon-Sat 9.00 - 5.00.
Sun + Bank hols CLOSED.



Visit our woodstore to see our large stock of British/Exotic timbers.
Join our wood discount club for only £15 per year and receive 25% off all British Turning/Carving blanks when spending £20

CHARNWOOD		NOVA	
W715 10" Bandsaw	£185	NOVA Comet II Midi Lathe	From £474.95
W730 14" Bandsaw	£479	Nova DVR XP Lathe	£1999
W815 Mini Lathe	£189	RECORD	
W821 Vari Speed Lathe	£295	DML305 Midi Lathe	£299
W813 Lathe	£380	DML320 Cast Midi Lathe 3/4HP	£469
W813 Lathe and Chuck Package	£460	CL3 Lathe	Ex Display 1 Only £449
W870 Lathe	£550	Maxi 1 Lathe	£1899
W629 Table Saw	£665	DX1000 45 Litre Extractor	£119.99
CHUCKS AND ACCESSORIES		BS250 10" Bandsaw	£239
Charnwood W810 3 Jaw Chuck	£49	BS300E 12" Bandsaw	£499
Charnwood Viper 2 Chuck	£89	BS350S Bandsaw Package	£699
Charnwood Viper 3 Chuck	£99	BS400 16" Bandsaw	£999
Record RP2000 Scroll Chuck Package	From £69.99	Large range of machines, tools and accessories.	
Record SC3 Geared Scroll Chuck Package	£99.99	ROBERT SORBY	
Record SC4 Geared Scroll Chuck Package	£129.99	Turmmaster ST123	£73.35
Nova G3 Scroll Chuck 1" x 8	from £79.95	Turmmaster HT123	£87
Supernova 2 Chuck	from £94.99	Turmmaster HCT123	£89.95
Sorby Patriot Chuck	£159	6 Piece Chisel Set 67HS	£121
Full range of jaws for above chucks in stock		ProEdge	£278
HEALTH AND SAFETY		ProEdge Deluxe	£330
Face Shield and Visor	£9.50	Free delivery UK Mainland on these Sorby products	
Elipse Half Mask	£21.50	SANDING/FINISHING ACCESSORIES	
Elipse Replacement Filters	£9.00	Stockists of Sandi Pads, Abranet, Chestnut,	
Trend Airace	£43.60	Micro-gloss, Micromesh, Nywebs, Rhynalox,	
Trend Airshield	£199	Rhynogrip, Simon Hope, Turners Sanding Pack.	
JET		SHEPPACH	
JWB5-20Q Bandsaw	£1699	Bts800 Belt/Disc Sander	£139
JWL-1015VS Lathe	£449	DS405 Scroll Saw	£299
JWL-1221VS Midi Lathe	From £699	SD1600F Scroll Saw	£139

Buy a wood lathe from us and receive free tuition on Wednesday evenings

Robert Sorby WESTCOUNTRY machinery 4 wood 

CMT ORANGE TOOLS

Beacon Kilns, High Street Village, St Austell, PL26 7SR
www.machinery4wood.co.uk sales@machinery4wood.co.uk
Telephone 01726 828388 **charnwood**

BWS

Barmossie Woodturning Supplies

Moss of Barmuckity, Elgin, IV30 8QW

01343 842747
07966 298026

Open every Saturday
8am - 5pm

BWS

Barmossie Woodturning Supplies

Unit 25, Twitch Hill, Horbury, Wakefield, WF4 6NA

01924 271868
07966 298026

Open every Saturday
8am - 5pm

SPEED GENIE "Variable Speed Kits for Woodturning"

Features:

- Mains illuminated On/Off switch
- Start/Stop buttons
- Speed control dial
- Kit suitable for the Record DML305, CL0, CL1, CL5, RPML300 and DML24/36/48 lathes
- 0.5 HP kit £355 incl. delivery (Inclusive delivery applies to main routes except Highlands and Islands)
- Other kits available

NEWS FLASH!!
The Speed Genie has moved!!!!
New address as of 1st December 2015...
Spring Bank Farm, Goosefoot Lane, Samlesbury, Preston, PR5 0UU
Tel:- 01254 851918 / 07849725195

S.Haydock
Tel: (01254) 851918 / 07849725195
www.haydockconverters.co.uk
E-mail: converters@shaydock.fsnet.co.uk

ISCA WOODCRAFTS

Suppliers of quality blanks, spindles and boards in native hardwoods and exotics. Also abrasives and finishes. We will cut to customers requirements. Visits to clubs welcome. Mail order available.

The Craft Units, Tredegar House, Newport NP10 8TW
Tel: 01633 810148
Mob: 07854 349045
www.iscawoodcrafts.co.uk
iscawoodcrafts@yahoo.co.uk

Woodturning magazine is the best platform for reaching your target market

To advertise contact Russell on **01273 402841**
or russellh@thegmcgroup.com

When you need a reliable tradesman for work on your home...

...choose a member of The Guild of Master Craftsmen. For a tradesman you can trust - and a job done well.

findacraftsman.com
The only place to list members of The Guild of Master Craftsmen exclusively



Woodturning Signature Tools

Available from

www.glennlucaswoodturning.com
and selected dealers worldwide.

est. 1995

glenn
lucas

Jig sharpening charts included for sharpening on the Tormek, Woodcut, Oneway and the Sorby ProEdge.

Bowl gouges have a parabolic flute shape for a superior cutting edge profile and ease of sharpening.

New - 1/2" and 5/8" bar ø double ended bowl and spindle gouges now available.



Mastering
Woodturning
DVD series

MAIL ORDER
NARROW BANDSAW BLADES
MANUFACTURED TO **ANY** LENGTH
PHONE **NOW** FOR IMMEDIATE QUOTATION
OR WRITE TO US FOR A PRICE LIST

TRUCUT

Spurside Saw Works, The Downs, Ross-on-Wye,
Herefordshire HR9 7TJ

Tel: 01989 769371 Fax: 01989 567360

www.trucutbandsaws.co.uk

Metal Inlay DVD & Supplies
Unleash your creativity!
Web site: www.TedSokolowski.com

LEEDS

D.B. Keighley Machinery Ltd

Vickers Place, Stanningley,

Tel: 0113 2574736

Fax: 0113 2574293

Open: Mon - Fri 9am - 5pm

Website: www.dbkeighley.co.uk

- Jet
- Sheppach
- Rojek
- Triton
- Charnwood
- SIP
- Fox
- Startrite
- Ryobi

A B C D M P W



W.L. West & Sons Ltd
Selham, Petworth, GU28 0PJ
t: 01798 861611 f: 01798 861633

- Hardwoods
- Wood finishes
- Australian Burrs
- Exotic Timbers
- Woodturning Blanks
- Woodturning Courses (see website for dates)
- Woodworking Tools
- Fencing, Gate & Decking Products
- Bespoke Garden Furniture

**Timber, Tools & Machinery
for D.I.Y • Carving
Woodturning • Furniture Projects**
shop@wlwest.co.uk

Off A272 Midhurst to Petworth road opp The Halfway Bridge Inn

Open: Mon-Fri 8-5 & Sat 9.00-1.00pm
www.wlwest.co.uk

THE WOOD SHED
11 Lowtown Road
Temple Patrick
Co. Antrim BT39 0HD
02894 433833

www.wood-shed.com

The Wood Shed

native and exotic woods
woodturning tools
accessories • finishes
woodturning courses for all abilities

Timberman

Gwili Garage, Bronwdd,

Carmarthen SA33 6BE

Email: mike.jones@freeuk.com

Tel: 01267 232621

Fax: 01267 222616

Open: Mon-Fri 9am - 5pm

Saturday 9am - 12 noon



Robert Sorby, Crown Tools,
Liberon, Fiddes Finishes,
Jet Lathes, SIP

**Hardwoods, Turning Blanks,
Woodworking Machinery
& Power Tools**

A B C C V D F H M P S T W

Hubert Landri – ‘Process of Creativity’

We unravel **Hubert Landri**’s intriguing piece,
exhibited at the February 2015 AAW pop show



PHOTOGRAPH BY HUBERT LANDRI

*“Everything starts with a dream,
Such a wonderful cauldron
The brain assimilates the cells
of knowledge.*

*From the experiences to the
imagination, all is visited, processed,
transported through a way where
experiences mingle, intersect.*

*The useless is abandoned,
Essentials has emerged
Creation is born of a dream,
The culmination*

*Where it becomes matter of
‘I remember a dream today :
creation’.”*

Artist and sculptor Hubert Landri was born in France in 1969. He currently lives in the southeast of the country between Lyon and Marseille in the Drôme.

From a young age, Hubert had a strong attraction to woodworking and began practising his skills within the field of sculpture. He went on to undertake several internships, with each one propelling him to follow his desire to go further and further in woodworking each time. “These different learning and educational encounters led me to sculpture but using turned wood,” Hubert explains.

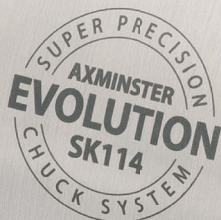
“This discipline allows me to combine various elements of nature and different structure such as wrought iron, damask,

titanium and wood. This taste for mixtures of substances leads me every time on personal connections and deeper into the creation of unique and unusual pieces.”

Hubert teaches at Escoulen School and is president of the Association Française des Tourneurs d’Art sur Bois.

Hubert explains his Process of Creativity, far left, and the piece pictured here is made of Damascus steel and patinated wood; the pipes in wood, the bowl in Damascus steel. The texture is representative of the steel rushed. Hubert’s bowl dimensions are 120 x 80mm and the pipes are 10mm outside and 8mm inside.

Email: h.landri@wanadoo.fr



"Probably the best chuck in the world"

Now with a five year guarantee



Evolution SK114 Chuck

From **£179.95** Inc.vat

- 502666 T01 3/4" x 16tpi
- 502667 T04M 1" x 8tpi
- 502668 T38 M33 x 3.5mm
- 502669 T23 1.1/4" x 8tpi

See online for the complete list of thread sizes available.



5 star reviews



Made in Axminster

Why is it so good?

Its unique precision turned stainless steel body is designed for longevity. Features include three square 9mm sockets for positive key engagement and a dedicated thread body for ultimate concentricity making turning easier. The Evolution's ultra-compact design keeps the workpiece as close as possible to the headstock of the lathe to lessen the load on the bearings and prevent unwanted vibration during heavy stock removal. The Evolution comes with specially designed, extra long accessory mounting jaws and has a large range of accessories ...it's all in the detail!

The Axminster Evolution Series Revolving Centre, designed with the woodturner in mind, is the start of a whole new revolving centre system.

- Heavy duty live tailstock centre for woodturners
- Removable nose cone with a standard 3/4" x 16tpi (T01) thread
- Features a double row angular bearing
- Stainless steel body and tip



Made in Axminster



Revolving Centre

£79.96 Inc.vat

- 504663 1MT
- 504664 2MT
- 504665 3MT

To find out more visit **axminster.co.uk** or call **0800 371822**

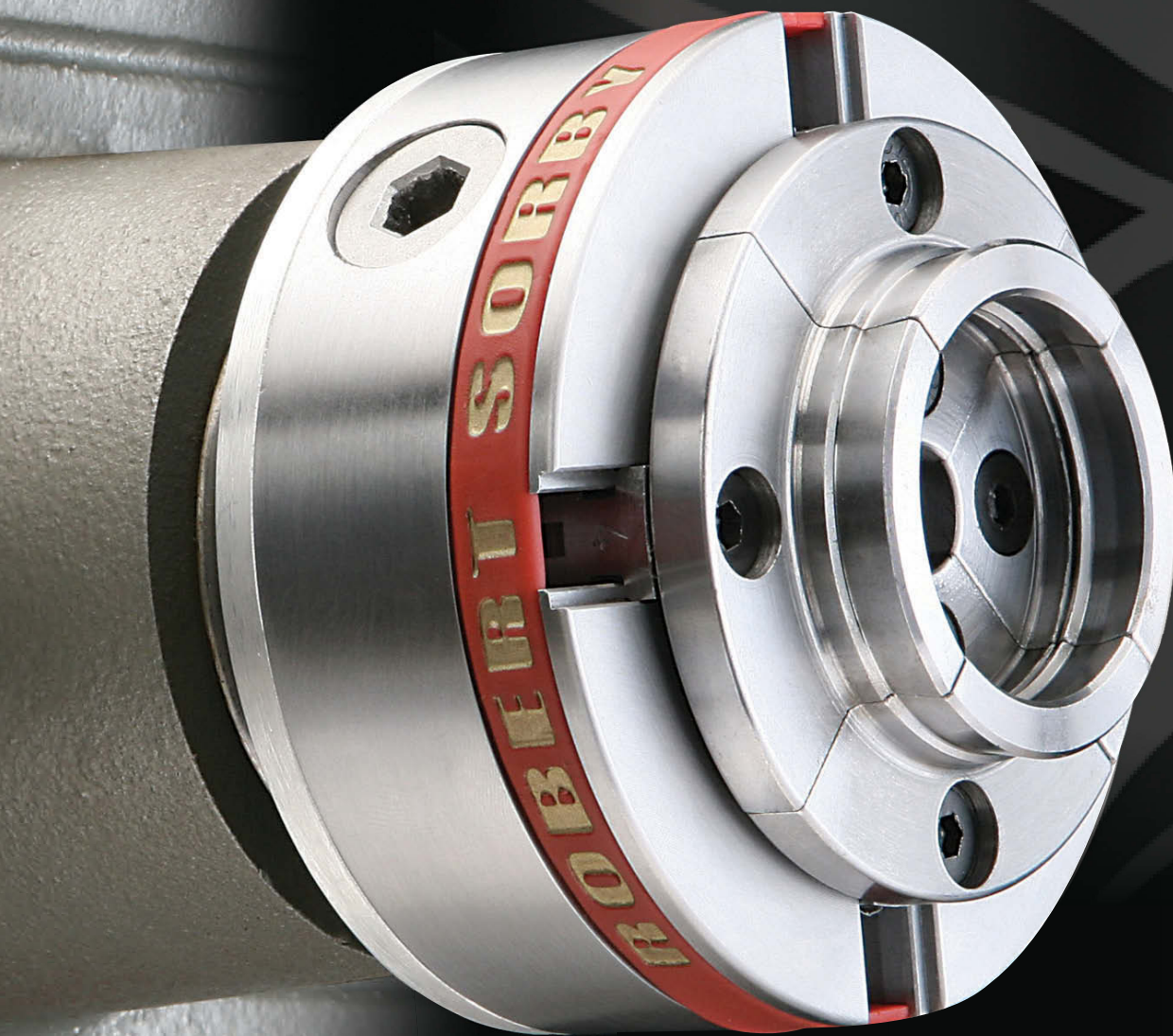
All prices include VAT and are correct at time of publication but may be subject to change without notice.

AXMINSTER
Tools & Machinery

Axminster • Basingstoke • Cardiff • High Wycombe • North Shields • Nuneaton • Sittingbourne • Warrington

Robert Sorby **Patriot Chuck**

Proudly Made in Sheffield, England



There's only one lathe chuck that ticks all the boxes

- ✓ Complements the majority of lathes
- ✓ Includes 50mm jaws and screw chuck as standard
- ✓ Smooth jaw movement
- ✓ Peace of mind with the Robert Sorby lifetime guarantee
- ✓ Huge range of jaws and accessories



**Proudly Made in
Sheffield, England**

Robert Sorby

Athol Road, Sheffield, England, S8 0PA England.

T: +44 (0)114 225 0700 F: +44 (0)114 225 0710 E: sales@robert-sorby.co.uk W: www.robert-sorby.co.uk



**Proudly Made in
Sheffield, England**