

Richard Findley tackles segmented turning for the first time

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

David Ellsworth looks back upon 25 years of woodturning

Make a lidded rice bowl and chopsticks with **Colwin Way**



Easy guide to turning perfect wearable rings by **Kurt Hertzog**

Walter Hall makes an effective centre steady from offcuts and scrap

Andrew Potocnik salvages cracked rough-turned bowls, converting degradation into a feature

The Record Power CL series lathes enjoy an enviable pedigree and reputation, stretching back to the 1950s and represent the best of British design and innovation.

These iconic lathes have now been updated with a number of improvements to offer even greater performance and value for money.

Both machines benefit
from the following improvements:



New Tailstock Design

The tailstock now features a 2 Morse taper barrel and ergonomic hand wheel.



Larger Bed Bars

For increased stability and vibration reduction, the bed bars have an increased diameter of 40 mm.



Heavier Duty Toolrest

The Toolrest is now a cast one piece design, with a larger 1" diameter stem.



Hollow Spindle

The headstock spindle is now hollow to allow use of a knockout bar for removing headstock accessories.



M33 Thread Supported by Sealed for Life Bearings

The headstock now features the larger, heavier duty M33 thread for increased strength and stability, now supported by low maintenance sealed for life bearings for improved ease of use.



More Compact Size and Optional Bed Bar Extensions

The length of the bed bars has been reduced to provide a more compact machine, favoured by the vast majority of woodturners and giving 24" between centres. For those who wish to turn larger work between centres optional 12" bed bar extensions are available.



Shown with optional lathe stand. Prices valid until 31.08.2016.



**Only
£499.99**
Inc. VAT

CL3 Professional 5 Speed Lathe 12100

Specifications

Maximum bowl diameter: 762 mm (30")
Maximum between centres: 610 mm (24")
Maximum swing over bed: 305 mm (12")
Spindle speeds: 475, 670, 985, 1410 & 2070 rpm
Motor: 3/4 hp
Thread: M33
Taper: 2 Morse taper
Weight: 86 kg
Size: H386 x W1025 x D381 mm



**Only
£899.99**
Inc. VAT

CL4 Professional Electronic Variable Speed Lathe 12201

Specifications

Maximum bowl diameter: 762 mm (30")
Maximum between centres: 610 mm (24")
Maximum swing over bed: 305 mm (12")
Spindle speeds: 13 - 4600 rpm
Motor: 1 hp
Thread: M33
Taper: 2 Morse taper
Weight: 90 kg
Size: H600 x W1025 x D381 mm

Brand New Updated CL Series Lathes Now Available

From only £499.99



RECORD POWER
ESTABLISHED 1909®

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

Over
100
years

Experience • Knowledge
Support • Expertise

RECORD POWER
ESTABLISHED 1909

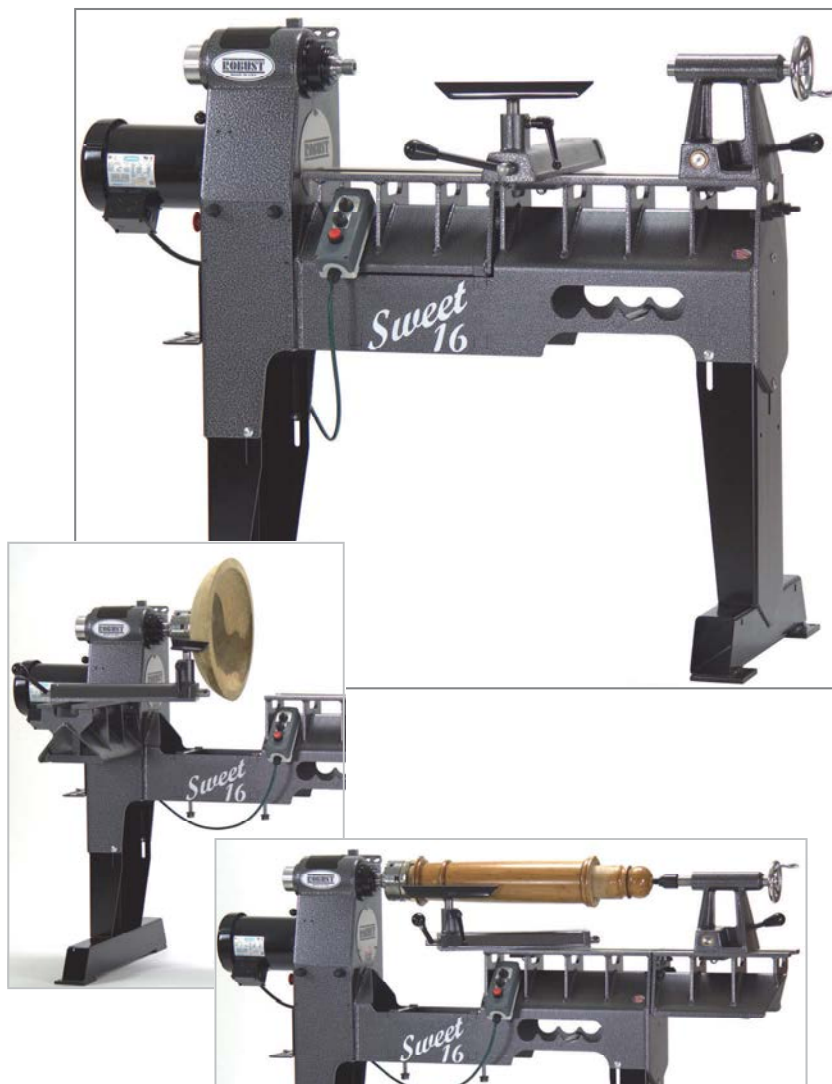
STARTRITE

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.

S
W
E
E
T



S
I
X
T
E
E
N

Sure, gap-bed lathes have been around a while, but nothing else like the Sweet Sixteen existed. So we made it.

While it may look like a regular 16" lathe, the Sweet 16 will turn up to 32" with the gap removed. Moving the gap to the end increases spindle capacity by 16".

Made in the US with a seven year "head to tail" warranty. Three bed lengths are available.

The Sweet Sixteen. It's what you've come to expect from Robust.

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

Robust. Because the making matters.





Workshop re-think



Workshops, being such an important part of what we do, are a constant source of conversation and development. It is an almost universal truth that no matter

how big our workshop, the space we have is never enough and we will always find ways of filling it.

Few of us have the room or money to keep expanding our workshops, so we spend a lot of time trying to create space-saving devices that allow us to store things effectively. I have seen some inventive storage solutions and methods. The ingenuity increases when a workshop space is shared with another purpose. A garage may be partly used as a workshop and partly for car storage. I know a lot of 'workshops' also share space with a freezer. So this is where we can organise and find solutions to enable us to work in the way we need and want to. However, you must

think carefully about the modifications and adaptations you make. I know of someone who had a lathe suspended on a hoist so the car could fit below it. One morning they woke up and went to the car, only to find the lathe embedded in the hood due to the cords and pulley system having failed!

I think it is almost everyone's dream to have more room to work in, but I do find that those who get it want ever more. We always think bigger is best, but in truth, lots of space is not always necessary for us to work well and efficiently, and of course safely.

Organised and well-structured workshops allow us to do what we need to do, but here is the rub, they do not allow us to store the ever-increasing amount of goodies we buy. If the workshop is expanding in order to do ever more diverse activities that require extra equipment, then more space will no doubt be needed. Honestly though, how much do we actually do in our workshops versus how

much would we like to do in our workshops?

I am always thinking about how I can alter my workshop. I am also currently thinking about some changes that are needed for the turning and carving work areas at the GMC workshop. We have no option of more space there, so we have to work smarter. We need the room not only to create things for articles and for testing and using products, but also to have enough space in the right areas in order to photograph things being worked on, without impinging on the areas for the other woodworking magazine titles.

Changing and adapting workshops will always cause dilemmas and problems, but many enjoy the challenge. What have you done recently or are planning to do with your workshop?

Have fun,
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 294 July 2016

COVER IMAGE BY
DAVID ELLSWORTH
See page 21



27



Projects

7 Lidded bowl and chopsticks

Colwin Way creates a rice bowl with a lid to keep food hot and a place to hold chopsticks

41 Coloured lidded pot

Andy Coates turns a lidded pot and uses pyrography and colour techniques to decorate

Community

3 Leader

Mark Baker introduces you to this month's issue

16 Community news

We bring you the latest news from the world of woodturning and important dates for your diary

48 Community letters

Here are a few letters the Editor has received from you, the readers

65 Next issue

Find out what's in store for next month

Techniques

27 Segmented turning

Richard Findley makes a bowl with a segmented ring

57 Try turning a wearable ring

Kurt Hertzog provides top tips on using the lathe to make jewellery

67 Turning a traditional mill

Chris West guides us through the process of creating a pepper mill

79 A cracking good bowl

Andrew Potocnik finds an inventive and artistic solution for a bad situation

85 How to cut a spigot

Philip Greenwood looks at the pros and cons of different ways to form a spigot

Kit & Tools

96 Kit & tools

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



57



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 72 for subscription special offers and you could save 30%!



Features

- 21 “Looks like a generation to me...”**
David Ellsworth looks back on 25 years of woodturning
- 35 Homage to Bill Jones**
Stuart King pays his respects to a master turner and creates a finial using similar techniques
- 51 Dick Sing in profile**
An Illinois turner talks about his work, influences and how his wife egged him on
- 75 In the workshop with... Keith Straw**
We meet a former area manager who set up his turning business 11 years ago
- 91 Elementary turning**
Rick Rich looks at a training manual that instills an exact understanding of the spindle turning process
- 104 Featured artist**
Andrea Zanini tells us how he saved a piece of orange wood from the flames



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.



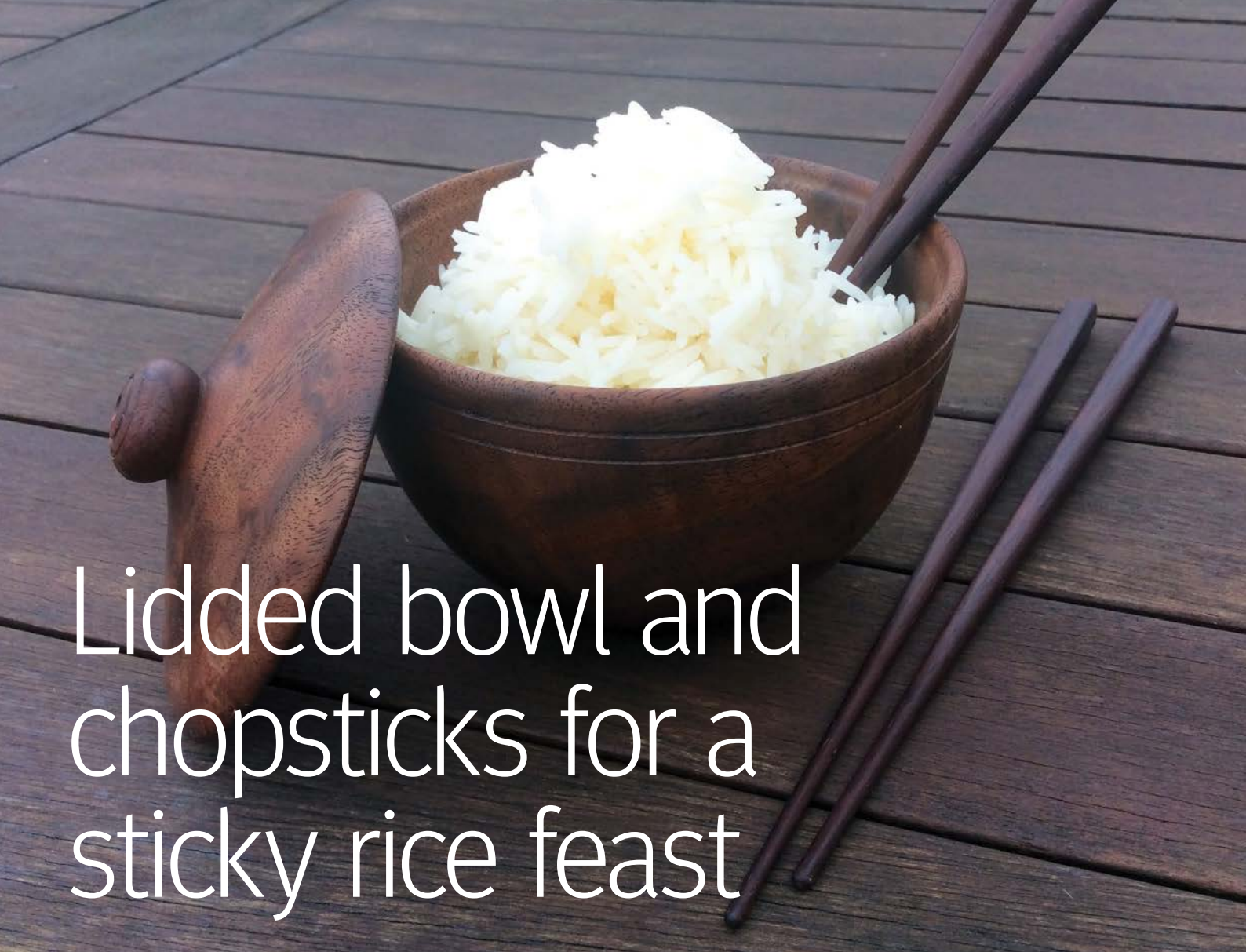
MADE STRONGER. LASTS LONGER.™

25%
STRONGER*

IRWIN WELDTec™
CONSTRUCTION BLADE
WITH WELDED
CARBIDE TEETH

irwin.co.uk *When compared to IRWIN part number 1897209. Tested for durability on the most demanding applications.

IRWIN®
TOOLS



Lidded bowl and chopsticks for a sticky rice feast

Colwin Way creates a beautifully-designed rice bowl with the added features of a lid to keep your food hot and a place to hold your chopsticks

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

This month I thought it would be nice to revert back to a weekend project that we can start and finish in a few hours, after the last few articles of Windsor chair-making and rough turning wet wood. So I have turned to an old favourite, if you pardon the pun.

This rice bowl and its accompanying chopsticks use all the basic turning skills. We're going to be somewhere in the middle of the difficulty range, so adjust the design by adding features or taking them away to suit your ability. For instance, you could leave off the lid if you wanted to. Or to make the project harder, why not make a matching set? The choice is yours!

I hope my articles inspire you to have as much as I am inspired by other turners and their creations. Two people in particular gave me the idea to re-visit this classic project. My old friend and work colleague Jason Breach makes wonderful rice serving bowls with chopsticks incorporated into the bowl,

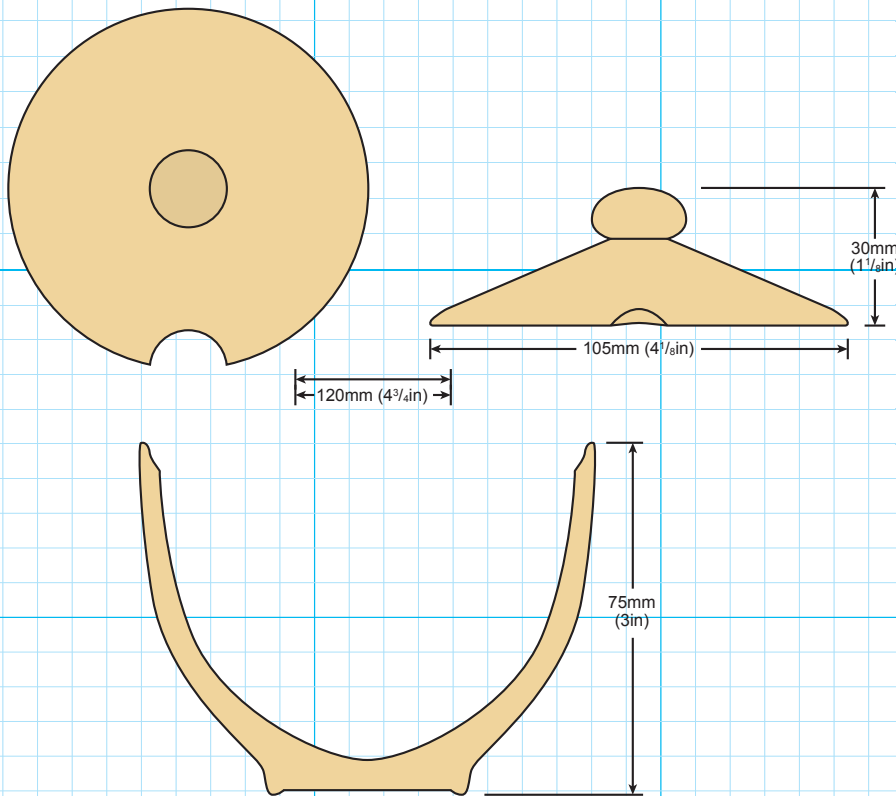
either by cut away or strategically-placed holes. I've also watched Mark Sanger turn a couple of lidded rice bowls in less than 20 minutes for a speed turning competition, thinking to myself at the time that he had created a lovely design.

The length of your chopsticks is a very personal thing and I was told it referred to your position in the family hierarchy; for instance children would have smaller chopsticks. However, with a little research I later discovered it is as simple as the size of your hands, with two measurements being most common. Either measure the length of your hand from wrist to finger tip then add 4cm. Alternatively, point your index finger and cock your thumb back; your chopstick length should be $1\frac{1}{2}$ times the span between the two. In simple terms, between 230–255cm long will suit most people. My personal choice of rice bowl size is something I can fit in one hand and bring to my mouth, and it is much smaller than a cereal bowl.

PLANS AND EQUIPMENT

EQUIPMENT AND MATERIALS USED

- Bowl blank of suitable size in a food-safe timber
- Chopstick blanks 6 x 6 x 255mm
- 25mm skew chisel
- 10mm bowl gouge
- 3mm parting tool
- Callipers
- Power sanding pad
- Chuck jaws
- Matching ring centres
- Four-prong drive
- 3mm drill bit and drill
- Rotary tool
- Small drum sander
- Abrasives 100 to 600 grit

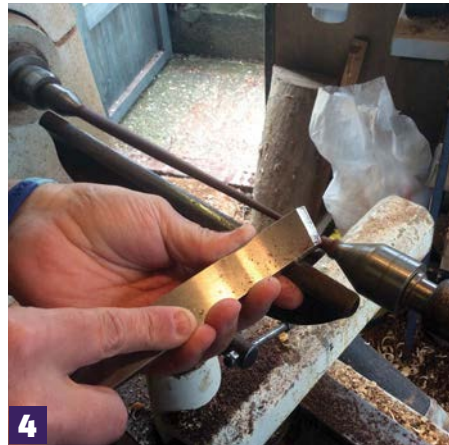


1 Select some timber for the bowl and the chopsticks. Cut the chopstick blanks to 6mm square. I've found a fantastic piece of claro walnut (*Juglans hindsii*) for my bowl which has a fantastic colour and a nice tight grain that turns really well. For the chopsticks, I'm using some sonokeling, or East Indian rosewood (*Dalbergia latifolia*), which also has a fantastic colour and is extremely strong, so turns well in small diameters. I had selected another piece of timber for the lid of the rice bowl, but as the project went on I realised that the claro blank was large enough to include the lid

Making the chopsticks

2 Decide whether to make round or square chopsticks. I couldn't make up my mind so thought I would turn both for you as an example. Round chopsticks can be turned straight from the square and are the easiest to make if you've never attempted turning a small diameter before. If you want your chopsticks square in the handle, then sand the flat faces at one end of the blank before mounting the blank on the lathe. I'm using a small piece of scrap wood as a sanding block in order to clean the faces square. If you need any inspiration on chopstick design, have a look on the Internet for some amazing creations





3 Hold the chopsticks with a pair of matching ring centres, driving with a friction drive which tapers down small enough for the chopstick blank. Turn the chopsticks using a 25mm standard skew chisel with a small 2mm secondary bevel ground on the cutting edge. Keep the lathe speed high for such a small piece of timber, at around 2300 rpm. I'm right-handed and find my natural preference with the skew is from left to right, so am tapering in this direction; the top of the chopstick (the handle) is at the headstock end. Take small cuts to avoid too much chatter and support with your fingers when smooth, to firm up the chopstick in the later stages

4 For a square-handled chopstick, take a slight skim from the corners to soften them

5 Once you've turned the chopsticks to diameter, you can clean up the ends before sanding. Leave some strength at the top and bottom otherwise you can shear the piece off from the pressure of sanding. Round over the top slightly but leave a little waste. Do the same to the bottom of the chopstick but leave it more square

6 Now it's time for sanding: start off with the lathe running and carefully sand up to and gently over the square handle, resulting in a slight softening of this square edge. Stop the lathe periodically and sand by hand up the length of the chopstick to blend in the square to the round. Work through the grades of abrasive as normal, up to 600 grit in the case of dense timber. When sanded, take both ends down as far as you can before parting off with the skew from the tailstock end. Clean up both ends with a small power sanding pad held in the chuck and a 400 grit abrasive disc

Making the rice bowl

7 Hold the bowl blank between centres, using a large four-prong drive and a revolving ring centre in the tailstock. The finished bowl will measure 120mm diameter x 70mm deep. However, the blank starts off at 100mm deep as it also holds the timber that will make the lid

8 Gently rough down with a 10mm bowl gouge until you have a true round and achieve the final diameter. To help stop break out and tearing, drop the handle of your bowl gouge down and shear with the gouge

9 With a pair of callipers, size the internal grip of your chuck jaws. Use this measurement to turn a foot on the bottom of the bowl, which will be used to hold the bowl when taking out the core. You will re-turn or take off this foot at the end of the project

10 Now start the final shaping ready for sanding. Drop the tool handle and shear cut, pointing the flute in the direction of travel to achieve a really clean cut

11 Add some detail to the shaped bowl, not forgetting to leave enough spare material to form a lid at the top. Use the long point of the skew to form as many lines as you like, gently scraping with the skew on its side. When you are happy with the shape, sand the bowl to a finish, starting with 100 grit and working through to 600 grit

12 Take the bowl off the lathe and attach the chuck ready for hollowing out the bowl. You can see the amount of spare timber left for the lid, which measures 30mm. Taking the lid from the same piece of timber means that the grain and colour match perfectly

13 Re-mount the bowl on the lathe using a four jaw chuck. Now start the parting off process to remove the lid timber from the bowl blank. Use a standard 3mm parting tool and part at a slight angle toward the bowl. To make sure the tool doesn't bind and snag, give the tool plenty of room by taking several overtaking cuts: make a cut about 10mm deep, then remove the tool and make another cut beside the first but overlapping by half the width of the tool, this time to a depth of 20mm. Repeat this process until you have about 12mm of timber left in the centre

14 Here you can see down into the parting cut and appreciate the width. Create another foot on the right hand side of the lid, which can be used to hold the lid when shaping

15 Part the lid off completely. Leave the lathe running and support with your left hand while parting with your right. Alternatively, part down to 12mm then stop the lathe and give the lid a gentle tap with a mallet; the lid should fall off easily

16 Start hollowing out the bowl. Aim for a wall thickness of about 5mm to make the bowl nice and light in the hand and a good thickness for the diameter of the bowl. Use a 10mm bowl gouge and don't forget to point the flute of the gouge in the direction of travel: in the inside of the bowl this means to roughly 2 o'clock. After hollowing the bowl to about two thirds of the desired thickness, start to size the first half of the bowl. The top rim section needs to be cut to size before the centre of the bowl to avoid excess chatter

17 Finish hollowing out the bowl, leaving a small rounded rebate near the top. It is better to have the lid sitting on the bowl rather than with a tight fit, which could stick with sticky rice or if a vacuum builds up with hot food. Now sand the bowl





18



19

Turning the lid

18 The tenon previously cut on one side of the lid can now be used to hold the lid in the chuck. Once mounted, cut a tenon on the opposite side of the lid. This second tenon is actually on the top of the lid, but we are going to start by turning the underside, so we need this tenon to begin the process

19 Turn the lid around and shape the inside into a funnel shape, leading up to a point at which you can drill a small hole at a later stage. This hole will let moisture escape and prevent a vacuum being formed inside the bowl



20



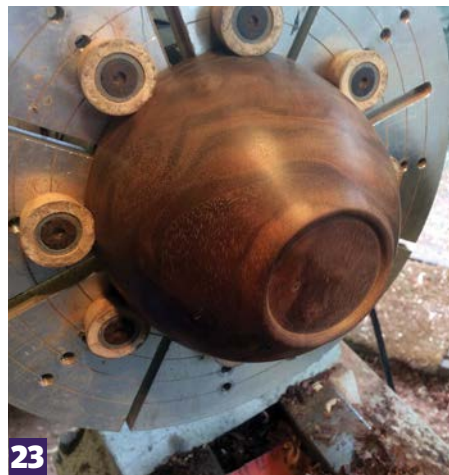
21

20 Cut the front of the lid as far as you can while it is still in the chuck. This will mean that when you reverse the lid to finish its front, the holding method won't be in the way of the turning you need to do as the outside edge will already be finished

21 Sand the inside edge and the turned section of the front. Before taking the lid out of the chuck, drill a 3mm hole through the centre of the lid



22



23

22 Hold the lid to finish its top using button jaws, wood plate jaws or a friction plate. Alternatively, use the bowl itself which the lid has been sized to match. Place a layer of polishing tissue between the bowl and the lid, then bring up the tailstock using the hole running through the lid as a centre point for a single pointed tailstock centre. This gives you access to turn the lid. Add a small beaded top to use when lifting the lid off the bowl. When you are happy with the shape of the lid, sand to a finish

23 Finish the bowl by removing the foot or changing its shape. A traditional foot seen on a lot of china bowls is nicely rounded surrounding a recess which will sit comfortably in the hand. Hold the bowl in a set of button jaws to gain good access to the bottom of the bowl



24



25

24 Cut a small crescent shape from the edge of the lid with a rotary tool then use a small drum sander held in the chuck to sand it. This will make a space for the chopsticks when the lid is in place

25 Here is the finished bowl and chopstick combination. I think a nice touch is given by incorporating the chopsticks through the lid. This project would be improved by producing a pair of bowls and even a serving tray. Who knows how far you will take it, but above all have fun and enjoy your turning ●

Clarke

TABLE SAWS

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

LEG STAND KITS
FOR CTS100
AND CTS111
ONLY £27.59
INC.VAT

INCLUDES
LEFT & RIGHT
TABLE
EXTENSION

CTS10D

MODEL	MOTOR	BLADE	EXC.VAT	INC.VAT
CTS800B	600W	200mm	£69.98	£83.98
CTS111	1500W	254mm	£139.98	£167.98
CTS10D	1500W	254mm	£159.98	£191.98

Machine Mart

NOW 65 SUPERSTORES NATIONWIDE

WHERE QUALITY COSTS LESS

Clarke **TABLE SAW WITH EXTENSION TABLES (250mm)** CTS14

- 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°

SHOWN WITH OPTIONAL LEG KIT CLKS £19.98 EXC.VAT £23.98 INC.VAT

£119.98 EXC.VAT
£143.98 INC.VAT

Clarke **RANDOM ORBITAL SANDER** CROS1

£29.98 EXC.VAT
£35.98 INC.VAT

- For sanding and polishing
- 125mm diameter sanding discs
- 4000-11000 rpm

INC 5 DISCS

Clarke **ELECTRIC POWER FILE** CRO1

£44.98 EXC.VAT
£53.98 INC.VAT

- Variable belt speed
- Tilting head

*Black & Decker CPF13

MODEL	MOTOR	EXC.VAT	INC.VAT
CPF13	400W/230V	£44.98	£53.98
KA900E*	350W/230V	£59.98	£71.98

Clarke **DRILL BIT SHARPENER** CBS16

- Great for 3mm to 10mm HSS drill bits
- 70W motor
- Drill bit guide ensures sharpening at the correct angle
- Saves cost of new drills

PRICE CUT
£19.98 EXC.VAT
£23.98 INC.VAT

WAS £23.98 INC.VAT

VIDEO ON-LINE

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
£47.98 EXC.VAT
£57.98 INC.VAT

MODEL	MOTOR	CAPACITY	EXC.VAT	INC.VAT
CVAC20P	1250W	16/12ltr	£47.98	£57.98
CVAC20SS*	1400W	16/12ltr	£59.98	£71.98
CVAC25SS*	1400W	19/17ltr	£64.98	£77.98
CVAC30SS*	1400W	24/21ltr	£86.98	£104.98

Clarke **CLAMPS**

HUGE CHOICE OF SASH, SPRING, SCREW SPREADER AND G-CLAMPS

UP TO 1800mm CAPACITY

£3.98 EXC.VAT
£4.79 INC.VAT

Clarke **HARDWOOD WORKBENCH** CHB1500

- Includes bench dogs and guide holes for variable work positioning
- 2 Heavy Duty Vices
- Large storage draw
- Sunken tool trough
- LxWxH 1520x620x855mm

£129.98 EXC.VAT
£155.98 INC.VAT

Clarke **QUALITY CAST IRON STOVES**

OVER 22 QUALITY STYLES ON DISPLAY

POT BELLY

6.9kW

£89.98 EXC.VAT
£107.98 INC.VAT

BARREL

6kW

£209.00 EXC.VAT
£250.80 INC.VAT

SAVE £60 inc.VAT

PRICE CUT NOW ONLY
£199.00 EXC.VAT
£238.80 INC.VAT

WAS £238.80 INC.VAT

FLUES, COWLS & ACCESSORIES IN STOCK

BUCKINGHAM

Clarke **BOLTLESS SHELVING BENCHES**

- Simple fast assembly in minutes using only a hammer

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

WHEN YOU BUY ANY MIX OF 5 FROM THIS RANGE SAVE AT LEAST £17.99 INC.VAT

CHOICE OF 5 COLOURS
RED, BLUE, BLACK, SILVER & GALVANISED STEEL

150 KG (evenly distributed) Strong 9mm fibreboard shelves
PER SHELF

350 KG (evenly distributed) Strong 12mm fibreboard shelves
PER SHELF

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

Clarke **WOODWORKING VICES**

STANLEY **Record** VV7

FROM ONLY
£13.49 EXC.VAT
£16.19 INC.VAT

MODEL	MOUNTING	JAW (WIDTH/OPENING/DEPTH)mm	EXC.VAT	INC.VAT
Clarke CHT152	Bolted	150/152/61	£13.49	£16.19
Stanley Clamped Multi Angle	72/60/40		£16.99	£20.39
Record V75B	Clamped	75/50/32	£19.98	£23.98
Clarke VV7	Bolted	180/205/78	£24.99	£29.99

Clarke **CORDLESS DRILL/DRIVERS**

BOSCH **Clarke CONTRACTOR**

FROM ONLY
£36.99 EXC.VAT
£44.39 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	£65.99
CON18Ni	18V	2 x Ni-Cd	£59.98	£71.98
CON18Li	18V	2 x Li-Ion	£84.99	£101.99

powered by **Li-Ion**

PRICE CUT NOW FROM ONLY
£18.99 EXC.VAT
£22.79 INC.VAT

WAS £23.98 INC.VAT

SPARE NAILS / STAPLES IN STOCK

Clarke **STAPLE/ NAIL GUNS**

- All models include nail/staple pack and tough moulded case
- LITHIUM-ION**

CONSN18LiB

FROM ONLY
£3.98 EXC.VAT
£4.79 INC.VAT

* was £23.98 inc.VAT
* was £35.98 inc.VAT

ELECTRIC AND CORDLESS MODELS IN STOCK

MODEL	TYPE	STAPLE/ NAIL GAUGE	EXC.VAT	INC.VAT
CESN1G*	Electric	22/18	£18.99	£22.79
CCT48	Cordless	4.8V Ni-MH	£24.99	£29.99
CESN2G	Electric	18/18	£39.98	£47.98
CONSN18LiB	Cordless	18V Lithium-Ion	£99.98	£119.98

Clarke **BELT SANDERS**

Clarke **CONTRACTOR**

- Ideal for surface removal, sanding and finishing

ABRASIVE SANDING BELTS IN STOCK

Makita

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

Clarke **CONTRACTOR** **BS1**

MODEL	MOTOR	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

* was £68.39 inc.VAT

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	PLANING WIDTH	MAX THICK. CAPACITY	EXC.VAT	INC.VAT
CPT600	6"	120mm	£169.98	£203.98
CPT800	8"	120mm	£199.98	£239.98
CPT1000	10"	120mm	£269.98	£323.98

airmaster **TURBO AIR COMPRESSORS**

tiger

8/250 Super range ideal for DIY, hobby & semi-professional use

HUGE RANGE OF AIR TOOLS IN STOCK

* V-Twin

FROM ONLY
£79.98 EXC.VAT
£95.98 INC.VAT

MODEL	MOTOR	CFM	TANK	EXC.VAT	INC.VAT
8/250	2HP	7.5	24ltr	£79.98	£95.98
11/250	2.5HP	9.5	24ltr	£109.98	£131.98
8/510	2HP	7.5	50ltr	£119.98	£143.98
11/510	2.5HP	9.5	50ltr	£139.98	£167.98
16/510	3HP	14.5	50ltr	£209.00	£263.98
16/1010	3HP	14.5	100ltr	£259.99	£311.98

Clarke **ROTARY TOOL KIT** CRT40

Kit includes:
• Rotary tool
• 1m flexible drive
• 40x accessories/consumables

£29.98 EXC.VAT
£35.98 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

ROTARY PHASE CONVERTERS ALSO IN STOCK

CONVERT 230V 1PH TO 400V 3PH

FROM ONLY
£209.00 EXC.VAT
£250.80 INC.VAT

MODEL	MAX. 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

Clarke **CIRCULAR SAWS**

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

CON185

FROM ONLY
£34.98 EXC.VAT
£41.98 INC.VAT

*Includes laser guide

MODEL	MOTOR	MAX CUT 90/45 (mm)	EXC.VAT	INC.VAT
CBS185B	1200W	65/44	£34.99	£41.99
CON185*	1600W	60/40	£54.99	£65.99
CS2	1300W	60/45	£59.98	£71.98

Clarke **PORTABLE THICKNESSER** CPT250

- Max thickness cap. 25mm and 250mm wide
- Planing depths adjustable from 0-2.5mm
- Powerful 1250W motor
- 8000rpm no-load speed

£189.98 EXC.VAT
£227.98 INC.VAT

Clarke **6" BELT/ 9" DISC SANDER** CS6-9C

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

CS4-6D

£84.99 EXC.VAT
£101.99 INC.VAT

Clarke **1" BELT/ 5" DISC SANDER** CBS1-5

- Includes 2 tables that tilt & lock

£64.99 EXC.VAT
£77.99 INC.VAT

Quality Induction 300W motor

Clarke **4" BELT/ 8" DISC SANDER** CS4-8

- Includes two tables

£139.98 EXC.VAT
£167.98 INC.VAT

Clarke **DISC SANDER (305MM)** CDS300B

- Powerful, bench mounted disc sander • 900W
- No load disc speed: 1490rpm
- 305mm Disc Dia. (1 x 60 grit sanding disc included)
- Dust extraction port

£119.98 EXC.VAT
£143.98 INC.VAT

Clarke **SHEET SANDERS** CON300

*110V in stock

FROM ONLY
£13.98 EXC.VAT
£16.79 INC.VAT

MODEL	SHEET SIZE	MOTOR	EXC.VAT	INC.VAT
CON200	190X90mm	150W	£13.99	£16.79
CON300	230X115mm	330W	£32.99	£39.99
Makita	112X102mm	200W	£54.99	£65.99
B04555*				

Clarke **OSCILLATING BOBBIN SANDER** COBS1

- Provides exceptional finishes for deep & wide work pieces, front edges & narrow inner curves
- Dust collection port
- Inc. 6 sanding sleeves/bobbins
- 330mm table height
- 16mm oscillating stroke

ONLY
£119.98 EXC.VAT
£143.98 INC.VAT

Clarke 10" (254MM) SLIDING COMPOUND MITRE SAW

- For fast, accurate cross, bevel & mitre cutting in most hard & soft woods
- 1800W motor
- Laser guide
- 78mm max depth of cut

£129.98 EXC.VAT
£155.98 INC.VAT
CMS10S2

GREAT NEW WEBSITE

NOW OVER **17,000** PRODUCTS ONLINE!

For hard-to-find, specialist items visit the **Xtra** section on machinemart.co.uk

FREE 500 PAGE CATALOGUE

over **1250** PRICE CUTS & NEW PRODUCTS

GET YOUR FREE COPY NOW!

- IN-STORE
- ONLINE
- PHONE

0844 880 1265

MITRE SAWS

Quality Range of Mitre saws and blades in stock

MODEL	BLADE DIA/ BORE (mm)	MAX CUT DEPTH/CROSS	EXC. VAT	INC. VAT
Einhell TH-MS 2112	210/30	55/120mm	£56.99	£68.39
Evolution FURY 3	210/25.4	60/220mm	£119.98	£143.98
Einhell TC-SM2534	250/30	75/340mm	£159.98	£191.98
Makita LS1040	260/30	95/130mm	£199.98	£239.98

Clarke MORTISING MACHINE

Accurately creates deep square recesses

- Table size 150 x 340mm
- Max. chisel stroke 76mm
- Robust cast iron base & column ensures stability & accuracy
- 95mm depth of cut

£149.98 EXC.VAT
£179.98 INC.VAT
CBM1B

Clarke BENCH BANDSAWS

Produce fast, precise mitre & longitudinal cuts

- Cuts in wood, plastic, etc.

MODEL	MOTOR	SIZE	EXC. VAT	INC. VAT
TC-SB200	180W	8"	£99.98	£119.98
CBS190	350W	7.5"	£114.99	£137.99

Clarke PROFESSIONAL BANDSAWS

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 stand, 4TPI wood cutting blade, rip fence, mitre guide, mitre gauge and push stick

£349.98 EXC.VAT
£419.98 INC.VAT
CBS300

£449.00 EXC.VAT
£538.80 INC.VAT
CBS350

Clarke DETAIL SANDERS

Perfect for smooth and fine finishing along with hard to reach areas or curved surfaces

£17.99 EXC.VAT
£21.59 INC.VAT
CDS-1V

Clarke MITRESAW STAND

Suitable for most sizes/makes of saw

£59.98 EXC.VAT
£71.98 INC.VAT
CFMS1

Clarke DRILL PRESSES

Range of precision bench & floor presses for enthusiast, engineering & industrial applications

£59.98 EXC.VAT
£71.98 INC.VAT
CDP152B

Clarke BOSCH JIGSAWS

"DIY" Professional

MODEL	POWER (W)	DEPTH OF CUT (WOOD/STEEL)	EXC. VAT	INC. VAT
Clarke CJS380*	420W	55/6mm	£12.98	£15.59
Clarke CON750*	750W	80/10mm	£24.98	£29.99
Bosch PSI700E*	500W	70/4mm	£44.98	£53.99
Einhell RT-JS 85*	850W	85/5mm	£49.98	£59.98

Clarke MULTI FUNCTION TOOL WITH ACCESSORY KIT

Great for sawing, cutting, sanding, polishing, chiselling & much more • 250W motor

£36.99 EXC.VAT
£44.99 INC.VAT
CMFT250

Clarke ROUTER TABLE

Converts your router into a stationary router table

£59.98 EXC.VAT
£71.98 INC.VAT
CRT-1

Clarke BOSCH CONTRACTOR ROUTERS

Powerful heavy duty machines ideal for trade and DIY use

£39.98 EXC.VAT
£47.98 INC.VAT
CR1C

Clarke BENCH GRINDERS & STANDS

Stands come complete with bolt mountings and feet anchor holes

£29.98 EXC.VAT
£35.98 INC.VAT
CBG6SB

Clarke BISCUIT JOINTER

11000rpm Operating Speed

£49.98 EXC.VAT
£59.98 INC.VAT
BT-BJ900

Clarke 13" MINI WOOD LATHE

Ideal for enthusiasts/hobbyists with small workshops

£134.99 EXC.VAT
£161.99 INC.VAT
CWL325V

Clarke 12" DOVETAIL JIG

Simple, easy to set up & use for producing a variety of joints

£49.98 EXC.VAT
£59.98 INC.VAT
CDTJ12

Clarke ROUTER TABLE

Converts your router into a stationary router table

£59.98 EXC.VAT
£71.98 INC.VAT
CRT-1

Clarke BENCH GRINDERS & STANDS

Stands come complete with bolt mountings and feet anchor holes

£29.98 EXC.VAT
£35.98 INC.VAT
CBG6SB

VISIT YOUR LOCAL SUPERSTORE

BARNESLEY Pontefract Rd, Barnsley, S71 1EZ	01226 732297	EXETER 16 Trusham Rd, EX2 8QG	01392 256 744	MIDDLESBROUGH Mandale Triangle, Thornaby	01642 677881
B'HAM GREAT BARR 4 Birmingham Rd.	0121 358 7977	GATESHEAD 50 Lobbey Hill Rd, NE8 4YJ	0191 493 2520	NORWICH 282a Heigham St, NR2 4LZ	01603 766402
B'HAM HAY MILLS 1152 Coventry Rd, Hay Mills	0121 7713433	GLASGOW 280 Gt Western Rd, G4 9EJ	0141 332 9231	NOTTINGHAM 211 Lower Parliament St.	0115 956 1811
BOLTON 1 Thyme St, BL3 6BD	01204 385799	GLoucester 221A Barton St, GL1 4HY	01452 417 948	PETERBOROUGH 417 Lincoln Rd, Millfield	01733 311770
BRADFORD 105-107 Manningham Lane, BD1 3BN	01274 390862	GRimsby ELLIS WAY, DN32 9BD	01472 354435	PLYMOUTH 58-64 Embankment Rd, PL4 9HY	01752 254058
BRIGHTON 122 Lewes Rd, BN2 3DB	01273 915999	HULL 8-10 Holderness Rd, HU9 1EG	01482 223161	POOLE 137-139 Bournemouth Rd, Parkstone	01202 717913
BRISTOL 1-3 Church Rd, Lawrence Hill, BS5 9JJ	0117 835 1060	ILFORD 746-748 Eastern Ave, IG2 7HU	0208 518 4286	PORTSMOUTH 277-283 Copnor Rd, Copnor	023 9265 4777
BURTON UPON TRENT 12a Lichfield St, DE14 3QZ	01283 564 708	IPSWICH Unit 1 Ipswich Trade Centre, Commercial Road	01473 221253	PRESTON 53 Blackpool Rd, PR2 6BU	01772 703263
CAMBRIDGE 181-183 Histon Road, Cambridge, CB4 3HL	01223 326275	LEEDS 227-229 Kirkstall Rd, LS4 2AS	0113 231 0400	SHEFFIELD 453 London Rd, Heeley, S2 4HJ	0114 258 0831
CARDIFF 44-46 City Rd, CF24 3DN	029 2046 4422	LEICESTER 69 Melton Rd, LE4 6PN	0116 261 0688	SIDCUP 13 Blackfen Parade, Blackfen Rd.	0208 3042068
CARLISLE 85 London Rd, CA1 2LG	01228 591666	LINCOLN Unit 5, The Pelham Centre, LN5 8HG	01522 543 036	SOUTHAMPTON 516-518 Portsmouth Rd.	023 8055 7789
CHELSEA 44 Fairview Road, GL52 2EH	01242 514 062	LONDON 60 Kendal Parade, Edmonton N18	020 8803 0861	SOUTHEND 1139-1141 London Rd, Leigh on Sea	01702 483 742
CHESTER 43-45 St. James Street, CH1 3FE	01244 311258	LONDON 503-507 Lea Bridge Rd, Leyton, E10	020 8558 8284	STOKE-ON-TRENT 382-396 Waterloo Rd, Hanley	01782 287321
COLCHESTER 4 North Station Rd, CO1 1RE	01206 762831	LONDON 100 The Highway, Docklands	020 7488 2129	SUNDERLAND 13-15 Ryhope Rd, Grangetown	0191 510 8773
COVENTRY Bishop St, CV1 1HT	024 7622 4227	LUTON Unit 1, 326 Dunstable Rd, Luton L4 8JS	01582 728 063	SWANSEA 7 Samlet Rd, Llanisamet, SA7 9AG	01792 792699
CROYDON 423-427 Brighton Rd, Sth Croydon	020 8763 0640	MAIDSTONE 57 Upper Stone St, ME15 6HE	01622 769 572	SWINDON 21 Victoria Rd, SN1 3AW	01793 491717
DARLINGTON 214 Northgate, DL1 1RB	01325 380 841	MANCHESTER CENTRAL 209 Bury New Road M8 8DU	0161 241 1851	TWICKENHAM 83-85 Heath Rd, TW1 4AW	020 8892 9117
DEAL (KENT) 182-186 High St, CT14 6BQ	01304 373 434	MANCHESTER ALTRINCHAM 71 Manchester Rd, Altrincham	0161 942 666	WARRINGTON Unit 3, Hawley's Trade Pk.	01925 630 937
DERBY Derwent St, DE1 2ED	01302 245 999	MANCHESTER OPENSHAW Unit 5, Tower Mill, Ashton Old Rd	0161 223 8736	WILAN 2 Harrison Street, WN5 9AU	01942 323 785
DONCASTER Wheatley Hall Road	01382 225 140	MANSFIELD 169 Chesterfield Rd, South	01623 622160	WOLVERHAMPTON Parkfield Rd, Bilston	01902 494186
DUNDEE 24-26 Trades Lane, DD1 3ET	0131 659 5919			WORCESTER 48a Upper Tything, WR1 1JZ	01905 723451
EDINBURGH 163-171 Piersfield Terrace					

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

65 SUPERSTORES

IN-STORE

ONLINE www.machinemart.co.uk

MAIL ORDER 0115 956 5555

CLICK & COLLECT

25218RH

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.

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



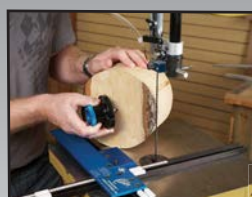
MULTIREST®
Vessel Support System

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
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

Community news

We bring you the latest news from the world of woodturning and important dates for your diary

We try to give accurate details on forthcoming events. Please check with organisers for up-to-date information if you are planning to attend any of the events mentioned.

NEWS FROM AWGB



Acknowledgements at the AGM

The Association of Woodturners of Great Britain (AWGB) held its AGM on 24 April, 2016 near Stow-on-the-Wold in Gloucestershire. A respectful farewell was bid to two Trustees who had decided to retire from active service. Brian Partridge had been on the AWGB Committee for 16 years and was awarded life membership last year in recognition of his unstinting support. Peter Carless had held an active role for five years. The Chairman presented them each with a gift from their fellow Trustees.

There was good display of work from the attendees at the AGM. Cliff Lane, chair of the West Midlands Branch, won the AWGB Chairman's prize for his piece, a Saturn hollow form on a stand.

Web: www.awgb.co.uk

AGM ANNOUNCEMENTS

- Demonstrator Grant for Affiliated Branches raised to £250 from 2017. Can be carried over into a second year on request
- Junior membership free of charge and age limit raised from 18 to 21, encouraging young people to become involved in turning
- £6000 set aside for AWGB's 30th birthday in 2017. Grants of £300 available to Affiliated Branches and Associated Clubs to run special events to celebrate this major milestone. Application details in AWGB newsletter, *Revolutions*, in due course



Brian Partridge and Peter Carless each received a gift from David Atkinson (AWGB Chairman)



Turned pieces on display at the AGM



Cliff Lane won a prize for his Saturn hollow form

IWG CHAPTERS SHAKE UP SPRING SEMINARS

One-day seminars were held this year from late February, by six of the 20 Chapters of the Irish Woodturners' Guild (IWG). These seminars have provided these groups with the chance to do something over and above their usual meetings.

Attendance of members from other nearby Chapters, and even by members from different regions of the country, has been an essential ingredient in making these days successful. External support has provided funding to allow professional demonstrators to attend from Ireland, Britain and abroad. Many seminars have now grown into two-day events, with demonstrations on one day followed by a masterclass day where members make something under the tutelage of a visiting turner.

Chapter meetings are certainly the cornerstone of the IWG, giving woodturners the opportunity to learn from each other and share ideas and inspiration. There has been a risk of these groups, especially the smaller Chapters, becoming insular by using the same pool of local demonstrators to keep costs in check. The Chapter seminars have sought to address this challenge.

Most Chapter seminars take place during spring. During autumn, attention turns to the IWG National Seminar, which this year takes place in Maynooth, 22-23 October. Stay up-to-date with news about forthcoming Chapter seminars and the National Seminar on the IWG website.

Web: www.iwg.ie

OUT OF THE OLD AND INTO THE NEW

Trent Valley Woodturners celebrated their first anniversary in a new purpose-built workshop, equipped with 10 lathes, and a range of 'state of the art' equipment.

The club, founded in 1994, is based in Kegworth, Leicestershire. In 2013, Leicestershire Council gave notice that the small wooden hut they rented in Kegworth had to be vacated. Thus the search for an alternative workshop began. After negotiations with the Council, it was agreed that a workshop could be built next to Kegworth's new Community Hall. Once designs were established, most of the building

work was undertaken by club members and completed within 12 months.

With help from the National Lottery, East Midlands Airport and Eon, the club purchased a state of the art audio-visual system. Each month the club has three 'hands on' days plus one 'no turning' afternoon session, where members can meet and discuss problems. Throughout the year, training classes are run for both novices and experienced turners alike. The club continues to offer the local community with an outstanding woodturning facility.

Web: www.trentvalleywoodturners.co.uk



IMAGE COURTESY OF TWMT

Trent Valley's first-rate workshop benefits audiences

LINCOLNSHIRE WOLDS GIVES GENEROUSLY



IMAGE COURTESY OF LINCWA

Lincolnshire Wolds Woodturning Association proudly sponsors Lincs and Notts Air Ambulance Service

The Lincolnshire Wolds Woodturning Association showed its appreciation for voluntary organisations by making donations to chosen charities in 2015. Support was given to Lincolnshire Macmillan Nurses and Alzheimer's Research UK. Money was raised through raffles held at some of the club's functions. Items including tools, equipment and turned pieces were donated for these events by demonstrators and members of the public.

Looking forward to an exciting 2016, it was decided that any monies raised would be split equally between two charities. The club was pleased to announce that Lincs and Notts Air Ambulance and Lincolnshire Emergency Blood Bikes Service had been chosen to receive this year's donations. New ways to raise cash for these worthy causes were being discussed.

LINCOLNSHIRE WOLDS WOODTURNING ASSOCIATION

Based in the picturesque Lincolnshire Wolds, this ever-growing, friendly club, meets at West Ashby Village Hall, near Horncastle, on the last Tuesday of each month. A professional woodturner gives a demonstration to provide new ideas and techniques. The action behind and above the lathe is displayed on two large HD TVs and a PA system ensures the audience doesn't miss a thing.

Contact: Secretary 01526 343283

Web: www.lincswoldswoodturning.co.uk

TURNING FOR ALL AGES!

Birstall Woodturning Club opened its doors on 24 April to show off the new Lottery-funded audio-visual facilities.

The open day officially got under way when 91-year-old member, Hubert Spence, presented a plaque to Martin Brockley, to commemorate his success at becoming the club's 'Turner of the Year' for the third time running.

Around 150 people attended the open day, watching a range of demonstrations including giant turning, segmented turning, pen turning, deep hollowing, power carving, marbling, pyrography and spin painting. There was also a superb show of beautiful work produced by members. Turnings were available for sale and of these, the small animals and fruit forms proved very popular with younger visitors. A number of people took the opportunity to 'have a go' at turning, showing that this is a hobby for people of all ages!

Contact: Liz McFarlane (Secretary) 01924 274515

Email: birstallwoodturners@virginmedia.com

Web: www.birstallwoodturners.wordpress.com



IMAGE COURTESY OF BWC

Display of turning at Birstall's open day

CADETS PROVIDE BATTLEFIELD TIMBER FOR PEN TURNING

Cheshire and North Wales Woodturners Association (CNWWA) have launched a competition to create 'Special Presentation Pens' made from wood gathered from the Somme battlefield.

The anniversary of the start of the Battle of the Somme takes place on 1 July 2016, with ceremonies at various memorials, including that of Lochnagar Crater, situated near the village of La Boisselle in France. These events will be attended by many dignitaries and senior members of the Royal Family. The best two pens made in the competitions will be presented to the Royal Party, by members of the Army Cadet Force Platoon based in Rossett and the CNWWA. All other pens created for the competition will be given to other VIPs attending the ceremonies.

The club has been involved with the Cadets' project on the WW1 Somme battlefield since 2014. The Cadets travel to the Somme up to three times a year and have recently been working on the Lochnagar Crater, which is the result of a massive detonation within a tunnel dug beneath enemy lines, designed to create devastation and confusion as the first wave of troops went 'over the top' on 1 July 1916. In clearing trees and scrub around the perimeter of the crater, in order to benefit visitors to the site, the Cadets have been generating various varieties of timber. The CNWWA began to turn pens from this wood, which could then be sold by the Cadets to raise money for the project.

This has proved successful and so far over 100 pens have been turned and sold. The club would like to thank Axminster Tools & Machinery for subsidising the cost of pens kits and their support in this project.

Web: www.cnwwa.moonfruit.com



Pens made from Somme battlefield timber

IMAGE COURTESY OF CNWWA

Woodturning 289 Giveaway prize

In issue 289, we featured a giveaway for Midi Revolution Hollowing Tools. We are delighted to announce the following lucky winners:

Elizabeth Pearson, Burghfield Common

Joan Baigrie, Armadale

Jason Walker, Diss

Ciaran Lavery, Belfast

David J Burden, Brighstone

Hugh Philip, Nottingham

Dave Whitfield, Gateshead

Gerard Kersten, Mook

Robert Hopper, Pinner

Rod Tester, Wrigton

Rich Pereira, Fareham

Richard Acres, Holt

Allan Mitchell, Bournemouth

Chris Bray, Midsomer Norton



MARK SANGER DEMOS

Mark Sanger will be demonstrating at all of the Axminster Tools & Machinery stores across the UK, over the course of the next few months. Recently crowned champion at the 'Ten Turners Turning' event at Nuneaton earlier this year, Mark's tour starts at Warrington and culminates in a meeting with Richard Findley in March 2017.

Mark's work features wood, mixed media, texture, form and colour, influenced by Far Eastern philosophies and cultures.

TURNING IT UP AT AXMINSTER

Mark Sanger will demonstrate from 10.00am to 4.00pm at Axminster stores on Saturdays:

18 June, 2016 – Warrington

9 July, 2016 – Basingstoke

27 August, 2016 – Axminster

17 September, 2016 – Sittingbourne

15 October, 2016 – High Wycombe

12 November, 2016 – Cardiff

10 December – North Shields

4 March, 2017 – Nuneaton

Web: www.axminster.co.uk

Forthcoming woodworking shows in 2016

West's Wood Fair

When: 18–19 June, 2016

What: An event featuring the many interesting ways in which wood is used

Where: East Dean, Chichester, UK

Web: www.westwoodfair.co.uk

UK and Ireland Woodturning Symposium

When: 18–19 June, 2016

What: An exciting and informative weekend of woodturning trade stands and demonstrations

Where: Hilton Hotel, Coventry, UK

Web: www.ukiws.co.uk

Woodfest Wales

When: 24–26 June, 2016

What: See traditional crafts and skills, beautiful and functional art, sculptures, objects and buildings. High-tech forest equipment will be demonstrated by working professionals

Where: Caerwys, North Wales, UK

Web: www.woodfestwales.co.uk

Craft and Design Experience

When: 24–26 June, 2016

What: A selection of British craftmakers

Where: Henley Meadows, Berkshire, UK

Web: www.craftexperience.co.uk

Peter Sefton Furniture School Open Day

When: 16 July, 2016

What: Find out more about the school and its courses. Professional demonstrations by experts in French polishing, tool sharpening, joint cutting...

Where: Upton Upon Severn, Worcestershire, UK

Web: www.peterseftonfurnitureschool.com

Wales Woodcraft Festival

When: 20–21 August, 2016

What: Woodturning clubs, woodcarvers, basketmakers, chainsaw carvers, wood-themed artists, exhibitions of trees, tree trails, talks and wood-themed family activities

Where: National Botanic Garden of Wales, UK

Web: www.botanicgarden.wales



DOWNLOAD WOODTURNING TODAY

FOR JUST £1.99
AND GET 1 FREE ISSUE

Subscribe and get individual
issues wherever you are

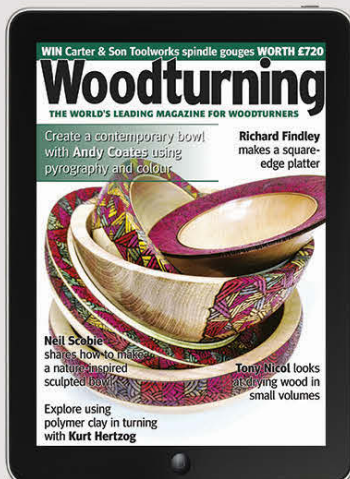
+ save money!

6 Month subscription £14.99

12 month subscription £26.99

Single issues £2.99

pocketmags.com



Free Oak Blanks with Hamlet Woodturning Tools

see New Website for details*



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.

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

* Terms & Conditions apply.

G&S SPECIALIST TIMBER

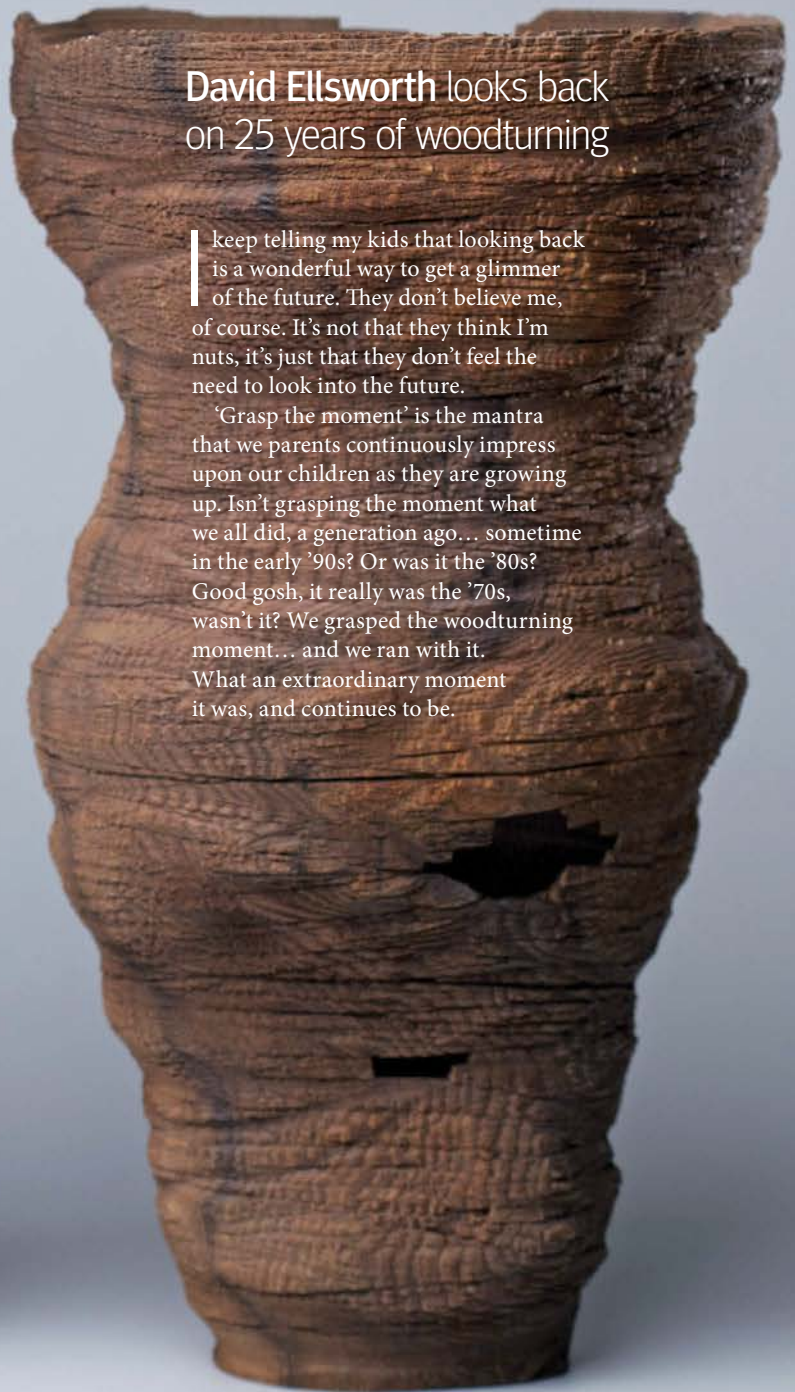
The Alpaca Centre, Snuff Mill Lane, Stainton, Penrith, Cumbria CA11 0ES.
Tel: 01768 891445. Fax: 01768 891443. email: info@toolsandtimber.co.uk

“Looks like a generation to me...”

David Ellsworth looks back on 25 years of woodturning

I keep telling my kids that looking back is a wonderful way to get a glimmer of the future. They don't believe me, of course. It's not that they think I'm nuts, it's just that they don't feel the need to look into the future.

'Grasp the moment' is the mantra that we parents continuously impress upon our children as they are growing up. Isn't grasping the moment what we all did, a generation ago... sometime in the early '90s? Or was it the '80s? Good gosh, it really was the '70s, wasn't it? We grasped the woodturning moment... and we ran with it. What an extraordinary moment it was, and continues to be.



EACH PHOTOGRAPH APPEARS COURTESY OF ARTIST, UNLESS OTHERWISE STATED

Pieces by Jerome Blanc. *Left:* 'Plume et bea', 2012; bleached hackberry; 360 x 140mm.
Right: 'Os-mose', 2015; maple, black dye, steel cable; 400 x 140mm



As we recognise the 25th year of *Woodturning* magazine, I can't help but look back and realise how very lucky I am to have been active during this time. I became a full-time woodturner in 1974 when people like James Prestini, Bob Stocksdale, Ed Moulthrop, Rude Osolnik and Melvin Lindquist were household names and, except for Prestini, were active makers. These were the founders, the guys who set the stage for almost everything we see and find in turned wooden objects today. These were just the Americans, but there were others, of course. The work these people produced evolved into a movement that caught on fast, with their inspiration and spirit of free expression. Soon we discovered there were numerous, often unheralded and some rarely even recognised, hard working woodturning heroes from many countries. Collectively, these were the cowboys of their time, the turners who by the mid 1980s, would help form the modern movement of woodturning.

Modern woodturning movement

It almost sounds like a 'club', and maybe it was. The nice thing was that this movement was not exclusive. All you needed to become a member was the passion, the desire to grow, and the knowledge that 'good work' would always be recognised and well received. So it was easy to bury one's self into the workshop for days on end, where time ran on and nothing mattered but the rhythm and the pace of the moment. The perceived goal was the opportunity to share your work with other turners and maybe, hopefully, sell a few bowls along the way. As exciting as it was, the concept of surviving as a self-employed (aka, unemployable) 'studio woodturner' was still quite remote.

The real goal would only be realised individually after years of making, showing and standing at the lathe. The ego often got in the way and the praise was sometimes even justified, but the travel was always rewarding and the friendships have remained everlasting. The nucleus of our collective energy was the energy within the objects we made. However, what we really took home with us at night was the value of the process. That is what led us makers from object-to-object, year-after-year, and has become the root of my mantra: 'The object supports the ego, while the process supports the soul.'

"... the process has always been the true value..."

Ultimately, after the objects are sold and the bills have been paid, the process has always been the true value in what we makers do. That may be the greatest lesson we received from the founders in our field.

Magazine coverage

Supporting us throughout this period were the magazines. They have always provided the breadth of international exposure for our work and to a huge audience that no individual maker could ever reach by themselves. *Fine Woodworking* magazine started things off in the mid 1970s; it was the only magazine in the Western world that featured articles by woodturners, about woodturning. Survival has always been the goal of publications, so the real job in such a small marketplace as woodturning was trying to keep long-term goals in balance with short-term needs. The problem has always been the same: should they simply chronicle

the current trends, or challenge their readers with new and innovative ideas?

Fortunately, *Woodturning* magazine has done both. In fact, it was brave to put a picture of one of my painted and burned pieces from the Solstice series on the cover of *Woodturning* 7 back in 1992. It must have made the publishers feel like they were wearing frozen knickers! I've always wondered how many subscriptions were cancelled after that issue came out. The magazine's 25 year anniversary is a remarkable feat of thoughtfulness, prognostication, perseverance, hope and wonder (at how they managed to pull it off); I offer my congratulations to this publication!



'Mason Pot', 2005, by David Ellsworth; spalted sugar maple, 255 x 280mm



'Inner rimmed vessel', 2004, by Liam Flynn; fumed oak, 300mm height

PHOTOGRAPH BY TREVOR HART

Novel inspiration

We see today how important it was for those five early founders and all their subsequent disciples to have pulled woodturning out of, and beyond, its industrial roots with new approaches, tool designs, techniques and new ideas for what a turned object could be. These new objects are often in deference to what people thought turning should be about. Useless? Absolutely... wouldn't even hold salad or cereal! However, these objects definitely introduced a new understanding of the term 'beauty' in the overall field of wood art. Best of all, they became irresistibly challenging to the viewer, full of mystery and intrigue... just like a good love affair.

So do these objects colour our impressions from honest frustration to divine inspiration? Do they cause us to question the foundations of our personal or cultural traditions?

Of course they do, and indeed they should. Woodturning is one of the many fields within the 'creative arts' and these objects represent changes that are critical to creative growth in this area, even when they are often not easy to appreciate or accept. It doesn't matter that we may not wish to, or probably can't, make them ourselves. What does matter is that behind these objects are a bunch of very brave individuals who are exploring new visual territories within themselves and developing a new language for their personal

expression. Our task is to absorb their energy as a meaningful gift and then use that gift as an influence to explore our own design ideas for the objects we most enjoy making.

As with any field, we woodturners have moments of both brilliance and blunder. Beyond the beauty of our materials and the objects themselves, we continue to struggle to find an efficient and communicable language in order to adequately understand and explain our work to others. We're much more apt to defer to which tool, what finish or how long it took to make an object than to describe our personal aesthetic and how we incorporate it into the designs of our work. While these arguments are part



Assorted roughed-out bowls, 1985, by Ed Moulthrop



Bowl, 1980, by Bob Stocksdale; mesquite burl, 125 x 180mm



'Untitled bowl', 2010, by Bill Luce; Douglas fir, pigment sandblasted, 150 x 215mm

of the journey that must be taken in order to grow, they still remind me of the battles between the gougers and the scrapers that I encountered when I came into the field... and that was 40 years ago!

Technological revolution

Each of us has our own way of evaluating and appreciating the work we do as well as the work of other turners. For me it's how the eyes, the hands, the tools and the materials come together as one to transform a rough object into a more refined object. This is why I hope that our current passion for technical wizardry doesn't overwhelm our love for the feeling of making, and that the hand somehow always makes its presence known in the final form. This is one of the values of craft that allows objects to emerge into art forms. Furthermore, this is what will take us from where we have been to where we wish to be as makers in the field of woodturning.

On the local level we have all the gizmos and gadgets anyone could possibly hope for, plus an abundance of retirees in search of new directions who have rejuvenated their often-times sedentary lifestyles in favour of piles of shavings on the floor of the workshop. There is a modest number of 40 to 60 year olds, mostly professionals (and not all men), who are showing their passions with excellent work even though they often lack the time to fully develop their skills. Then we have the up-and-coming, never-enough youthful group, who would gladly spend their entire lives at the lathe if it weren't for puberty and the need for a solid education. Fortunately, there is now enough post-recession money floating around to pay for all this 'stuff', realising that the lathe itself has always been a down payment in this woodturning sport.

Sharing skills

On the global level, our various national organisations have enough experience now to accommodate almost everyone's needs. All of these groups provide short-term training sessions at their annual conferences and most have scholarship programmes for those who wish to advance their skills. Longer, three-to-five day programmes are available in workshop form at numerous public and private craft and woodturning schools. The American Association of Woodturners (AAW) has over 350 independent local chapters, many of which collaborate annually to help run national and regional conferences. In other words, while woodturning has a very limited presence at the academic level compared to ceramics, glass, furniture and jewellery, the opportunities to learn the skills of turning wood are numerous.

All this training has paid off. One only has to open this and other woodturning magazines, and compare the work with that



'Dylan's song' by Andi Wolfe; maple/paint (turned and carved), 380mm diameter x 75mm high

of a generation ago, to realise that turned wooden objects are pretty hot stuff. Maybe a little too hot for some but, like it or not, growth is locked into the DNA of the creative process. Fortunately, the field of woodturning has now matured to include a full spectrum of craftspersons, craft artists and artists alike, all of whom are now receiving the respect they deserve to some measurable degree.

Quality control

We need to recognise that inherent in all this growth is a factor of 'quality'. This is vitally important and is being felt right down to the beginner-level turner, which is exactly where it needs to begin. Whether it is control of the tools, how well an object is sanded, or what type of finish is used and how well it is applied, all of these factors have now become the norm and are an essential element of one's personal pride in making good work.

We have learned that it really doesn't take any more time to make a high quality object, but it may take more training to understand what the term 'high quality' actually means.

Similarly, the partner of good quality work has always been the power of good design. From architecture and jewellery to fast cars and fashion, design has always dominated the crafts as the significant element of personal expression. Woodturners have struggled with design since the mid 1980s, primarily because they had little or no experience with a usable language for what good design is and how to produce it. However, with time and a lot of focus on design in workshops throughout the world, it is easy to see how the need for well-designed objects has inspired today's turning world. It is also not difficult to forecast that design will continue to be a dominant factor in our woodturning vocabulary over the next few decades. The general public is much better educated



'Woodpecker', 2015, by Derek Weidman; holly, pigments, 355 x 330 x 150mm

about turned objects today than ever before, and when it comes to both quality and design, they do recognise the difference.

Conclusions

Today we see a much greater balance between beginner-hobbyist level turners all the way to full-time professionals. The professionals will always be in the minority by numbers, while receiving the most amount of public attention. However, they are also the most vulnerable to the whims of economic changes, since they produce fewer objects at higher prices and show to a much narrower market. We don't really know, and may never know, the strength of sales through the Internet, mainly because there is no provenance to support these objects or gallery records of their sales.

What we do know is that over the next generation, the challenges to the 'field' of woodturning as we know it will likely be

quite dramatic. We know we'll see a major reduction in the baby boomers (like myself) over the next 10 to 20 years; we just don't know how many of the current 50+/- year olds there are to replace us. We know that secondary school systems (at least in the US) have virtually eliminated all art and manual arts classes, so training programmes for next-generation woodturners are now almost exclusively in the hands of parents and grandparents. Finally, we know that the market for our wares will continue to fluctuate in direct response to our respective economies and stock markets.

So the question remains, who will be the next generation of makers, leaders, teachers, writers and speakers for our craft? The only thing that is perfectly clear is that we are the stewards of our own ambitions. We are the ones who must stand up and direct our future in all its forms. In effect, we are truly the founders of the next generation of woodturners. ●

DAVID ELLSWORTH



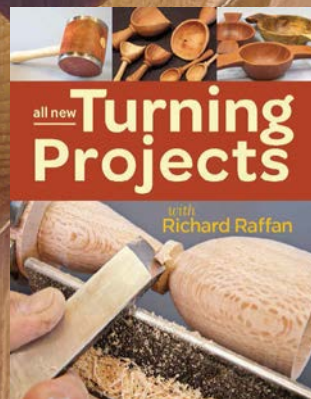
David Ellsworth is a noted maker and author in turning. He is a Fellow and former Trustee of the American Craft Council and has fellowship awards from the National Endowment for the Arts, the Pennsylvania Council for the Arts, and the Pew Fellowship for the Arts. In 2009 he was elected by the James A Renwick Alliance of the Smithsonian Institution in Washington, DC to receive the 'Master of the Medium' award in wood. He has received the Lifetime Achievement Award from the Collectors of Wood Art and the Lifetime Membership Award from the American Association of Woodturners. He runs a private woodturning school in Pennsylvania.

david.ellsworth3@gmail.com
www.ellsworthstudios.com

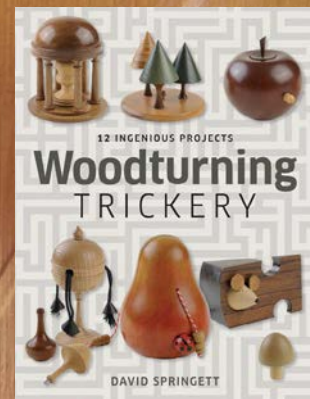
NEW WOODWORKING BOOKS



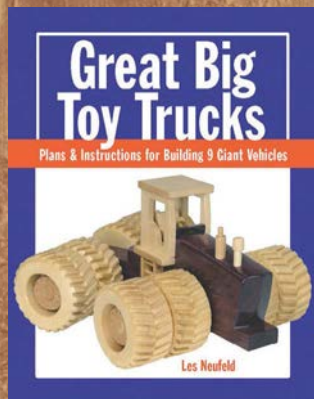
Quick Find Code: 25390
The Woodburner Handbook
 £7.99



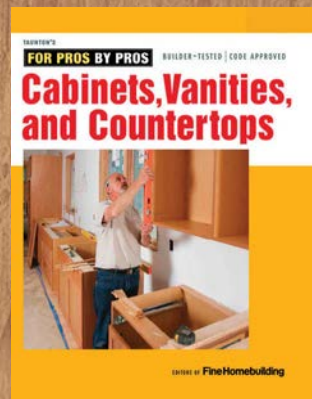
Quick Find Code: 25948
All New Turning Projects with Richard Raffan
 £17.99



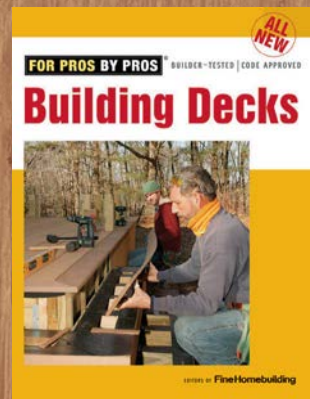
Quick Find Code: 24279
Woodturning Trickery
 £16.99



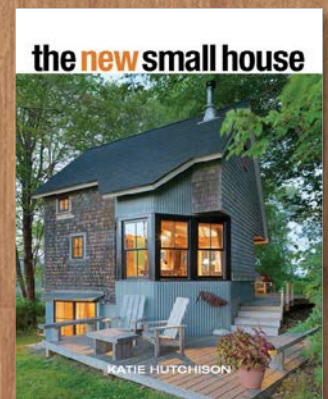
Quick Find Code: 25846
Great Big Toy Trucks
 £17.99



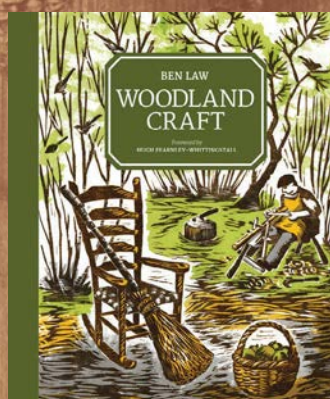
Quick Find Code: 26229
Cabinets, Vanities and Countertops
 £16.99



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**

1/4 SHEET ORBITAL SANDER 250 WATT

SPKMP250 / L

Input Power: 250 Watt.
No Load Speed: 14,000/min.
Pad Size: 108 x 112 mm.
Sand Paper Size (punched): 145 x 114 mm.
Eccentricity: 1.5mm.
Supplied with: P80 sanding paper, dust bag,
dust extractor adaptor, and hole punch.



BELT SANDER WITH BAG 900 WATT

SPKMBS976 / L

Input Power: 900 Watt.
No Load Speed: 320/min.
Sanding Area: 76 x 130mm.
Belt Size: 76 x 533mm.
Comes complete with: plastic case, 1 sanding belt,
dust extraction adaptor and dust collection bag.

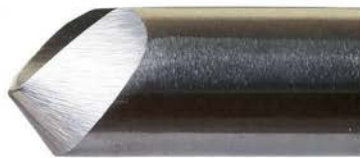


Shhhhh! Keep it to yourself!

Hamlet have added another profile to their affordable Double Ended Bowl Gouge range

It is called "Masterflute"

Proudly
Made in the UK



45 Degree

comes in two versions
3/8" (1/2" Bar) and 1/2" (5/8" Bar)
it has a "parabolic" flute
which gives you more control over the
cutting than you would have with a
traditional gouge, achieving a higher
standard of finish.



55 Degree

The small radius at the bottom of
the flute stabilises a full cut too.

It has an overall length of 16"



It comes with useful profiles on each end



hamlet
CRAFT TOOLS
Part of
Henry Taylor (Tools) Ltd UK

Talk to your local Hamlet Stockist today ...but quietly!

Paul Howard Woodturning www.paulhowardwoodturner.co.uk

Tel 01621 815654 Mob 07966 188559

Fluting Jig

Routers from 42mm to 65mm
can be fitted as standard or
other tools with a parallel
collar from 65mm down can
be fitted with a simple ring
adaptor

£159.00 plus P & P

Index System

Index plate 60 48 36 14 hole
pattern spindle sizes to suit
most lathes. Unique position
clamping system.

£50.00 plus P & P



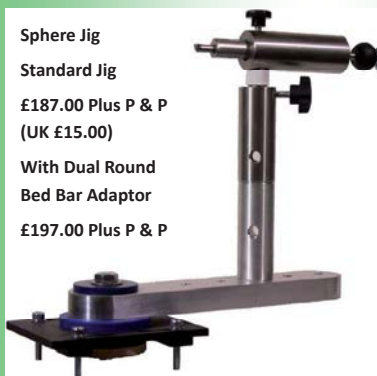
Sphere Jig

Standard Jig

£187.00 Plus P & P
(UK £15.00)

With Dual Round Bed Bar Adaptor

£197.00 Plus P & P



Spheres up to 300mm Diameter
depending on capacity of lathe.

Suitable for flat bed and dual
round bed bar Lathes.

Riser Blocks for Lathes from
125mm to 250mm spindle height
included. Additional risers can be
fitted

Carbide Cutter for consistent
results.

Self centring with disc or centring
plate fitted

Unique Back Stop so that Sphere
sizes can be repeated

D-WAY TOOLS

Innovation that others follow...

*A longer lasting edge means fewer trips
to the grinder...*

Made from superior M42 Cobalt HSS

**State-of-the-art heat treating
certified to 67 HRC**

Polished flutes shed shavings



CBN GRINDING WHEELS

6, 7, 8 or 10" flat.
or 8" radiused,
1-1/2" wide

Adapters
for most
arbors

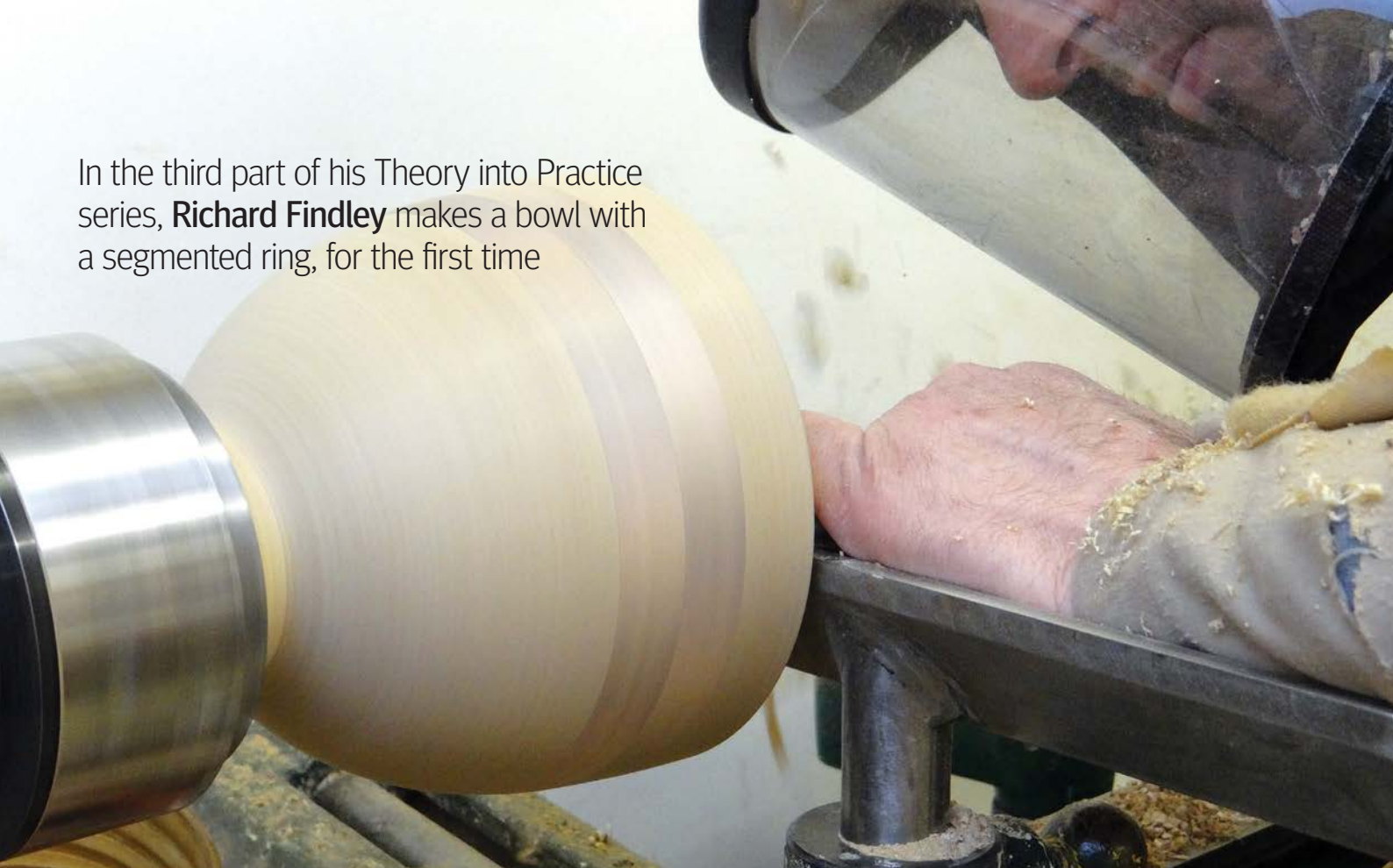
Bowl and
Spindle Gouges
Skews, Scrapers,
Parting Tools
Hollowing Tools,
Beading Tools
Tool Handles, CBN Hones



Installation, sharpening and turning videos available on
the web site, along with on-line ordering for all D-Way tools.

www.D-WayTools.com DWayTools@htc.com 360/432-9509

In the third part of his Theory into Practice series, **Richard Findley** makes a bowl with a segmented ring, for the first time



Segmented 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](#)

In the past I have dismissed segmented turning as being rather fiddly, having to stick little bits of wood together to make a bowl. I'm not entirely sure that going through the process will completely convert me, but I must admit, I will enjoy the challenge.

As with all of the articles in this series, it is the first time I have done any segmenting, so I decide to start with as simple a project as I can think of: a bowl from solid timber, with a segmented ring fitted for decorative interest.

Many segmented bowls are completely segmented, from base to rim, but I figure that a couple of rings shouldn't be too difficult and would give me a taste of segmenting.

Theory

I have many books that show how to form a segmented ring. It should simply be a case of working out how many sections I would like, working out the angle needed, cutting it accurately and gluing the sections together. The ring, once dry, can then be sandwiched into a block of timber and turned, almost as a normal bowl. I'm sure this is oversimplifying things however; we shall see!

Research

My first port of call is to do a little research on the subject of segmenting. I know there are a number of different ways of cutting the segments, so I need to decide on which will be best for me. I have seen people use a mitre saw (sometimes known by the catchy name of a 'sliding compound mitre saw' or SCMS for short); some use a disc sander; while others use a saw bench (or table saw as they are becoming better known).

My workshop is set up so that I can do all kinds of woodwork. I own all three of

these machines, but my SCMS was quite inexpensive, bought with the intention of easily cross-cutting lengths of timber and isn't terribly accurate. From my experience in joinery workshops, it seems that you need to spend some serious money to get an SCMS that would be consistently accurate enough for this kind of work. My disc sander is, to be honest, a little unloved and abused. It isn't used a great deal, so the sanding disc is rather past its best and I have not yet managed to buy replacements; which immediately rules this out for the job in hand. My table saw on the other hand is used almost daily. It is accurate and has sharp blades, so is the obvious choice. My feeling is that a jig may be in order to give me the best results.

My search for a suitable jig begins on YouTube. I am a little cautious about researching on YouTube as there are some 'so called' experts out there who know less than they should, mixed in with the genuinely skilled turners simply trying to pass on their knowledge. The trick is to find the good ones! Sometimes I'll watch a video and think 'that seems unnecessarily complicated'. However, I have found one promising video that shows a jig that makes sense to me, would be easy to construct and seems to fit the bill.

Back to school!

It is clear to me that I need to do some maths to work out some of the details. Maths was never really a strong point for me at school. While I had a grasp of the basics and enough to see me through, the subject never really held me. I think this was mostly because it seemed so irrelevant to real life. Once I left school to work for my Dad, I learned maths in a more practical way. We used to make fittings for bay windows, so I became quite familiar with working with angles and how to manipulate them to my advantage. I am certain this will be a useful skill here.

My main problem is that I can't quite remember some of the intricacies of the maths required for this job. Thankfully we now have Google to hand at the touch of a phone screen, so the equations are easy to find. My first decision is how many segments I should use to form the ring. I could literally use any number here, but to help me visualise it, I decide to go with 12, so it is divided up the same as a clock face. I find being able to visualise things very important, so using this familiar pattern seems to make sense. Based on the ring being 12 segments I can work out the angles:

A circle has 360°
 $360 \div 12 = 30^\circ$

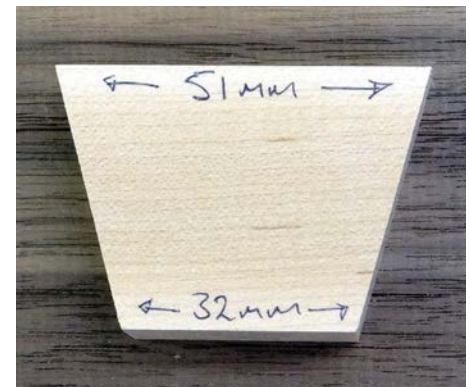
However, when cutting a mitre joint, as I will be when segmenting, each side of the mitre is half of this angle, so each segment needs an angle of 15° on each side. The next bit of maths I need is to calculate the circumference of my bowl blank, so I know how big to make my ring. The diameter of the blank is 160mm.

Circumference = $\pi \times \text{diameter}$
 $\pi (\pi) = 3.141592$
Diameter = 160mm
Circumference = $3.141592 \times 160 = 502.65\text{mm}$

502.65mm is the measurement all the way around the edge, or the circumference. 503mm is good enough for the purposes of this project. At this stage, it seems like a good idea to make the disc larger than the diameter of the bowl blank, so my plan is to make the segments around three times wider than my intended bowl thickness. This should give me plenty of leeway when gluing up. I think 12mm will be more than thick enough for the wall thickness of the bowl – I will most likely make it thinner but I am erring on the cautious side at this early stage – so 36mm wide segments will allow 12mm either side of the bowl thickness. A simple sketch shows me the size I need for my segments.



My rough workings



The segment I am using for this bowl

Mistake number one

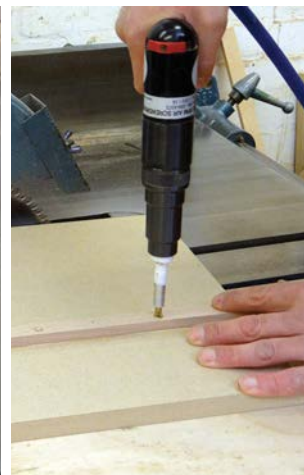
I have had this project in mind for a while before actually making a start on it. The most common way to glue up the rings seems to be to use a large Jubilee clip to pull the mitres together. A few days before I start work on the bowl, I order a couple from eBay, basing their size on the diameter of the bowl blank. However, due to my calculations and decision to make the ring larger than the diameter of the blank, when they arrive I realise they are too small, so I need to use a different method.

Making the jig

The jig shown on YouTube is fully adjustable, but as I only intend to make this particular bowl with 15° mitres, I see no need to go to the extra effort of doing the same with my jig. If I do get hooked on segmenting, I can always spend more time on making an all-singing, all-dancing version; for now, simplicity is king. The design of the jig is simple enough. I start by cutting a strip of beech to run in the channel on the bed of the saw and fit this to a piece of 18mm MDF, using glue and screws. I position the MDF so that it is oversized and, once fitted with the strip of beech, I can push it past the saw to give an accurate edge parallel to the saw blade. I can then use this edge to set my angles.



The first step for most jigs like this is to insert the beech strip in the slot on the saw bed



Fixing the battens in place with glue and screws



Trimming a parallel edge to the base board

TOP TIP

When fitting wooden battens to an MDF base board, a combination of glue and screws will give the strongest and longest-lasting combination of fixings. Often however, as you drive in the screws, they can pull the batten away from the desired position. To avoid this, I glue the batten and use a nail gun to grip the batten firmly in place, while I pilot drill and drive in the screws.

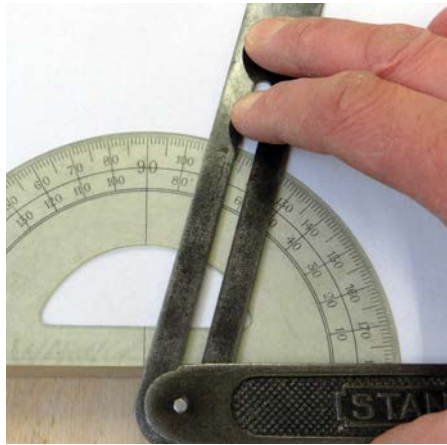


Using my pin gun to hold the batten in place before permanent fixing

Setting up the jig

I carefully set my sliding bevel to 15° and, using the cut edge of the MDF base board, I position the battens and fix them down. In the YouTube video, the guy uses a setting out triangle, which has 30°, 60° and 90° corners, to check the battens are set correctly. I do the same and I am pleased that my original setting out is good.

You will notice that there are two battens fixed to the base board. The YouTube presenter doesn't fully understand why it works best like this, only that it does seem to work. I believe it is to minimise – or hopefully eradicate – problems with the angles. I try using the standard mitre fence for my saw and simply turning the piece of wood over to alternate the angle on each block, but find it quite inaccurate. The problem is that the angle is repeated so many times around the ring, that even by being 1° out, by the time you get all the way round, you will be 24° out; the fault is multiplied at every angle. By using this jig, with two battens that are a known 30° – thanks to the plastic triangle – the angles become far more accurate. Using some off cuts, I form a ring using my mitre fence and one using the jig and the results speak for themselves. There is a tiny discrepancy, but I feel I can deal with this. At this point I realise that, had I made the jig adjustable, I would have been able to adjust the fault away. This experience can go in my ever-growing 'lessons learned' file!



Setting my sliding bevel to a protractor



Fixing the battens to the base board using the sliding bevel as a guide



Checking the angles with a setting out triangle



My test cut is promising

Experimenting with glue ups

Now able to form the ring with some accuracy, I need a different way to glue the blocks together, as my Jubilee clips aren't large enough. A method I know of from my joinery experience is a rub joint. By applying an even coat of glue to a surface, then rubbing two pieces of properly prepared timber together, air is squeezed out forming a kind of vacuum, which forms enough pressure to hold the two pieces

of wood together while the glue dries. This is something that I know the principle of, but again, have never used in angles, so I experiment on some of my trial cuts. I am amazed at the strength of the joint, especially as end grain to end grain joints are notoriously weak. Satisfied that this method would work, I set about cutting my segments and getting ready for the first glue up.



Run out on the first semicircle



My second trial is much more promising using my jig

Gluing the segments

I prepare pieces of American black walnut (*Juglans nigra*) and maple (*Acer saccharum*) using my planer-thicknesser to smooth and square up strips of material before cutting them into segments with the jig on the saw. I use a sharp 96-tooth saw blade which cuts very cleanly



Preparing the timber with my planer-thicknesser

and remove any wispy bits by rubbing them away with my fingernail. I lay out a sheet of brown craft paper on a flat area of my bench and gather the segments together. I alternate the walnut and maple to form a chequering pattern.



Using the jig...



... alternating between the two positions to produce the correct angles on each segment

Using my finger, I spread an even smear of glue over one face and, laying the blocks flat on the bench, I rub the joint together. As I do, I feel the joint get tighter, which is reassuring. I make sure the joint is flat and sitting evenly, then I repeat. As my earlier



The glue is spread with my finger



The semicircle laid out dry shows only a tiny discrepancy

experiment had shown a tiny discrepancy, I decide not to try to form a complete ring, but to form four half rings, which could be adjusted once dry and then glued up. This seems to be an accepted technique from my research.



Forming the rub joint

Type of glue

In my workshop, I use two types of glue: polyurethane (PU) or resin-based, white wood glue. PU is great for big glue ups or things that need to be done quickly, as it is incredibly strong, dries very quickly and is easy to apply. I use it in cartridge form, held in a sealant gun. The down side to PU is that it foams as it dries, which means you get great coverage, but also requires good clamping pressure to keep all

parts together, which I don't have here. The resin-based white glue is like a standard PVA. The beauty of this glue is that it forms a very strong bond with an almost invisible glue line and, most importantly of all, it resists creep. Creep is when the wood moves after it has been worked, which frustratingly means you can feel the join a short while after finishing the job; this is something I really want to avoid.

Flattening

With the semicircles left overnight to dry, I can look at forming the rings. Before anything else, I want to smooth the surfaces to ensure they are totally flat. I fix a sheet of 180 grit abrasive tightly to a piece of MDF and carefully rub the semicircles over the abrasive. I keep it moving so I don't wear down any one spot. As the abrasive is tightly wrapped around the MDF and is laying flat, it won't round the edges of the timber. Regular checks ensure that I only do what is needed; no more and no less. I am pleased with how well this works and I repeat the process at various stages of making the rings.

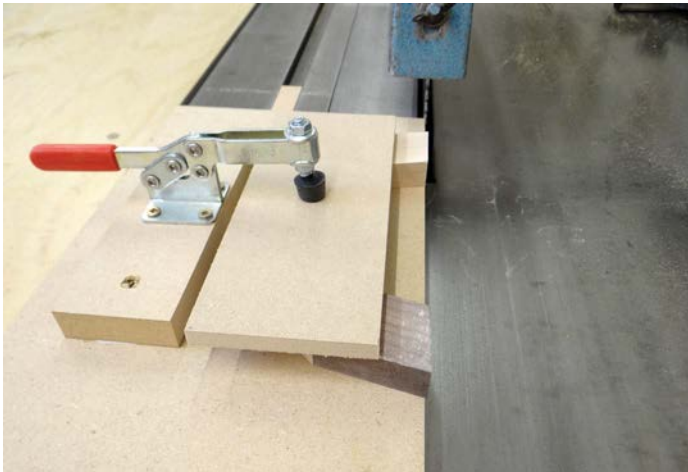


Flattening the rings

Correcting the angles

With the semicircles flattened, I need a way of correcting the angles, so another jig is in order. I have been mulling this over since realising there was a slight correction needed and have come up with a simple jig that should do the job. I repeat the first steps of the previous jig by cutting a batten for the slot in the saw and fixing it to a piece of 18mm MDF, then running it past the saw to give a reference face, parallel to the saw blade. Onto the base board I fix a toggle clamp, fixed to a block to raise it to the correct position to hold the work. I can then position my segmented semicircles right up against my

reference edge, with just the tiniest piece overhanging the edge, which will be removed and correct the angle. To ensure I hold the semicircle firmly, without applying undue strain to the joints, I lay another piece of thinner 9mm MDF over the segments to spread the gripping load. The jig simply slides past the blade and cuts the edges of the segments, flush to the edge of the MDF. I tested it out first on my trial glue up and was happy to proceed without adjustment on my chequered segments. I could then glue the semicircles together to form my rings, using the same rub joint technique as before.



The correction jig...



... in action

Segmented rings

After once again drying overnight, I have my two rings. As before, I rub the new joints over the abrasive fixed to the MDF block to flatten them and I am ready for the next stage of the glue up: to glue the rings together. My next decision is whether to glue them like a chequer board, with the maple directly over the walnut blocks, or to glue them like a brick wall, with the joint over the centre of the block beneath it. I decide to go with the chequer board look, deciding that the brickwork design is probably best for bowls that are entirely segmented. As I only have two rings of segments, and I'm using timber that naturally lends itself to a chequer board look, the choice is simple. Whether this is the best choice will only really reveal itself when the job is done, I think.

I spread an even layer of glue over one surface and rub the two rings together. I know that larger items can slide while left unattended, so I pre-prepare some G-cramps and lightly grip the rings in the correct position. I say lightly, because I don't want to damage any of the joints I have already formed; I only need enough pressure to hold them in position while the glue cures.



Spreading the glue to join the rings

Making the bowl

While the rings are drying, I prepare my bowl blanks, using some 80mm European oak (*Quercus robur*) that I have in stock. I plan to use a full thickness piece as the base, then fix the rings, adding another piece of oak to the top to form the rim. I cut a section long enough to get two blanks from and pass it over my planer to give a flat surface suitable for gluing the segmented rings to. I then deep cut it on the bandsaw to around 50mm deep, before cutting it into discs. This is deeper than I want the rim, but better to have too much timber, rather than not enough. I fit the two pieces together to see how they look best, with regards to the flow of the grain, and mark them with a pencil to guide me in the next part of the glue up.



The final glue up

Final glue up and mistake number two

With the segmented rings dry and flattened again to ensure they are totally flat and ready for the final glue up, I start to prepare everything I need. This glue up will definitely need cramps, so I use three large sash cramps. I always find glue ups slightly stressful, but if they are well planned, things will usually go smoothly. It's not until I spread the glue and am trying to position the three sections together that I realise my error. During the early stages, it seemed like a great idea to make the segmented rings bigger than the bowl blank to allow for positioning during glue up, but now, in the midst of that glue up, I realise that if everything is the same diameter, then this whole thing would be a lot easier! It's too late now, but for next time, I know that they only need to be a tiny bit bigger than the bowl blank and not 12mm all around. After much wiggling and persuasion, the blocks are fixed in the sash cramps and all I can do now is wait.

Turning

The waiting time is actually really useful, because it allows me to mull over my error and to think of ways to limit any problems. It occurs to me that the main focus of centring the blank on the lathe needs to be getting the segmented rings centralised. If they are off centre, the segments on one side of the bowl will be larger than on the other. I'm not sure if this would be noticeable, but it could potentially be a problem. To ensure the rings run centrally I use a compass with the pencil well extended to find the centres of the bowl blanks, relative to the

segmented rings rather than the actual centres of the oak blanks. I then mount the block between centres to ensure it is positioned correctly. Using this method, I can adjust as necessary, rather than be fixed in one position as I would be by a screw chuck or faceplate. Once I'm happy that the rings are running centrally, I simply true up the block with my bowl gouge, cut a holding spigot in what will be the top of the bowl and, holding the bowl with this spigot in the chuck, I turn the bowl as I normally would. The bowl is sanded to 400 grit and finished with hard wax oil.



The blank held between centres to centre the rings



Truing the blank

Conclusion

I enjoyed the process of making this bowl. It challenged me in a number of ways and enabled me to employ some of my joinery skills that have been underused in recent years. Were I to do this again, I would spend a little longer on the angle jig, although it worked admirably. I would also know to cut the rings to the same diameter as the bowl blanks to make the final glue up easier.

Overall, I am very pleased with the end result. The joints are tight and there are only a couple where the joins of the chequering don't quite line up as well as I'd like, but I suspect this is due to me needing to adjust the semicircles to make them meet up properly. I'm certain that my next one will be better, if there is a next time!

I would recommend this project to anyone who feels they have mastered turning standard bowls and wants a challenge to further their woodworking and turning skills. Like all of these projects, I haven't done it before, but I do have a wide range of woodworking experiences to draw on to achieve the end result. This technique is a fascinating combination of skills that all need to be done to a high level to achieve an end result of good quality. ●



The finished bowl is 160 x 125mm, with an oil finish

[illegible][illegible]

Why so much noise and commotion? The most common cause is tools that are not perfectly sharp or that are sharpened incorrectly. Once you've got your sharpening right, your turning improves and your life becomes quieter as the tools sound better, simply because they're sharper.

Sharper tools make better turners and better turners create better turnings.

Sharpening needn't be difficult - indeed sharpening is demonstrably *not* difficult - with the right equipment. We have spent many years searching out the best - the simplest and most effective - ways to maintain the edge of turning tools in tip-top condition: keeping them as *Schhhh* tools, instead of *Roooooar* tools.

And never forget: sharp tools are a major contributor to operational safety.

Blunt tools are a primary cause of accidents in the workshop.

Sharp tools are safe tools. Play safe. Get them sharp.

Do yourself a favour. Do your tools a favour. Stay sharp.

Treat them to the first class sharpening equipment they - and you - deserve.

Our range of sharpening products includes - but is not limited to: Oneway Wolverine grinding jigs and wheel dressers; Sorby Pro-Edge belt sharpening systems and jigs; Record and Excel high-speed grinders; O'Donnell ruby wheels; Diamet CBN wheels; Ashley Iles honing system; Tormek and Record wet grinding systems; Kelton grinding jig; Hamlet grinding guides; Veritas grinding platforms; Sorby sharpening jigs; CBN, ruby and ceramic grinding wheels; wheel and belt grinders, full and slow speed; sharpening jigs; ToolPost grinding belts for ProEdge; honing wheels; instructional DVDs and books; slip stones; bench stones; diamond files and cards; wheel dressers; wheel balancing kits; hollowing tool and ring tool sharpening points in CBN and AlOx; hand sharpening and honing equipment, Lansky knife sharpeners, etc. Our range continues to grow, so if you don't see what you need, please ask.



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

Call us
01296 481220

osmo[®]

Learn more
osmouk.com

THE SPRAYABLE HARDWAX-OIL



SPRAY-WAX: Highest quality sprayable wood protection

✓ MICROPOROUS | ✓ NATURAL | ✓ OIL-WAX BASED | ✓ DURABLE | ✓ HIGH COVERAGE

STAR BOND

Where Quality Meets Value

Spare caps and micro-applicator tips with every bottle



Find Starbond Superior CA Adhesives only at:

The ToolPost
Unit 7 Hawksworth,
Southmead Industrial Park
Didcot, Oxfordshire, OX11 7HR
Tel: 01235 511101
<http://tinyurl.com/StarbondUK>

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

Stuart King pays his respects to a master turner from a bygone era and recreates a finial using similar tools and techniques

A man wearing a brown hat, a blue and white plaid shirt, and dark trousers is sitting on a wooden stool outdoors. He is holding a long, light-colored wooden staff or stick across his lap. He is smiling at the camera. The background shows green foliage and a wooden fence.

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 photography and video.

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

To our generation, Bill Jones was a one-off, almost an anachronism. He was old-school; in a way he was living history. This history ended with his death in 2011, aged 91. Bill was loved and admired by all for his gentlemanly ways. His unique skill set was taught by his father, whom he always referred to as Bertram. Being a fifth generation hardwood and ivory turner, Bill was a proud and very competent craftsman.

In the last few decades of his life, he revelled in sharing his special skills and life stories at club demos and seminars. Woodturners watching these demos, all familiar with using various gouges and swivelling tee rests, were treated to another discipline; that of profiled scrapers, point tools, spear drill bits and tread chasing. Many of these tools were used in conjunction with his famous arm rest. This portable toolrest was suspended around the neck and dangled to one side, ready to be placed on the main toolrest to support whatever tool was required. This simple expedient was much quicker than undoing



Bill Jones with competition pieces, November 1977

a tee rest and manoeuvring it to a new position. Three- and four-jaw chucks were the main means of workholding; very little was turned between centres.

After marriage, Bill bought a small bungalow on Canvey Island and established a modest workshop in an asbestos garage at the bottom of the garden, lined with benches and machinery on each side, leaving only a narrow gangway down the centre. Every area of bench space was covered with raw materials, work in process and tools; so much so that Bill told me that he would often remake a tool that he could not locate, only to find it shortly afterwards!

Chess sets and replacement pieces were the great mainstay of Bill's business, but he would tackle any small job that came his way: babies' teething rings, cigarette holders, shirt collar studs and catheter bungs were

all grist to the mill. One speciality was ivory flower finials mounted on the screw-top lids of boxwood boxes. These became a favourite and much called-for demo item.

This tribute to a great turner is not intended to be a how-to article, but rather a pictorial appreciation of the span of his endeavours. Bill has published two insightful books full of turning tips, laced with anecdotes and tricks of the trade: *Notes from the Turning Shop* and *Further Notes from the Turning Shop*. These should be on the book shelves of every serious turner.

Ivory is quite rightly an emotive subject and I see no justification for slaughtering such noble animals as the mighty elephant. Thankfully, times have changed and it is now illegal to sell or use elephant ivory that post dates 1947. A good man-made cast polyester substitute is produced by GPS Agencies Ltd.



Chess pieces were a mainstay of Bill's work



Knights, exhibiting Bill's carving skills



Iconic Bill Jones chess king, turned from polyester 'amber'



Using a homemade triangular scraper to create beads



Homemade 'pig tails' for holding buffing mops. Most of Bill's pieces were buffed to a final finish



A round nosed scraper of triangular section used in 'sheer' scraping mode on boxwood end grain



Bill's father's old circular saw (without guard) was in regular use



Chasing an internal thread

WATCH VIDEOS OF BILL JONES IN HIS WORKSHOP

www.youtube.com/watch?v=bcA7PddrUhw and www.youtube.com/watch?v=l2G3LHZNiuU



A completed male and female thread on a lidded screw-top box, turned from boxwood



Bill often made threaded wooden chucks that were inserted in the lathe chuck to hold a threaded item. This allowed further work such as finishing the base



The bespoke arm rest in use while cutting an internal thread



'Roughing out' using a homemade round nose scraper



The master at work in his den

FIND
MORE
FREE
MAGAZINES

[HTTP://SOEK.IN](http://soek.in)

◀ The practical side of Bill

The following images illustrate my process to turn a **Bill Jones**-inspired flower finial from cast polyester



Here a length of cast polyester is firmly held in my set of extended jaws. This material which imitates ivory, is a brittle material



The cutting/shaping process for cast polyester is mostly one of gentle 'sheer' scraping. Use a round nose tool for general waste removal



The round nose tool should be used lightly, held at an angle. Lines are then inscribed using the point of a 6mm skew



Before creating a spigot using a 3mm parting tool, the surface is sanded then polished using a metal polish such as Brasso



Turning is just the start. Carving and shaping is carried out using various rotary tools held in a Jacobs chuck



Bill made many cutters himself by filing them from the heads of 100 and 150mm nails. He used them for his chess pieces as well as finials

HANDY HINTS

1. Turning polyester and similar materials creates fine shavings and dust. You must take precautions against inhalation. Good dust extraction is necessary
2. Fine- and close-grained hardwoods make a good alternative to polyester. Try boxwood (*Buxus* spp.) or African blackwood (*Dalbergia melanoxylon*)
3. Don't be afraid to experiment with making your own tools. Aside from the benefits of a financial saving, this approach can also enable you to make special tools that are unavailable commercially. Many miniature tools can be made from masonry nails
4. Never feel shy to ask an experienced turner for advice; most craftsmen tend to be very generous with their knowledge



The completed finial and a selection of Bill Jones' home-made cutters ●

Welcome to THE TURNERS WORKSHOP

*The Company
with Traditional Values*

Our aim is to provide
quality items at a fair price.

THE TURNERS WORKSHOP

The Company with
Traditional Values

Vincent Coates - proprietor

- Pen Kits
- Woodturning Tools
- Abrasives • Adhesives
- Bushing Sets
- Finishing Products
- Books & DVDs
- Pen Making Accessories
- Workshop Furniture
- Knife Making Sets
- Turning Projects

*In the hussle-bussle
and impersonal world we
live in today, I want to turn
back the clock and provide
a good old fashioned,
personal, professional and
friendly service to all my
customers.*



*The Turners Workshop will appeal to all Woodturners, Pen Makers,
Pen Collectors, Craftsmen and Craft-ladies! Visit our comprehensive shop at:*

www.theturnersworkshop.co.uk • Tel: 07870 587615 • email: mail@theturnersworkshop.co.uk

WAREHOUSE/VISITING - UNIT 13, MORGAN BUSINESS PARK, MYLORD CRES,
CAMPERDOWN IND. EST, NEWCASTLE UPON TYNE, NE12 5UJ



Visitors by prior appointment to our warehouse

NOW AVAILABLE IN THE UK **EXCLUSIVELY** FROM THE TURNER'S WORKSHOP

*Wholesale Inquiries Welcome

THE
TURNERS
WORKSHOP
The Company with
Traditional Values

www.theturnersworkshop.co.uk
mail@theturnersworkshop.co.uk



**Fast-Drying • Chemical & Impact Resistant • Easy To Apply • Low Odor
Non-Flammable • Water Cleanup • Can Be Applied While Turning • Low VOC**

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

SS Niles
Bottle Stoppers

717-486-5232



RP 9000 Stainless Steel Cork

More efficient: 2 o-rings seal the bottle
Precision machined with soft edges

Everyone has the cone stoppers, be the first to have the best stopper cork.

A *lot* more quality for a *little* more money!

Deluxe Joyner Off-Set Jig



see website for complete details and more specials

nilesbottlestoppers.com



Turner Tool Box

DAVID MARTIN



Creative Welsh Woodturning Ltd

Turners Tool Box

WOODTURNING TOOLS & ACCESSORIES

www.turnerstoolbox.com



Robert Sorby
Patriot Chuck
Woodturning Tools
ProEdge



NOVA Comet II VS Midi Lathe & G3
Reversible Chuck - PACKAGE DEAL



New
Workshop Safety
Protection against
Dust



COLT



Pen Glues



Next day delivery service (UK)

&

We deliver worldwide

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.

T. 01873 831 589 – M. 07931 405 131 – E. info@turnerstoolbox.com





Coloured lidded pot

Andy Coates turns a lidded pot and uses pyrography and colour techniques to decorate

ANDY COATES



Andy is on the Register of Professional Turners (RPT). 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

Often people struggle with forming shapes. This can be an issue as it is fundamental to what we as turners do. Poor shape invariably stems from one or two areas: poor understanding of form in the basic sense, or a lack of understanding of how we make shapes using the tools.

The first point is relatively easy to address; we need to know what shapes we like and why. If you see a piece of turnery, or vessels from other disciplines, and you like the shape, try to define what appeals to you and the reason for this. The same approach should be taken with pieces that you don't like. Ask yourself why they don't appeal, and take notes, maybe even make sketches. How often do you hear people say they like a piece of turnery? Well I do frequently. On a number of occasions I have asked the question, 'Why?' The answers are rarely

worth noting: 'Because I do...' is the usual response, which may be enough for the maker, but is useless as a tool to improve your own work.

Let us assume that you've found a shape that pleases you, and your reasons for liking it might be as basic as the flow of the curves and that the object looks in proportion. How might you replicate those aspects in your own work? Firstly we need to make an assumption: your tools are sharp and the bevels are consistent. Do not be too hidebound about angles of bevels at this stage; the likelihood is that your bevels are pretty much as the factory provided them so they will not be too far out.

The next step is to consider how we hold the tool, how we address it to the wood and how we move the tool. In most cases, we need to hold the tool into the body for the fullest

control. With the tool on the rest, supported with one hand and the handle held into the body with the other hand, practise employing your body to move the tool, rather than using your arms/wrist. It may feel odd at first, but once your movements become fluid, your shapes will flow. The trick is to learn how to feed the tool through your fingers to provide extra length as the cut moves further away

from the toolrest, and at what speed to lift the handle in order to make cuts around a curve that is moving away from the toolrest. All of these movements need to be relative to each other, smooth and uninterrupted. While doing all this, you also need to ensure that the bevel is rubbing against the wood and that the flute of the tool is pointing in the correct direction to effect the cut.

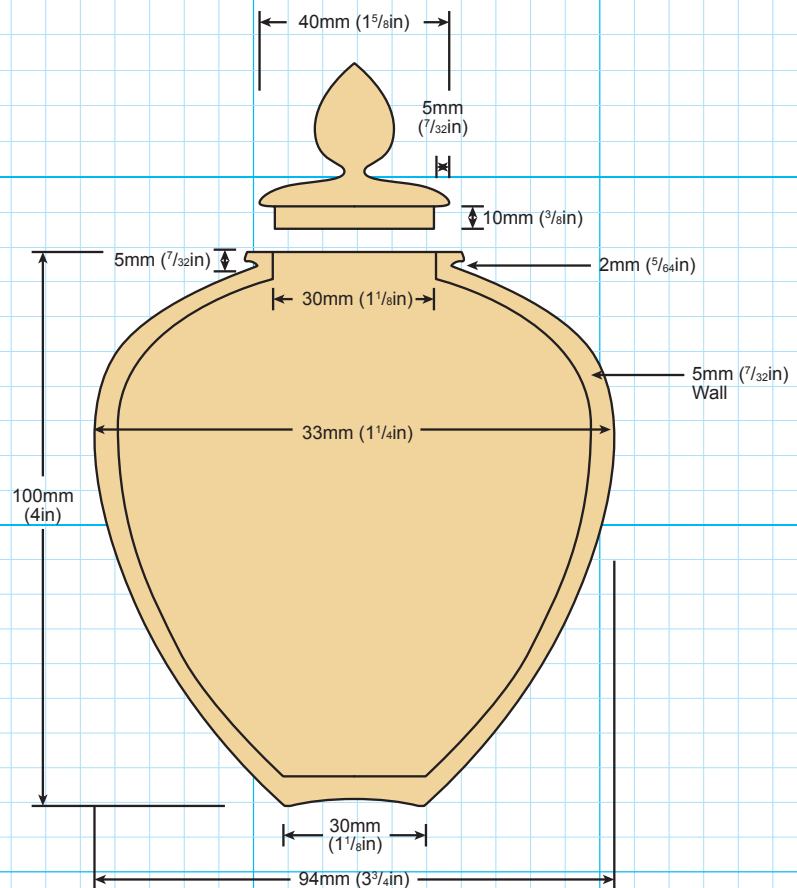
These points are key. The bevel supports the cutting edge and directs it. If you have full bevel control and your body describes the shape you want on the wood, the bevel will follow and direct the cutting edge. Think of your body as the tracing pin on a pantograph and the cutting edge as the pen at the end.

Let's try and put some of this into practice and see where we get.

INFORMATION AND PLANS

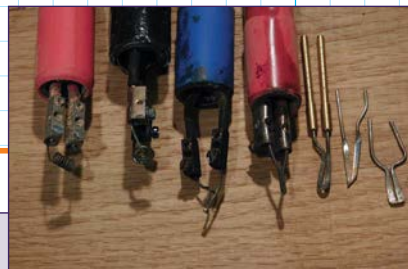
EQUIPMENT USED

- Kiln dried oak (*Quercus* spp.)
100 x 100 x 180mm
- 10mm bowl gouge
- 10mm spindle gouge
- 10mm parting and beading tool
- 2mm parting tool
- Deep hollowing tool
- 10mm twist bit in 2MT holder
- Abrasives 180–400 grits
- Pyrography machine and wire tips
- Stains and varnish
- Thick sack or full newspaper in which to break bulb (dispose of glass appropriately)
- PPE: facemask, gloves, dust mask/respirator



BRANDING

The pyrographic technique I use here is more accurately called 'branding' rather than 'pyrography'. Pyrography is generally accepted as painting pictures with shading, whereas branding is the deep burning of repetitive patterns. For this reason, a high-powered machine is required. A low-powered machine will struggle to make a sufficiently deep burn and the recovery period between each burn can be tedious.



PYROGRAPHY TIPS

These can be bought pre-formed in a variety of shapes, or can be fashioned from nichrome wire. A simple home-made bending jig can be an advantage. A brass brush is also required to de-coke the tips while working. Remember to take regular rest breaks to avoid repetitive strain injury in the fingers and wrist. Use a small extractor fan designed for wood smoke if possible. Avoid working in confined spaces as sensitivity to wood smoke can be an issue.

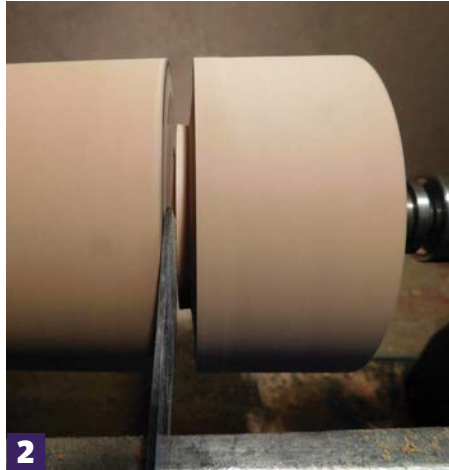


COLOUR TECHNIQUES

Colouring can be carried out with a range of different media: alcohol and spirit stains, acrylic inks and transparent paints. A very pleasing effect can be achieved by putting down a foundation layer of alcohol or spirit stain and then a top coat of a transparent paint of the same colour. Once these are fully dry, use an Artists' varnish to seal the whole vessel and make the colours brighter and more vivid.



1 Mount your blank between centres and rough down to a cylinder. Turn a tenon to suit your chuck jaws. Remount the blank on the tenon and bring the tailstock up for support



2 Mark a line 50mm back from the tailstock end and turn a tenon to suit your jaws. At the 50mm mark, make a parting cut 5mm wide and cut to the same diameter as the tenon on the end of the blank. Part off the 50mm section at the headstock end and when the wood is stationary saw it off. Put this section to one side. Mark pencil lines at 33 and 100mm back from the new end face



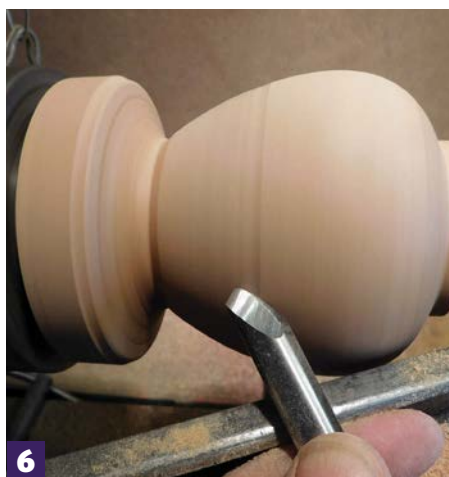
3 Scribe a 60mm circle on the new end of the blank. Working from the corner, begin removing waste until you have a lip about 5mm deep (the 60mm will be reduced later). Note the position of the flute on the tool. Rub the bevel and slowly raise the handle, feeding the tool out as it moves towards the pencil line



4 To form the upper shape to the right of the 33mm line, begin at the corner, working towards the lip. Each cut should be progressively longer as you remove waste and work back towards the line. Ideally, your last cut will be from just at the pencil line to the base of the lip. Throughout this section, position the flute as in step 3. Don't cut away the pencil line. To form the lower section, make shaping cuts with the flute pointing to the left as shown



5 Rub the bevel and feed the tool through your fingers, slowly raising the handle as the curve progresses. Work from just to the left of the 33mm pencil line, rubbing the bevel and raising the handle until the cut picks up. This will ensure a natural curve on the transition. When the cut becomes too heavy, reverse the tool's flute and use a pushing cut to remove waste to just shy of the ultimate surface. Return to the shaping cut position and move down the blank



6 Work down to close to the 90mm mark. We need some waste to support the hollowing process later. The final section of shape will be completed after hollowing. Clean up by using a sheer cut on the wing of the tool as shown. Take this lightly, with just the weight of the tool on the wood and do not push into the cut



7 Reduce the diameter of the 5mm lip so it is in proportion to your anticipated final shape. Rub the bevel on the completed shape and push the tool forward, raising the handle until it picks up the cut naturally. Raise the handle so that it is practically horizontal as the cutting edge meets the base of the lip. My lip is 40mm diameter



8 The outer shape is not yet fully formed, so draw in the approximate final shape ending at the 100mm mark. This is a visual reference for forming the interior shape as you will not be able to gauge wall thickness in this last section

9 Using a 10mm twist bit in the Jacobs chuck, drill down to 90mm depth. Remove and clean the twist drill frequently to prevent jamming and overheating. Vacuum or blow out the shavings in the central bore. Make a finishing cut across the first 10mm of the end face and then make a pencil mark at 5mm in from the edge of the lip

10 Use a 10mm spindle gouge to remove some of the central waste towards the pencil mark. Cut on the left-hand wing of the tool, pivoting the tool on the toolrest; the handle is pushed away from you. Now take a parting and beading tool and make a parallel cut down to 10mm depth

11 Mark the 10mm base of this parallel inner lip. This is a useful habit if you are new to deep hollowing. By cutting the inner wall to this mark, you can ensure a 5mm overall wall thickness at the top of the form. Continue matching this thickness throughout your form to achieve even walls. NB: The other 5mm of the 10mm accounts for the lip

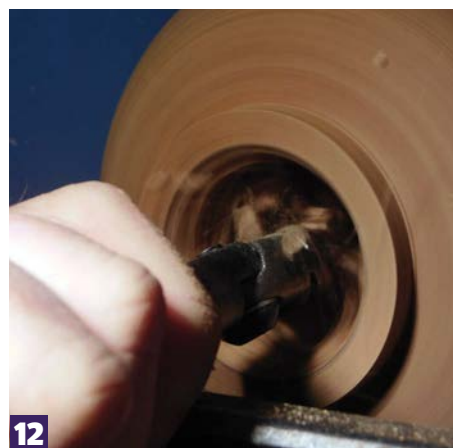
12 Removing the internal waste can be done with any deep hollowing tool of your preference. All the popular tools will work. Take gentle cuts, working from the edge of the central bore out towards the wall of the form. Stop the lathe frequently and remove the shavings or they will snag the tool and cause a catch. Setting the wall thickness to the pencil line at the top of the form helps you gauge the thickness under the shoulder. Stop the lathe regularly and check the thickness

13 Work down the form in progressive steps, setting the wall thickness, removing waste and cleaning the wall surface as you go. Here you can see the step at just below the equator. This step also helps as a reference for where to pick up the next cut. Continue hollowing, mimicking the external curve, until you reach the point at which the exterior shape ends

14 Once the last section of central bore is turned away, complete the hollowing. You may wish to use a cranked scraper to clean the tool marks off the inner wall. Sand the interior using a hollow form abrasive holder. Once sanded, check that the finished depth is 90mm

15 Now complete the exterior shaping using a long-ground 10mm spindle gouge. Take light cuts with full bevel support, and work down and aim to end at the 100mm mark. The final base diameter should be 30mm

16 Now sand the form. As I intend to pyrograph and colour this vessel, I have sanded to 240 grit. Make a shallow cut with a 2mm parting tool at the 100mm mark to enable the whole surface to be sanded evenly





17



18

17 Make a 2mm cut, 2mm deep, at the base of the lip on the top of the form. This creates a shadow line at the lip of the vessel

18 Now mount the parted off section from earlier on. Turn a 5mm tenon to fit the neck of the vessel and gently push the hollow form onto the tenon. Bring the tailstock up for support. The marks from the drive spur ensure an accurate mating. Turn down the waste on the remounted section to a cylinder, the same diameter as the lip, then reduce this by 3mm and remove the vessel from the tenon



19



20

19 Form a shallow concave on the face of the resulting cylinder and sand to a finish. Next, place the toolrest around the side and form the lid and finial taking small cuts...

20 ... to achieve the shape you wish. If you are going to pyrograph (brand) the vessel, make the shape accessible to the tip you will be using. Once shaped, part the finial off, remount the vessel and fit the lid to complete it

21 Next, turn a tenon on the remaining waste (or secondary waste block if you don't have enough left), 10mm deep to fit snugly in the inner neck of the vessel. Wrap with tape to secure, and taking light and gentle cuts, form a 5mm deep recess in the base. Sand to a finish



21



22

22 I like to use oak (*Quercus* spp.) for these vessels because the grain usually helps to determine where I will brand or colour. There was a prominent area of grain that I chose, and here I pencilled in two lines following the grain around the form and over the lid section (the grain matched due to the production method)

23 Choosing your pyrography brand shape, begin to mark out your pencil lines, working closely to the line. I chose a simple 'ball' shape brand for this vessel and continued the branding, working back from the initial lines. This takes time and patience, but you can always complete this section over a few hours or even days. Continue branding until you are left with only the band of natural wood running around the vessel. This can be a long process, but branding can help here as it is quicker to fill large spaces with a brand rather than a simple wire tip. I made a second form and branded it using a simple 'coiled wire' brand. The finished effect is markedly different



23



24

24 You could leave the natural band of wood plain, but as ever, I chose to colour it. What medium you use is entirely up to you. There are some options in the info panel below the drawing. Prior to colouring, use a bronze brush to gently remove the carbon residue from burning, and carefully oil the branded surface to help reduce stains from splashes. I coloured mine with red alcohol stain then a red transparent paint ●

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 30/09/2016 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	Originator's identification number 659957
Bank or Building Society account no.	Reference number (office use only)
Bank or Building Society sort code	
Name and full postal address of your Bank or Building Society	
Name	
Address	
Postcode	
Signature	Date

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.

Introducing the all new Mistral pen kits from Beaufort Ink



- ◆ Classic design ◆ Premium plating
- ◆ Premium nibs, converters and refills
- ◆ Choice of accent colours
- ◆ Slender finished sizes

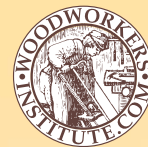


WORLD CLASS REFILLS, NIBS, PEN KITS
AND BLANKS FOR DISCERNING PEN MAKERS



www.beaufortink.co.uk

Spean Bridge, Inverness-shire, Scotland PH34 4EU
email: info@beaufortink.co.uk tel: 0845 075 8525



woodworkersinstitute.com

The UK's No. 1 source of information from the world of woodworking

Furniture & cabinetmaking Woodturning CARVING Woodworking CRAFTS



- Latest news • Projects • Reviews • Techniques
- Competitions • Blogs • Forums • Giveaways

Europe's largest woodworking website
offering expertise and a vibrant community

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

Community letters

Here are just a few letters the Editor has received from you, the readers

Birdhouse in your soul

Hi Mark,

I belong to the Bayside Woodturners and Woodcrafters Club in Brisbane, Australia, and I subscribe to *Woodturning* magazine. I enjoy the articles and I try making my own versions of some of the projects. Looking at *Woodturning* 290, the March issue, I saw Maury's design on Bob Chapman's birdhouses. I read Dale Nish's book a couple of years ago and have been making birdhouses since as I enjoy the looks on the faces of people who buy them.

I have changed my design to the ones in the picture shown here. My birdhouses have roofs that are made from the foxtail palm nut (*Wodyetia bifurcata*), which involves more preparation to achieve the thatched look. The houses are turned on a spigot held in a chuck. The stand is made from a branch holding the flowers of a Bangalow palm (*Archontopoenix cunninghamiana*). The base is made from jacaranda (*Jacaranda* spp.).

Thank you for so many interesting articles.

Cheers, Jim Butler



PHOTOGRAPH COURTESY OF JIM BUTLER

Jim's version of Bob Chapman's bird houses

Drawing inspiration

Hello Mark,

As an engineer, I am well aware of the importance of dimensions in drawings, and the consequences of getting them wrong. Unless you're a pattern maker or you are making replacement parts, I think turning is different. I find the dimensions useful in the drawings in *Woodturning* because they give me the necessary sense of size and proportion, but I cannot think of a single instance where I set out to copy someone else's design to that level of detail. Rather, if the example in the magazine inspires me, I will try to adapt it or at worst, produce my own freehand approximation. It also needs to be borne in mind that whilst the photos showing the techniques are invaluable, they are two-dimensional and without the drawings it would not always be possible for readers to fully understand and appreciate the subtleties or intricacies of the form that is being created.

The difficulty with slavishly following dimensions from a plan or even simply scaling it up or down is that what is being produced is simply a copy. It can be a useful exercise in skill development, but it can never be truly one's own. Let's take the photo of Rude Osolnik's classic candlesticks in *Woodturning* 291, page 43, as an example. There is no doubt in my mind that Rude developed this design to a peak of perfection and made it entirely his own, and it troubles me to see people who emulate it and do not give the master his due recognition. For my part, every similar candlestick I produce is inscribed 'Rude Copy Series' on the bottom, and I make a point of explaining the significance to admirers.

So to sum up, I think the level of detail in the drawings you are presently providing in the magazine is entirely adequate and I have no wish to see more or less.

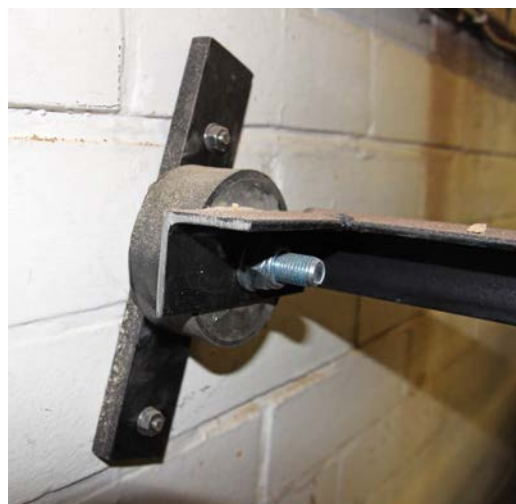
Best regards,
Tony Nicol

Bad vibrations

Hello Mark,

In response to the May issue of *Woodturning*, I made something I would like to share with fellow woodturners. Since I have fixed my lathe to the wall, the vibration has decreased spectacularly. This photo shows an iron L-shaped rod with two 8mm bolts screwed up on the lathe stand and fixed to the wall. It is important to place anti-vibration blocks between the wall and the L-shaped rods. I used two heavy L-shaped rods, one on each side (headstock and tailstock). The result is really effective.

Greetings,
Luc Boeye



PHOTOGRAPH COURTESY OF LUC BOEYE

Luc's wall mounting for his lathe

Dimensioned drawings

Hi Mark,

I was interested in the blog comment regarding drawings, on the Woodworkers Institute website, so thought I would add my two-penny worth.

If I see a project I like, then in the first attempt I make, I try to get as close as possible to the original. Unlike other woodworkers, I find making good shapes hard, so tend to mark out the start and end of a feature. I then work to get the correct shape within those parameters, and maybe mark the midpoint of a shape. Creating an exact copy is my learning point.

From a design point of view, it also helps to see the relationship between the parts. Is the design $\frac{2}{3}$ of an object or a different proportion? If it goes wrong for me, does it still work as a finished piece? I may then go off and try a variation (if I get the time).

So I do enjoy having a dimensioned drawing, and part of the interest for me is then scaling down and seeing if it still works. I treat my turning as more of a technical pursuit than an artistic one, so I will block out the various widths, and then join the dots. It may not be the most beautiful way of turning, but it works for me (most of the time).

Regards, John Peachey

Happy customer

Hi Mark,

I have just read the letter from Richard Chiswell in *Woodturning* 292. I was also asked the question, 'What will it do that your current lathe won't?' when I purchased a new lathe. As soon as I stood in front of this lathe and commenced making my first item on it, I then knew why. For the first time I felt comfortable, confident, happy and not apprehensive about trying to do something I had not done before. I have had my lathe now for almost a year and when people say, 'I can't afford one', my reply is 'Why, do you want to be the richest man in the cemetery?'. Just go for it, whatever type of lathe it is. My new lathe is the Robust Sweet 16: fantastic quality and an absolute dream to use.

Regards,
Ken from Wiltshire

FROM THE FORUM

Here we share with you the pieces that readers have posted on our Woodturning forum. If you are interested in the possibility of your piece appearing here, or would simply like feedback and advice on your work, visit www.woodworkersinstitute.com and click on the forum button.



SRM's sycamore and purpleheart bowl

SRM made a sycamore (*Acer pseudoplatanus*) bowl from two concentric rings, cut from 30mm board. It has a segmented sycamore and purpleheart (*Peltogyne* spp.) top ring. Ian Thorn comments that the workmanship of the top ring is excellent but the shape of the outside of the bowl spoils it for him. He suggests that the top part could be curved to about $\frac{3}{4}$ down then rounded under to where it sits on about $\frac{1}{3}$ of the diameter, to make this a real winner.



Crataegus' laburnum ball

Crataegus posted a picture of a 100mm footless laburnum ball, saying, "Turned this from a solid laburnum crotch piece, which as you might expect was not completely dry, so it is still finding its own shape." Mark Sanger replies, "Another beautiful piece posted. Great wood selection, orientation, form and finish." Crataegus responds that he is pleased with the orientation and says he was inspired after viewing some of the late, great, Giles Gilson's signature Cammy-Oh series of works.



Doug's sycamore bowl with coved and painted rim

Doug has shared his sycamore (*Acer pseudoplatanus*) bowl, inspired by a Richard Findley demonstration. He has opted for iridescent paint on the rim. Crataegus has responded, "You've made a great job of those beads, Doug, and it looks like an excellent finish on the sycamore."



Allan J's burr box

Allan J invites comments on a red mallee (*Eucalyptus* spp.) burr box he has turned. Gerry Attrick offers that he finds it quite stunning although he is not so keen on the interior embellishment. Walter Hall responds, "The fine turning and superb finish sets off the natural edges of the burr perfectly. A lovely piece of design and executed to your usual high standard." P Grogan suggests that perhaps the finial could be a touch thinner below the natural edge section, which would add some greater delicacy to the natural edge feathering.

TURN YOUR
CREATIVITY
Loose



**Bear Tooth
WOODS**

Quality Berea Pen Kits • Over 1,000 Pen Blanks • Original Plating Styles • 200+ Pen Kits Styles
• Mix and Match pricing • Quick Shipping • Excellent Customer Service

WWW.BEARTOOTHWOODS.COM



KILLINGER

The World of Turning for both
Beginners and Experienced Turners

- * wide range of woodturning lathes
- * options, attachments
- * accessories, to meet your every need - almost !



KM 1450 SE

KM 1450 SE

*Our experience is
your guarantee*

... Innovation for more than 30 years

All Killinger Lathes and copying attachments available from:
The ToolPost - www.toolpost.co.uk - phone (UK) 01235 - 511101

Dick Sing in profile

There's no doubt that this Illinois turner mastered the lathe a long time ago. Here he talks to Catherine Kielthy about his work, influences and how his wife egged him on to greater heights



An anniversary request led to Dick and Cindy's monster collection of some 450 wooden Easter eggs from different species of timber. He's still on the lookout for elusive timbers to add to the brood

ts origins may be unclear, but the meaning of the old adage 'behind every great man is a great woman' is surely obvious. We can't help feeling it applies to renowned US turner, demonstrator, author and teacher Dick Sing, whose wife Cindy has played a pivotal role in his life. Indeed the 76-year-old Illinoisan, who still lives on part of the farm in Joliet where he was born in 1940, describes Cindy as his 'best friend, most honest critic and the person who can find that one flaw I may have overlooked'. She is also the inspiration for his famous wooden egg collection, which stems from a romantic gesture that began with the couple's first wedding anniversary on Easter Sunday in 1990.

Recounting the tale, Dick describes how a few weeks before their anniversary, Cindy asked him to make her a wooden Easter egg. As Easter morning dawned, Cindy eagerly

opened her gift to find a basket full of candy (but no egg). "I could see the disappointment on her face but she never said a word," he recalls. "Then, while ironing a dress for church she looked at the couch and squealed like the little girl she is. She had found her egg! When she rushed into the kitchen to kiss and thank me, I said: 'Go find the others.'" In all, Dick had hidden 13 eggs in different species of wood, making it a real Easter egg hunt.

"I had no idea of the monster I had created," he admits. "The spring hatch increased yearly; with sometimes as many as 125!" In the years since, he has turned hundreds of beautiful wooden Easter eggs for family and friends – Cindy still gets the most unique of the brood, mind – and gathered more than 350 different species of wood for the collection.



A selection of Dick's exquisite miniature birdhouses

Turning for pleasure

Wooden eggs, however, form a tiny fraction of Dick's repertoire, which ranges from utilitarian to whimsical and includes platters, bowls, pepper mills, hollow ornaments, miniature birdhouses and offset inlays. He believes his style is partly born of 31 years as a tool-and-die maker, in a division of General Motors and is reflected in his love of precision, neatness and simplicity. He has also been influenced by many of the turners he has seen demonstrate over the years, though he finds it difficult to single out any one person. "Dale Nish, Richard Raffan, Michael Hosaluk and David Ellsworth were among my early mentors who became friends over the years," he reveals, "and I would await the articles written by Bill Jones who also became a friend. I respected and admired his precision in whatever he did."

However, the overriding influence on his work is 'pride'. He finds it difficult to accept that something is 'good enough' when a little more effort would make it better. "Many people quit for fear of damaging

the piece with that last cut when that final effort could make a better result and understanding. 'That's good enough' is not the same as being satisfied with your efforts. Take that one more step: 'the enemy of better is best'." Indeed, Dick is such a strong critic of his own work, as is Cindy, that he's been known to trash pieces that he felt didn't make the grade. "Ornamentation cannot hide poor design, or shoddy workmanship," he cautions. He's not claiming his work is perfect, but if it doesn't meet his criteria of crisp, clean turning, scratch-free surface and simple, pure design then it's not fit to be in the public domain. He's quick to add that this is largely because, freed of financial worries, he can turn for enjoyment. "I'm retired with a pension, and having been frugal in my early years, I do whatever takes my fancy (or Cindy's!), rather than worrying about keeping the bill collectors from my door." Dick considers himself a 'gentleman turner'.

Birdhouse in maple burl (*Acer saccharum*)
with bocote trim and inlays



In the workshop

Dick's achievements are all the more remarkable given that he learned his craft without reference to books, magazine articles or DVDs. So, after buying his first lathe, a Dunlap 10in cast iron for \$10 in 1965, he applied to it his knowledge of the metal lathe. This meant he became proficient at scraping...

In 1986, Dick took a class with Dale Nish and finally learned to cut properly, instead of scrape. It enabled him to supplement his income by selling 'bread-and-butter items' such as bowls, pens, bottle stoppers, clocks, doorstops and letter openers at arts and crafts shows. Appearances at clubs and businesses followed, as did demonstrations at the Utah Woodturning Symposium and other symposia; professional tours to the UK, Australia, Norway (including the Norwegian Woodturning Cruise), Ireland, Alaska; the penning of nine books about woodturning; being the featured turner for the DVD magazine, *Woodworking at Home*; and teaching at the John C Campbell Folk School in Brasstown, North Carolina.

Despite all this activity, he admits that woodturning is a mostly solitary pursuit. As such, he says the workshop should be your friend and a place where you enjoy being. "Mine is an extension of myself," he acknowledges. Although Dick would have preferred a workshop separate from the house, he has come to welcome the advantages of his domain in the basement. "As I become older, it's nice to be cool in summer and warm in winter; not having to put on a coat or shovel snow to go to the shop is a plus." The workshop measures 11 x 5m and has adjacent storage.



Dick's beloved Delta Milwaukee 14in bandsaw

Dick's prized possession is his Delta Milwaukee 14in bandsaw. Back in full flow, he recalls ordering new parts for the saw from Delta's hotline. "The technician asked me for the part number which it didn't have. She sighed and asked if it at least had a serial number. After looking it up she said: 'Wow! That was made in May of 1952.' I told her that made a lot of sense as I received it as

a Christmas present that year. This saw has seniority as I have owned it the longest. And it is older than Cindy!" His Delta drill press – "post drill to you folks" – disc-belt sander, grinders and, of course, his lathes are also essential items. Talking of lathes, Dick has five: three Vicmarks, a 100, a 200 Long Bed and a 300 Short Bed; a Harrison Graduate Short Bed with Vari Drive; and a Carba-Tec.

He also has two Baldor grinders equipped with CBN wheels to make sure he has sharp tools. A three-HP Oneida cyclone dust collector is housed in its own soundproof room with 5in drops to each machine. An overhead dust filter and top-quality lighting complete the set-up. "It's my Man Cave! I happily spend days turning, modifying tools, or getting ready for a demo."



Dick's 'shop is so clean, friends often query if he actually does anything!



As well as tools and timber, Dick's storeroom houses a fridge and microwave

Taking time

Dick's turnings are normally completed in a few hours or less, depending on the wood, with the smaller projects often commanding more time. "The miniature birdhouses have so many pieces that more time needs to be spent on them than on a bowl," he explains (see panel, page 54). "When it comes to the off-set inlays, some are so complicated in making the related parts that many hours can be spent cutting them out before assembly. I've always been fascinated with inlays, so I adapted the capabilities of an off-set eccentric chuck to create intricate ones. That led me into new adventures in turning. I take what time I need to make a good product; I haven't been on a time clock since retiring 25 years ago."

Looking to the future, Dick hopes to 'continue to make my family proud', possibly to complete book number 10 and to keep in touch with old friends and meet new ones at symposia across the US or wherever he may be. Somewhat mischievously, he adds: "I might go out on a limb and learn how to be proficient at operating a computer. When I graduated, handheld calculators hadn't been invented! This accomplishment could even free up my technical advisor/secretary/photographer/critic/wife Cindy. Maybe not..."

Finishing on a more serious note, Dick says: "When my story is ended, I see myself riding into the sunset on my white stallion with my trusty skew held high and my wife riding with me. As my story has not ended, in reality I intend to continue enjoying my travels and sharing my font of woodturning wisdom and ideas. I also look forward to new innovations in tools and concepts in turning. Seeing as there will always be more to learn, new creative thinkers will surely be teaching this old dog some new tricks."



A selection of intricate inlays



Pocket watches with wood inlay

FINER DETAILS

- Writing on light-coloured wood for identification is usually not a problem using a felt-tip pen etc. For dark-coloured wood, I use a white correction fluid pen. It is legible, easily seen and doesn't stain.
- The consensus is that small items are easier to make. However, any mistake or poor form becomes very evident. Turning quick items such as bottle stoppers, lamp pulls, and so on, is an excellent opportunity to help teach yourself both shape and form. Repetition will also help the eye and hands to adjust by having numerous pieces that are alike to compare to each other and make modifications.
- Cyanoacrylate has a habit of hardening on the tip. Most people will trim the tip to expose a clear hole. This makes the dispensing hole larger and results in less control of the application. I keep a small glass bottle with a lid that has acetone in it; this acetone will dissolve the glue and not hurt the tip. I put the plugged tip into the bottle and let it soak overnight. The excess glue is dissolved, leaving the



tip clear and usable. I remove the tip with tweezers and allow it to drain and dry. I do not rinse it to so as not to re-contaminate

the tip. I use an already cleaned tip with its original small hole in its place while the plugged tip is being cleaned.



A set of Dick's pepper mills; two are walnut (*Juglans nigra*) and one is maple (*Acer saccharum*)

Words of wisdom

"If I were to give advice to a new turner, it would be 'slow down!' The novice goes to a demonstration where an accomplished turner creates a turning in a short period of time and then goes home and tries to emulate what they've seen, without realising how much time and practice was put in to accomplish what looked so easy and quick. Speed comes with time, practice and ability, not from a DVD or a how-to article. Practice will help you use your memory muscles, which, in time, will make some of the movements second nature. Mistakes often happen when the novice makes movements by reacting instead of thinking things through completely. Turning an object quickly with defects is nothing like turning a little slower and achieving a quality finished product. I will take quality over quantity any day of the week." ●

INFO & CONTACT DETAILS

Dick will be demonstrating at the Texas Symposium, which runs from 26–28 August, 2016. For more details, go to www.swaturners.org. He will also be teaching a week-long woodturning class at John C. Campbell Folk School from 23–28 October, 2016 (www.folkschool.org). Dick can be contacted on fathersing@comcast.net



A spalted maple ornamental piece

WOOD *Turningz*

Choose from
Hundreds of Pen Kits
and Pen Blanks!

<http://wt.gs/WT24>



WE SHIP WORLD-WIDE

www.WoodTurningz.com

317-873-4485

15248 STONY CREEK WAY | NOBLESVILLE, IN 46060, USA | (888) PEN-KITS

CRYOGENIC – TECHNOLOGY

Giving you the edge over the competition

The Crown 'Revolution' hollowing systems provide you with competitively priced compact, versatile and efficient hollowing tools for small to large hollowing projects so if you are just starting out in the crafts of box making or hollow form turning the 'Revolution' range has an option to suit your needs.

Articulated modular design gives full flexibility for turning a variety of vessels including bowls, boxes, vases and hollow forms. Accessing those hard to reach places is easy with the 'Revolution' hollowers.

Mini, Midi and full size 1/2" (13 mm) and 5/8" (16 mm) versions available.

SEE THE REVOLUTION IN ACTION- www.marksanger.co.uk

AVAILABLE FROM ALL CROWN TOOL DEALERS WORLDWIDE



- The Cryogenic process uses liquid nitrogen technology to rapidly cool and alter the internal structure of the tool steel resulting in superior strength and hardness at the cutting edge where it matters the most.
- Provides vastly superior wear resistance and sharpness compared to standard HSS.
- Available throughout the full range of Crown Turning tools.
- Beautifully finished and balanced tools making turning a pleasure.
- Hand made in Sheffield, England.



Tel. 0114 261 2300

Fax. 0114 261 2300

Web. www.crownhandtools.ltd.uk

Email. Info@crownhandtools.ltd.uk

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

Try turning a wearable ring

Kurt Hertzog provides his top tips on using your lathe to make jewellery

PHOTOGRAPHS BY KURT HERTZOG



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 past president of the American Association of Woodturners (AAW).

kurt@kurthertzog.com
www.kurthertzog.com

Most woodturners have experimented with the variety of items that can be turned on a lathe. These range from pens to lamp posts, depending on the size of your lathe and your interests. While there are those who turn jewellery

items such as earrings and bracelets, not many have ventured to rings. This month, let's explore how to go about turning wearable rings. In the process, we will solve some of the material issues; sizing, design, workholding and more.

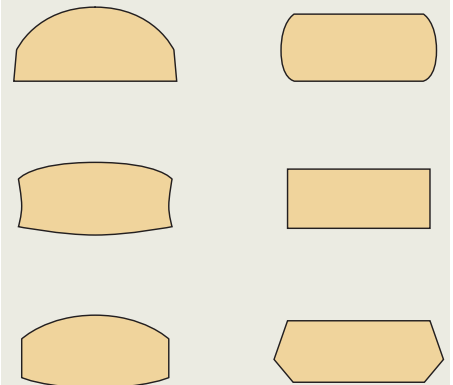
Your process flow might vary. You may be making rings of which size is not critical because the purchaser will test-fit their selection at time of purchase. Alternatively, you may be creating a ring to a specific size.

Depending on your location in the world, ring sizes can be defined by either letters, numbers or actual dimensional data. Even with an ISO standard defining size as the inner circumference in millimetres, there are still many different measurement systems. A quick Internet search will point you in the right direction for details of the sizing systems and the actual dimensions.

So, let's have some fun making rings on the lathe. Whether you are making finger, toe, ear, nose or other rings, I'll give you several methods of making them to accommodate multiple designs.

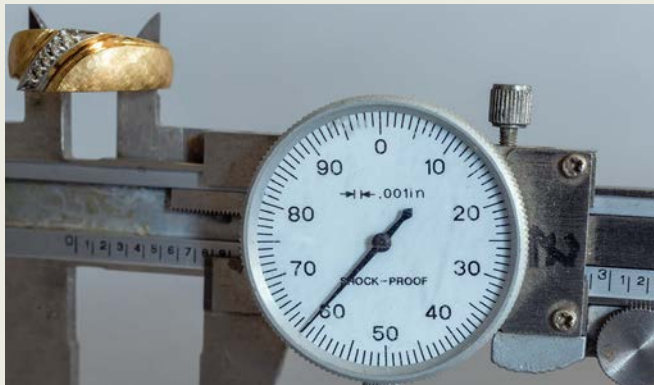
POPULAR SHAPES TO CONSIDER

Here are just a few ideas to get you started (shown in cross-section). Enjoy the freedom to experiment with varying width to thickness ratios



MEASURING

The best way to create a properly-sized ring for someone is to measure a ring they regularly wear and one which they are happy with the fit of. You can also use the width and the wall thickness to help guide you to what is comfortable for them. If erring on the side of caution, a ring that is too big is a problem easily solved

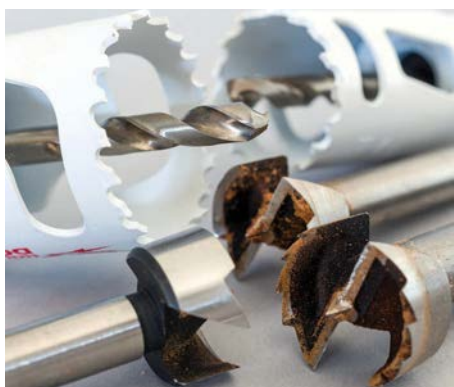


MATERIAL SELECTION

Rings are best made from materials that are dense and without the usual regular grain patterns. Solid surface materials, stabilised woods (particularly burls), plastics, bone and antler work very well as materials for rings that can be turned thin yet are durable



Cutting the ring and drilling the hole



Hole saws and Forstner bits in the appropriate sizes are very helpful to speed the cutting process. The hole saw should be larger than the ring body and the Forstner bit slightly smaller than the desired ring size. Forstner bits are more desirable than regular twist drills because they are less aggressive. Neither is critical as there are workarounds for both



For flat stock, use the hole saw to cut out blanks for the ring(s). Regardless of the material, hole saws are intended to run slowly, letting the teeth cut the material. Overheating will damage them. Use a sacrificial backing board for the best breakthrough result on the backside of the stock



If you are going to drill into materials held in a chuck, ensure that your cutter will clear the body of the chuck. If not, insert a sacrificial material that will back up the material being drilled, to protect your chuck and cutter. Ease the drilling force as you come out of the material



Because my Forstner bit will pass inside my chuck body, I can stack a couple of the plastic ring blanks in the jaws at one time. A slow rpm will produce a better hole and increase the lifetime of your Forstner bit. For safety, always hold the drill chuck when retracting



This picture shows a pair of ring blanks, slightly tighter than the end ring size desired and more than the desired wall thickness. The plastic material used was thick enough, so these will yield at least two rings per blank. Separation of the two rings from one roughed-out blank is easier near the end



If you don't have a drill press, you can use a faceplate with a wooden face and some double-sided tape. Fasten your material to the tape and then proceed with your hole saw and Forstner bit. Take care as the double-sided tape can lose its grip if you ask too much of it

Finishing the inside



With the outside still rough finished, it is time to size and finish the inner surface to completion. If you don't have a Forstner bit or one of the correct size, you can open up the hole the old fashioned way. This is most easily done using a small, round nose scraper



Take the inner surface to the desired finish. Rather than sticking my finger into situations like this, I wrap the abrasive around a dowel, marker or other round body. It is far safer and the inner surface flatness will be easier to maintain. Plastics will benefit from working through the abrasive grits and then working through the MicroMesh range (or other ultra-fine material). There are also plastic polishes available with fine abrasives. Get the inside to the end point now as you won't come back to it

Turning and finishing the outside



Use a scrap piece of dense, straight-grained wood to make a mandrel. It needs to be rounded and have parallel sides to fit into your chuck properly. If your chuck doesn't have small jaws, turn something you can grip and then turn a mandrel



Fasten your mandrel into your chuck and turn until it runs true. Once true, turn a diameter slightly smaller than your ring inner diameter for a short length with a small shoulder. I use painters' tape to control the final thickness, so I can adjust the 'grip' based on materials and variations in size



Be cautious when mounting wooden ring blanks. The grip needs to be firm enough to turn the blank without slippage, yet not split the wood. The shoulder can be used to position the blank as well as provide a guide for final thickness when turning down the outer diameter of the ring blank



Plastics are far more forgiving when making rings. They have no grain orientation to cause fragility and they turn and polish nicely. I find a roughing gouge works well to thin walls to the desired dimension. You can use any cutting tool with which you are comfortable



Use a spindle gouge to create a special curvature or features in a ring. In this picture, a thicker, more rounded profile ring is made from Corian. The beauty of a wooden mandrel is that you can cut into it without danger and easily create another when it becomes unusable



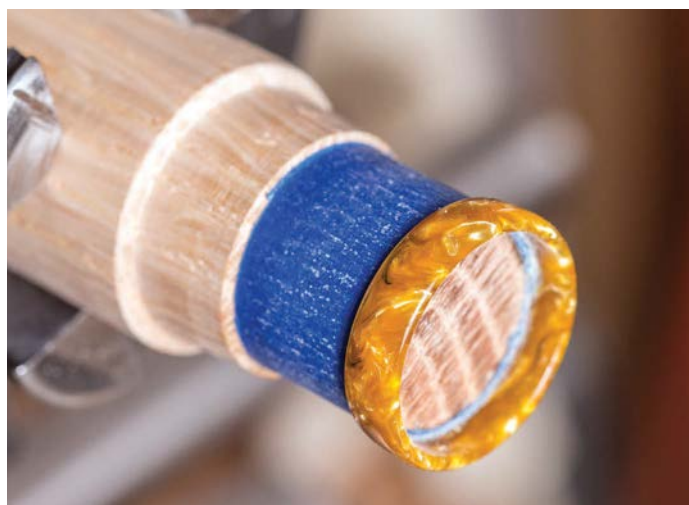
Regardless of your material, turn to just larger than your finished dimension with any shaping needed and then use abrasives to get to the final finish. Nearly all abrasives will work much better when the lathe is run slowly and they are allowed to cut



The inner and outer surfaces have now been taken to the final finish and the ring wall thickness is as desired. This blank was too thick for a comfortable width ring, so now is the time to deal with the ring width



'V' cuts made with a skew chisel make short work of material in this wall thickness. The tail centre is brought up to keep the cut-off section of the ring from getting lost should it have come free. It also aids in supporting the end of the mandrel, although is not really required



The rings can be positioned on the mandrel so that the cut ends can be sanded through the grits and taken to the desired finish. Sometimes a bit more tape is needed to allow the ring to overhang a bit, giving access to the inner edge

ALTERNATIVE METHOD OF TURNING RINGS



Another method of making rings from square or round stock is to turn it round between centres. Put a tenon on a short length of the material and mount it in a chuck. Turn the outer diameter slightly proud of the desired finished diameter



Use the Forstner bit to cut the inner diameter slightly smaller than desired. Work in stages as you move towards the headstock. Drill a small depth, then repeat the process



Sand the inner diameter to finish and the outer diameter with the coarser grits. A tooth pick in a drill chuck in the tailstock helps capture the rings as you cut them off at the desired widths. 'V' cuts with a skew chisel work well. Sand the cut ends on the end of the mandrel as before

Finishing the rings



Plastics usually need no finish. For woods, use the finish of your choice to protect it and make the grain pop. I use a wiping oil for a matte finish and a cyanoacrylate adhesive for a gloss finish. If you are new to a cyanoacrylate finish, learn the procedure before you become very attached to your work!



Nearly any material you could use for a ring will benefit from a visit to the buffing wheel. Even raw woods and matte finish woods will show better using a jewellers rouge on a buffing wheel. Run the buff slowly enough to let the rouge and the buff do the work



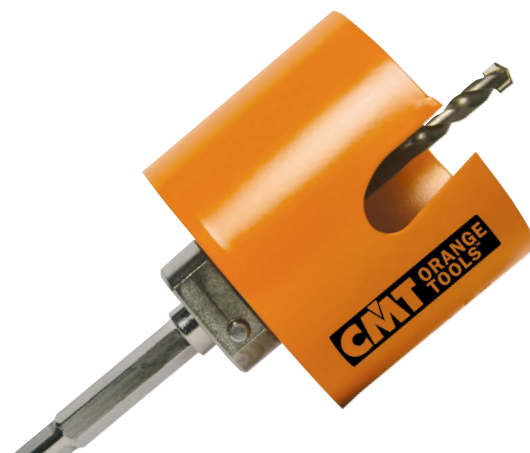
Here is an assortment of rings made as examples to get you started. Different materials, different wall thicknesses, different widths, different profiles, different glosses and different finishes. Easily done and lots of fun ●



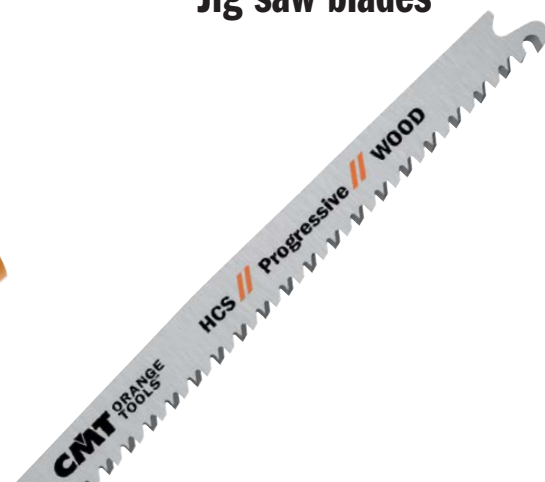
Saw blades



Hole saws



Jig saw blades



Sabre saw blades



**Tools with bore
& knives**



**Router bits
& sets**



THE WIDEST TOOLING RANGE



For more information and to find your nearest stockist
please visit www.tomaco.co.uk

John Davis Woodturning Centre

... a working woodturning centre run by Woodturners for Woodturners

not just a shop



Simon Hope will be here
demonstrating his extensive
range of tools and equipment

Sat 16th July 2016

10 am - 4 pm

Come along and see the tools in action



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

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!

US Patent
7,191,689 B2

TSDr, LLC
Keith Clark
405 823 1518



SS BOTTLE STOPPERS

**Large selection of stainless
steel bottle stoppers.**



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

**All stoppers manufactured
from 18-8 FDA food contact
compliant stainless steel.**

The Stratos and Twister series lathes from Germany



**£3499 inc VAT
& delivery**

Stratos XL:
3 HP motor variable speed
Heavy duty cast iron.
Short and long bed
extensions available.
22" standard swing
30" standard centres

Unbelievable spec for an unbelievable price!

Stratos FU 230:
2 HP motor variable speed
Heavy duty cast iron
Bed extensions available
20" standard swing
24" standard centres



**£1999
inc
VAT &
delivery**



**£1699
inc VAT &
delivery**

Twister FU 200:
2 HP motor variable
speed
Heavy duty cast iron
Bed extensions available
16" standard swing
24" standard centres



Woodturning

Issue 295 on sale 14 July

Turn this side table with Colwin Way

Bob Chapman creates a box, a scarf ring and a hollow form from glued-together pencils

Richard Findley looks at basic multi-axis turning

Kurt Hertzog tells us everything we need to know about segmented turning



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: karens@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

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 Craftsmen
Publications Ltd.
Subscription rates
(including postage & packing)
12 issues: UK £47.40 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 Craftsmen Publications Ltd.

alpha-optimo - Steinert's Top Seller - Made in Germany

swing: up to 500 mm (750 mm outboard); centres: 1000 mm; drive 2HP variable 100 - 3150 rev/min;
weight: approx. 230 kg



steinert® alpha-optimo and the whole Steinert lathe family available at:
The ToolPost • www.toolpost.co.uk • phone (UK) 01235 511101

GOOD - BETTER - BEST - steinert®

Stiles & Bates

The Woodturning People

Shop

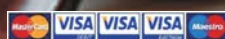
Mail Order Catalogue

Website

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

Tel: 01304 366 360

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





Turning a traditional mill

Chris West guides you through the process of creating a simple mill for your salt or pepper

CHRIS WEST



During the last dozen or so years, Chris has spent a good deal of his time designing, turning and writing on the subject of salt and pepper mills. A number of Chris' mills have appeared in *Woodturning* and the now defunct US *Woodturning Design* magazine. His book, *Turning Salt and Pepper Shakers and Mills* was published in 2012 by Taunton Press in North America and by GMC Publications in the UK.

chris@westwoodturnery.co.uk
www.westwoodturnery.co.uk



Traditional pepper mill made from ash with UK mechanism

In this article, I will mention the basic components of a traditional salt and pepper mill mechanism. The two mills shown on this page have very simple shapes. When turned using attractive woods the simple lines focus attention on the chosen wood.

These mills will look great on and enhance any dining room table.

SPIGOT OR TENON?

A little reminder of my interpretation of the words 'spigot' and 'tenon':

- SPIGOT – where a projection is being used as a means of holding a piece of wood in chuck jaws and will be eventually removed as waste wood
- TENON – where a projection is being used as an integral part of a turned object and will be there on completion whether seen or not

These two words are used extensively throughout this article.

◀ Holding the blank

The blank can be held in a number of different ways. Which method you use may well depend on the jaws you have available. Some of the options are:

Jumbo compression jaws

These jaws, provided they have enough capacity, can be used to hold the outside diameter of the blank. A big advantage is that jumbo jaws are strong enough to hold a longer blank, which is possibly going to be drilled from both ends. Never extend the jaws to the maximum, to avoid the risk of one or more of the individual jaws flying out when the lathe is turned on.

Smaller compression jaws

These can hold a spigot formed on the workpiece, or a custom-made jam chuck. A spigot with a diameter of around 40mm

and a length of 15mm, will hold a blank more than 152mm long so that it can be comfortably drilled.

Expansion jaws

Use these jaws to hold the inside of a previously drilled hole, where any potential jaw marks either won't be seen or can be removed at a later stage. Masking tape wrapped around the jaws will reduce marking.

Plastic jaws

Plastic jaws are very useful when holding the tenon to turn the top of the mill. They cause less indentation on the tenon than metal jaws.

Dovetail jaws

The length of a dovetail can be less than that of a straight spigot, so less additional

wood needs to be included on the blank. However, this depends on the shape of the very top of the mill. Dovetail jaws of sufficient size will hold a blank well.

Screw chuck

If you plan to drill the 8mm stem hole in the top of the mill using a pillar drill before turning, then a suitably-sized screw chuck can utilise this hole for holding the top at its tongue end while shaping the outside.

Drive jig

When shaping the mill body, it is recommended that the work is held between a drive jig (as shown on page 69) held in compression jaws and the tailstock.

Turning the blank

The initial rough turning is carried out in the normal way, between centres and using a roughing gouge, followed by a 13mm beading and parting tool to form the spigots/tenons. Start turning using a slow speed. Once the corners have been removed, the speed can be increased. When the blank is cylindrical, stop the lathe and mark out the required holding method.

The tenon should first be turned to around 5mm more than its finished size. The correct diameter can be achieved either by stopping the lathe and checking with preset callipers or, if you feel sufficiently confident, the callipers can be held in one hand over the tenon while the other hand controls the cut of the beading and parting tool.

Drilling the body of the mill

Most of the drilling required to turn a mill uses sawtooth bits, which cut into end grain well. It is possible to drill the holes on a pillar drill; however, there is a risk of the drill wandering if the wood is not held firmly. I recommend that the holes are drilled with the blank on the lathe. The spigot is held in compression jaws, and the sawtooth bit in

a Jacobs chuck in the tailstock. Once the base is running true, the lathe should be set to around 500 rpm for drilling.

If you don't have the correct size of sawtooth bit, a smaller one will suffice; the hole can then be opened up using the long point of a 13mm skew chisel. While drilling, withdraw the bit regularly to release the shavings; this will also reduce the chance of the bit and the wood overheating.

Always begin by drilling the largest hole. The centre point for the drill should still be there from roughing out the blank. Alternatively, use an engineering centre drill to pre-drill the centre point.

Once the body of the mill has been drilled, it is taken off the lathe and the spigot is removed from the top part of the body, usually by one of two methods:

- Using a bandsaw, or
- By securing the inside of the first hole in expansion jaws and bringing the tailstock

up, then using either a 13mm spindle gouge or a 3mm parting tool.

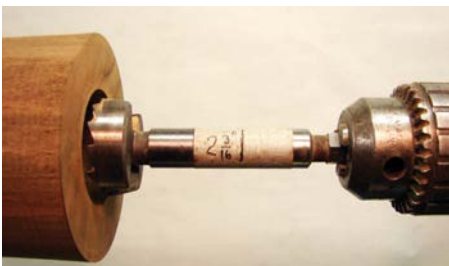
If you use the first of the above methods, the next stage is to mount the body in either expansion or jumbo jaws. Ensure it is running true and bring up the tailstock to make a new centre point. Face off the body to the right length. Replace the centre point in the tailstock with the Jacobs chuck and drill the necessary holes to complete the hollowing of the body.

The second method could well leave unsightly jaw indentations on the inside of the hole, which may remain visible after the mechanism has been screwed in. However, there is usually a chance to remove these marks at a later stage.

If you are turning a taller mill, buy or borrow a sawtooth bit shank extension. This will extend your scope by 152mm at either end, which makes it possible to design and turn a 510mm mill.



Blank ready to be drilled



Sawtooth bit held in a Jacobs chuck, marked with the depth of the hole to be drilled



Engineering centre drill

I use a 7.5mm drill for the shaft hole. I accept that this is an odd size, but it works really well. If you don't plan to make many mills, then the 8mm drill will be fine.

Drive plugs, plates and jig

Depending on which type of traditional mechanism you are planning to use, the plastic drive plugs or the drive plate should be fitted into or screwed onto the tenon. The drill size required for the drive plug is a 9mm twist drill for a depth of 15mm. If you are fitting the drive plate to a salt mill, use stainless steel screws.

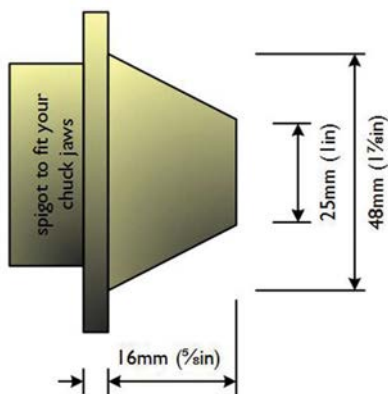
The aluminium circular drive plate must be positioned dead centre, hence the recess to take the plate, so that the sections of the mill can rotate together evenly. It is important to drill the stem hole 8mm in diameter for this type of drive plate.



Plastic drive plug



Aluminium drive plate



This drive jig is held in a chuck to support and drive the traditional mill's body when being shaped

Drilling and turning a traditional mill

The mill below is made from maple (*Acer saccharum*) and walnut (*Juglans* spp.) and is an ideal project for a beginner. Whether you are turning this mill with one or two different woods, the outside shape of the blanks are turned as one. After rough turning the two blanks, the next stage is the



Body

Blank size: 160 x 75 x 75mm

Mount the body by its spigot, face off what will be the bottom and drill parts 1 and 2 shown on the diagram (*see right*) with sawtooth bits. Reverse the blank, holding the 40mm hole in expansion jaws. When running true, bring up the live centre, measuring and marking the overall length 145mm. Face off drill part 3, to meet up with the existing hole.

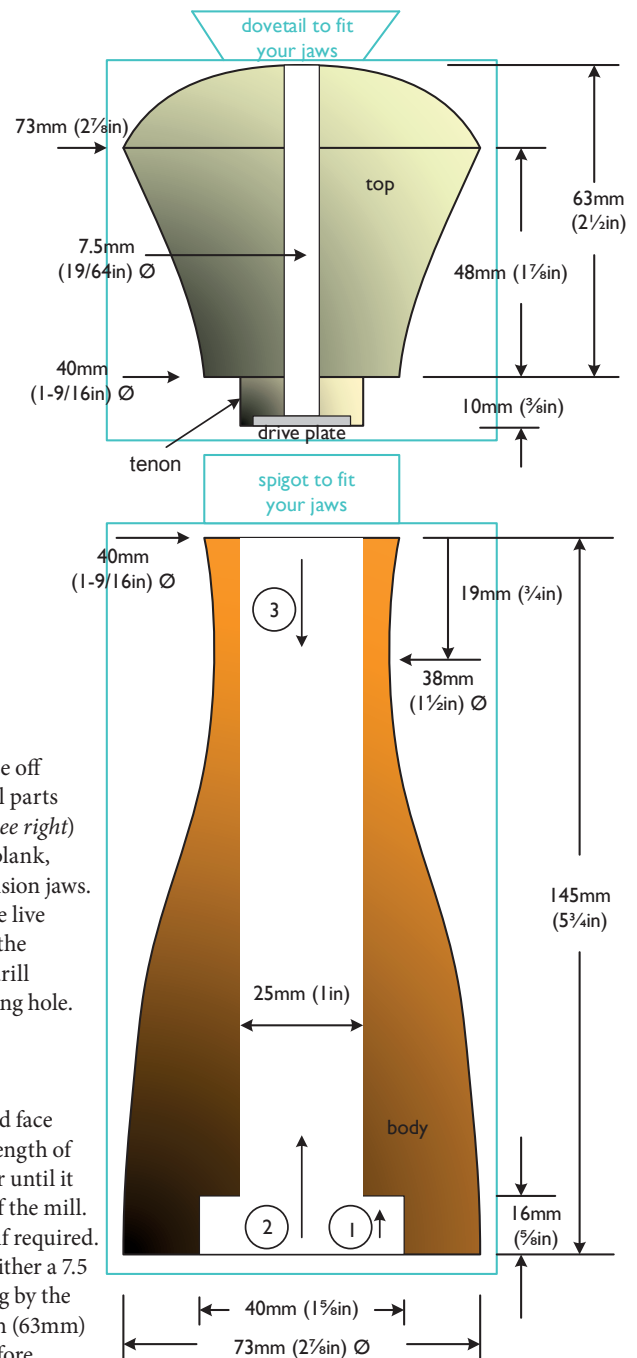
[Top](#)

Blank size: 92 x 75 x 75mm

Mount the top by the dovetail and face off the bottom of the tenon to a length of 10mm. Turn the tenon's diameter until it is a fairly tight fit into the body of the mill. Form a recess for the drive plate if required. Drill to a depth of 50mm using either a 7.5 or 8mm drill bit. Reverse, holding by the tenon. Measure the overall length (63mm) and part down to the dovetail before drilling through to meet the existing hole.

drilling. Use a 175mm pepper mechanism.

The mill's vertical dimensions have been worked out to accept the chosen mechanism without shortening. If you find it is necessary, adjust the height of either or both the mill's body and top to be the correct length for the mechanism you use.



Turning the outside of the mill

Hold the two halves of the mill's blank between the jig and a live centre in the tailstock. The objective of the shaping is to get a smooth, contiguous flow between the two parts of the mill. The dovetail at the top of the mill has to remain in place for a little longer to allow you to reduce the diameter of the tenon to an easy fit into the top of the body.

Take the two halves apart and hold the spigot of the top section in compression jaws. When running true, bring up the tailstock for support. Reduce the tenon's diameter until it is an easy fit into the top of the mill. Remove the top from the lathe and wrap the tenon with masking tape before placing it in the compression jaws with the tailstock in place. Remove the dovetail and finally turn the curve at the top of the mill. Sand the mill down to 400 grit, before sealing and finishing.



The jig held in a chuck awaiting the body of the mill



Base and top ready to be shaped



Outside turning completed

Finishing

The types of finishes available were detailed in my previous article (*Woodturning* 293, page 41). Once you are happy with the sanding process, there are a number of alternative finishes you may wish to apply, such as colour, ebonising or burning. Whichever finish you

choose, you are probably going to need to seal the wood. The aim is to avoid moist-handed chefs leaving permanent marks on your beautiful turned mills! Once the finishing process has been completed, the two halves are ready for the mechanism to be fitted.

Fitting the mechanism

Assume that the mechanism's shaft/stem does not need shortening. Since I turn a large number of mills, I have drilled a 13mm hole in my bench. Slide the grinding mechanism's individual parts over the stem in the right order and insert it into the bottom of the mill's body. Using an index finger to support the grinding parts, tip the base of the mill over and place the stem through the hole in the bench. Position the retainer of the mechanism over the grinding mechanism, before screwing the retainer into the bottom of the mill's body.

It is worth making pilot holes for the screws. Use a scribe with a wooden handle to lightly hammer through one of the retainer's holes, at an angle away from the mill's reservoir, to a depth of around 5mm. Now fit the first screw loosely, and make a pilot hole for the second screw once you are happy that the mechanism is central in its hole. Fit the second screw and tighten the first. Remove the mill from the bench. Place the drive plate in the recess in the top's tenon and screw it in place. Screw on the finial nut to ensure that the top can be made tight to the body of the mill. If it doesn't bed down properly, it may be that the thread of the stem needs to be filed down a little.



Component parts of a common UK traditional mill



Component parts of a common USA traditional mill

Testing the mill

Giving maintenance tips to the client gives added value. Don't forget the top of the mill should only be turned clockwise; the mechanism will wear out quicker if it is twisted otherwise. Tell your client to apply paste wax to the mills occasionally, to keep a

nice sheen. Before giving a mill to a client, always test it first. It is well worth doing this because there is the possibility of something having been put together incorrectly, and you will sleep better at night knowing that you have produced a good quality mill. ●

Qualität beginnt hier

ABNAHMEPROTOKOLL KM 1450 SE

Kunde Masch.Nr. 4545-12-12

Motor/-welle D=24/Riemenscheiben neu, Handrad M20x1,5 Neu: 0-Punkt-Fixierung wie KM 3000,
mobile Box m. Pilztaster Aus + Plastischütz LS/RS, Motordesign neu mit flachen Rippen, Bett KM 1400, Sechskant-
Schraube Spindelstock

ELEKTRIK		Ja/Nein tatsächliche Messwerte
Motor 230 V/3 ph		✓
Spindelgewinde M33 mit Zentrierbund		✓
Sicherheitsschalter für Riemenschutz	befestigt	✓
Control Panel deutsch/engl./franz.		✓
Spitzenhalter		✓
....., Zugentlastungen, Elektrische Klemmung	korrekt	✓
	Motorerwärmung	✓
	Motorgeräusch, Lüfterrad pvc	✓
Reitstock-Handrad mit	Schalterfunktion	✓
Handauflage	Laufruhe	✓
	Riemenlauf	✓
	Lagererwärmung	✓
SONSTIGES		
Lackierung, Optik	max Rundlauf 0,05	0,015
Metallreste gereinigt, scharfe Grade entfernt	concentricity/radial run out	
Blankteile (Spindel/Pinole/Wangen)		
REKLAMATION/FEHLER		
Spindelmessung m. Planscheibe (hebelnd)		
Planlauf/axial run out		

Pinolenspiel

20	50	100
0,01	0,05	0,1

Maschine mit Maschinenwasserwaage justiert ✓ - Nullpunkt O.K ✓

8.4.16 [Signature] 16.4.16 [Signature]

Geprüft Datum Unterschrift

but doesn't end here



KM1450
from £1813



KM1400
from £1438

KILLINGER

Combine a thorough approach to inspection and quality control with sound engineering and you have the basis for a lathe that you'll be happy to live with - for a very long time. Every Killinger lathe is tested and tested again both during assembly and before despatch. And every Killinger lathe carries its QA check sheet showing every nuance of the lathe's performance. 'More than merely Quality', as they say at Killinger. Come along to The ToolPost and see the lathes. Check them out. You'll be pleased you did - and if you don't leave it too long you will benefit from the special introductory prices indicated. Call or email for further details.

*In the UK & Ireland, only from
The ToolPost - specialists in
the supply of premium quality
woodturning equipment.*



KM3000
from £4400



KM1500
from £2188

The ToolPost

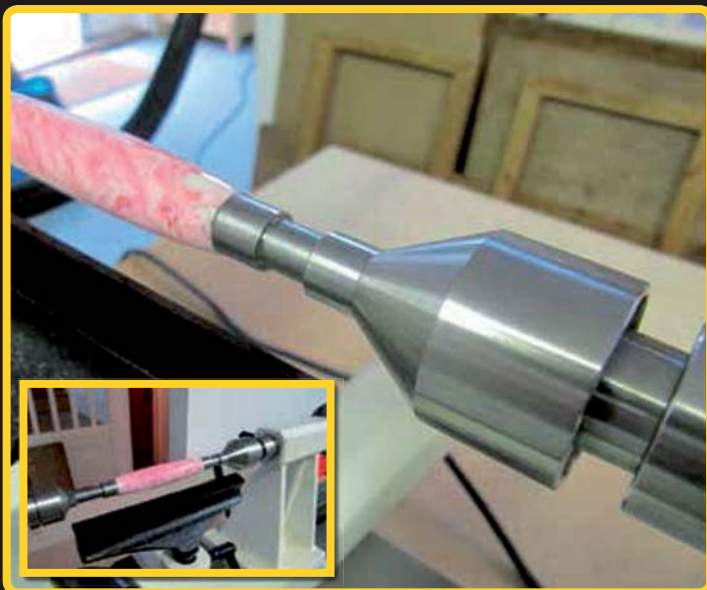
Unit 7 Hawksworth, Southmead Industrial Park, Didcot, Oxon. OX11 7HR
01235 511101 • www.toolpost.co.uk

sharing expertise

VAT inclusive prices, correct at time of going to press

PLANET

rotur
specialist woodturning products



PEN MANDREL SUPPORT

RRP £24.98+VAT

www.planetplusltd.com

Product Code: PMS1 - 1MT PMS2 - 2MT

PLANET PLUS LTD UNIT 3 SPEEDWELL CLOSE, CHANDLER'S FORD, EASTLEIGH, HAMPSHIRE SO53 4BT
TEL: 023 8026 6444 FAX: 023 8026 6446 EMAIL: sales@planetplusltd.com

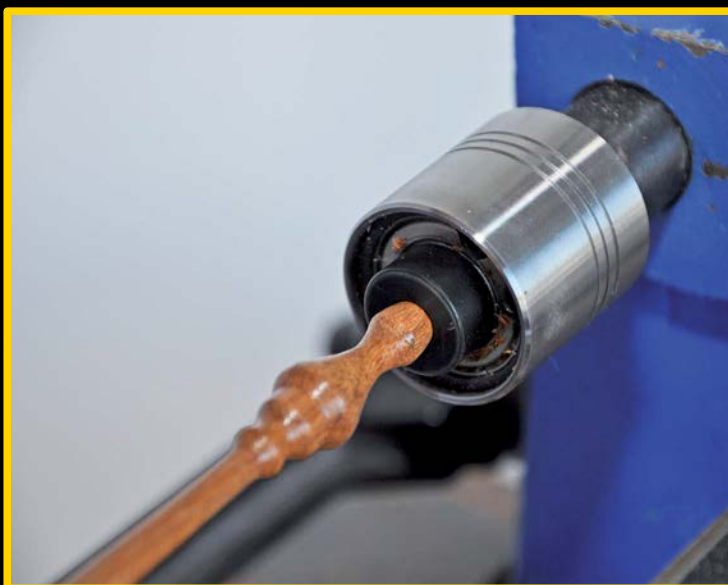
PLANET

rotur
specialist woodturning products

FINIAL MANDREL KIT

RRP £31.00+VAT

Product Code:
FMK1 - 1MT
FMK2 - 2MT



www.planetplusltd.com

PLANET PLUS LTD UNIT 3 SPEEDWELL CLOSE, CHANDLER'S FORD, EASTLEIGH, HAMPSHIRE SO53 4BT
TEL: +44(0)23 8026 6444 FAX: +44(0)23 8026 6446 EMAIL: sales@planetplusltd.com



In the workshop with... Keith Straw

This former area manager hasn't looked back since setting up his turning business 11 years ago but, as Briony Darnley learns, there's a twist in the tale

Some people learn the craft of turning by osmosis and you can't help thinking this might have been the case for Keith Straw who, for many years, helped his woodturner father at weekends. This early introduction to timber initially led him into a management career in joinery, but 11 years ago he decided to set up his own turning company, a move that has kept him busy and happy. We managed to drag him out of the workshop, based at the end of his garden, to reveal his inner workings...

How did you get into turning?

My full-time employment was as an area manager for a British-based US joinery

company, but in 2002 a period of ill-health forced me to retire early. Three years later, I felt well enough to start a small woodturning business from a workshop in my garden, doing specialist turning for shopfitters, furniture manufacturers, loft conversions, the general public and contractors among others. It has grown enough to keep me as busy as I want to be most days.

What and who are the greatest influences in your work?

My father, by encouraging me and teaching me the business; [renowned Tennessee turner] John Jordan, who many years ago opened my eyes to hollow turning;

and [Colorado-based artist] Cindy Drozdas for her small, delicate work.

If you were to offer one piece of advice to fellow turners what would it be?

Short sleeves when turning to avoid any accidents, and long hair must be tied back (this is no problem for me these days!). Also, sharp tools make life a lot easier.

Do you have time to listen to music or read books?

I like Country and 60s music and a little bit of classical. I'm not reading any books at the moment as I have a large garden to tend. I do, however,

always look forward to getting *Woodturning* magazine and also like checking tool magazines for the latest offerings.

What is your silliest mistake?

Turning some barley twist newel posts in £1000-worth of Brazilian mahogany (*Plathymenia reticulata*) and realising just in time the twist was the wrong way on the pattern I had made.

What has been your greatest challenge?

I've experienced quite a few over the years, but I have always found a way to overcome them. Turning a 255 x 3050mm pillar for a builder in Kent wasn't easy (watch out for a hernia!).

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

I have a large wood store with ash (*Fraxinus excelsior*), apple (*Malus sylvestris*), yew (*Taxus baccata*) and walnut (*Juglans nigra*), etc. which I turn between other work coming in. Hopefully, time will let me continue. I usually open our garden in the summer, on the local garden trail, when I sell some of my turnings for a cancer charity. I like turning yew for its great contrast in the grain.

Tell us about the piece you are currently working on...

I've recently helped with the back of a guitar. The customer brought me eight pieces of maple (*Acer saccharum*) glued together and a centre boss. Of course, after hours of work, it fell apart. Now I have laminated it myself, as I had advised him to do, and achieved a successful result. I have also just received a turning job in oak (*Quercus robur*) for a bar in Norway.

WHAT MAKES KEITH'S DAY...

- Discovering the beautiful grain in the timber and doing it justice
- Helping other turners overcome problems
- Being able to buy British goods made in Britain – not very easy now
- I love reproducing old work for various companies. I try to think like the old turners to overcome difficult work
- I especially liked replacing the original balcony turnings at Trent Bridge Cricket Ground [in Nottinghamshire]
- I like the satisfaction of the finished article

... AND WHAT GETS HIS GOAT

- Dust: always wear a mask. Also, have an air filter in your workshop
- Buying from British companies and manufacturers only to find the article was made in China
- Blunt tools: they are dangerous

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

My Wivamac lathe from The ToolPost. It has been used almost every day since 2008 and it is still going strong. With the help of Peter [Hemsley] from ToolPost, I was able to join two beds together making it possible to turn 305cm long, but I still get enquires for longer! My tool would be the Monroe hollowing tool, as it works so well.

Given the opportunity, is there one thing you would change?

To be younger, so I could get more turning done and get people to appreciate more the work required, and the time spent, in creating decorative work. ●

HANDY HINTS

- Accept your woodturning mistakes with good humour. They happen to the best of us
- Keep the workshop floor clean; always clean up at the end of the day's work
- Make sure your lathe is the correct height – elbow to the centre of the drive
- Be careful with modern glues. They may be good, but they can also be very toxic
- I usually use spray finishes, but be sure to always finish off with wire wool and wax then buff
- After using your grindstone to sharpen tools always use a slip stone



Keith at the lathe in his workshop



Keith's workshop, which he built himself in 1995



Long pillar made for a builder in Kent, 255 x 3050mm



Burr oak, turned wet



Oak dish with Victorian pennies set in resin, 250 x 50mm



Laburnum hollow turned, 300 x 120mm



Masur birch hollow turned, hand carved 170mm



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 •

See your local stockist
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.

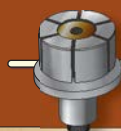
See your local stockist for more information or for a catalogue/price list contact us at:

Chestnut Products
PO Box 260, Stowmarket,
IP14 9BX

Tel: 01473 890 118 Fax: 01473 206 522

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

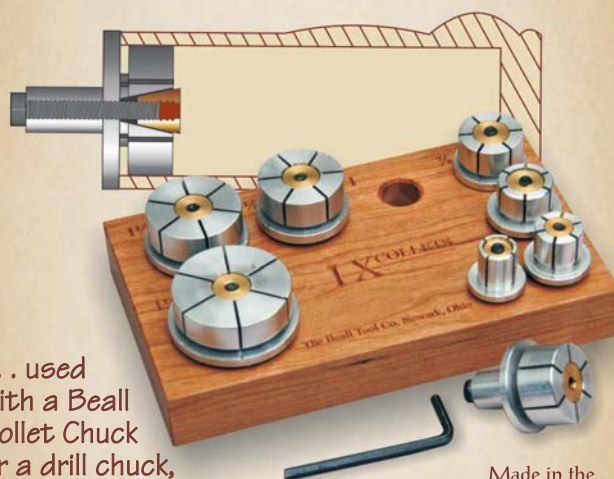
Stockist enquiries welcome



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



A cracking good bowl

Andrew Potocnik makes the best of a bad situation by finding an inventive and artistic solution

ANDREW POTOCNIK



Andrew sees inspiration around him every day. He 'arrived' on the Australian woodworking scene in 1983, and since then, his work has developed into areas of sculpture, furniture

making and the odd bit of cabinetwork.

andrewpotocnik@telstra.com

When turning production bowls, I like to work with 'green' timber – timber that is fresh cut and wet. Most wet wood cuts with ease, produces less dust and you can begin with a tree in the morning and have a completed bowl by the evening, depending on the route you take.

Another reason I like to turn bowls 'green' is that I don't need to buy wood. I can use wood left over after clearance operations, including limbs that have been trimmed, or trees that

need to be cleared after storms. The best part is that this wood doesn't cost me anything other than my time and energy to cut and transport it. However, once in my clutches, there are times when it's too difficult to convert masses of wood into bowls in one fell swoop. This is when I cut it into blanks with a chainsaw, sometimes on the bandsaw, and put it aside for later use. Placing blanks into plastic bags prevents moisture from escaping from the wood at an uncontrolled rate and, in turn, prevents cracking which usually means the wood is useless for turning bowls.

Here is a story of where the whole process got out of control and how I adapted techniques to salvage cracked wood, converting degradation into a feature and dealing with a few hiccups along the way.

Rough-turned bowls

I had several pieces of timber that had been rough turned and placed in plastic bags quite some time ago. As plastic shopping bags

have a built-in timeline before they begin to decompose, I found time had run out for these bags and the wood inside had begun to crack, meaning it was no longer good for turned bowls. Nevertheless, I was determined not to let this wood go to waste, so mounted each bowl between centres and trimmed them down to see the extent of cracking and how I could deal with it.



WORKING WITH CRACKS

After putting this project on the back-burner and freeing up my mind, a simple solution came out of the blue. I would carve the exterior and burn it to highlight cracks and any other imperfections. I fitted a mini-carver to an angle grinder, being careful to lock the lathe's spindle so the wood didn't move during the operation. The most important thing to keep in mind with a technique such as this is control. You need to be in control of the angle grinder, so be sure to lock your elbows into your body and twist from side to side to create sweeping cuts. It's all too easy to simply wave the grinder over the wood and lose control,



turning a waste bit of wood into firewood and hurting yourself in the process. Assuming you've come out of the experience unscathed, you won't be afraid to experiment again and create greater textures and effects.

Working my way around the bowl, I wasn't too concerned with regularity of flutes, nor where the flutes met, as burning would remove the sharp edges. This texturing was intended to be rough and organic. Remember, this was wood that had cracked beyond normal use under woodturning definitions.



Scorching to create an aged look



WARNING: The next step requires the use of a propane torch. If using one in your workshop, keep an extinguisher handy and have no combustibles other than the item being worked on nearby. Best practice would be to remove the work and burn it outside.

I burnt the outer surface of the bowl, paying a little more attention to cracks. I was aiming to 'soften' their edges and make them more of a feature than a distraction. It doesn't hurt to burn some areas more than others as variation of colour can be attractive in this technique.

Following the burning of all surfaces, they were wire-brushed to remove scorched timber. I then needed to trim the tenon of the bowl to eliminate stray burns, which would prevent the bowl from running true when gripped in a scroll chuck.

SAVING SOME TIMBER

Reversed and held securely in a scroll chuck, and with the tailstock firmly in place to provide extra support, I removed the core of the blank. I used a Kelton Centre Saver to remove the centre because of the shape of the blank. Other coring systems are available for hemispherically-shaped bowls. I would convert the core into a smaller bowl later.

With the core removed, there were several cracks still evident inside the bowl. This wasn't a problem; it was something I'd expected due to cracking of the original blank. Leaving the walls of the bowl quite thick (about 25mm) would allow the cracks to hold and not explode as I turned the interior, but I would still need to make them a feature rather than a failure. It is possible to stabilise the cracks with cyanoacrylate glue. Wrapping the exterior with electrician's tape, or any plastic tape, can also help to give stability. However, be sure to reduce lathe speeds accordingly, and always wear facial protection.



Dealing with internal surfaces

Walls of 25mm would make this a fairly heavy bowl, even after the wood had dried. However, this was intended to be a somewhat hefty item.

Once the interior had been hollowed, cracks were burnt to 'soften' their final appearance before sanding through to 320 grit. By burning cracks prior to sanding, the eventual effect is one of gradation between a cleanly sanded surface to a scorched effect, with cracked edges losing visual and tactile sharpness. Furthermore, if the bowl distorts after completion, the cracks will still have a pleasant tactile quality, rather than the eye being drawn to a defect in the bowl.



Reverse turning to clean up the base

To finish the bowl, I only needed to reverse it. This is a simple process in a turner's book of tricks, but there are so many ways to do it. My own techniques in reverse turning continue to evolve and then I go back to methods I used years ago. In reality, there is no perfect way of doing anything; use the technique best suited to your skills and the equipment you have available. Don't be shy of trying something new. It may just be the trick you've been looking for.

Due to the uneven nature of a wane-edged bowl, it isn't possible to hold it with any configuration of chuck jaws. Therefore, I generally reverse natural-edged bowls onto a carrier gripped within my scroll chuck (see photo below, left) that fits inside the bowl. This is padded with a non-slip mat and supported with the tailstock. For this project, I chose to use an inflated sanding drum fitted to the spindle of my lathe. This wouldn't leave any marks on the interior of the bowl.

This drum is a hand-me-down and not necessarily the best tool and method, but I use what I have available. Just be sure that everything is firmly attached and you're using an appropriate speed.

With the bowl firmly secured, I could now turn away most of the tenon, undercut the base and sand it as much as possible. I then nipped off the stub, scraped the surface even and hand sanded it, ready for drying and finishing.



Turning away from disaster

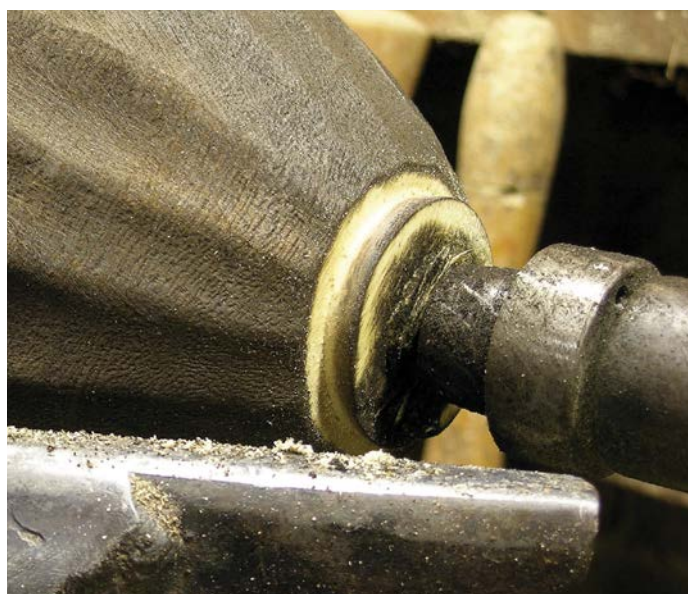
The smaller bowl was then transferred to a scroll chuck for hollowing and I followed the same process of turning and 'carving' the exterior. However, this is where the hiccup arrived. I had a catch and the bowl tore away from its base... there could have been tears (well it was mostly swearing) before some lateral thinking salvaged this wood yet again.

As I had a large step already turned inside the bowl, I decided to turn a carrier large enough to press into the step which would fitted to my scroll chuck. With the tailstock pressed into what I figured was the centre of the torn off stub, I was able turn a new tenon, but this made the base of the bowl too broad. I trimmed the base down, which also cut into the 'carved' section.

More 'carving', burning and wire-brushing completed the exterior of the bowl prior to final hollowing. I then proudly sanded and completed a second bowl, resurrected twice from wood that may well have ended up on the firewood pile. ●

HANDY HINTS

1. Be willing to try new techniques; they may develop into great new developments in your work
2. Don't give up, even if your timber seems beyond redemption. If the experiment at salvaging the wood fails, you'll still learn something in the process
3. Beware of loose pieces of wood that may dislodge during turning. Secure pieces with glue or apply plastic electrician's tape around the outside and change to a lower speed
4. Always wear a protective face shield! Safety glasses will protect your eyes, but not the rest of your face
5. There are many ways to texture wood; see what works best for you
6. Paint could be used to highlight areas of the bowl. Cracks could become an even greater feature if painted



Spotlight on the Peter Child Artist's Pyrography Machine

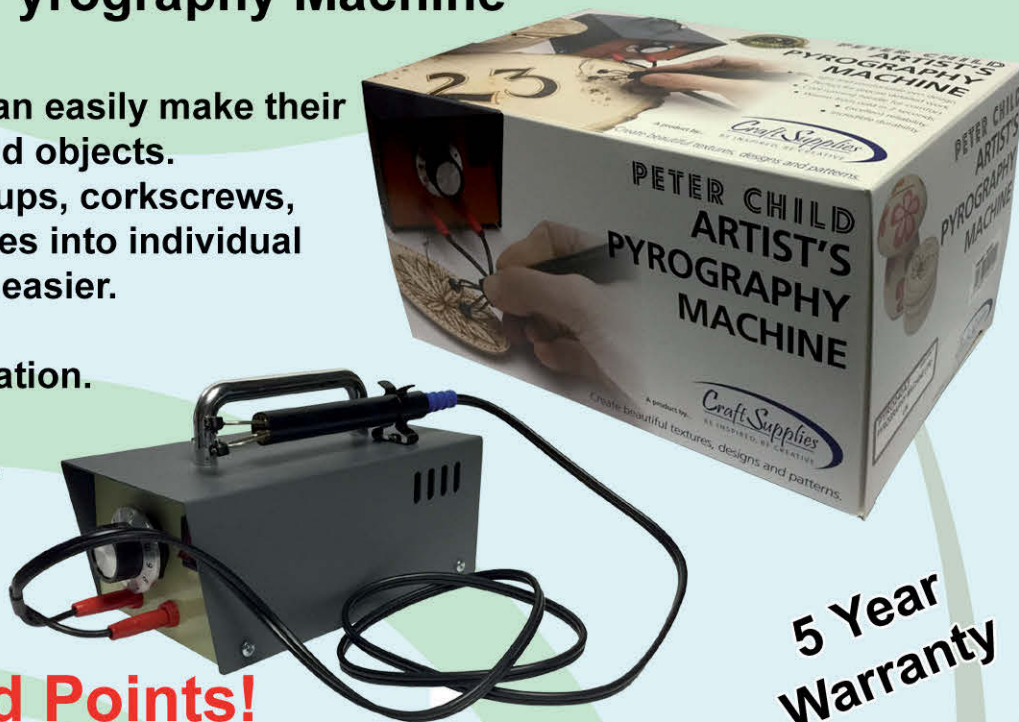
Peter Child Artist's Pyrography Machine

Woodworkers and crafters can easily make their mark on numerous household objects. Turning anything from egg cups, corkscrews, coat hangers, bowls and vases into individual pieces of art has never been easier.

The only limit is your imagination.

New to Olivers Woodturning.

£109.74
+ Earn 91 Reward Points!



5 Year Warranty

Olivers Woodturning Deals



Simon Hope Pro Sander

You get the Pro-Rotary Sander Complete kit plus 6x 50cm of Indasa Rhynogrip Abrasive of 120, 180, 240, 320, 400 and 600 grit.

£59.95
+ Earn 50 Reward Points

Pen Turning Kit Deal

- Rotur Deluxe Pen Turning Kit
- Pen Press Kit
- Rotur Pen Insertion Tool
- 10 FREE Sycamore Blanks

A saving of £16.72

£135.00
+ Earn 113 Reward Points



Earn points on every purchase
Use points for discounts

Wood Stain Products

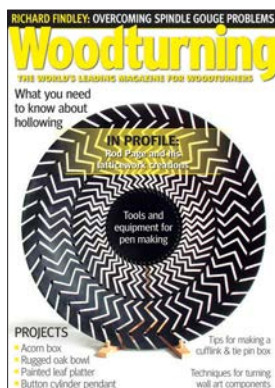
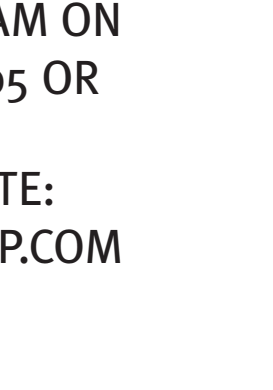
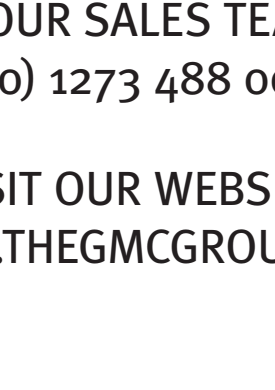
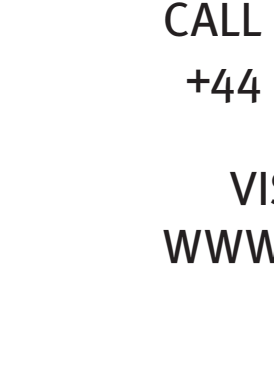
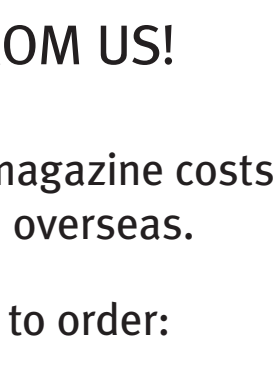
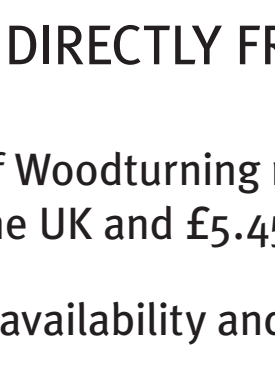
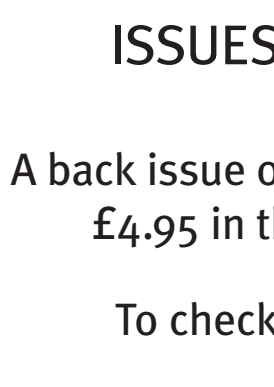
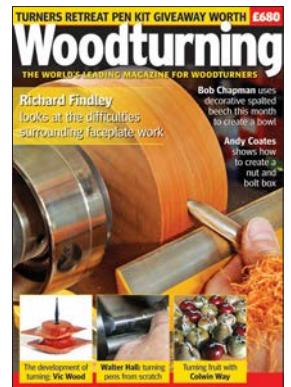
Natural Spirit Stain £6.95
Rainbow Spirit Stain £7.50
Spirit Stain Sample Packs £17.26



CHESTNUT
PRODUCTS

Olivers Woodturning supports the AWGB

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



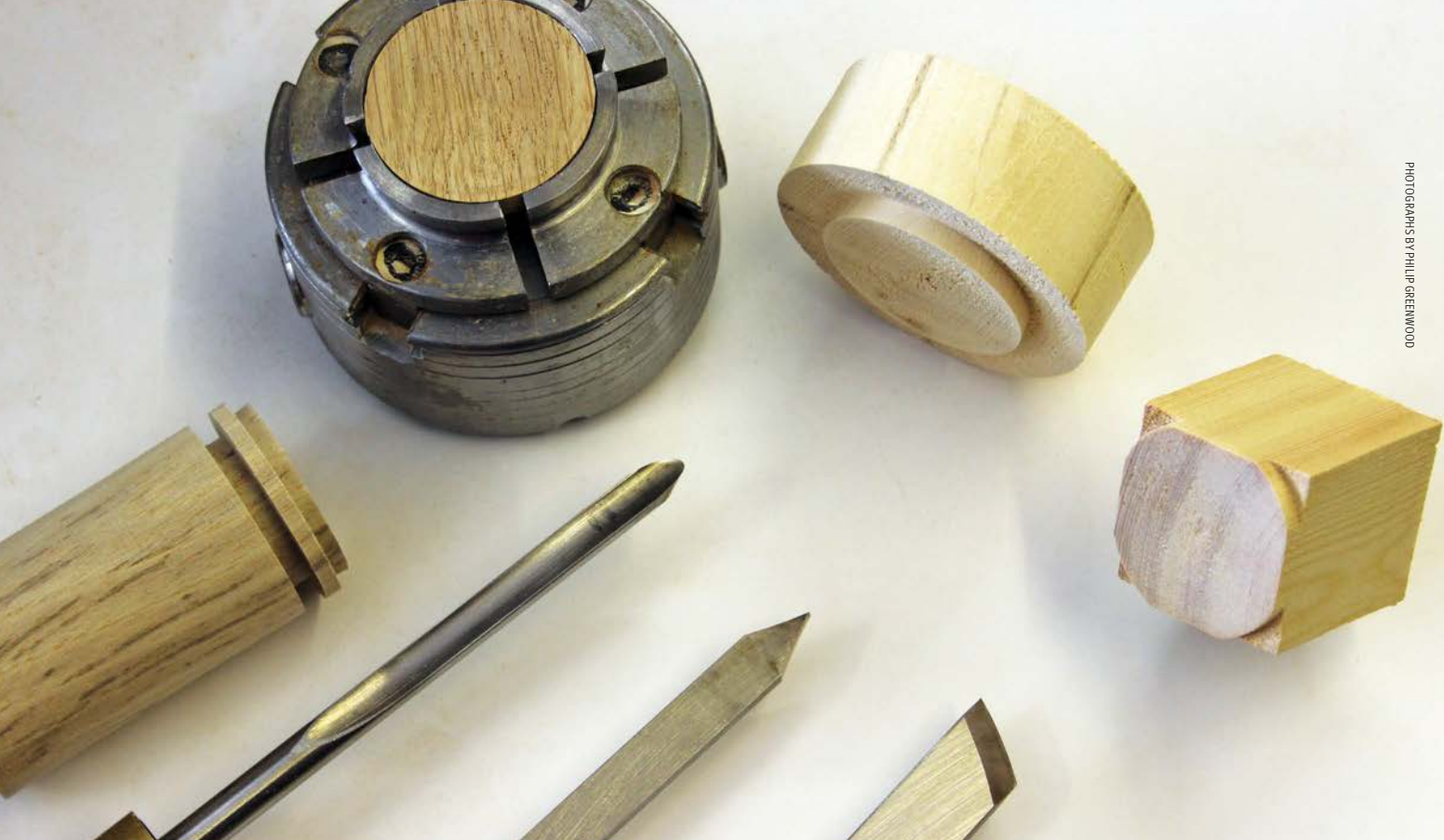
YOU CAN STILL OBTAIN BACK ISSUES DIRECTLY FROM US!

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



How to cut a spigot

In his fifth article of this series, **Philip Greenwood** looks at the pros and cons of different ways to form a spigot

PHILIP GREENWOOD



Philip has been woodturning since 1980 and started turning professionally in 1986. He was accepted onto The Register of Professional Turners in 2006. He is a member of the AWGB and

AAW. He can be seen working in his workshop in North Yorkshire with many of his items on display. From here he runs courses and he also demonstrates at clubs around the UK.

philip@woodturningintoart.co.uk
www.woodturningintoart.co.uk

Cutting a spigot may sound like a simple process, but when you look more closely, there are many different ways to carry out this process. It is important to form the right size and shape for the jaws being used. If you get this shape wrong, you will not achieve the maximum grip and more importantly, you will find vibration when you start cutting. This effect will magnify the further you are away from the chuck and you could find it impossible to work on the item. This could even become dangerous if the work were to come out of the jaws. A correctly cut spigot will make life a lot easier. Spigots are used on both cross- and parallel-grain timber.

Why use a spigot?

A spigot is used a lot on spindle work. You must take into account the extra length of material needed for the spigot and parting off on spindle work. The spigot will be about 5mm wide and then you need a further 6mm waste area to part off. This means you will need an extra 11mm on top of your work length. You can still turn a spigot on the end of a piece of timber that is smaller than your jaws. If the timber is only 40mm and your jaws are meant to hold a spigot of 50mm, you can turn a spigot as in the photo (*see below, right*). This method works but you will not achieve the same grip, so try to use tailstock support. A spigot can be used to hold a bowl while the inside is turned out.

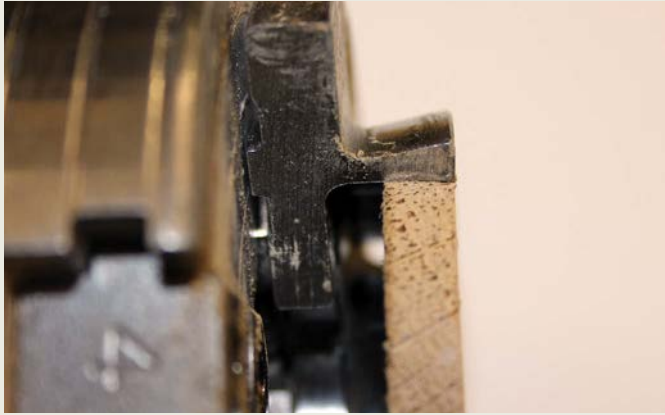
Leave a small amount of waste in addition to the completed item's overall length. Do not part down in the waste area until turning is completed, as this will weaken the spigot



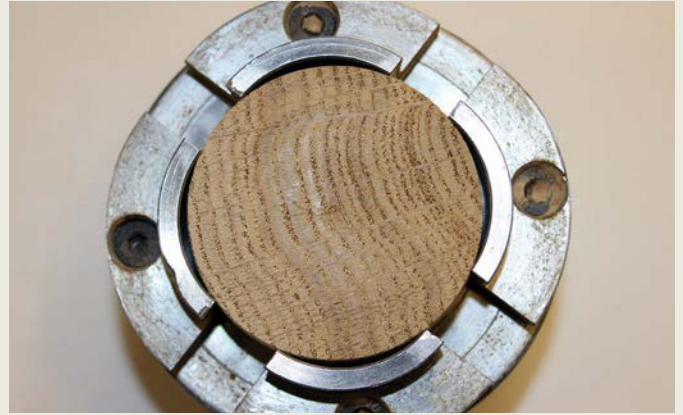
TYPES OF SPIGOT

The shape of the spigot will depend on the type of jaws you are using. With dovetail jaws, the angle of the spigot needs to match the angle of the jaws as closely as possible. Furthermore of course, the spigot must be the correct diameter for the jaws to have maximum grip. If the spigot is oversized, it may not achieve the best grip. I use the jaws in the photo (*see below, top left*) for most of my work. I also use parallel micro-toothed jaws

(not dovetailed), which need a long and parallel spigot; these have serrated jaws that grip well when turning vases. Check with the instructions that accompany the jaws or look on the manufacturer's website for spigot size details. The area at the bottom of the spigot needs to be cut clean to allow the jaws to sit correctly. Any ridges will cause your work to vibrate. Also make sure the side coming down to the spigot is flat or slightly concave.



Spigot fitting perfectly into chuck jaws



An oversized spigot will not fit snugly



Parallel micro-toothed jaws

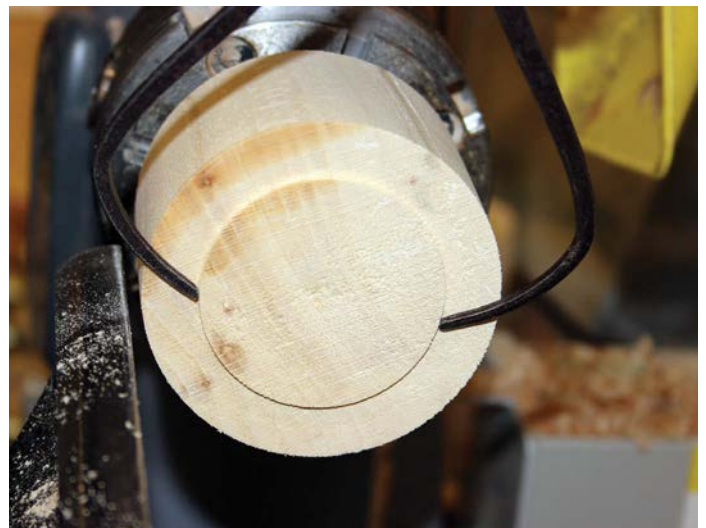


A parallel spigot is required when using micro-toothed jaws

STANDARD PARTING TOOL AND CALLIPERS

One method is to use a parting tool to turn the spigot to an appropriate size. Turn a small width at first and check the size with callipers while the lathe is switched off. If the size is correct,

proceed to part the full width to this diameter. You can then use a skew chisel or specifically-shaped scraper to cut the dovetail angle to match the jaws.



An alternative way is to cut the dovetail with the corner of the parting tool (see below left). I use the left corner of the tool at an angle in a

levering action. Make sure the side leading down to the spigot is flat, or has a slight slope inwards, so the jaws fit into it flat.



SKEW CHISEL OR PARTING TOOL WITH A SKEW EDGE

You can use a skew chisel to cut the dovetail all in one go. Use this tool flat on the toolrest, with the long point facing to the left on the spigot. Rub the bevel while lifting and pushing the skew chisel, cutting until you reach the correct size. Check frequently with callipers.

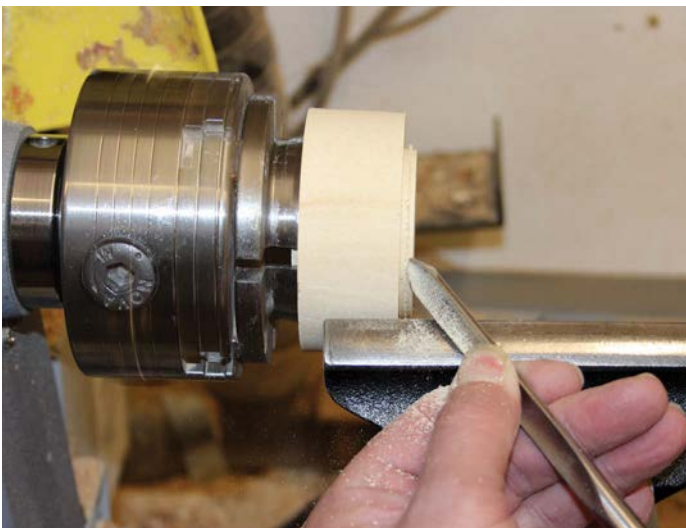
This is just the same way in which you use the parting tool. Again, make sure the side is at 90° to the spigot. Alternatively, you can use a parting tool with a skew edge; just grind the edge to match the dovetail angle.



SPINDLE GOUGE

A spindle gouge could be used to cut the dovetail angle. I start with the parting tool to cut the spigot to size first. Starting at the outside of the spigot, angle the tip of the bevel of the spindle gouge to match

the angle of the dovetail required. Now lift the handle so the tip of the gouge arches downwards and cuts the dovetail. You may need to take two cuts to achieve the full dovetail. ●



A centre steady

Walter Hall makes a centre steady, using offcuts and scraps

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@walterhall.co.uk
www.walterhall.co.uk

As a pen maker, I seldom have need of a large centre steady and could not justify the expense of buying one. However, when a friend asked me if I could make her a tall vase, necessity became the mother of invention and I set about making one from whatever I could find lying around unused in my workshop.

This steady is designed specifically to fit my Nova 3000 lathe in its current location with a shelf behind it, but there is no reason why the design could not be modified to fit any lathe.

The frame must be strong enough to support the work without vibration and the arms sufficiently rigid to avoid flexing. Provided these criteria are met, the choice of materials is not important. I used 12mm plywood laminated together to give a strong 24mm frame, but MDF would be equally effective as would thicker material that would not need laminating. The arms, which I have made from aluminium, could equally well be made from ply, MDF, or a stable hardwood. Be innovative and use what you have to hand. The whole point of making this yourself is to avoid the expense of buying one ready made.



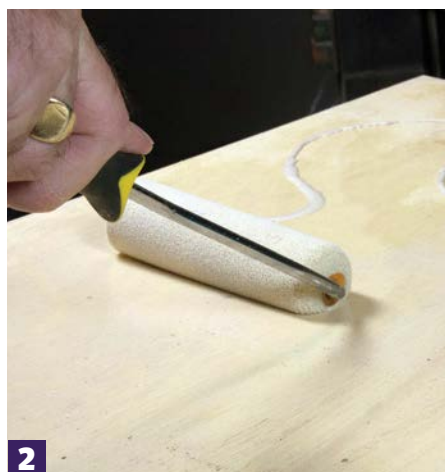
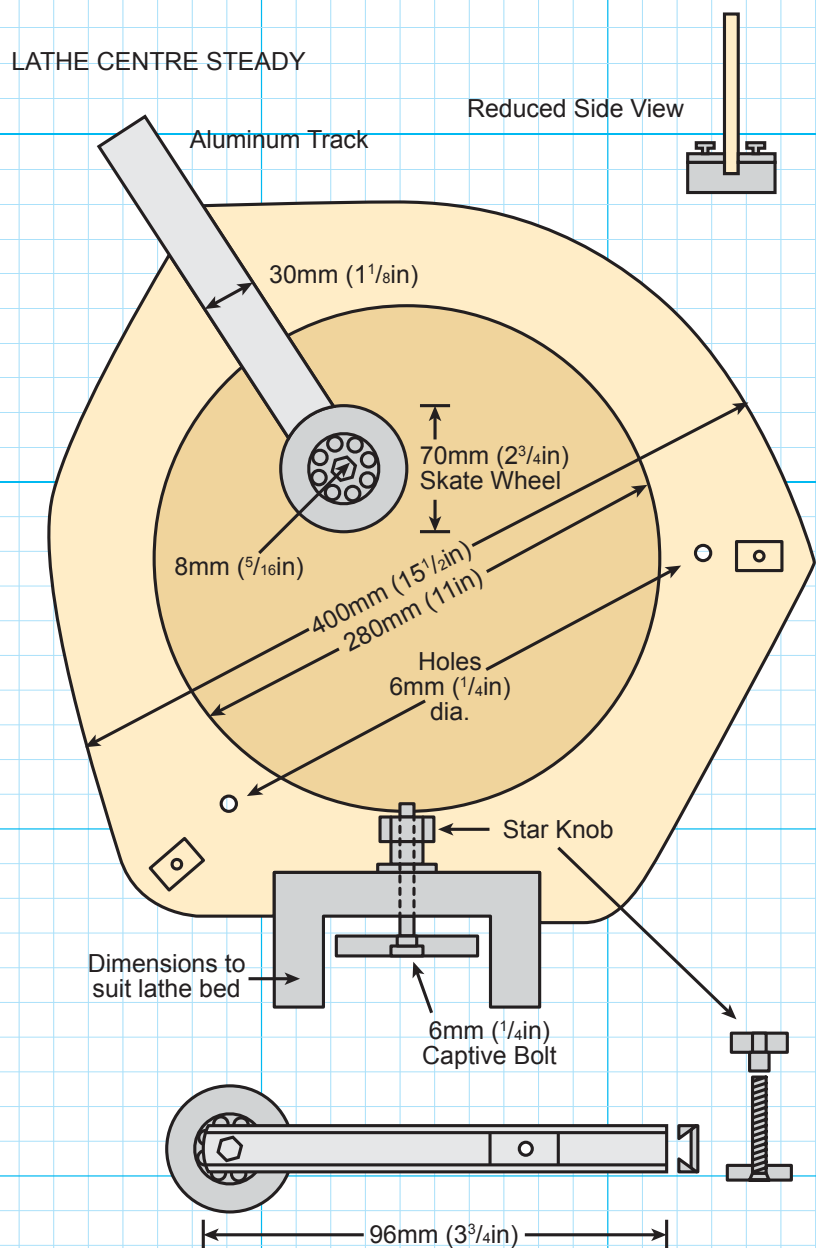
PHOTOGRAPHS BY WALTER HALL

INFORMATION AND PLANS

EQUIPMENT USED

- Plywood or MDF offcuts to suit lathe size
- T-track or similar extrusion
- In-line skate wheels (and bolts for mounting)
- 12mm Corian or similar
- 6mm t-bolts and star knobs
- Wood glue
- Cramps and/or weights
- Protractor and marking tools
- Bandsaw
- Pillar drill or hand drill and drill bits
- 6mm tap and tap holder
- Router and circle cutting jig (or jigsaw or padsaw)
- Biscuit jointer and biscuits
- Disk sander or grinder

LATHE CENTRE STEADY



1 Begin by carefully measuring the centre height of your lathe and the exact dimensions of the bed. It is critical to get these measurements accurate if the centre is to run properly without problems

2 Build the mainframe from plywood. This needs to be heavy enough to withstand the stresses that will be placed upon it. I had a choice of 18mm or 12mm boards available and felt that neither would be sufficient so laminated two 12mm sheets together to form a 24mm board. Use a disposable paint roller to spread the glue evenly

3 Tightly clamp the glued-up boards until the adhesive is fully set. I used a combination of G-clamps and weights, leaving the boards for 24 hours. Follow the instructions for the adhesive you choose. Make the board large enough to cut out the mainframe and the components for the saddle

4 Draw out the design directly onto the board. The outer diameter of the frame should match the swing of your lathe, while the inner diameter should be about 50mm less than this to form a robust structure. Add wider lugs at the mounting locations for the arms and add a flat section tangential to the outer diameter of the frame at the bottom to attach the saddle

5 Use a protractor to accurately position the arm locations. These may be varied to suit your lathe and its location, but must be set at 120° intervals to provide proper support to the work when the steady is in use

6 Cut out the centre circle. I used a router and circle cutting jig, but you could use a jigsaw, scrollsaw or even cut it by hand with a padsaw or fretsaw, depending on the equipment you have available

7 Cut the outer profile using a bandsaw, but again, other options would be equally effective. Drill the holes for the arm mountings, sand all the raw edges smooth and fill any voids in the plywood with a good quality wood filler

8 Cut the components for the saddle from the same board and dimension these appropriately to the bed design of your lathe

9 Join the saddle components using a biscuit jointer. Take care to ensure accurate square joints and good alignment with the central axis of the lathe

10 Everything must be glued up and tightly clamped to ensure a good strong structure. Check everything is square and true before leaving overnight to set

TOP TIPS FOR USE

- Mount the work in the chuck before fitting the steady to the lathe
- Slide the steady into the required position and bring the skate wheels into light contact with the work
- Rotate the work by hand to ensure even light pressure from the wheels
- Take care not to use too much pressure or you will mark the work
- Protect the surface of the work with several layers of low tack masking tape
- Make sure that all knobs and other fasteners are tight before starting the lathe
- Avoid excessive speed or heavy cuts





11



12

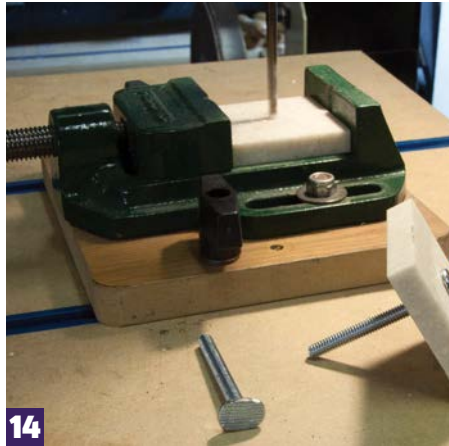
11 Construct the arms using any aluminium profile with t-slots, or even plywood. I made mine from some mitre t-track and sliders that I rescued from an old router table. The design can be easily modified to what you have to hand. Use the wheels from in-line skates and bolt these to the arms

12 Cut the t-track to length and round the ends on a disk sander or grinder. You must now drill a mounting hole for the bolts by which the wheels are attached

13 File smooth any sharp edges that are a result of the shaping of the arms, to ensure that the steady will be safe in use



13



14

14 Attach the saddle to the bed using two plates made from 12mm Corian, which should slide easily on the underside of the bed. Carefully dimension the plates to fit the bed, then drill and tap for t-bolts

15 Mount the saddle on the bed and secure with the Corian plates and t-bolts, then secure with star knobs

16 Next, mount the mitre track sliders on the frame through the pre-drilled holes and fit a wooden guide to prevent lateral movement of the arms

17 You can now mount the completed steady on the lathe and put it to use. Masking tape can help to protect your work from marking by the steady wheels ●



15



16



17

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.

COLT[®]

PROFESSIONAL TOOLS

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

T TOMAHAWK TOOLS

A quality range of professional tools and accessories.



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

CMT ORANGE TOOLS[™]

Quality cutting tool range which includes Router cutters, Spindle Moulding, saw blades, holesaws and many more from Italy.

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

Elementary turning

Rick Rich looks at how a century-old training programme instills knowledge, principles and an exact understanding of the spindle turning process

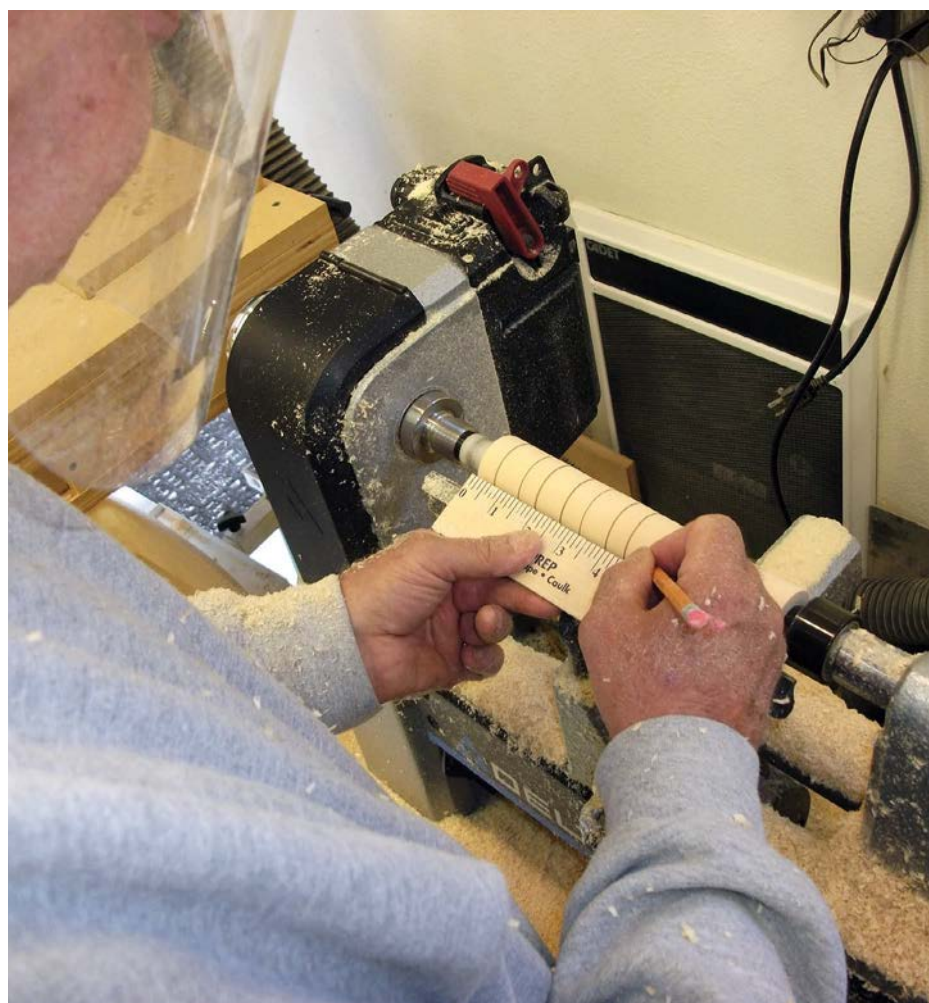
RICK RICH



Rick Rich is a part-time woodturner from Washington State. His completed woodturning projects are usually given as gifts to friends and family. He is a member of the American

Association of Woodturners (AAW), the Cascade Woodturners in Portland, Oregon and is a founding member of the Southwest Washington Woodturners in Vancouver, Washington.

rryacolt@gmail.com



Student measuring out the workpiece, a critical part of the exercises

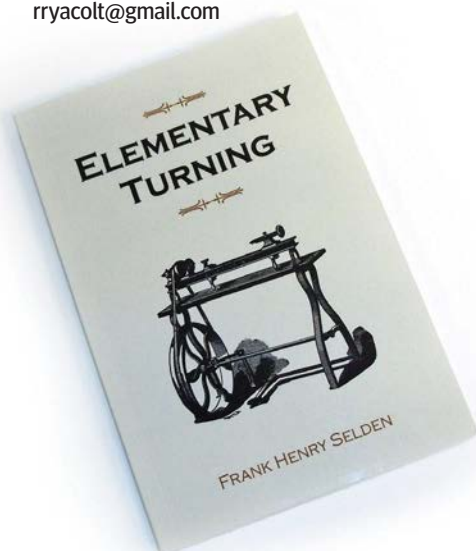
a series of increasingly detailed exercises, which he states 'may appear to consist of too large a number'. Selden also writes, which I fully agree with, that 'a proper use of them will demonstrate that they are a much shorter and quicker road to successful turning than the less numerous exercises given by others'. The course design, 'if properly used' will readily give a freedom and certainty, which is not the result of skill in making that particular exercise piece, but of an exact understanding of the process.

As I went through the lessons and exercises myself, I found it was exactly as the author intended. It provided me with 'knowledge', 'continuous power of attention' and the 'ability' to turn more 'rapid' and 'correct'. Selden was also right in suggesting that the pupil must learn to keep up with the lathe. This programme is not for the timid or faint of heart. It is a programme for a large number of precise turnings that become cumulatively more complex. As a result,

my turning of beads and coves has grown increasingly fluid and these activities now seem easier. It is a demanding course with little patience for the occasional catch.

Selden makes this point very clear several times in the text. One section reads as follows: 'If the tools catch and the piece is spoiled, the exercise should not be repeated. You should pass on to the next exercise. By attempting the next problem, you will have an opportunity to see the same difficulty from a different view point, and it may enable you to overcome it. Only by study of the methods, instead of blindly practising for skill, will you become able to do good and rapid work.' Imagine if our schools today subscribed to such a philosophy!

It was following my journey through the programme that I opted to try teaching it. After all, the preface of the manual says, 'It is the hope of the author that this manual will aid such instructors as are trying to teach a rational method of turning'.



Several years ago I found an old book from 1907 called *Elementary Turning*, which has proven to be an excellent woodturning tool. I now use the book as an instructional guide for the basic spindle turning class I teach with my AAW Chapter club, the Southwest Washington Woodturners.

This book, which author Frank Henry Selden refers to as a 'manual', prescribes

Planning the spindle turning course

The programme I have created for the Southwest Washington Woodturners club is based almost entirely upon the old manual and follows a similar arrangement of organisation and lessons.

Any woodturning class should begin with safety. I looked to current safety practices on the AAW website (www.woodturner.org) to help guide this and other aspects of the programme. I used an excellent instructional publication entitled *Teaching Woodturning Basics*. This AAW publication is copyrighted, so I received permission to use it for the class.

Once students are acquainted with the lathe and tools, a discussion of the ABCs is held. Selden says the programme has 'little need for class demonstration'. However, I have found that most people are 'kinaesthetic' learners, so it is best to give a short demonstration and then get right into turning.

The manual has an initial 21 spindle exercises between centres, all with the same size starting piece. After reviewing the exercises, I have broken them down to a basic first 15 and a more advanced final six. The final six exercises appear more complex and difficult, but are completed with relative ease once the basic principles are learned and applied.

Soft, dry pine of 45mm square by 200mm long was used by Selden's students in 1907. I decided to use dry framing 2x2s from our local DIY store. It is made pointedly clear in the manual that soft wood is 'easy to work, when the tools are used properly'



Two blanks of 2x2, cut to 200mm length

and that 'any attempt to scrape the piece to shape is easily detected'.

For working material, each student would be provided with 21 blanks, one per exercise. Selden did understand that some prospective turners may not be able to grasp the concepts right away, so he had a backup plan: 'If the first eight pieces have been made, and the work is very poor, it is better to return to the first piece and begin anew.'

Other items provided are a wooden ruler, two pencils, a marker, safety glasses and a



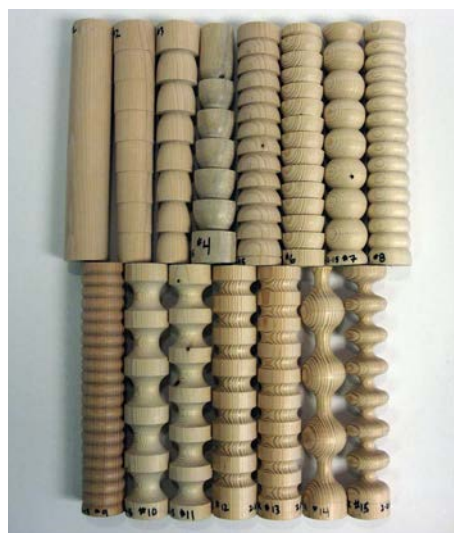
The four permitted tools

copy of Selden's book. A box containing these items is supplied to each student at the first session. The students bring only four tools: a spindle roughing gouge, a skew chisel, a parting tool and a spindle gouge.

"Each student would be provided with 21 blanks."

The exercises

As the 21 exercises in the manual were to be carried out without any changes, I will only briefly describe them. Measurements shown as inches in the manual appear in metric here.



Basic first 15 spindle exercises completed

The first exercise is to form a cylinder, beginning with the spindle roughing gouge and completing with the skew. The point is to turn the square blank round, smooth and straight. This provides a base on which all that follows is built upon. The cylinder is repeated for every exercise. What takes nearly an hour the first time, is completed in minutes by the end of the course.

Selden's programme is a cure for the skew-phobic. The skew chisel is a major player and by the end of the course, a beloved friend. There is no escaping the tool in this programme, no matter what the plans of the pupil might be. The second exercise is a stepped cylinder. Marks are made at 25mm increments, and each has a square shoulder stepping down about 1.6mm. This requires making small, controlled and straight cuts with the skew into the cylinder.

Exercises 3 and 4 are similar to each other in that they are both semi-beads. Exercise 3 is for left-hand stepped semi-beads, beginning with a cylinder, then a stepped cylinder and then the semi-beads. Exercise 4 is exactly opposite, creating right-hand semi-beads.

The fifth and sixth exercises seem easier, but are actually quite technical. Exercise 5 is left-hand 13mm semi-beads and, as you may have guessed, exercise 6 is the same except to the right hand. Now the programme calls for full beads, starting with 25mm beads for exercise 7. Selden gives tips in the manual here. Making a pencil line in the middle of the bead provides a reference and 'the bead is apt to be more satisfactory'.

Exercise 8 is a row of 13mm beads, all turned evenly without roughness or marks between them. If the beads are not all of the same size, they should be cut down evenly and tried again. Exercise 9 is for perfectly spaced, 10mm beads. Attention to detail is required, and the students are likely to need a few stretching breaks. Selden says the 10mm bead is probably the most frequent in regular stair and porch spindles. That was in 1907; I wonder what it is today.

Spindle gouge fans will appreciate the next few exercises. We won't even bother to tell them they are still using their skew to make the blank a smooth cylinder first! Exercise 10 is 25mm coves with a 13mm space

between each one. Exercise 11 is strict, 19mm coves, at 10mm deep in an exact semi-circle, with spaces between the coves at precisely 13mm. The manual says: 'It is as great a mistake to make the coves too deep as it is to leave them too shallow.'

“The skew or spindle gouge is used to form full 13mm beads at the top.”

Exercise 12 is 13mm coves with a 13mm space between them. Exercise 13 is 10mm coves with a 10mm space between them.

Exercises 14 and 15 connect the dots. Exercise 14 is 25mm beads and coves. Here, the parting tool is finally used to part down inside the cove lines exactly 6mm. The spindle gouge then cuts 6mm deeper to make an even cove in the parted space. The skew or spindle gouge is used to form full 13mm beads at the top.



Practising turning coves



Exercise 15 in detail showing tight quarter beads and coves of 38mm

Exercise 15 is tight quarters and made the same as exercise 14, with the following exception: the beads and coves are precisely 13mm each.

These are the 'basic first 15'. Students who have finished these then move onto the final six, using Selden's manual as a guide. These exercises use some aspects or combinations of all of the first 15. The final six also require the student to think in terms of which element should be turned first.



Final six exercises completed

Rick's first class

I estimated that the learning turner would need about an hour for each of the basic first 15 exercises. To help me confirm my estimates, my woodturning neighbour Daniel Massie agreed to put himself through the paces. We started with a steady four-hour session where he completed five exercises. His analysis was that he was tired. He looked tired too: in all the fun, we forgot to take breaks. When finished, we figured that 16 hours was barely enough.

Before our club meeting in March 2015, we advertised the course with a schedule of four Saturday mornings. By the time of the meeting, all five places on the course were taken. Other members showed interest, but four Saturdays in a row was too much. To include more members, we would need a different schedule.

The first class was enjoyable and nearly everyone completed the first two exercises. It was nice to see and hear the enjoyment and learning of the craft. I pointed out that most had spent over an hour turning the first exercise, a cylinder. I told them by the end of the course they would turn it in less than five minutes. They looked like they didn't believe me.

Conclusions

During the last class of this course, it was clear that everyone felt more comfortable with the skew chisel. One student said he had been turning some beads and started as he normally does with a spindle gouge, but it wasn't long before he grabbed his skew. He realised he could do a better job with his skew, but would not have considered it before this class.

Just before the break of the last class, I asked them to turn a cylinder in preparation for the next exercise. A few minutes later we were enjoying coffee. I remarked that it didn't take so long now to turn the cylinder. This started quite a conversation about how much more comfortable they were with their tools. Moments like these are rewarding for the instructor! Overall, the classes were fun and busy: they learned and I learned. I am a better instructor and turner because of this.

This year, the club is hosting another class with eight Saturday mornings spread over the remainder of the year. This class is already full! I believe Frank Selden would be quite pleased that his manual is still, over a century later, fulfilling his wish to be an aid to those teaching *Elementary Turning*. ●

Wood Working Wood Turning Wood Carving

Carving
pre-cut carving
blanks and tools

Wood Turning
tools, bowl, spindle
and pen blanks

Timber
kiln dried hardwoods
from around the world

Machining Service
cutting to size, moulding,
planing, sanding



Good Timber
New Creation Farm
Furnace Lane
Nether Heyford
Northants
NN7 3LB

Quotes over the phone and online

01327 344550

goodtimber.com

Richard Findley tackles segmented turning for the first time

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

David Ellsworth looks back upon 25 years of woodturning

Make a lidded rice bowl and chopsticks with **Colwin Way**



Easy guide to turning perfect wearable rings by **Kurt Hertzog**

Andrew Potocnik salvages cracked rough-turned bowls, converting degradation into a feature

Walter Hall makes an effective centre steady from offcuts and scrap



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

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 30/09/2016* 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 **659957**

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

A4665

Kit & Tools

All prices are correct at time of going to press. Products from USA & overseas to UK are subject to shipping & taxes

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

FOREDOM K1030 PORTABLE MICRO MOTOR

£295



This all new design has a pocket-sized control unit which features a digital speed display at the top so it's easy to read and monitor the speed, which is easy to control with the dial control on the front. It operates at a speed of 0–30,000rpm.

The hand piece is small and lightweight, and it has plenty of power for all your fine

detailing, polishing and sanding. It has a fan cooled, brush type motor which will run cool and vibration free, and as it has permanently lubricated, shielded ball bearings, it requires no extra maintenance.

Contact: Woodworks Crafts Supplies
Tel: 01633 400847
Web: www.woodworkscraftsupplies.co.uk

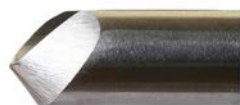
MASTERFLUTE DOUBLE-ENDED GOUGES

The Hamlet range of Masterflute comes in 10mm and 12mm double-ended parabolic fluted bowl gouges.

The gouges are designed to complement our very affordable range of Multi Handles

which feature a textured handle grip and radial clamping of the tool.

Contact: Hamlet **Tel:** 0114 232 1338
Web: www.hamletcrafttools.co.uk



45 degree



55 degree



FEED-N-WAX WOOD POLISH & CONDITIONER

Feed-n-Wax Wood Polish and Conditioner contains Beeswax, Carnauba Wax and orange Oil. The gel-like product is applied easily and penetrates deep in to the wood enhancing the beauty and depth of grain whether used on bare wood or a lacquered or varnished piece.

Various sizes available, please check the website for all details. The Feed-n-Wax Wood Polish and Conditioner is available in the following sizes: 140ml, 236ml, 473ml, 1.892ltr and 3.785ltr, with prices ranging from £4–£49.

Also available to help with application are Steel Wool Super Fine 0000, with eight pads, at £5.50.

All products are now available through Just Pudding Basins Ltd, a company owned and run by Howard & Anna Jones.

Contact: Just Pudding Basins Ltd
Tel: 01832 274330
Web: www.justpuddingbasins.co.uk

FROM £4



QUICK RELEASE HANDLES



The new hope quick release handles are designed and upgraded so the collets will self eject the blades when untwisting. The new heads have the collets encapsulated in the head making and stronger grip as well as self ejecting.

The new heads will fit onto the old style HOPE quick release handles with a black grip allowing the older handles to be upgraded by purchasing just a new head.

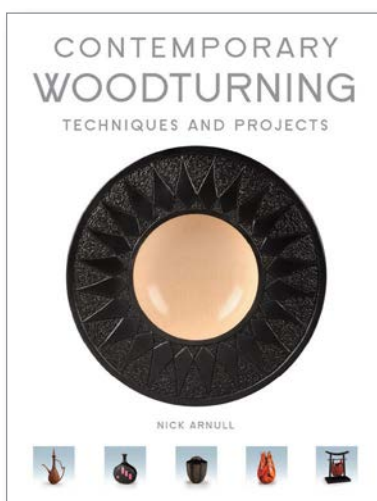
Contact: Hope Woodturning
Tel: 01206 230694
Web: www.hopewoodturning.co.uk

BOOK OFFER

CONTEMPORARY WOODTURNING

By Nick Arnall

Contemporary Woodturning is a clearly illustrated practical guide to woodturning aimed at woodworkers at all skill levels. This book will guide you through the various health and safety issues, the tools and equipment needed to get the best out of your woodturning, mastering the basic techniques and how to add decorative features. Each project includes easy-to-follow instructions and detailed photography to inspire you to take what you have learnt and apply these skills to your own work.



ISBN: 9781861088734
RRP: £16.99, offer price £11.89 plus p&p. To order, please call 01273 488005 or go to www.thegmcgroup.com and quote code: R5060
Closing date: 15 September, 2016
Please note: p&p is £2.95 for the first item and £1.95 for each additional item

THREADED TOOLRESTS POSTS & BARS



POSTS FROM £6.96

BARS FROM £16.96

The NOVA Modular Toolrest System is a flexible solution, allowing you to mix and match tool rest bars and tool posts to create the perfect tool rest for your needs. Simply pick a tool post to fit your lathe and then choose your tool rest bar.

The tool rest bars have a female thread, screw directly onto the NOVA tool posts and are fully interchangeable. Once set up with a post and a bar, if you want a different length rest you only need purchase an additional tool rest bar. Any additional NOVA tool rests simply screw onto the same tool post.

The tool rest bars are stainless steel chosen for long life and its resistance to corrosion often caused by wet wood. The 100mm length is perfect for most mini or small lathes. The 150mm length is suitable for most lathes and The 300mm toolrest bar is ideal for larger lathes and lone spindle work.

Contact: BriMarc
Tel: 03332 406967
Web: brimarc.com

MISTRAL PEN KITS

Well known for their high quality refills and nibs, Beaufort Ink have now launched their own range of Mistral pen kits. The Mistral kits all benefit from premium platings and Beaufort Ink's own nibs, refills, converters and mechanisms.

Contact: Beaufort Ink
Tel: 0845 075 8525
Web: www.beaufortink.co.uk

FROM £19.95



Conversion chart

2mm (7/64in)
3mm (1/8in)
4mm (1/4in)
6mm (1/4in)
7mm (9/32in)
8mm (5/16in)
9mm (11/32in)
10mm (3/8in)
11mm (7/16in)
12mm (1/2in)
13mm (1/2in)
14mm (9/16in)
15mm (9/16in)
16mm (5/8in)
17mm (11/16in)
18mm (3/4in)
19mm (3/4in)
20mm (3/4in)
21mm (13/16in)
22mm (7/8in)
23mm (23/32in)
24mm (5/8in)
25mm (1in)
30mm (1 1/8in)
32mm (1 1/4in)
35mm (1 3/8in)
38mm (1 7/8in)
40mm (1 5/8in)
45mm (1 7/8in)
50mm (2in)
55mm (2 1/8-2 1/4in)
60mm (2 3/8in)
63mm (2 1/2in)
65mm (2 5/8in)
70mm (2 3/4in)
75mm (3in)
80mm (3 1/8in)
85mm (3 1/4in)
90mm (3 3/8in)
93mm (3 3/4in)
95mm (3 3/4in)
100mm (4in)
105mm (4 1/8in)
110mm (4 1/4-4 3/8in)
115mm (4 1/2in)
120mm (4 3/4in)
125mm (5in)
130mm (5 1/8in)
135mm (5 1/4in)
140mm (5 1/2in)
145mm (5 3/4in)
150mm (6in)
155mm (6 1/8in)
160mm (6 1/4in)
165mm (6 1/2in)
170mm (6 3/4in)
178mm (6 7/8in)
180mm (7in)
185mm (7 1/4in)
190mm (7 1/2in)
195mm (7 3/4in)
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)

Advertisers Index

Axminster	IBC	Oneway Manufacturing	40
Bear Tooth Woods	50	Osmo	34
Beaufort Ink	47	Paul Howard Woodturning	26
Carter Products Company	14	Planet Plus	72
Chestnut Finishing Products	76	Record Power	IFC & 1
Craft Supplies USA	76	Robert Sorby	BC
Creative Welsh Woodturning	40	Robust Tools	2
Crown Hand Tools	56	Simon Hope Woodturning	64
D-Way Tools	26	Starbond	34
G & S Specialist Timber	18	Steer Machine Tool & Die Corporation	63
Good Timber	94	Stiles & Bates	66
GPS Agencies	56	The Beall Tool Company	76
Hamilton Beverstock	98	The OK Spin Doctor	63
Hamlet Craft Tools	26 & 34	The Toolpost	33, 66 & 71
Irwin	6	The Turners Workshop	39
John Davis Woodturning	63	Tomaco	90
Killinger Lathes	50	Tomaco - CMT	62
Machine Mart	12 & 13	Toolbank	25
Niles Bottle Stoppers	40	Treatex	47
Olivers Woodturning	81	Woodturningz inc.	55

hamilton beverstock

CNC sharpening & material cutting specialists

- TCT CIRCS • SERVICING
- ROUTER CUTTERS
- POWER TOOLS • ABRASIVES
- TURNING TOOLS
- PLANER BLADES

BAND SAW BLADES

WELDED TO ANY LENGTH



With over 33 years experience in the saw industry, and as a supplier to major machine manufacturers, we know, like thousands of other satisfied customers, you'll be happy with our high quality band saw blades for cutting wood, metal, plastics, food...If you're a hobbyist or a professional, call us today for a friendly service, free advice and competitive prices.

Hamilton Beverstock Ltd
Grange Industrial Estate, Llanfrechfa Way,
Cwmbran, Torfaen, NP44 8HQ
Tel: (01633) 838900 Fax: (01633) 873803
Email: sales@hamiltonbeverstock.com

Founder Member of
The Saw Doctor
Association



Learn to turn in Somerset

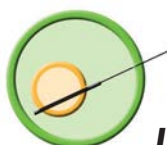
with George Foweraker RPT

One to one tuition with
a Registered Professional Turner

Maximum of two students

Telephone 01278 782074

www.artistry-in-wood.co.uk



Andy Rounthwaite RPT

Woodturner

Learn to Turn in South Yorkshire

Qualified tutor, RPT member
Course dates throughout year
Gift vouchers available
andyrounthwaite.co.uk

Let the shavings fly!



www.andyrounthwaite.co.uk  Andy Rounthwaite woodturner

Tel: 01302 786619 Mob: 07759 338309 e-mail: rounthwaite63@sky.com

Turn in the Sun with

Nikos Siragas

on the beautiful island of Crete



- 2 or 3 day courses are available
- Interesting activities for partners
- Check our website for details

Contact me at: nsiragas@yahoo.com

Varda Kalergi 38, Rethymno 74100, Crete, Greece

Tel: +30 6979613588/ +30 6976434401

www.siragas.gr



MULBERRY TREE WOOD TURNERY
HANDCRAFTED WOODEN BOWLS, PLATTERS AND HOLLOW FORMS

- One-to-one beginner and intermediate bowl turning courses tailored to your needs on the beautiful Isle of Wight
- Two students by arrangement
- With registered professional turner Andy Fortune RPT
- 5* student rating on Tripadvisor.com, craftcourses.co.uk and Facebook.com
- Gift vouchers available
- Supplier of tools, equipment, timber and finishing products



Arreton Barns Craft Village, Isle of Wight, PO30 3AA

andy@mtwoodturnery.com | www.mtwoodturnery.com | 01983 472696

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.stevegileswoodturning.co.uk



Woodturning
Commissions • Tuition
Architectural & Bespoke projects



Aussieburls International
www.aussieburls.co.uk

The Aussies are here!

Direct from harvester to you, we are conveniently located in Belfast for speedy delivery. We are your direct Aussie source for pen blanks, knife blocks, bottle stoppers, and all your favourite Aussie woods. With over 30 years of experience in the industry, we decided the time was right to bring our products direct to the end user.

We can supply the woods to make your next project a masterpiece.

email: shanesrocks@ozemail.com.au

**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.

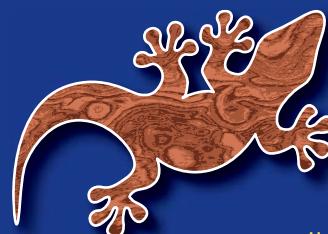
For further details contact Philip on 01751 417089
email: philip@woodturningintoart.co.uk
www.woodturningintoart.co.uk

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

Exotic Hardwoods UK Ltd



We specialise in supplying
quality exotic hardwoods for:

- wood turners
- snooker & pool cue makers
- longbow makers
- guitar & musical instrument makers
- antique furniture restorers

Unit 3 Bowden Hey Road,
Chapel en le Frith, High Peak, SK23 0QZ

Contact us today on 01298 815338
www.exotichardwoodsukltd.com

exotic
hardwoods uk



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

Open: Mon-Fri 8-5

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

www.wlwest.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, Embsay, Near Bath BA3 4SP

Tel: 01761 241333 www.interestingtimbers.co.uk



Ockenden Timber

SPECIALIST WOODTURNING & CARVING SUPPLIES

Est. 1987

We are leading retailers of specialist woodturning and carving supplies, offering an extensive range of products including tools, finishes, timber and machinery. Woodturning and woodcarving blanks are processed on site at our Woodyard & Shop, situated on the Powys/Shropshire border. Thousands of blanks are in stock for self selection or nationwide delivery. Visit our website for more information and to view our full range of products.



Timber



Tools & Accessories



Machinery



Finishes



Sharpening



Adhesives



Safety Equipment



Abrasives

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

Woodworking Materials

Large selection of products

Clocks & Accessories (Quartz & Mechanical), Barometers, Thermometers, Cabinet furniture, Screws, 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: info@clocksandbarometers.com

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

Robert Sorby WESTCOUNTRY machinery 4 wood



Beacon Kilns, High Street Village, St Austell, PL26 7SR
www.machinery4wood.co.uk sales@machinery4wood.co.uk

RECORD POWER Telephone 01726 828388 [charnwood](http://charnwood.co.uk)

Speed Genie

"Variable Speed Kits for Woodturning"

Features:

- Mains illuminated On/Off switch
- Start/Stop switch
- Speed control dial
- Kit suitable for the Record CL2 and CL3 lathes
- 1 HP kit £425 delivered (Inclusive delivery applies to main routes except Highlands and Islands)
- Other kits available

**£425.00
Delivered!**

S. Haydock

Tel/Fax: (01254) 851918

www.haydockconverters.co.uk

Email: converters@shaydock.fsnet.co.uk

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



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**

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



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

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



Mastering Woodturning DVD series

Two new DVDs by Glenn Lucas demonstrate how to make a **Traditional Irish Platter (DVD 4)** and a **Dublin Viking Bowl (DVD 5)**.

Purchase DVD or download from
www.glennlucaswoodturning.com
Buy all 5 and get free shipping.



SURREY TIMBERS Ltd

Your One-Stop Wood Shop

Hardwood Timber Merchant
stocking local & Imported Timber



Buy one
piece or one
pack!

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.shop.surreytimbers.co.uk

THE WOOD SHED

11 Lowtown Road
Temple Patrick
Co. Antrim BT39 0HD
02894 433833

www.wood-shed.com



native and exotic woods
woodturning tools
accessories • finishes

woodturning courses for all abilities

SNANTON

WOODWORKING SUPPLIES

www.snantonwoodworking.com

Barkers Lane, Snanton, Nr. Scarborough,
North Yorkshire YO13 9BG
TEL: 01723 859545

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

CHARWOOD

W680 Dust Extractor
W815 Mini Lathe
W870 Lathe
BG150 6" Grinder
BG200 8" Grinder
W408 Belt/Disc Sander 6" x 4"
W409 Belt/Disc Sander 9" x 6"

CHUCKS AND ACCESSORIES

Charnwood W810 3 Jaw Chuck
Charnwood Viper 2 Chuck
Charnwood Viper 3 Chuck
Record RP2000 Scroll Chuck
Record SC3 Geared Scroll Chuck Package
Record SC4 Geared Scroll Chuck Package
Nova G3 Scroll Chuck
Supernova 2 Chuck
Sorby Patriot
Full range of jaws for above chucks in stock.

HEALTH AND SAFETY

Face Shield and Visor
Elipse Half Mask
Elipse Replacement Filters
Elipse Nuisance Odour Replacement Filters
Trend Airace
Trend Airshield

JET

JWP12 Bench Top Thicknesser
JWSB-20Q Bandsaw
JWL-1221VS Midi Lathe
JWL-1221VS Midi Lathe & stand

NOVA

Nova Comet II Midi Lathe From £474.95
Nova DVR XP Lathe £1799
Nova DVR XP Lathe & Cast Iron Stand £1899

PEN MAKING

Stockists of a large range of pen making tools,
kits, accessories, acrylic, polyester, British
and exotic wood blanks.
Charnwood Pen Turning Kit (1MT) £39

RECORD

DML305 Midi Lathe 3/4 x 16 £279
DML305-M33 Midi Lathe & RP2000 Chuck £299
DML320 Cast Midi Lathe 3/4HP £499
CL3 Lathe Ex Demo 1 Only £359
CL3 Lathe M33 2MT £499
CL4 Lathe M33 2MT £899
Maxi 1 Lathe £1899
BS250 10" Bandsaw £259
BS300E 12" Bandsaw £499
BS350S Bandsaw £699
BS400 16" Bandsaw £999
Range of machines, tools and accessories for
Record and Camvac in stock and on display.

ROBERT SORBY

6 Piece Chisel Set 67RS Free Delivery UK £129
ProEdge Free Delivery UK £278
ProEdge Deluxe Free Delivery UK £330

SHEPPACH

DS405 Scroll Saw £299
SD1600F Scroll Saw £139
IMT60 Portable Workbench £75

SUBSCRIBE TO OUR EMAIL/NEWSLETTER

It's free to join @ www.snantonwoodworking.com
Keep up to date with offers, new products & demonstration days

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

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

Metal Inlay DVD & Supplies
Unleash your creativity!
Web site: www.TedSokolowski.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



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

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

Andrea Zanini – 'Catching Fire'

Andrea Zanini tells us how he saved a piece of orange wood from the flames

I am lucky enough to live in a country where most things have a great history, Italy. I was working in my 'shop when a good friend of mine called, and told me his ancient, beautiful orange tree was dying.

The scent of orange trees is quite common in my neighbourhood, but this one was special, for it had been planted by my friend's great-great grandfather. He told me that the whole family was particularly attached to this tree, and they didn't want to turn it into firewood and burn a hundred-year-old orange tree specimen. So he gifted the wood to me, in order to give it new life.

'Catching Fire' is what came out of the first piece of that orange tree. The vase was turned and carved. It is 260mm tall and 95mm wide.

The turning part of the process was quite straightforward, as it is basically a tube with a narrow base. The only tricky part was achieving an even wall thickness: patience is the key to success. The piercing and carving part was a totally different story.

I only decided to add some carvings and textures when the whole piercing process was finished, and working with those thin flames was a breathtaking experience. When the piece was pierced and carved, a coat of linseed oil helped to make the grain really pop out and be noticed.

Email: andrea.zanini464@yahoo.it

Web: www.andreazaniniwoodcarving.com



PHOTOGRAPH BY ANDREA ZANINI

Take your turning to the next level with Axminster Evolution



An unequalled range of super precision chucks and accessories, all uniquely designed and manufactured by those who truly understand woodturning.

Design innovation, combined with excellent materials and superb manufacturing techniques, produce a range of matchless British made woodturning tools.



APF10 Powered Respirator



Evolution SK114 Chuck



Clubman SK100 Chuck



Clubman SK80 Chuck



Tool Rest System



Pro Drive



Compression Pen Mandrel



Revolving Centre



Hollow Live Chip Ejection Centre



Counterbore Kit

Long Hole Boring Kit



Axminster Store tour dates

2016	Warrington	18 June
	Basingstoke	9 July
	Axminster	27 August
	Sittingbourne	17 September
	High Wycombe	15 October
	Cardiff	12 November
	North Shields	10 December
2017	Nuneaton	4 March

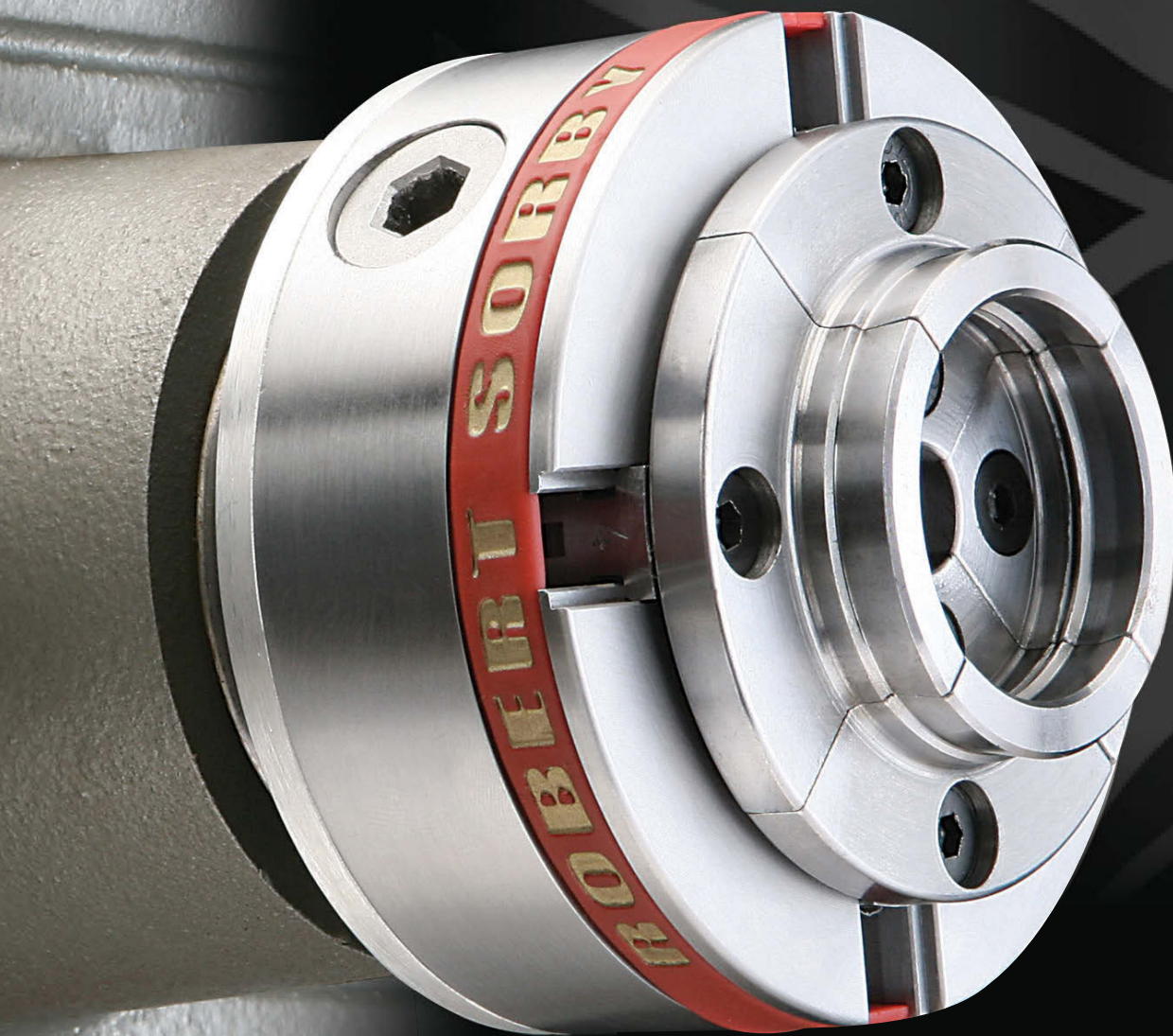


AXMINSTER
Tools & Machinery

To find out more visit axminster.co.uk or call 0800 371822

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**