

RICHARD FINDLEY EXPLORES OFF-CENTRE TURNING

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

We talk to **John Siegel**, a turner who loves history but has an eye on the future

Kurt Hertzog on turning your first segmented work

Colwin Way's step-by-step guide to turning a side table

Andy Coates on techniques and tools for making boxes



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.

INTRODUCING THE **LAGUNA** **REVO** 24|36

TAKE CONTROL

FEATURING REMOTE CONTROL BOX W. SPEED SETTINGS



LAGUNA EXPANDS THE REVOLUTION THAT STARTED WITH
THE HUGELY SUCCESSFUL REVO 18|36.

REVO 18|36 

2HP, 220V 1 PHASE
CONICAL HEADSTOCK DESIGN
HI/LOW ELECTRONIC VARIABLE SPEED
WORLD-CLASS FIT FINISH & QUALITY CONTROL
CAST IRON COMPONENTS PAIRED W. STEEL BED

REVO 24|36 

3HP, 220V 1 PHASE
MACHINE POLISHED STEEL BED
EXTREME TORQUE EVEN AT LOW RPM
REMOTE CONTROL BOX W SPEED SETTINGS
PATENT PENDING STEEL SHOE ALIGNS TAILSTOCK

LAGUNATOOLS.COM



Starting a new series
in the magazine
is always a fun
thing to do

Planning ahead



This month will see me dashing all over the place: the AAW symposium in Atlanta, various clubs, meetings away from the office with authors and manufacturers,

but I also have some much needed few days off, as well as me creating and photographing a new series of articles that will feature later on in the year. All of that, in addition to getting the various woodworking group magazines sorted out. It is all fun. I am not sure if it is more varied than normal – whatever a normal magazine cycle is – but it certainly provides variety and actually a lot of fun too. So, do I get bored? Not a chance. Do I get tired? Oh yes! I must admit that I am the kind of person that needs that constant variety. There are times when I want things to be easy and be even and predictable, but if I wanted that all the time, publishing is not an area where one can expect it. There is always something coming that alters the best-laid plans.

When planning any issue of a magazine I am mindful of all the conversations had and comments received by other routes. Your feedback really does help shape the magazine. As a turner, whether you are a beginner, intermediate or advanced in ability I try to make sure there is something for you in every issue, but, the vast majority of readers say they are beginner to intermediate in ability and only turn a few projects on the lathe, so projects and techniques form the majority of articles asked for.

I have commented before that time at the lathe needs to be fun and relevant to what we want to create, but lack of time at the lathe means we do not get to practise very often so progression turning-wise is slower than those who can spend more time on the lathe. It is a strange fact that the more I practise the more fun I have. Mistakes are fewer, design changes are fewer due to having a clearer understanding of what I want to make and how to get there because I have a better understanding of how to use the tools.

There is a strange thing occurring though with my turning. The more I know and understand has resulted in my cutting out many extraneous tools and processes. I have simplified my making and turning processes to that which is devilishly effective and repeatable time and time again.

In my early days of turning I wanted 'this and that' tool-wise – to an extent I still do – and wanted to know everything. I still want to know everything I can, but with more understanding comes the knowledge that the tools are not the be all and end all and by learning to use a few tools well and having techniques I can rely on time and time again for certain things, must-have tools used in the past become occasional use items, but nonetheless vital when the slimmed down tool range cannot do what I need from them.

I think you will be quite surprised how much can be done with the basic turning set of tools and how this frees one up to have more fun creating and making things.

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 295 August 2016



COVER IMAGE BY
JON SIEGEL
See page 51

19



Projects

- 19 Three pencil projects**
Bob Chapman experiments with turning pencils to make various forms
- 26 Oak side table**
Colwin Way combines spindle turning, faceplate work and joinery to make this handy side table
- 34 Egg and rosebud – part one**
In part one of his project Dave Springett turns the egg...



34

Community

- 3 Leader**
Mark Baker introduces you to this month's issue
- 15 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
- 57 Next issue**
Find out what's in store for next month

Kit & Tools

- 96 Kit & tools**
A mixture of press releases and tests, showing the latest tools and products on the market

Techniques

- 7 Multi-axis turning**
Richard Findley continues his series by exploring multi-axis turning for the first time
- 41 Techniques for successful boxes**
Andy Coates looks at the equipment and techniques for making boxes
- 59 Your first segmented turning**
Kurt Hertzog looks at turning your first segmented piece
- 69 Turning small natural edge bowls**
Peter Westermann offers four design options for natural edge bowls
- 83 Thoughts on a skew chisel**
A discourse about the 'modern' skew chisel and convex grinding takes Rod Tallack back some 60 years, joggling a host of long-forgotten memories in the process
- 89 Jaw types, screw chucks and tailstocks**
In part six of his series, Philip Greenwood looks at the different jaw types and sizes



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

69



Features

- 51 Jon Siegel in profile**
We meet a snooker-mad American whose background cued up his passion for wood and helped to nurture his love of invention. Catherine Kielthy puts him in the frame
- 66 Farewell Neil Scobie**
Terry Martin bids farewell to Neil Scobie
- 77 Woodworks@Daventry 2016**
Editor Mark Baker was bowled over after his first visit to this year's East Midlands event
- 104 Featured Artist**
Derek Andrews – 'Very Very Frightening'

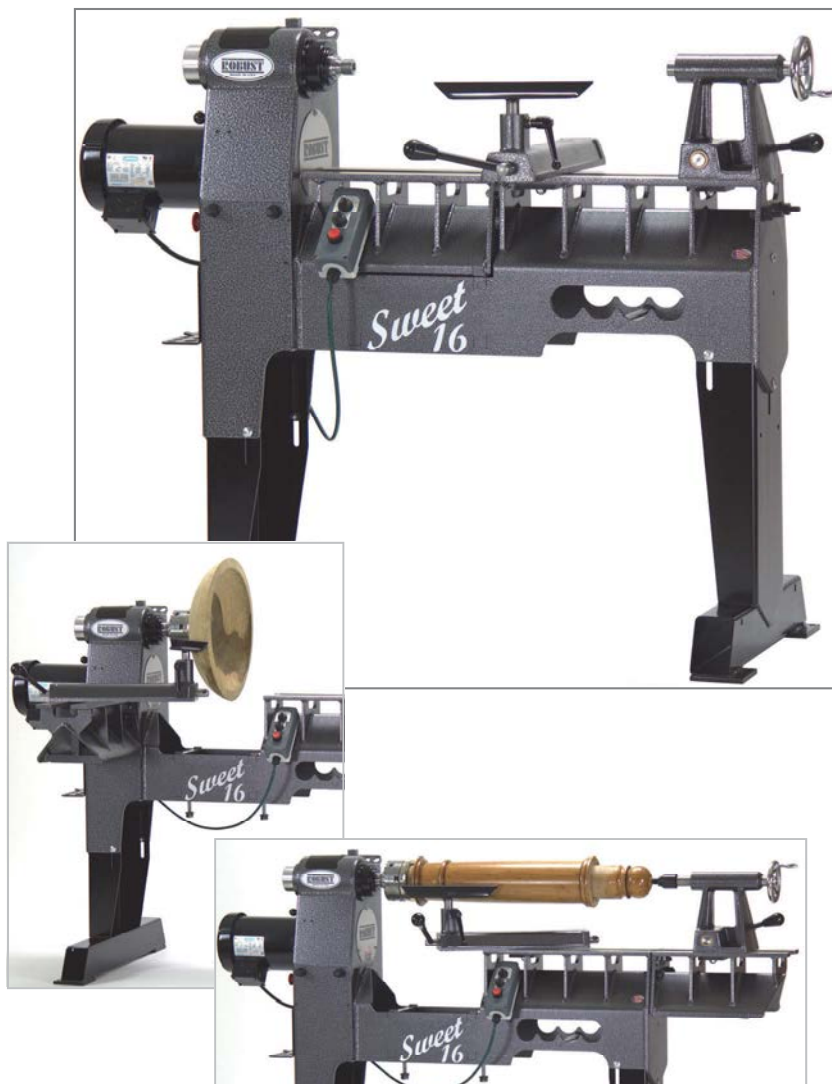
26



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.

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.



Richard Findley continues his series by exploring multi-axis turning for the first time

Multi-axis 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](#)

Multi-axis turning simply means that during the turning process of a piece of work you will hold it on more than one centre point, and some quite fantastic shapes can be created using this technique. During my early years in turning, when it was just a hobby, I never explored this area of turning, partly because it always seemed rather complicated and partly because other areas interested me more. Now, as a professional, I am yet to be commissioned to make an item like this, so it remains an unexplored avenue for me. This article will give me the opportunity to have a play with the techniques involved and see what I can come up with. The only item

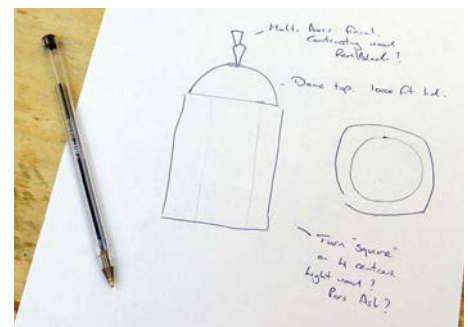
I have previously made using this technique is a walking stick handle, which I demonstrate from time to time, but this is very basic stuff compared to the potential of this technique.

The theory

Multi-axis turning in itself shouldn't be particularly difficult to do, the hard part is going to be working out what shape will be achieved by moving and adjusting the work between several centres. This is the part that has always made my head hurt. My intention is to explore two different styles of multi-axis turning, combined within a single project. I expect to have to carry out some trials to find the best mounting points to achieve the desired results, but I'm hopeful that I can pull it off. We shall see!

Inspiration

When looking at this sort of work, one name is before all others in pioneering multi-axis turning: Jean-Francois Escoulen. I have previously written that, when looking for inspiration in a particular area of work, you should always look to the masters in that field and Escoulen's work is sure to do just that. I remember sitting in on one of his demonstrations at an AWGB seminar, back in 2009 and seeing him 'warm up' with a little multi-axis cork screw handle, which appeared so simple and yet complex at the same time, while being a perfectly ergonomic shape for



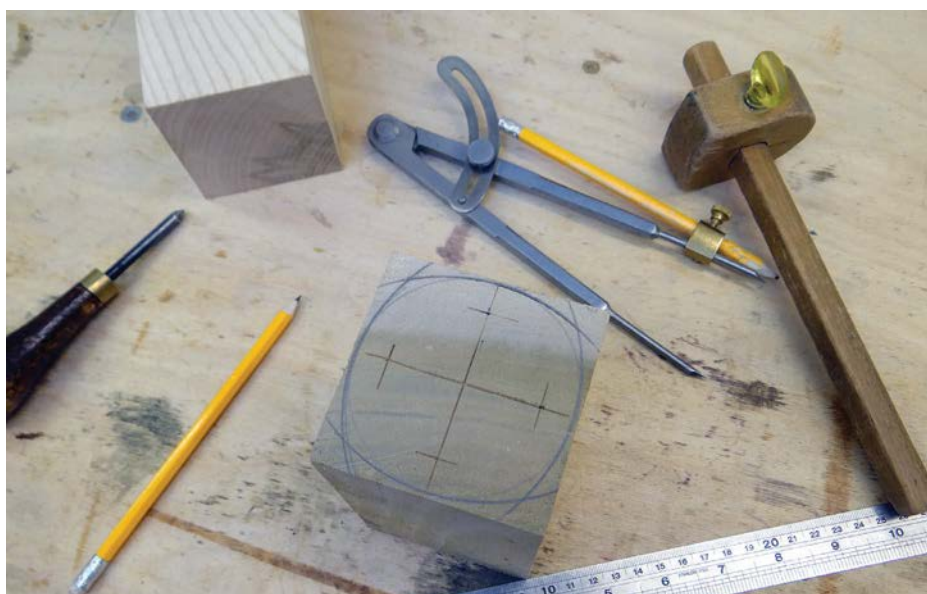
My sketch of the intended design

the job it was designed for. Coincidentally, at the same seminar was a Norwegian turner, called Petter Herud, who made a box with faceted sides, using a similar and yet different multi-axis technique, this made a real impression on me. I was reminded of this by an Instagrammer that I follow called Chris Hoehle from the USA, who recently made a box using similar techniques, which brought these memories to the front of my mind at a very useful time.

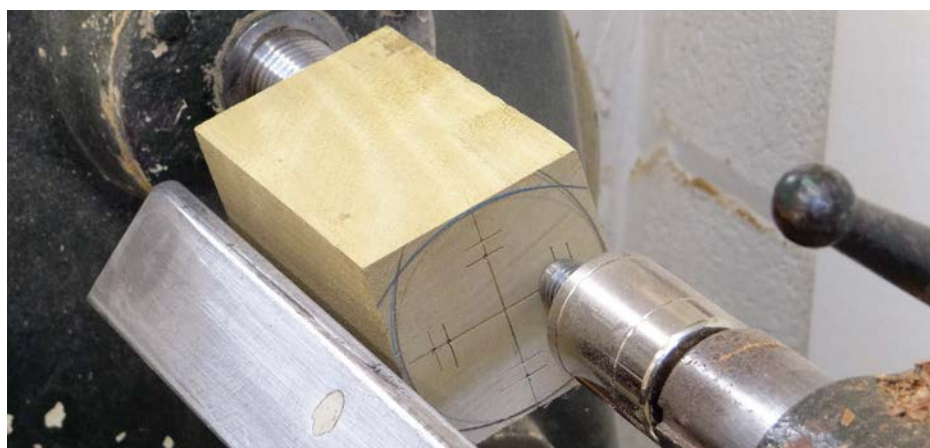
My notes from the seminar are long gone so it is going to be a case of trial and error until I manage to match the techniques with the image I have in mind. I decided to make some notes and sketches of my idea, based on the inspiration mentioned above. A box with 'square turned' sides, which will need turning on five different centres, with a domed lid and a finial in a contrasting timber which will also be turned on at least two centres, which will use the technique in a different way.

First practice

It seems obvious to begin with the box body. All I need to do is find four equally spaced centre points which will form a square shape once turned. As always, I use my marking gauge to scratch a cross on the ends of the spindle blank to find the true centre and immediately it becomes clear that all I have to do to find my four points is to measure along these scratch marks to four points equidistant from the centre, but how far from the centre should I go? My blank is an offcut of tulip, 75mm square, so plucking a measurement out of the air, I use a compass to draw the curve that would be created by turning at 25mm out from the centre. Immediately I can see this will mean the blank is spinning wildly off centre, so I try adjusting to 20mm from the centre to see if it changes the curve much. It doesn't, so my first attempt is set at four sets of centres, 20mm from the actual centre of the blank.



Laying out the shape on one of my tulip wood trial pieces

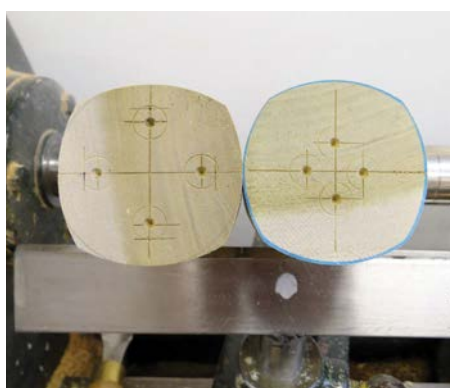


The 20mm off set is quite large



The marking out lines can clearly be seen on the spinning work

With the blank held firmly between centres I start slowly and gradually build up the speed to a point that I feel comfortable, and take some initial tentative cuts. Because there is so little wood coming into contact with the edge of the tool, the cut is light and easily controllable. As I removed material I began to wonder when exactly I should stop turning. On closer investigation I realised that the lines I had drawn on the end grain with the compass showed up quite clearly



I am pleased with how my trials have gone but prefer the larger 20mm off set

on the spinning work. By the time I fully understand how easy this process is I have already turned two sides, slightly unevenly, but by the third and fourth, I grasp it.

I quite like the result of this first trial, the sides are suitably square and yet curved, if slightly uneven, but I'm curious to see what would happen if I move the drive points closer to the actual centre. On a second tulip blank I set the centres at 10mm from the true centre, this time taking extra care to clearly

HEALTH AND SAFETY

I use a 1950 Wadkin RS8, which is a very large cast-iron machine weighing in at around $\frac{3}{4}$ of a ton, which means that large off sets are possible without creating vibration. This sort of off set on a mini or midi lathe could potentially be dangerous, causing dramatic vibrations. I would suggest beginning with less off set and keeping the speed low, initially at least, and building up until you feel comfortable and the lathe is running smoothly. I also use ring type centres to drive and to support from the tailstock end, to give maximum support throughout the turning operations.



I like the patterns formed by the drive centre

mark out the curves of the four sides with my compass. Armed with the experience of the first trial, I now take extra notice of my blue marking out lines and the result is much more crisp, but I'm less keen on the tighter curved sides produced, so I now know that, on my final box I will go for the 20mm off set. Looking over my two trial turnings, the pattern made by my Evolution drive centre makes me smile. It's funny the patterns that present themselves, almost by accident.

The box



Roughing out the shape of the box



A careful skew cut leaves a clean and smooth surface



I am pleased with the shape of the box



Cutting the spigot to hold the box on true centre ready for hollowing



Hollowing the box



Using a jam chuck to finish the base



Hand sanding the sides with abrasive wrapped around a cork block

My plan is for a pale coloured box with a darker finial, so after a rummage through my various timber stacks I find a clear piece of ash which fits the bill perfectly. In my box of exotic odds and ends I find a blank 22mm square and slightly bigger than a pen blank, in cocobolo, which will be ideal for the finial, which I shall come to later.

I am still unsure exactly how tall to make the box, so cut the blank over long at 125mm and carefully mark it out as before, only with extra care. I turn it with my large spindle roughing gouge and then take a couple of careful passes with a skew. I decide that sanding with the lathe running is out

of the question, I'm sure it will destroy the crispness of the corners, so a skew finish followed by some hand sanding is going to be the way forward. The sides of the box are dead straight, so I line up my toolrest with the lathe bed and use this as a fence to help me maintain a smooth and straight cut.

With the four sides turned and smoothed with the skew I carefully inspect them and make sure I'm happy with how even they are. The two trials really paid off and this third attempt is pretty close to perfect. Satisfied, I can now remount the box on its actual centres and turn a holding spigot in the base. From here it simply needs hollowing

as a standard box, most of which I do with my 12mm spindle gouge, I use my Hope carbide tool, which enables a longer reach and cuts cleanly on end grain. A square ended negative rake scraper finishes it off nicely and allows me to cut a crisp square recess on which to seat the lid.

While working on the box I decide that it would probably look best as a 'cube', so mark it up at 75mm tall and use a jam chuck to finish the bottom properly. The final step is to hand sand the 'square' sides, which I do with abrasive wrapped around a cork block, taking it down to 400 grit.

◀ The lid

While not multi-axis turned, I thought I should explain how I turned it as it is an important part of the design. I want a hemispherical dome for the lid, but want the curve to start at the point where the curve meets the box body, so I cut a 5mm straight section first, which will sit in the recess on top of the box, before beginning to cut the curve of the dome. I plan to hollow out the underside but need to be able to hold it safely, so I dry fit the lid to the box and begin to shape the dome, while leaving enough timber at the top to form a holding spigot. Once I'm satisfied that the curve is progressing well I turn the lid around, holding it in my chuck and hollow the underside. Rather than trying to keep

an even wall thickness on the dome, I deliberately leave the top thicker, so I can drill it to mount the finial, but strive to keep the curve smooth and not leave it unreasonably thick. I think I have the balance about right.

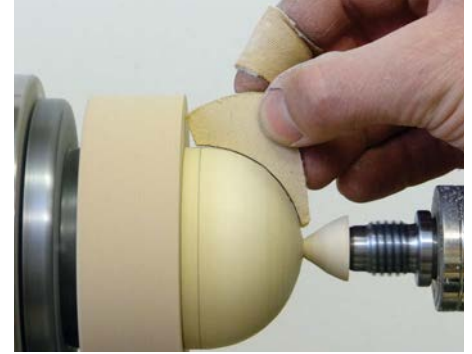
With the inside of the lid refined with a curved negative rake scraper and sanded smoothly I remount it between a waste wood block and my live centre, effectively holding it between centres, and complete the curve of the lid, which I check with a template made from thin MDF, down to a tiny nib which can be easily carved and sanded away. I then drill the top with a 4.5mm drill, ready to mount the finial.



Beginning to shape the domed lid



Refining the lid with my negative rake scraper



Checking the shape of the domed lid against an MDF template

The finial

I know roughly how I want the finial to look but actually achieving it may be a different matter. There are distinct similarities between the finial and the walking cane handle that I have previously turned so, based on this principle I decide to give it a go with some more scraps of timber. I prepared some sections of sapele the same size as my piece of cocobolo and make another sketch of my intended design to see if my attempts come anywhere close.

The first shape is best described as a trumpet, turned on the actual centre of the block. With this shaped I mount the tailstock end on a new centre, about halfway toward the diagonal corner of the blank, while leaving the drive end on the true centre. Next I turn the curve onto the top of the first trumpet and begin to shape the second, smaller trumpet. At this point I realise I have turned my first trumpet too thin, because it snaps, but I'm encouraged by what is taking shape and so try again, this time leaving the base a little thicker. This time it snaps at the top because I turn the smaller top trumpet too small. My third attempt is an improvement again and works well but for a small chip out of the grain, a fourth and final trial, which I am able to dry fit to the box lid to see how it looks in proportion to the rest of the box, and I now feel ready to have a go on the real thing. My piece of cocobolo is long enough to give me two attempts, but straight off the back of this fourth trial I'm confident it will work.

The dark cocobolo is difficult to see spinning on the lathe, small and blurred as it is, so I place



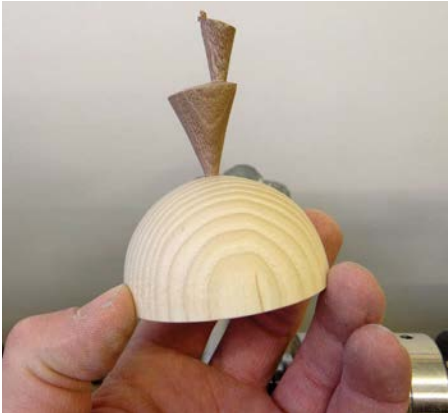
My sapele trial finials with my rough sketch



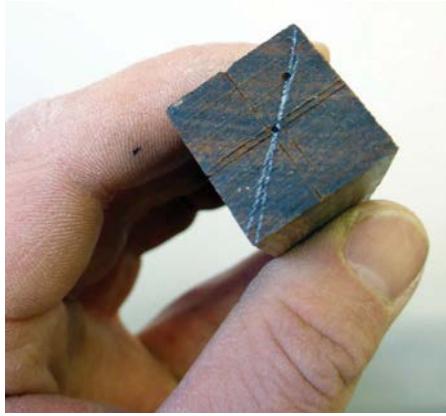
The finished finial has similarities with the simple off set walking cane handle I sometimes demonstrate

a piece of white paper on my banjo, which really highlights the profile of the finial. As before, when I turned the box body, I am using my Axminster Evolution drive centre and Oneway live ring centre, to give maximum support and drive on this dense timber. I sand each section as I turn while there is still strength there, although I expect the cocobolo to be much stronger than the sapele that I used in the trials. Being so dense, I sand the cocobolo down to 1200 grit which leaves a supremely smooth surface which I think will contrast nicely with the strong grain and pale colour of the ash.

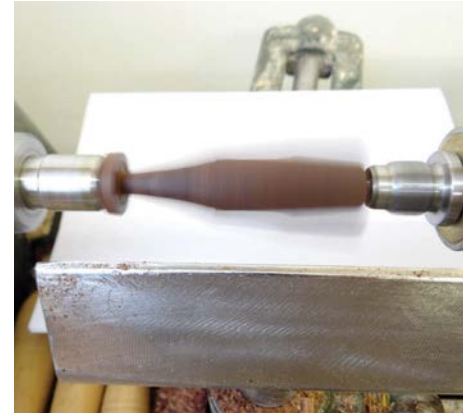
Back on the true centre, I turn the top curve of the finial down as small as I dare and make sure the bottom is the correct size to fit the lid, before removing it from the lathe and cutting away the waste with a hand saw and finishing the top surface by paring with a sharp chisel and sanding by hand.



Trial number four dry fitted to the lid



Setting out the holding points on the finial blank



White paper behind the work will make it easier to see



On the second axis with the first trumpet shape formed



Sanding is done at each stage to minimise risk of breaking



Final cuts, back on the true centre



The finial just needs tidying up

Finishing

All that is left to do is to assemble the lid and finial, which is simply a case of carefully spreading some wood glue in the drilled hole in the lid and pushing the finial tightly into it. Once dry I use satin acrylic lacquer and spray several coats on all surfaces, lightly cutting back before adding the final coat. I choose acrylic lacquer because it should have the least effect on the pale colour of the ash, giving only a colour change similar to that of wetting the surface.

Conclusion

I was really pleased with how closely the end result matched the idea I had formed in my head. It is always very satisfying when things actually go to plan. There is always room to refine and tweak the overall design, but on the whole, I am pleased with how this little box turned out. The trial pieces were vital in helping me understand how

the various mounting points affected the shapes that were formed and overall, I feel like I have a better understanding of multi-axis turning, although I equally feel like I have a lot still to learn. This box could be made in any number of variations, including changing the number of sides down to a three sided triangular box or an eight sided octagonal box perhaps? You could even introduce a twist by mounting the box differently at each end. The possibilities are endless and I have just scratched the surface with this box.

This has been an interesting and fun change from my normal production work and I'm sure that the experience will be logged for later use, somewhere along the line. Next month I will continue my journey into multi-axis turning with some experiments with some commercially available eccentric chucks. ●



The finished box

**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**



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



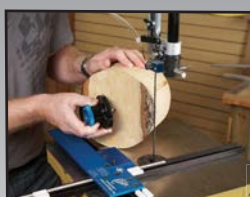
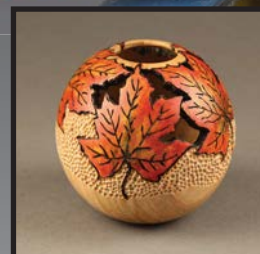
MULTIREST®
Vessel Support System

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

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



 Leicestershire County Council

THE Countryside SHOW

**BANK HOLIDAY MONDAY
29 AUGUST 2016, 9AM-5PM**
BEACON HILL COUNTRY PARK, LEICESTERSHIRE, LE12 8SP

**ENJOY A GREAT DAY OUT
IN THE COUNTRYSIDE**

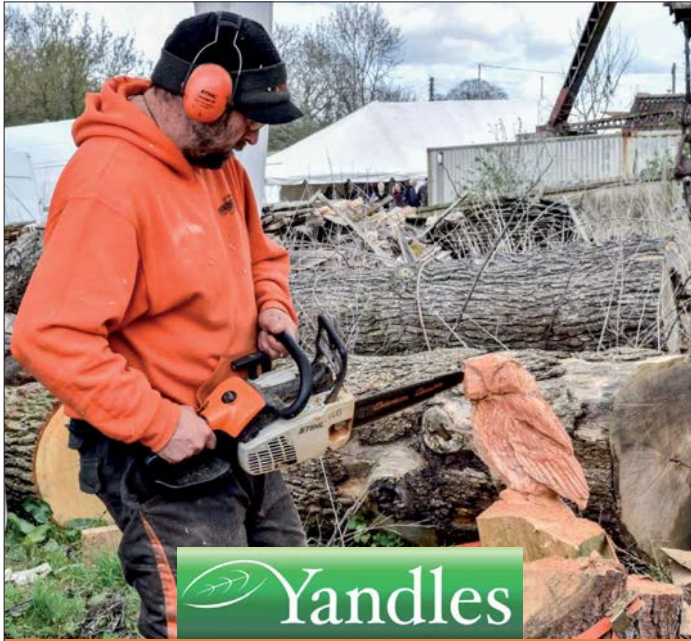
SHOW FEATURES:
Exciting Live Demonstrations
Children's Activities • Delicious Local Food
Beautiful Art & Photography
Wildlife Conservation • Craft Marquee
Show Auction • Great Live Music
Fun for all the Family!

TICKETS:
Adults £10, Concessions £6, Families £25

**SAVE MONEY
BOOK IN ADVANCE
ONLINE**

FREE PARKING

Further information and early bird discounted tickets available at:
www.leicscountryparks.org.uk
[f /leicscountryparks](https://www.facebook.com/leicscountryparks)



 Yandles

WOODWORKING SHOW & SALE
FRIDAY 9TH (9AM - 5PM) & SATURDAY 10TH (10AM - 4PM)
OF SEPTEMBER
**NUMEROUS TRADE STANDS WITH MACHINERY
AND TOOL OFFERS**
UNRIVALLED TIMBER SELECTION WITH DISCOUNTS
DEMONSTRATIONS WITH WOODWORKING AND CRAFTS
FREE ENTRY AND PARKING
ALL AT HURST WORKS, MARTOCK, TA12 6JU
01935 822207 YANDLES.CO.UK

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.

AWGB: development and training



On the development and training front, Peter Bradwick reported on the progress which has been made with the Certificate in Woodturning. The Certificate is awarded jointly by the Worshipful Company of Turners and the AWGB. It is the culmination of six days training and private study and since its inception we have 25 successful candidates and a further 46 are working towards the award.

Training for the certificate is delivered at:

- The Max Carey Woodturning Trust, Portishead, North Somerset
- Orchard Community Education Centre, Bristol
- Torfaen Community Education Centre, Cwmbran, Wales
- Building Crafts College, Stratford, London
- Help The Heroes Rehabilitation Centre, Phoenix House, Catterick
- Axminster Skill Centre, Axminster

With new centres coming on line at:

- Andrew Hall's workshop, County Durham
- Paul Howard's workshop, Essex
- Axminster Woodturning Club, Axminster (lead by Brian Hensby)

Peter has established subsidised courses part-funded by the AWGB and WCT with the AWGB providing one third, the WCT one third and the candidate providing the remaining third. We expect four candidates per course each paying £150.

The first of these courses, open only to AWGB members will be held at Andrew Hall's workshop on 18–19 February, 18–19 March and 6–7 May, 2017.

A second course is to be arranged as soon as possible. We are looking at possible venues at either Birstall in Yorkshire, or with Paul Howard in Essex.



Dave Atkinson presents Colin Lane with the Chairman's prize at the AGM



Above and below: pieces displayed by members at the AWGB AGM



Web: www.awgb.co.uk

IWG NEWS – EMMET KANE

It's not often we get the opportunity to attend a major exhibition reflecting a body of work by a woodturner. So, if you are in Ireland the opportunity to visit the exhibition by international woodturner Emmet Kane, which is currently taking place in the National Museum of Ireland – Collins Barracks, should not be missed. Without doubt this is an outstanding body of work curated to reflect Emmet's progression and influences since he started woodturning.



Michael Dickson, Brendan McAreavy and Jim Stevens with Emmet and his work

A total of 15 members from the Ulster Chapter of the Irish Woodturners Guild attended for a tour of the work, personally guided by Emmet. The pieces displayed reflected an exploration of texture and the natural defects found in wood stimulated by the natural landscapes and history of Ireland. For more information go to <http://bit.ly/27woodturner>.

Contact: Irish Woodturners Guild **Web:** www.iwg.ie



The visitors from the Ulster Chapter with Emmet Kane at Collins Barracks in Dublin

FIVE GO FOR A WEY MAY DAY

No, not a long lost Enid Blyton novel, nor any attempt to woo a Far East oligarch to sponsor our club, but The Surrey Association of Woodturners lending a helping hand to the National Trust's May Day event at their Wey Navigation site at Dapdune Wharf, Guildford.

Throughout the year the National Trust run a series of events to promote their facilities at Dapdune Wharf and to showcase traditional crafts. Over recent years the Surrey Association of Woodturners has been delighted to be associated with these events and five of its members joined the Trust for this year's May Day event.

The weather held fine, but other May Day events locally may have kept overall visitor numbers down. That said there was a steady stream of visitors to the demonstrations which, in addition to woodturning, included willow basket making and the opportunity for the younger visitors to build their own bird box.

The visits to Dapdune Wharf by SAW have become a regular fixture in the club's diary of outside demonstration and events which culminate in the club's Woodturning Open Day. This year's show takes place at the Mychett Centre, Mychett on Sunday 30 October, 2016 and will feature demonstrations from Mark Baker and Simon Hope along with a collection of traders and turners from SAW and other clubs.

David Stratton

Contact: SAW **Web:** www.sawoodturners.org

Forthcoming woodworking shows in 2016

Southwest Association of Turners symposium

Join the SouthWest Association of Turners for their 25th Anniversary Symposium, on 26–28 August, 2016. The SouthWest Association of Turners, better known by the acronym SWAT is an all-volunteer not-for-profit association of 27 participating clubs from Texas, Oklahoma, New Mexico, Arkansas, and Louisiana. SWAT's sole purpose is to provide an outstanding educational opportunity to anyone interested in woodturning.

When: 26–28 August, 2016

Where: Waco, Texas

Web: www.swaturners.org

Yandles & Sons show

Thousands of visitors come from across the country to enjoy the informal and friendly atmosphere that is created within the surroundings of this historic timber yard. The usual working site is transformed with marquees which host a vast array of leading craftspeople. Live woodworking demonstrations will keep you entertained with new techniques to learn, useful advice on tools and handy tips.

When: 9–10 September, 2016

Where: Hurst Works, Hurst, Martock, Somerset TA12 6JU

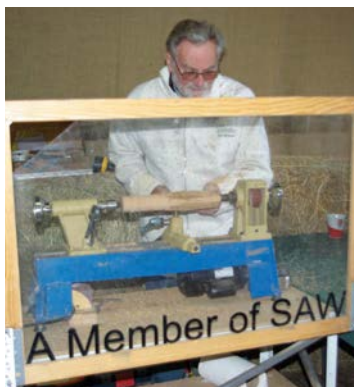
Web: www.yandles.co.uk

LIVING ASH TRIAL CREATED IN THE NATIONAL FOREST

A trial to look for tolerance to ash dieback in different varieties of ash has been created by Forest Research, the research agency of the Forestry Commission. Over 4000 trees have been planted across two hectares of land in a trial that is part of the Living Ash Project. Common ash is a very genetically diverse species, and experience shows between 1–5 % of all trees are tolerant to ash dieback. The project aims to identify these trees and bring them together. You can help by tagging ash trees in your area using Ashtag. The project partners have 2500 tags to give away, available from www.livingashproject.org.uk.

Contact: National Forest Company **Web:** www.nationalforest.org

PHOTOGRAPH BY SAW



Tony Wellbeloved at the lathe

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

FIND
MORE
FREE
MAGAZINES

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



Where Quality Meets Value

Spare caps and micro-applicator tips in every pack



**Starbond Superior CA Adhesives
in the UK & Ireland only at:**

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

Call us
01296 481220



Learn more
osmouk.com



POLYX®-OIL: Highest quality colour and protection for wood

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

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



Three pencil projects

Bob Chapman experiments with turning pencils to make various forms

PHOTOGRAPHS BY BOB CHAPMAN

BOB CHAPMAN



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

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

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

Making objects from glued-together pencils is not a new idea and a search online will reveal many such items. Nevertheless, the idea has appealed to me for some time and when the Editor suggested I should try it for the magazine I was only too happy to oblige, although I stressed that there would inevitably be a certain

amount of experimentation involved.

Thinking about the practicalities of the project there were some obvious decisions to be made. Firstly I needed a cheap source of pencils as I would certainly need a large number of them, and secondly I needed to decide what adhesive I would use to glue them together and how I would hold the pencils together until the glue had set. Hexagonal pencils are space filling provided they are aligned carefully, but round pencils will fit together in any orientation, albeit with some gaps between them. In the end I purchased 72 hexagonal coloured pencils and 24 round ones and soon began playing at arranging them.

First thoughts

The good thing about hexagonal pencils is that they fit together perfectly with no gaps. Each pencil is 7mm across flats and 7.5mm from corner to corner. I wanted to get a cylinder at least 75mm diameter and reckoned that a 12 x 12 block would be around 85–90mm which would allow some

wastage in turning the block to a cylinder.

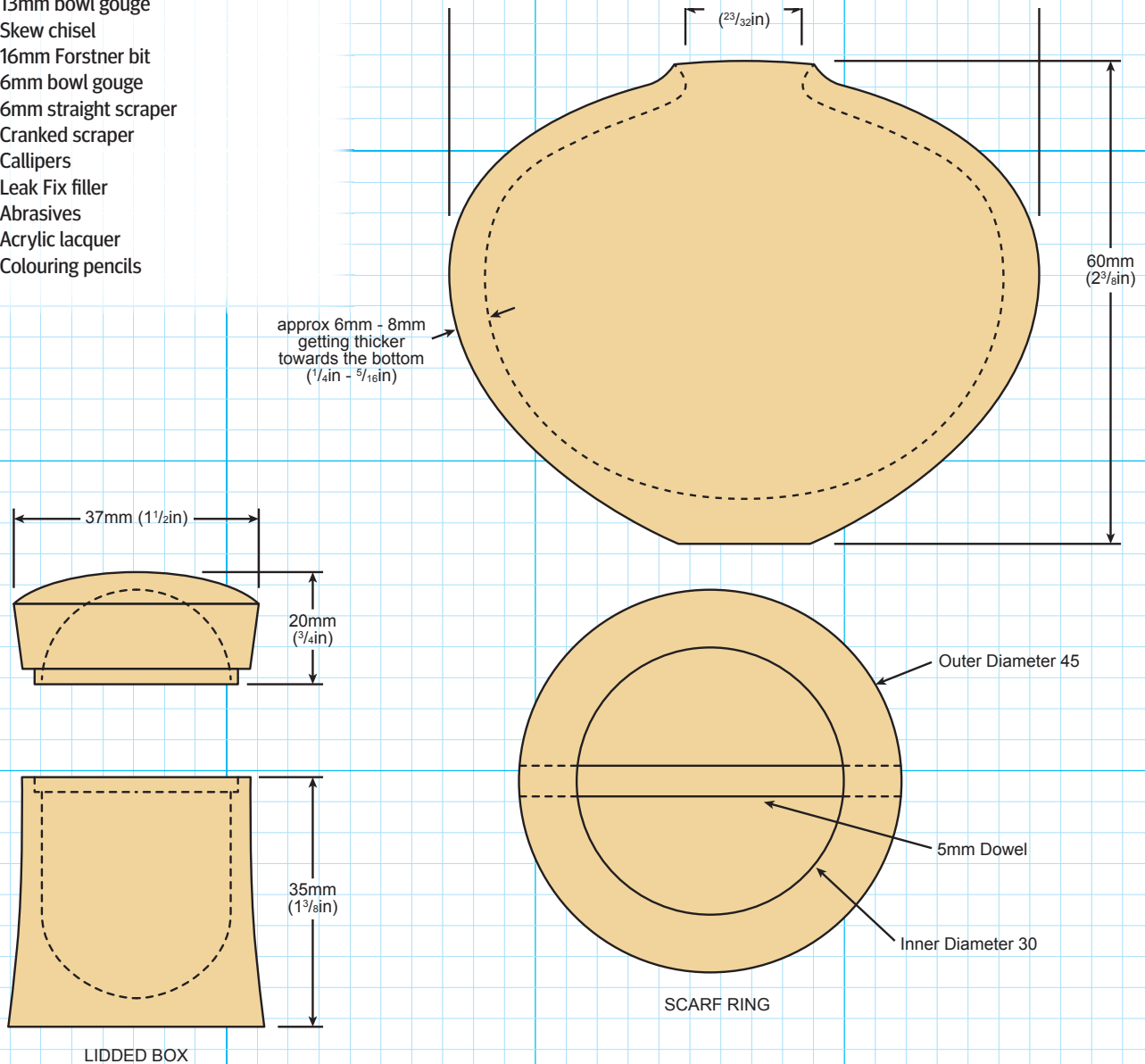
This is where actually playing with the pencils shows errors in thinking. Arranging 12 pencils side-by-side with flats touching gives a row 12 x 7mm, i.e. 84mm as expected, but adding a second layer on top of the first does not add another 7mm, because the corners of the second layer fit into the valleys in the first layer. The maths is complicated but suffice to say that each additional layer adds a whisker over 6mm to the thickness of the block. Getting a block which is actually square in section would be tricky. Instead, I began to think in terms of 12 layers of pencils which would have alternately 12 and 11 pencils in each layer.

Hmm... a block has corners which get wasted when it is turned to a cylinder. Perhaps I could reduce this waste by simply making a bundle held together with rubber bands. Try it. As it gets bigger it's actually quite difficult keeping all those pencils in the right place, and the thought of trying to do it when they were covered in glue... no, I think not. Back to the block idea.

PLANS AND EQUIPMENT

EQUIPMENT AND MATERIALS USED

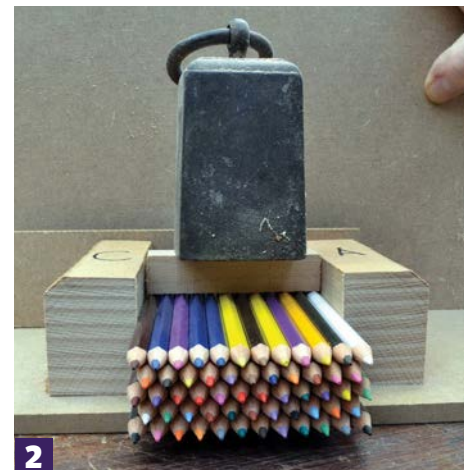
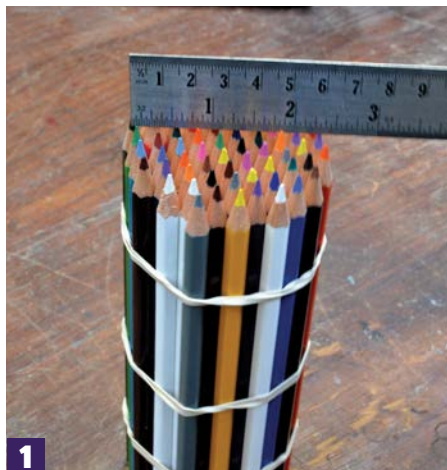
- Epoxy resin
- Bandsaw
- 13mm bowl gouge
- Skew chisel
- 16mm Forstner bit
- 6mm bowl gouge
- 6mm straight scraper
- Cranked scraper
- Callipers
- Leak Fix filler
- Abrasives
- Acrylic lacquer
- Colouring pencils



The hollow form – hexagonal pencils

1 You need a diameter of around 80mm to make the hollow form. To create a block you could hold the pencils in a bundle with rubber bands, but holding them together while fitting the bands is not as simple as it might seem

2 Instead, you could construct a frame to hold the pencils in position. Glue two pieces of wood at right angles on a base board and lay the pencils out, side by side, before bringing up a third piece and gluing in place. A 12 x 12 pencil block needs 138 pencils





3 If making a square block the pencils at the corners will be completely wasted when turned to a cylinder. If you form a hexagonal block, it would reduce the wastage when turning to round. To do this cut two blocks from waste wood with the inside face at 60° to the horizontal and use them to make a frame as before. Trial and error showed that if I started with seven pencils in the first row and increased to a middle row of 13 before decreasing back to seven, the across flats 'diameter' of the block would be about 80mm



4 Choose your adhesive carefully. You need to have one that gives you enough open time to bond everything properly and allow you to assemble everything well. West System epoxy was chosen here as it gives a suitably long 'open' time and bonds to the pencils well. Once you have chosen your adhesive, line the mould with a plastic bag and apply the adhesive with a brush to each layer as the block is built up

5 After building to the middle layer of 13 pencils, hold them in place by laying a weighted board on top and leave to set

6 Now remove and unwrap the block. Unfortunately when the glued up block was removed and the hidden end of the pencils examined, several small gaps were evident. Obviously I'm not as good at cutting an angle of 60° as cutting at 90°, and some errors had crept in. There was nothing I could do about it except regret not staying with the square block, which I had made much more accurately



7 Use the same frame for the other half, from seven to 12 pencils, and then glue the two halves together to make the final hexagonal block. Use a weight on top to hold everything together until the epoxy sets. This method is much less wasteful of pencils and uses 127, leaving 17 half-pencils for any spares or repairs that might be necessary

8 Clean up the ends of the finished blocks on the bandsaw. Some small gaps between pencils could now be seen but there is nothing to be done about them at this stage

9 Mount the block between centres and turn it to a cylinder. A 13mm bowl gouge for this is gentler than a spindle roughing gouge

10 Using a skew chisel on its side, form a dovetailed spigot at one end so the block can be held in the four-jaw chuck. Use a 16mm Forstner bit to drill a hole down the block, stopping well short of the bottom to allow sufficient waste for parting off later



11 Start shaping the hollow form with a 6mm bowl gouge, resharpening frequently as necessary. The upper curve of the form can be taken to its more-or-less final shape, but leave the lower part oversized to give strength during hollowing. Note the pencil line that divides the blank in a one-third to two-thirds ratio

12 Start hollowing with a 6mm straight scraper, feeling down the central hole and gradually widening it out. This tool is ideal for the lower half of the form but don't remove too much at this stage. The aim is to widen the hole to enable the next tool to be used

13 In order to get under the shoulder of the vessel a hooked tool is needed, and I find this simple cranked scraper invaluable for this purpose. Hollow the upper part of the form and then using the two scrapers in turn, gradually open up the interior of the hollow form

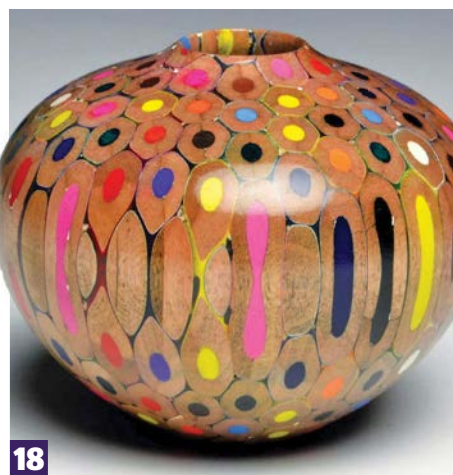
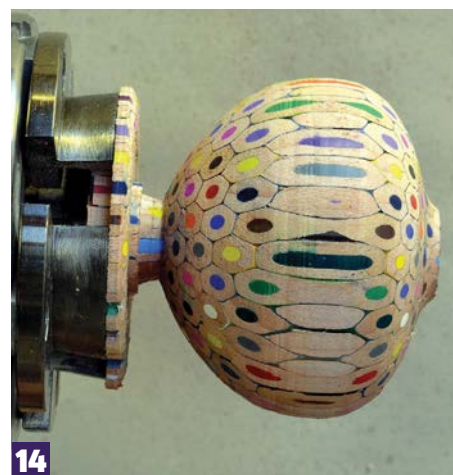
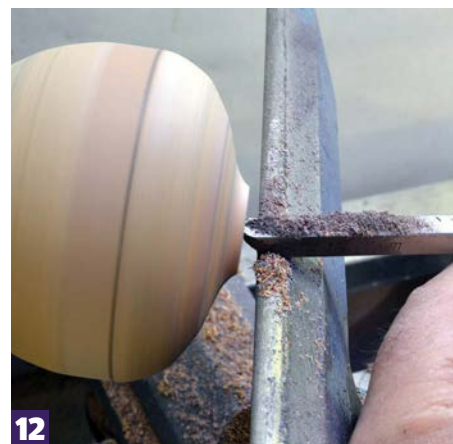
14 Use callipers to keep an eye on wall thickness and complete the shaping of the outside and the inside, little by little, until the final shape is achieved and the walls are a suitable thickness. Be very cautious not to make the walls too thin as they may collapse suddenly if the glue fails

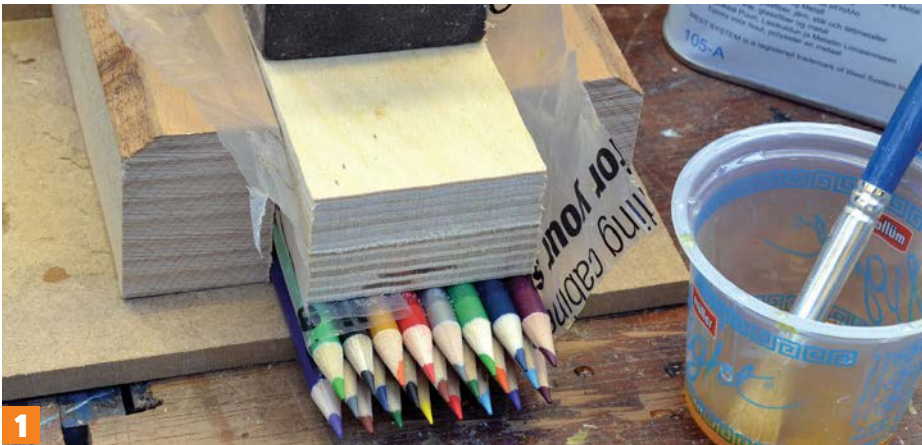
15 The form will have many small voids between some of the pencils and these can be filled with a black filler. This is 'Leak Fix' a two-part black filler made by Plastic Padding, which adheres well to wood and sets very hard. Excess filler can be sanded away but, surprisingly, it is too hard to be cut with a HSS tool

16 Start sanding with 80 grit to remove the filler, then continue down to 400 grit to get a smooth, clean surface. Fine steel wool can be used, with the lathe off, to remove any smearing from the coloured centres

17 I used my vacuum system to hold the hollow form, using masking tape to stop any air leakage between the pencils. Partially part off and finish with a hacksaw to avoid any tear-out in the centre. Clean up and sand the bottom. Finish the hollow form by standing it on a small block of wood and spraying it with several thin coats of acrylic lacquer

18 When the acrylic has had time to cure thoroughly – after about a week – use a buffing compound on a soft cloth and work over the vase a small section at a time to bring it to a deep glossy shine. If all goes well, your finished vase should look something like this





Scarf ring – round pencils

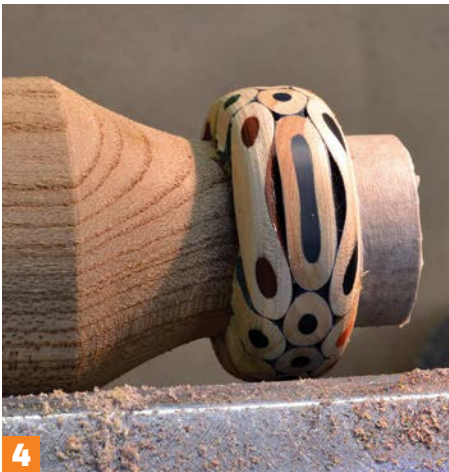
1 My round pencils were 7mm diameter and glued together in three rows of 8, 7, 8 pencils, giving a block of approximately 56mm wide and a little less than 20mm thick

2 Cut a 56mm section from one end of this block and drill a 5mm hole through the centre pencil of the middle row. This is to take a 5mm diameter crossbar made from a spar from my grandson's broken kite. Obviously any other similarly sized spindle would work equally well



3 While holding the block in a small vice, drill a 30mm hole through the middle. To avoid splintering turn the block over once the point has broken through, and complete the hole from the other side

4 Push the block onto a mandrel as a tight push fit and turn to a round cross section. During this turning some of the coloured centres broke out and disappeared into the shavings. Fortunately, I had my stash of spare pencils and could cut out appropriately coloured centres to replace them, glued in with cyanoacrylate. These few spare pencils were invaluable for replacing lost centres in both this scarf ring and the earring box, which shed these coloured cylinders with alarming frequency. Remember, that it is not essential to replace a lost coloured centre with the same colour – no one will ever know



5 After sanding and spraying with acrylic, glue the crossbar in place with cyanoacrylate. The finished scarf ring should look something like this. My wife knows several elaborate ways of tying a scarf with a ring like this. To me it looks like a belt buckle, but what do I know...?

HANDY HINTS

- 1.** The cheapest hexagonal coloured pencils I could find were £2.99 for 24 from Ryman's Ltd, and the round pencils were £1 for 12 from PoundWorld. Top quality coloured pencils can cost well over £1 each
- 2.** West System epoxy is expensive unless you also have other uses for it, but a two-part epoxy adhesive such as Araldite could be used instead
- 3.** The wooden component of pencils is usually a very straight grained cedar, although other timbers are used. It cuts easily and sands well but is not an attractive timber
- 4.** The coloured centres of the pencils are actually quite hard and blunt tools quickly. Regular sharpening is needed to maintain a good finish from the tools
- 5.** Try to keep sanding to a minimum as the colours, especially the darker ones, can smear across the surface causing discolouration, which is difficult to remove
- 6.** The centres of the cheaper round pencils tended to break out fairly frequently. This never happened with the hexagonal pencils. Keep all the little offcuts of pencils as a source of spare centres to replace any lost
- 7.** If you don't have a vacuum system, make a jam chuck and use tailstock support while you part off
- 8.** Because the pencils had been bought specifically for the project there is a temptation – one I gave in to – to try to use up every last bit of pencil. This involves making smaller and smaller items as the remaining pieces are used up. It is almost certainly more cost-effective to stop at the main project and throw the left-over bits away. Or you could always do a bit of colouring-in

Earring box – round pencils

1 To make the final project the remaining section of the block of pencils was cut in half and the two halves glued side by side to make a shorter, thicker block about 55mm long. Cut this block to a square section, mount between centres and turn to a 40mm diameter cylinder with a small dovetail spigot at each end

2 Mounted in the four jaw chuck, mark the lid section at about a third of the overall length and part off with your narrowest parting tool

“Cut a very shallow curve into the sides to give the box a more attractive shape...”

3 Hollow out the body section using a spindle gouge and small scraper and sand to a good finish. Remove a small section from the rim, ready to accept the lid. Then replace the body with the lid, which is similarly hollowed. Cut a matching recess to fit the body

4 Fit the two parts together and remount between centres. Cut a very shallow curve into the sides to give the box a more attractive shape

5 Reinforce the body with masking tape and grip by expanding the jaws into the tiny lid recess. Expand the jaws very gently, just enough to grip the box. A slip here will almost certainly split the box apart. Wrapping masking tape (or sellotape if you don't have any) around the box will help to prevent this from happening. With the tailstock in place clean up the bottom with a small gouge, removing the tailstock for the final, very fine, cuts. Hold the lid in compression on the lid spigot while shaping it to a dome with a small gouge

6 Finish the box with spray lacquer and leave to dry before assembling lid and base together. When the lacquer is fully cured, polish with a buffing compound. Note that some voids between pencils have been exposed during turning. Unless you were very careful about filling the spaces between pencils, this is almost inevitable. I rather like them. They add a natural design feature to the box which reminds us that round pencils are not space-filling

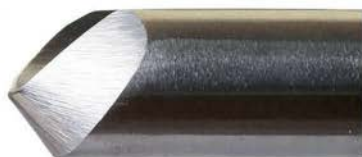


Shhhhh! Keep it to yourself!

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.

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

It has an overall length of 16"



55 Degree



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

Oak side table

Colwin Way combines spindle turning, faceplate work and joinery to make this handy side table

This month I've decided to combine some of the skills from our previous projects with a bit of spindle turning, a bit of faceplate work and a little bit of basic joinery. We're going to make a small side or wine table out of American white oak (*Quercus alba*), which will involve a small bit of preparation time before we can start turning.

I see this as being a good weekend project but as always work to your own speed and ability and don't be confined to my design, feel free to experiment and explore different designs as this is half the fun. I'm using the tools I have available to me in my workshop but will talk about options you could adopt if you don't have a planer/thicknesser or bandsaw for instance.

I can see this table taking position alongside a nice smokers bow Windsor chair, perhaps balancing a nice cup of tea while you read *Woodturning* magazine!

I sourced my timber from a local timber yard that specialises in hardwoods and have selected American white oak for this project because of its nice straight uniform grain and few knots, however many timbers will look equally good, such as yew (*Taxus baccata*), walnut (*Juglans regia*), elm (*Ulmus procera*), etc. One requirement for our table though is that the timber is dry and in this case the oak I'm using is kiln dried. This is mainly because of the table top which will be relatively thin when finished so the timber needs to be able to withstand the harsh dry atmosphere of a central heated house without warping too much.

When designing this project I had started off using a solid section of oak for the table centre spindle but for financial reasons decided in the end to laminate three sections together to give me the thickness I need. This should also make it achievable and affordable for most people as smaller boards tend to be easier to obtain.

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

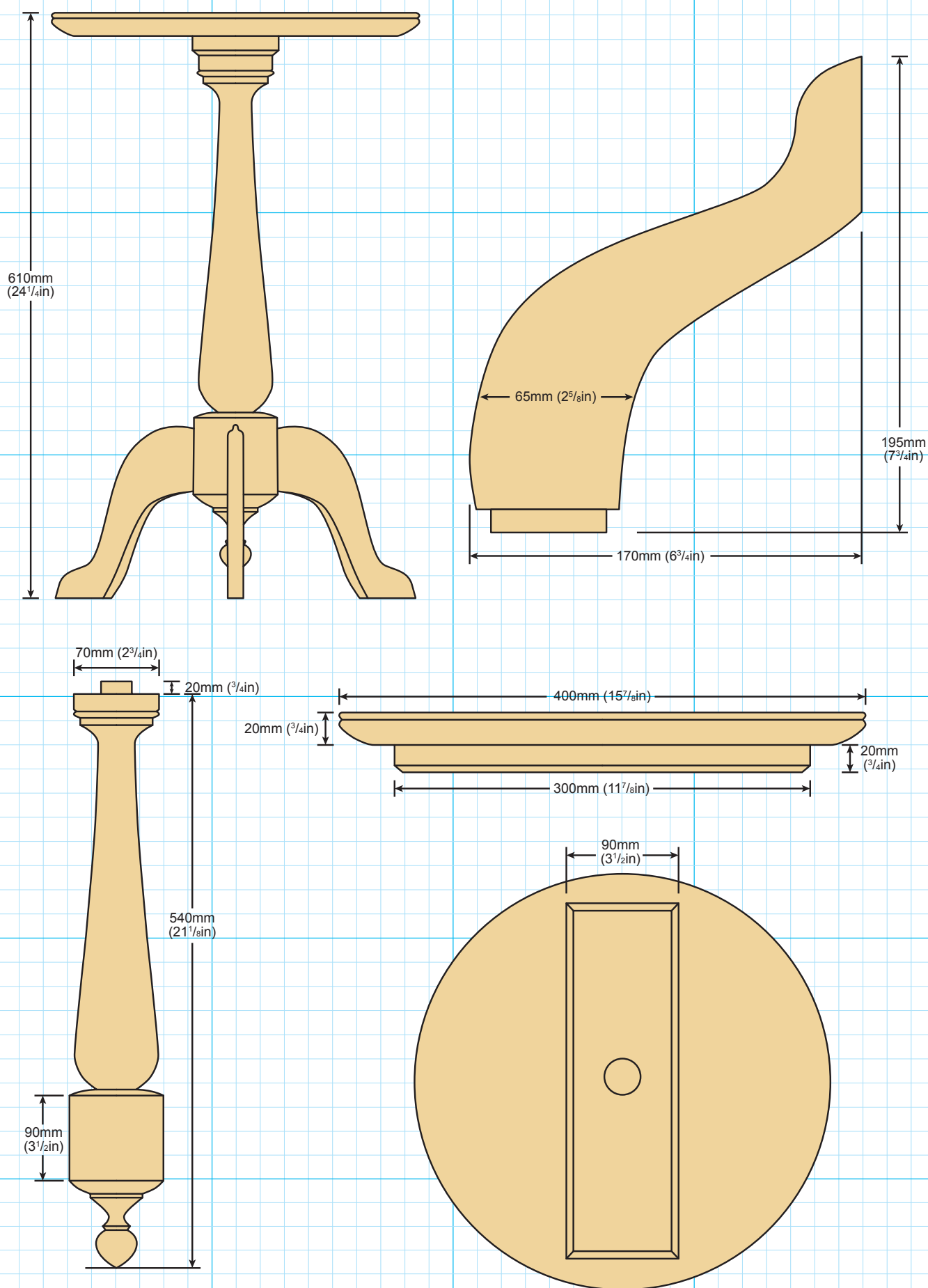
born and grew up in Lyme Regis, a small seaside town in the southwest of England, and is still living in the area with his wife Vicki and two sons, Finley and Charlie.

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

EQUIPMENT AND MATERIALS USED

- Sash clamps
- G clamps
- PVA Glue
- 40mm Forstner bit
- Callipers
- Dividers
- 8mm lip and spur bit
- Square
- 6mm bowl gouge
- 10mm bowl gouge
- 30mm skew chisel
- Sanding bobbin
- Router
- Chamfer router cutter
- Ogee router cutter
- Straight flute router cutter
- Rule
- 6mm MDF for template
- 8mm flat mortise chisel
- 20mm flat mortise chisel
- Abrasive 100–400g

PLANS AND EQUIPMENT



❏ Preparing the timber

1 I prefer to buy rough sawn timber and prepare it myself, however if you don't have access to a planer thicknesser then most timber yards offer a planing service. I've already surface planed one face of my boards and am now thicknessing down to my desired thickness. After planing and thicknessing, true the edges to the faces to make sure the boards are perfectly at 90° to the face. This is absolutely key when gluing up several boards together to keep them flat

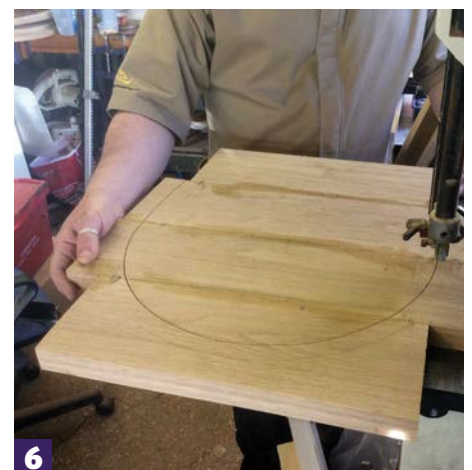
2 When everything has been prepared and the edges are true you can start the gluing up process. First, however, dry fit everything together and adjust any clamps ready at the right position to start clamping, this will save time and mess when the timber is covered in glue. Paint the glue onto the edges, wiping off any excess as you go, then lie the boards down and position them together. Tighten your sash clamps slowly doing a turn on each to avoid slipping. Keep an eye on the boards to make sure they stay flush

3 To help with any problems in the boards bowing or cupping I always add a clamp or two on the opposite side to the main clamps. When you're happy with the joints and the glue is evenly seeping from the joints, clean up with warm water and a rag. It's easier to do this at this stage rather than when the glue is dry

4 Here you can see the centre spindle of the table all glued up together with plenty of G clamps giving a good even pressure. All of the glued sections now need to be left overnight to properly set before removing the clamps. I've used a good quality PVA glue as I find it easy to apply and wipe clean during the gluing operation

5 Once the glue has set you can remove all the clamps and prepare the sections for the lathe. Firstly, set the bandsaw to remove the corners from the centre spindle which will make rounding down much easier, however this step can be skipped if you want to and just means that you have a little bit more to do on the lathe

6 Next we move onto the table top itself. Using a set of dividers, mark a circle to 400mm (this is 5mm smaller than the max swing on my lathe). Use a bandsaw to cut out the circle, keeping close to the scribed line. Note the bandsaw guides are down close to the timber, this does two things: firstly it keeps the blade guide close to the working area and supporting the blade, but most importantly it keeps any unused area of the blade covered. If you don't own or have access to a bandsaw then a jigsaw will work perfectly





Turning the main spindle

7 Now let's start turning! Mount the table spindle to the lathe using a four prong drive and a revolving tailstock centre. You can clearly see here the eight-sided section we prepared earlier, the toolrest is positioned overhanging one side and just below centre point

8 To rough down long sections without a double-stem toolrest, overhang one side of the timber by about 25mm and rough down to a cylinder before moving the toolrest along, making sure you turn the lathe off when doing so



9 One of the first jobs when turning the spindle is to make the tenon that will be used to fix to the table top. This needs to be a good fit so drilling a tester hole in a scrap piece of timber is recommended. Using a set of callipers, adjust them to fit over the Forstner bit you're using, then in turn size the first 5mm of your tenon. When you get this first section fitting well you can continue to size the rest of the tenon. This gives a bit of room for error and a second chance just in case you take a bit too much off the diameter on your first attempt

10 You can now carry on and turn the rest of your spindle, here you can see me turning the detail on the bottom of the spindle. The large flat area is for adding the mortises later and the measurements for all of these sections can be found on the line drawings. The drawings are there for you to copy if you want to but try to put your own stamp on the design somewhere, even if it's just a slight change to a bead or cove



11 The spindle is now ready for sanding. Work through the grades 100–400, stopping periodically to check, and hand sand with the grain. Always be sure to remove the toolrest when sanding to keep your fingers from being pinched

Preparing and cutting the mortise

12 Draw a straight line in preparation for marking out the mortise positions. Most lathes have an indexing feature of some sort which we're going to utilise here. Indexing works by dividing the positions you can stop the lathe into 36 points and we're going to divide these 36 points into three positions which simply means multiples of 12. Start at an index point and lock the lathe, use the toolrest to draw a straight line along the point you're going to cut your mortise. Now count 12 positions and draw another line then another 12 positions and a third line, another 12 positions which should take you back to the start



13 Now the spindle has been indexed we can decide how wide to cut our mortise. I'm going for 55mm wide, which will match the width of the tenon on our legs. Plot the width onto the spindle with a pencil line



14 Now we're going to cut our mortises into the table spindle. If you have a mortiser this job will be a lot easier, however I don't so I'm going to have to adapt the task to my tools. I'm using a V block made from a piece of scrap wood big enough to take the spindle. Carefully position the spindle so the first indexed mark is facing directly upright and, using the 55mm pencil marks you've added earlier and the indexed line, start drilling a series of 8mm holes using a lip and spur bit. Set the drill stop to a depth of 25mm



15 Repeat the drilling process on all of the mortise positions before returning the spindle to the lathe. It's quite important that you keep the drill holes close together when drilling the mortise as this will help when removing the waste with a chisel. Lock your lathe in position and take small cuts with a sharp chisel to open the tenon to a constant 8mm clean mortise, then put aside until the legs have been made and the mortise properly sized



The table top

16 I've prepared a rectangular piece of timber to act as a brace for the underside of the table, this brace will also house the 40mm hole for the spindle tenon. Find the centre with a square and marking gauge then mark with a bradawl



17 Using the marked centre, drill a hole at 40mm diameter all the way through the brace. Support the brace with a piece of scrap wood and, if needed, use a clamp to hold the piece tightly down to the pillar drill bed



18 Here you can see how the brace will work across the grain of the table top to help keep the timber flat. The brace will be drilled and screwed into the underside of the table and not glued. Leave the brace to one side and let's start turning the table top



19 The prepared table top blank starts off at 30mm thick giving me plenty of timber to secure with a faceplate. I'm going to use this method to attach the timber to the lathe to flatten off one surface, checking with a rule before sanding and sealing. This face is going to end up as the underside of the table and it's where we will attach the brace so being flat is very important. Before taking the blank off the lathe, mark a small centre point with a pencil, this will help when reattaching the faceplate in order to turn the top of the table





20



21

20 Now turn the top over and reattach the faceplate to this clean and dead flat surface. You want to be able to conceal any fixings marks with the brace when you take the faceplate off, so ensure your faceplate fixing positions are within its width. Start by truing up the blank with a 6mm bowl gouge, dropping the handle low to give a clean finish

21 I've left a lot of waste wood to clean off this surface as the timber started off at 30mm thick and I want it about 20mm but this will also give me the opportunity to turn out the faceplate screw holes that will be in this face. I also want to include some sort of lip to the outside edge of the table top to stop things rolling off, as you can see by this picture. Most of the turning work here is done with a 10mm bowl gouge but to flatten off, I find a wide skew and gentle scrape works really well on the side grain of this oak



22



23

Making the legs

22 Prepare the oak to 20mm and make a template out of 6mm MDF, meaning you can repeat the profile over again. Draw around the template with the grain running down the length. When all three have been marked, cut out

23 Before we put any moulding on the legs ensure the legs are sanded smooth, use a sanding bobbin held in a pillar drill. Clamp pieces of scrap wood to the drill table to elevate the legs

24 I used three router cutters on the table. The chamfer cutter (*left*) was used to chamfer the edge of the brace, the ogee moulding cutter (*centre*) was used to put a decorative edge on the legs and the 12mm straight flute cutter (*right*) was used to cut the tenons on the legs with the aid of a router sled

25 Here you can see the finished legs, note that the tenons have also been cut 5mm in from the top and bottom of the leg. Test the legs in the mortise and tweak to make them fit well before gluing

Assembly

26 To assemble the table, drill and countersink the brace in four positions 25mm in from each corner, then screw to the table top. After dry fitting each leg, glue the mortise and slot in the tenoned legs. Lie the table top face down onto the bench and glue the mortise before offering in the tenon, leave it in this position for the glue to dry overnight. Use a hard wax oil to coat the table to ensure the surface will withstand hot cups of tea and wine stains ●



24



25



26

Clarke

TABLE SAWS

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

LEG STAND KITS
FOR CTS100
AND CTS11
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
CTS11	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)

• 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

FROM ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

Clarke RANDOM ORBITAL SANDER

• For sanding and polishing • 125mm diameter sanding discs • 4000-11000 opm

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

Clarke ELECTRIC POWER FILE

• Variable belt speed • Tilting head

*Black & Decker CPF13

MODEL MOTOR EXC.VAT INC.VAT
CPF13 400W/230V £44.99 £53.99
KA900E* 350W/230V £59.98 £71.98

Clarke DUST EXTRACTOR/CHIP COLLECTORS

• Powerful 750W motor • 56 litre bag capacity • Flow rate of 850M3/h

FROM ONLY
£129.98
EXC.VAT
£155.98
INC.VAT

Clarke CORDLESS DRILL/DRIVERS

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

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

Clarke DRILL BIT SHARPENER

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

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

Clarke POWER PLANERS

• Compact, high performance wet & dry vacuum cleaners for use around the home, workshop, garage etc.

FROM ONLY
£23.99
EXC.VAT
£28.79
INC.VAT

Clarke WET & DRY VACUUM CLEANERS

• Compact, high performance wet & dry vacuum cleaners for use around the home, workshop, garage etc.

FROM ONLY
£23.99
EXC.VAT
£28.79
INC.VAT

Clarke QUALITY CAST IRON STOVES

OVER 22 QUALITY STYLES ON DISPLAY

POT BELLY 6.9kW

BARREL 6kW

BUCKINGHAM 6kW

FROM ONLY
£89.98
EXC.VAT
£107.98
INC.VAT

Clarke CLAMPS

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

UP TO 1800mm CAPACITY

FROM ONLY
£3.99
EXC.VAT
£4.79
INC.VAT

Clarke WOODWORKING VICES

• Ideal for surface removal, sanding and finishing

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

Clarke CORDLESS DRILL/DRIVERS

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

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

Clarke DRILL BIT SHARPENER

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

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

Clarke POWER PLANERS

• Compact, high performance wet & dry vacuum cleaners for use around the home, workshop, garage etc.

FROM ONLY
£23.99
EXC.VAT
£28.79
INC.VAT

Clarke WET & DRY VACUUM CLEANERS

• Compact, high performance wet & dry vacuum cleaners for use around the home, workshop, garage etc.

FROM ONLY
£23.99
EXC.VAT
£28.79
INC.VAT

Clarke QUALITY CAST IRON STOVES

OVER 22 QUALITY STYLES ON DISPLAY

POT BELLY 6.9kW

BARREL 6kW

BUCKINGHAM 6kW

FROM ONLY
£89.98
EXC.VAT
£107.98
INC.VAT

Clarke CLAMPS

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

UP TO 1800mm CAPACITY

FROM ONLY
£3.99
EXC.VAT
£4.79
INC.VAT

Clarke HARDWOOD WORKBENCH

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

FROM ONLY
£129.98
EXC.VAT
£155.98
INC.VAT

Clarke BELT SANDERS

• Ideal for surface removal, sanding and finishing

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

Clarke TURBO AIR COMPRESSORS

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

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

Clarke ROTARY TOOL KIT

• Height adjustable stand with clamp • Rotary tool • 40x accessories/consumables

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

Clarke STATIC PHASE CONVERTERS

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

FROM ONLY
£209.98
EXC.VAT
£250.98
INC.VAT

Clarke CIRCULAR SAWS

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

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

Clarke PORTABLE THICKNESSER

• Max thickness cap. 125mm and 250mm wide • Planing depths adjustable from 0-2.5mm • Powerful 1250W motor • 8000rpm no-load speed

FROM ONLY
£189.98
EXC.VAT
£227.98
INC.VAT

Clarke OSCILLATING BOBBIN SANDER

• 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 PLANERS & THICKNESSERS

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

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

Clarke SHEET SANDERS

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

FROM ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

Clarke DISC SANDER (305MM)

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

FROM ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

Clarke 4" BELT/6" DISC SANDER

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

FROM ONLY
£84.99
EXC.VAT
£101.99
INC.VAT

Clarke 6" BELT/9" DISC SANDER

• Includes stand • 1 HP/ 230V 1ph motor

FROM ONLY
£209.98
EXC.VAT
£250.98
INC.VAT

Clarke 1" BELT/5" DISC SANDER

• Includes 2 tables that tilt & lock

FROM ONLY
£64.99
EXC.VAT
£77.99
INC.VAT

Clarke 4" BELT/8" DISC SANDER

• Includes two tables

FROM ONLY
£139.98
EXC.VAT
£167.98
INC.VAT

Clarke STATIC PHASE CONVERTERS

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

FROM ONLY
£209.98
EXC.VAT
£250.98
INC.VAT

Clarke CIRCULAR SAWS

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

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

Clarke PORTABLE THICKNESSER

• Max thickness cap. 125mm and 250mm wide • Planing depths adjustable from 0-2.5mm • Powerful 1250W motor • 8000rpm no-load speed

FROM ONLY
£189.98
EXC.VAT
£227.98
INC.VAT

Clarke OSCILLATING BOBBIN SANDER

• 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 PLANERS & THICKNESSERS

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

FROM ONLY
£169.98
EXC.VAT
£203.98
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 2110	210/30	55/120mm	£56.99	£68.39
Evolution Furry 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 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 322675	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 Blackfan 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 CATFORD 289/291 Southend Lane SE6 3RS	0208 695 5684	SOUTHAMPTON 1139-1141 London Rd, Leigh on Sea	01702 483 742
CHESTER 43-45 St. James Street, CH1 3FE	01244 311258	LONDON 6 Kendal Parade, Edmonton N18	020 8803 0861	STOKE-ON-TRENT 382-396 Waterloo Rd, Hanley	01782 287321
COLCHESTER 4 North Station Rd, CO1 1RE	01206 762831	LONDON 503-507 Lea Bridge Rd, Leyton, E10	020 8558 8284	SUNDERLAND 13-15 Ryhope Rd, Grangetown	0191 510 8773
COVENTRY Bishop St, CV1 1HT	024 7622 4227	LONDON 100 The Highway, Docklands	020 7488 2129	SWANSEA 7 Samlet Rd, Llanisamet, SA7 9AG	01792 792699
CROYDON 423-427 Brighton Rd, Sth Croydon	020 8763 0640	LUTON Unit 1, 326 Dunstable Rd, Luton LU4 8JS	01582 728 063	SWINDON 21 Victoria Rd, SN1 3AW	01793 491717
DARLINGTON 214 Northgate, DL1 1RB	01325 380 841	MAIDSTONE 57 Upper Stone St, ME15 6HE	01622 769 572	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 CENTRAL 209 Bury New Road M8 8DU	0161 241 1851	WIGAN 2 Harrison Street, WN5 9AU	01942 323 785
DONCASTER Wheatley Hall Road	01382 225 140	MANCHESTER OPENSHAW Unit 5, Tower Mill, Ashton Old Rd	0161 223 8736	WOLVERHAMPTON Parkfield Rd, Bilston	01902 494186
DUNDEE 24-26 Trades Lane, DD1 3ET	0131 659 5919	MANSFIELD 169 Chesterfield Rd, South	01623 622160	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

6 EASY WAYS TO BUY...

IN-STORE
65 SUPERSTORES

ONLINE
www.machinemart.co.uk

MAIL ORDER
0115 956 5555

CLICK & COLLECT

Egg and rosebud – part one

In part one of his project
Dave Springett turns
the egg...

This turned wooden egg, when opened, reveals a delicate wooden rosebud. The surprise is not the egg, nor its rosewood (*Dalbergia latifolia*) hinge, but the rosebud hidden inside. The sepals are turned from sycamore (*Acer pseudoplatanus*) and the petals from padauk (*Andaman padauk*). If a rose of a redder hue is required then try pink ivory (*Berchemia zeyheri*) wood, or for a deep purple try purpleheart (*Peltogyne porphyrocardia*). Of course, the petals can be turned from sycamore and dyed any colour you may wish. If you want to make the egg shell more showy try ripple or quilted maple (*Acer saccharum*).

PHOTOGRAPHS BY DAVE SPRINGETT



DAVE SPRINGETT



Dave Springett has been a professional woodturner for over 30 years. He is the author of several books; *Woodturning Wizardry*, *Woodturning Full Circle*, *Woodturning Trickery* and

Woodturning Evolution – with Nick Agar. All available from GMC Publications.

david@cdspringett.fsnet.co.uk

INFORMATION AND PLANS

EQUIPMENT USED

- Clamps
- Wood glue
- Epoxy glue
- Driving dog, cup centre and revolving centre
- Two large cable ties
- Small faceplate
- 1.5mm drill
- 22mm saw-tooth drill
- 25mm saw-tooth drill
- Hot melt glue gun and glue
- Card for templates
- Pair of callipers
- Newspaper and glue
- 2.5mm round dental burr (and some smaller ones)
- Dremel-type drill
- Small gouge
- Roughing gouge
- 3mm wide square end tool
- Skew
- Shelf toolrest (optional)
- Junior hacksaw
- Specially ground tool for rosebud

For the egg

- Piece of sycamore (or similar) – 150 x 80 x 80mm
- Two pieces of planed walnut – 150 x 86 x 6mm
- Four contrasting coloured pieces of veneer – 150 x 86mm
- One piece of planed dark coloured wood – 6 x 150 x 80mm (I used laburnum)

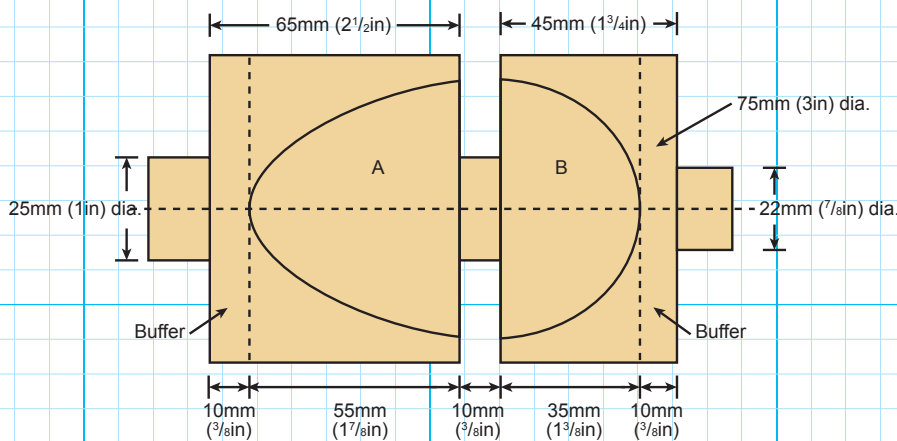


FIG 1 The Part Turned Blank

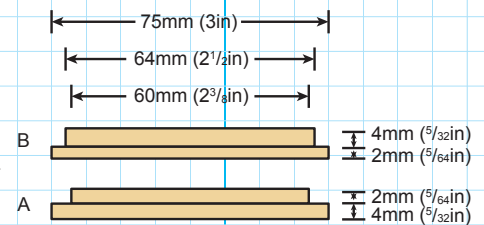


FIG 2 Laburnum Dividers

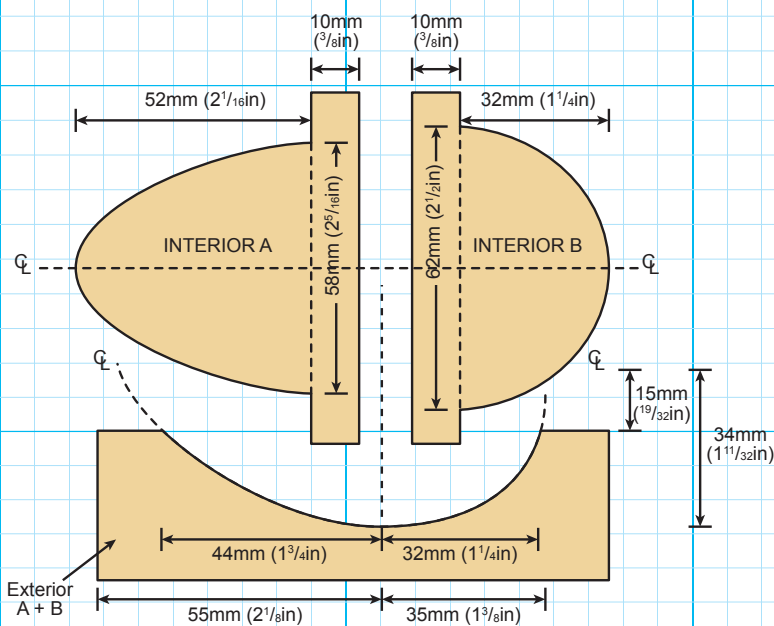


FIG 3
Card Templates
for the Egg

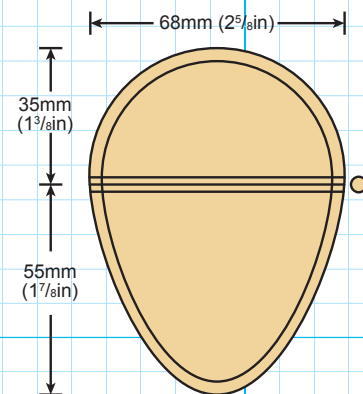


FIG 4 Cross Section Through
The Egg Shell

The egg

1 On two sides of the sycamore blank mark centrelines, grain direction and a relocation triangle and cut down a centreline's length. Plane the faces. Make a sandwich: planed face of blank, glue, veneer, glue, 6mm walnut piece, glue, veneer, glue and planed face of blank. Be sure the triangle, grain direction, edges and ends are in line. Clamp and leave to dry

2 Bandsaw the centreline on the second face of the blank. Plane the faces and make a sandwich as before and clamp. Make sure the intersection of the laminated pieces are aligned at both ends. Leave to dry

3 The driving dog and cup centre must be central at both ends and bind the blank at either end with cable ties. This will make sure the piece cannot break apart. Remember to turn between the cable ties to 75mm

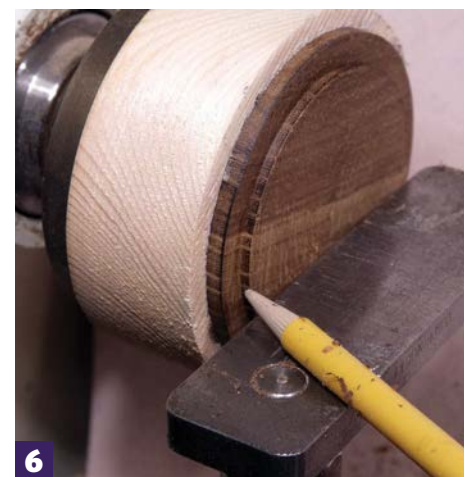
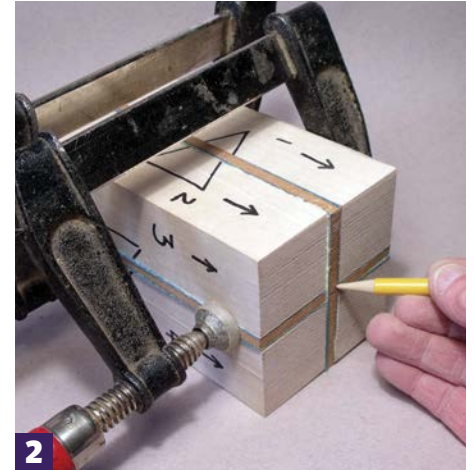
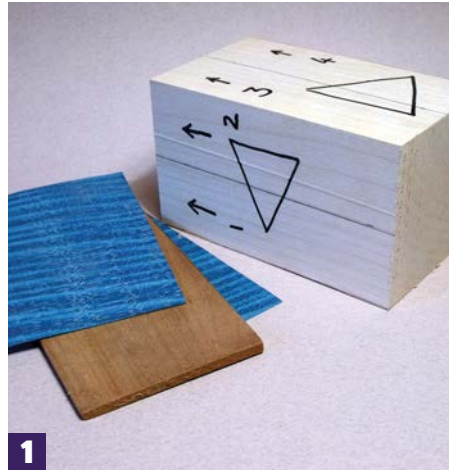
4 At the tailstock end measure 15mm towards the headstock. Turn down to 22mm to match a drill that size. From that measure 45mm. Mark a line around that point, this will be part A. Measure a 10mm gap and turn down to a 25mm diameter. This is where the two parts will be parted. From the end of the gap measure 65mm towards the headstock. This will be part B. Turn down the remaining 15mm to 25mm diameter to match a drill that size. Mark a datum across A and B, then saw the two pieces apart through the 10mm gap. Set the two pieces aside and remove the driving dog from the headstock

5 The discs separate the two halves of the egg. On a faceplate fit a softwood disc about 150mm diameter and 50mm thick. Turn the face flat and true, and square the edges. Onto the softwood faceplate fix, concentrically, an 80mm diameter, 6mm thick piece of laburnum using newspaper and glue so the piece may be split off once turned to shape. Bring the tailstock forward to apply pressure while the glue dries

6 Once dry, turn the outside of the disc to 75mm diameter. Mark a 64mm diameter circle on the face of the disc. On the outside of the line turn a 2mm deep step towards the outer edge. Mark a letter A on the disc

7 Split the disc off the softwood and set to one side

8 Face off the softwood then newspaper and glue the second 80mm disc in place. Allow the glue to dry. Turn the disc to 75mm diameter. Mark a 60mm diameter circle and on the outside of that mark, turn a 4mm deep step, flat and square. Mark the letter B on the disc, split the joint and set to one side. Mark a datum on the edge of each disc to indicate similar grain direction so they can eventually be aligned to the datum mark on the blank laminated blocks





9



10

Turning parts A and B

9 Face off the softwood disc. Drill a 22mm diameter hole, 18mm deep to accept the turned tenon on the end of part B. Glue the tenon and end face of part B. Push the tenon into the drilled hole in the softwood disc. Bring the tailstock, with centre, forward and press the centre into the face of B to apply pressure while the glue sets

10 Once the glue has set face off the end of B and mark upon that surface a 60mm circle. On the inside of that circle turn a 4mm step



11



12

11 Take the laburnum disc marked B. Check that they fit well. Make adjustments if necessary. Glue the disc in place aligning the datum marks on both. Apply pressure from the tailstock while the glue dries. While the glue is drying mark and cut out from card the three templates shown in step 3, as interior A, interior B and exterior A and B

12 On the now exposed face of the laburnum disc mark, in pencil, a 62mm diameter circle. On the inside of this pencil line turn through the laburnum and into the sycamore, hollowing out the interior of the blank to match the template 'Interior B'. Turn to a depth of 32mm



13



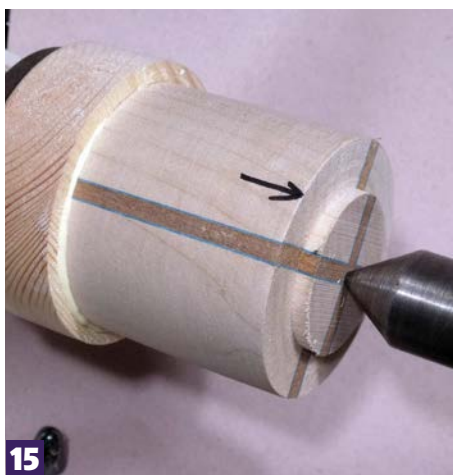
14

13 Check the internal shaping regularly with the template. Keep the gouge sharp. When the internal shaping is correct sandpaper to a smooth finish and polish

14 Part off part B close to the softwood disc

15 Face off the softwood disc then drill a 25mm hole 18mm deep. Take part A and glue it onto the softwood faceplate bringing the revolving centre, in the tailstock, up to add pressure while the glue dries

16 Once the glue has dried, face off the front of part A flat and square. Mark in pencil a 64mm diameter circle and cut a 2mm deep step on the inside of that line, flat and true towards the centre



15



16

17 Glue the laburnum disc A to the sycamore block, aligning the datum points. Apply pressure from the tailstock while the glue dries

18 On the face of the glued laburnum mark a 58mm diameter concentric circle. Turn a step 3mm deep on the inside of that line

19 Turn out A to a depth of 52mm and carefully match the shaping to that of the template 'Interior A'. Sand and polish

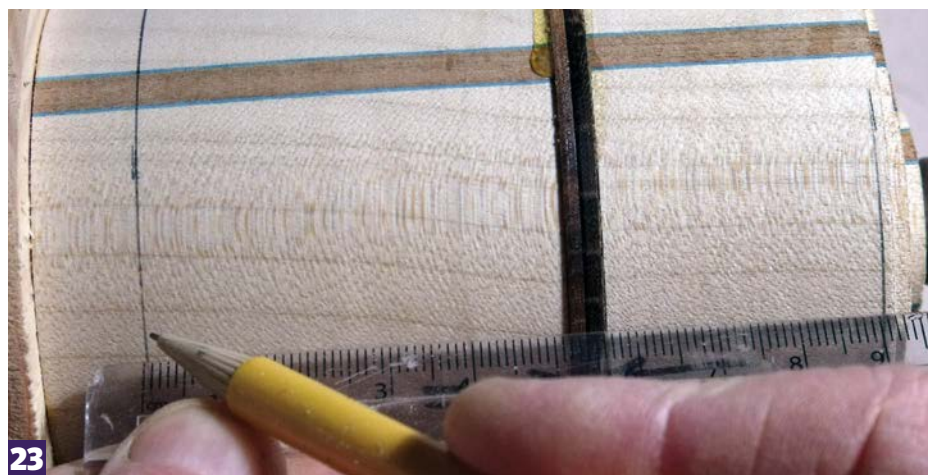
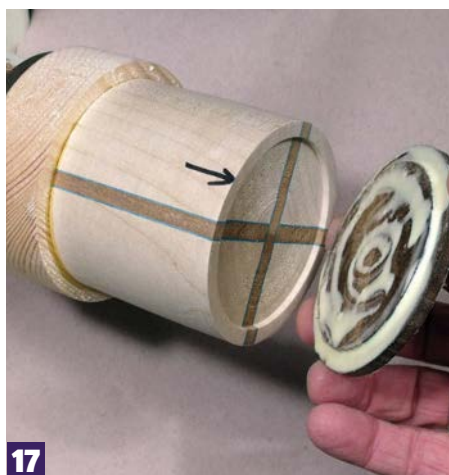
20 Take part B and measure its internal diameter. It should be about 62mm

21 On the face of part A mark a 62mm circle and on the outside of that line turn a 2mm deep step

22 Fit part B onto part A aligning the datum marks and the laminated veneer/walnut. Bring forward the tailstock, this time holding a cup centre. This will spread the pressure around the laminated centre of the blank

23 Measure from the joint line, between the two laburnum pieces, 44mm towards the headstock. This is line Y. On the headstock side of this line, turn down to 30mm diameter. Measure from the joint line, between the two laburnum pieces, 32mm towards the tailstock. This is point X. On the tailstock side of this line turn down to 35mm diameter

24 Now turn the whole blank down to a precise 68mm diameter





25



26

25 Carefully turn, from the centre joint line, first towards line X (at the tailstock end)...

26 ... then to line Y (at the headstock end) accurately matching the shape on the card template. This will bring the wall thickness of the egg to 3mm

HANDY HINT

I have often turned thin walled bowls and found it reasonably straightforward, but turning the outside of a hollow blank not knowing the exact wall thickness is a little unsettling. Have confidence, it does work. Cut cleanly and carefully using sharp tools



27



28

27 Withdraw the tailstock and remove B. The thickness of the wall can now be judged

28 Carefully turn the rest of part A. The parting off point should be about 55mm from the joint line. Refer to step 4 to see the the internal and external profiles of parts A and B. Saw off or part off close to the softwood faceplate



29



30

29 Turn a 68mm hollow into the softwood faceplate to accept parts A and B. Use hot melt glue to 'tack' the part B in position allowing the end to be turned

30 Sand and polish. The hot melt glue 'tacks' can be picked off when the turning is complete

31 The end of part A can be turned using the jam chuck and hot melt glue to hold ●

HANDY HINT

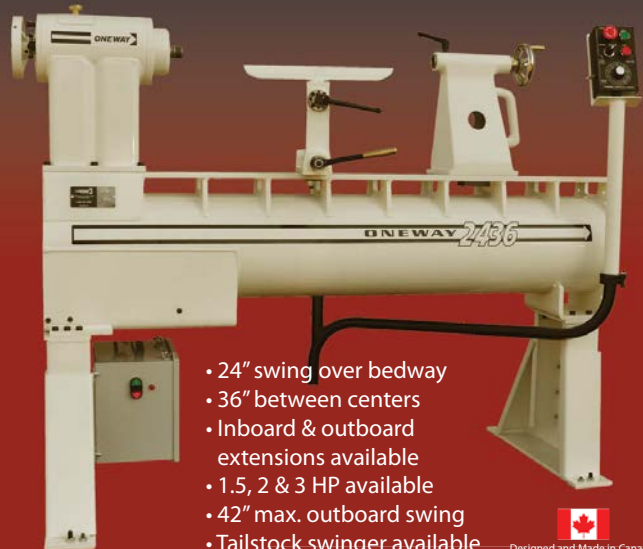
When turning the ends of the egg while held in the hot melt/jam chuck remember to take fine cuts for too heavy a cut could dislodge the part causing damage



31

In part 2, next issue we make the rose

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



Survey of my International Customers:

Would you order more often and larger quantities if I had a distributor in Europe? It gets expensive with the dollar exchange and shipping costs.

Please pass this on to your clubs and friends who might want to purchase my bottle stoppers and the Joyner off-set jig and would like to have a distributor in Europe.

Bottle Stopper Kits

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



New
Workshop Safety
Protection against
Dust

COLT



Pen Glues



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



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





Techniques for successful boxes

Andy Coates looks at the equipment and techniques for making boxes

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

There are many things about boxes that make them the almost perfect turning project; they can be made from small pieces of stock, even off-cuts, they can be challenging and therefore offer satisfaction when successfully completed, they require thought and planning, encouraging logical progression and attention to detail, they offer virtually limitless scope in terms of design, and they also satisfy that age-old bug-bear of the turned object... they are useful, and as such will always find a happy recipient. Even if they have to pay for it.

For the novice starting out with boxes the best stock to begin with is probably end-

grain stock. 'Square' blanks, as they tend to be called, are readily available, usually in 75 x 75mm sizes, but branch wood can also be used, even if green. You might also find suitable off-cuts lying around the workshop.

More familiar to most woodturners, face grain blanks can also be used and can provide interesting grain patterns and features, but face grain boxes have a specific associated problem, warping, which requires overcoming in order to achieve a satisfactory fit for the lid. This shouldn't put you off though; they just require a little careful consideration and maybe a helpful strategy to overcome the potential problems.

Stock choices, challenges and planning

Boxes can be made in any size, but the bigger you go the worse the associated problems are. When teaching box making prepare stock 75mm square and no more than 127mm long. This provides ample material for the mounting, turning, and re-turning of a standard box. All the stock here is suitable for small boxes, and can produce a range of outcomes and designs. If you do not have kiln dried square blanks, but have green wood to hand, then you can still make boxes, but you will need to plan ahead a little.

Choose wood with no visible faults or branches, cut to length and rough turn to a cylinder ensuring you are down to sound wood. Cut tenons at both ends to suit your scroll chuck and mark off the parting point for the lid section (more on this later). If grain alignment is a large part of your ultimate design then it is better to cut through with a fine-toothed saw with the lathe stationary. Otherwise part the two components as usual. Remount the base section and using a Forstner bit, or similar,

in a Jacobs chuck, bore out the central wood. On a 70mm cylinder I would use a 30mm bit and assuming a box base of 66mm height I would bore to 40mm deep. Do the same for the top section (adjusting depth of bore) and then tape the two halves together and write the date and wood species on the prepared blank. Put aside for about three to five months and they should be dry enough to re-turn. Preparing end-grain boxes in this fashion has the advantage of providing stable wood at little or no cost, but it does have one disadvantage inasmuch as it restricts the opportunity for dramatic shapes in the final box. If you think you might want a box other than straight-sided or gently shaped, then you would need to take a smaller bore out and hope the resulting rough-out doesn't crack during drying; having said that, I find that if they are stored in an airy place they rarely fail.

If you have dry stock to begin with you can make them in one session, but even dry stock can (and often will) move once the central wood is removed, so even with dry

stock it can sometimes pay to core out and set aside for a few days to allow any movement to occur prior to final shaping and finishing. Experience of the process and wood species will help to make these decisions.

Making boxes from face grain wood comes with the same considerations but also one more that is very important. As face grain wood dries it can warp, or if dry stock is used relax into an ovoid shape across the grain. This can result in a lid that refuses to come off, or if stored apart, refuses to go back on; so it is vital that the fit of the face-grain box is initially slightly looser than that of its end-grain relative. A strategy I often use to overcome this is to cut a recess in the lip of the base section and glue in a pre-prepared dry end-grain ring which can be used as the tenon. You can cut the inner face of the ring flush with the inner wall of the box. The dry end-grain ring will resist the cross-grain warping of the outer material and can be a real boon. It also provides a pleasing contrast and surprise upon opening the box.



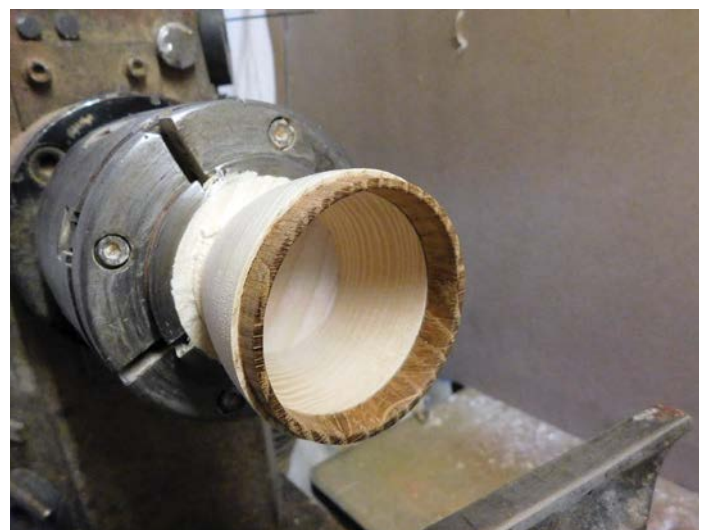
Suitable stock for box making



Roughed out 'green-wood' box



Roughed-out box taped up for drying out



Face grain box with end-grain tenon insert

TOOLS AND EQUIPMENT FOR BOX MAKING

Aside from a basic kit of turning tools (spindle roughing gouge, spindle gouge, parting tools and skew chisel) you will need some other equipment and possibly more specialised tools, although these can be considered as optional.

To ensure all your components are turned to correct dimensions a basic measuring kit ought to include a Vernier caliper, inside and outside callipers, a steel rule and a depth gauge. The outside callipers are invaluable for ensuring parallel surfaces

such as on the inside edge of a recess which will house a tenon.

Hollowing the interior of boxes can be achieved with a range of tools including spindle gouges, but often conventional scrapers prove easier to use and result in a better cut, especially on hard end-grain. For face-grain boxes the hollowing is much the same as turning the interior of a conventional bowl, and little difficulty should arise. End-grain boxes present a slightly different experience. Not only is end-grain

harder than face grain, but it is possible to cut the wood in the wrong direction if care is not taken – but more on this later.

Specialist hollowing tools can also be used, but due to the small size of the workpiece these need to be mini versions and you may not wish to purchase these initially. A very useful tool is a 'Box' tool which is essentially a negative rake scraper with an additional side edge. Proprietary versions are available to buy. My version here [top tool] also has a skewed top edge.



Measuring equipment



Conventional square and round scrapers



Specialised hollowing tools

Preparatory steps

Preparing the blank on end-grain boxes is no different than for conventional spindle turning. Bringing the blank to a cylinder with a spindle roughing gouge and finishing with a skew produces the cleanest surface. Tenons should be clean, accurate and turned on each end of the blank.

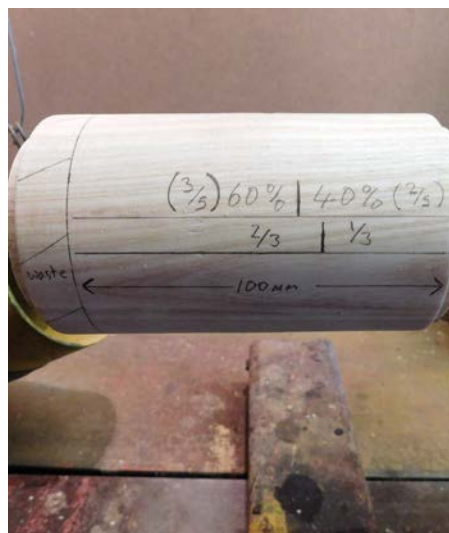
One important area to consider is proportion. There are general rules you can follow which will result in an aesthetically pleasing box. The general rule is often called 'The Rule of Thirds', and this will serve you well, but there are variants you might consider such

as $2/5-3/5$, where the base is $3/5$ of the overall height. As ever there will always be exceptions to this rule, such as when a particular feature such as an especially nice area of grain is to be saved.

Try to maintain as much continuous grain as possible through the top and base, so use the thinnest parting tool (2mm) that you can, or better still part off manually with a fine kerf saw with the lathe stationary. The tenon will take up some material, perhaps 4–5mm, so any saving of wood is an advantage.



Preparing the body



Proportions



Parting off

THE PROBLEM OF TIGHT CURVES

Having cored the base, one of the problems with boxes is the tight radius of the inner curve. With a conventional scraper the bottom left-hand edge is prone to catching the trailing curve when cutting on the centre line. Notice the dust and position of the lower edge in. As the tool is progressed beyond this point the tendency is for the lower edge to push the tool off the cut. It is not uncommon for the turner to tilt the tool up on to the left lower edge to account for this. This results in a loss of control.



Boring with a Forstner bit



Conventional square scraper

A box tool or modified conventional scraper, is ground along the left-hand side edge at about 40–45°, and can also be ground again at the top edge to create a negative rake. The same is done to the front edge. Proprietary versions are available with a rounded leading corner which creates a pleasing interior curve at the intersection of base and wall. This side angle allows the tool to clear the trailing curve as well as producing a clean and stable cut.



'Box' tool



Clearance created with side grind

Hollowing the box in detail

If you choose to use conventional tools to hollow an end-grain box you may make a common mistake, and cut against the grain. If you pick up a cut in the centre and pivot the gouge to the left, pulling backwards as you cut, you will cut back into end grain and the cut will be rough and cause torn grain on

the surface. The only way to avoid this using a spindle gouge is to push the cut forward from the rim to the base of the box. This can be a difficult cut to maintain in a restricted space, and finishing the cut at the boundary of the box wall and base can be a problem.

Probably the most efficient way to hollow is

to use a scraper as previously mentioned.

The scraper is an efficient tool when sharpened correctly, and 'scrape' is something a misnomer. Correctly used the tool cuts.

The modified negative rake tool is less prone to catching than conventional scrapers and may prove helpful if you have struggled in the past.



Cutting the wrong way



Using a scraper to cut with the grain

“The scraper is an efficient tool when sharpened correctly”

HANDY HINT

1. Choose stable timbers such as, cherry, walnut or yew
2. Take special care over sizing components
3. Finish in steps as you progress
4. Finish the tenon and recess last as a tight fit is required to finish the top
5. Always reverse chuck to finish the base to a high standard

Finishing touches: the quirk



The quirk

Once you have successfully turned the base of a box, you then hollow the top and make a recess for the base tenon and make the fit tight initially so that the outside of the box lid can be finish turned while fitted on the base. Fit can be adjusted as a last stage. Having achieved all this you then need to finish the box to the same high standard.

One of the simplest things you can do to improve a box is to lessen the impact of the join. If the grain match is especially good

Finishing touches: the bead

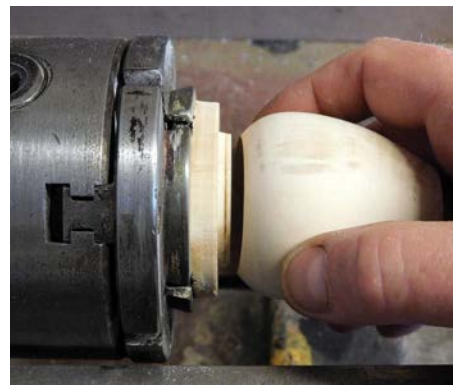


The bead

you may not even wish to take this step, but otherwise it can lift a box substantially. A simple method of achieving this is to make a very shallow parting cut over the join, this is known as a quirk. It masks the join by accentuating the line of the join.

Another method is to turn beads to either side of the join. This does mean that you need to ensure there is enough thickness in the box wall, but if you plan ahead everything will be fine. If you take this approach it is often good

Finishing the base



Making a jam chuck from waste

to include complementary beads at the top and bottom of the box.

The base is your last area to attend to after abrading, adjusting the lid fit, sealing and finishing. This is why I advise to use a 125mm blank for a 100mm deep box; it leaves you with sufficient waste to turn a jam chuck tenon. Make the fit tight but not so tight it splits the box, and jam the base of the box on to it. Finish the base by cleaning up with light cuts from a spindle gouge and then abrading to a finish.

Conclusion

Boxes are enjoyable objects to make, and the making of one always leads to another; they can be addictive. There are more techniques and skills to acquire than for some other turned objects, but the pay back for the effort is in the joy of making a nice object where you have paid attention to every detail. You can adapt these techniques to make

boxes in a wide range of styles, designs and sizes, just remember that anything above 125mm diameter is unlikely to make a good box with a well fitting lid; in the majority of cases the movement in the wood will be severe. Plan you shape, plan the steps, be methodical, keep your eye on the details, and have fun. ●



SUBSCRIBE TO 12 ISSUES OF ANY OF THESE MAGAZINES

RICHARD FINDLEY EXPLORES OFF-CENTRE TURNING

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

We talk to **John Siegel**, a turner who loves history but has an eye on the future

Kurt Hertzog on turning your first segmented work

Colwin Way's step-by-step guide to turning a side table

Andy Coates on techniques and tools for making boxes



Woodworking Crafts

Clean up your act with dust-free routing

Teach your saw to cut straight

• Make a travisher
• Windsor chair repair
• Space-saving machine table

FEATURE: A Right Royal Wheelwright

SHAKER HALL SHELF MAKE A LOG STOVE SEVEN DRAWER CHEST



Furniture & cabinetmaking

Celebrating craftsmanship Beyond the Studio style

LOST IN TRANSLATION Is your craft making sense?

CONSERVATION Righting the wrongs of the past

PEGGED JOINTS JAPANESE STYLE Get inspired by traditional dovetails by hand



MAKING A BETTER LOVESPOON WITH DAVE WESTERN

WOOD CARVING

Johan Roudy explains how to carve a decorative played panel in cherry

DUANE CARTWRIGHT carves a leaf dragon in relief

ANDREW THOMAS looks at using commonly available wood finishes

ZOE GERTNER creates a relief carving of a trio of chasing hares

STEVE BISCO carves a festoon in the style of 18th-century master carver Luke Lightfoot



Woodturning

is the world's best-selling magazine for woodturners read by enthusiasts in over 60 countries worldwide.

Woodworking Crafts

is a magazine covering a broad range of woodworking crafts to inspire, encourage and help people become better woodworkers.

Furniture & Cabinetmaking

is the UK's only magazine dedicated to the finer aspects of contemporary and classic furniture with an emphasis on quality and design.

Woodcarving

is a truly international title that focuses on the art and techniques of carving with fascinating features about prized and historic examples of the craft.

AND RECEIVE A FREE IRWIN SAW BLADE WORTH £38!

UK
OFFER
ONLY

Subscriber Benefits:

- Free Early Delivery
- Direct to your door
- Illustrated step-by-step projects and techniques
- Free circular saw worth £38
- Mix of inspiration and instruction



DON'T MISS OUT ON THIS GREAT OFFER – SUBSCRIBE TODAY!

2 EASY WAYS TO SUBSCRIBE

1 CALL
01273 488005

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

Please quote order code **A5059**

YES! I would like to subscribe for 12 issues to...

Woodturning (Monthly) ☐ £47.40

Woodcarving (Bi-monthly) ☐ £47.40

Woodworking Crafts (Monthly) ☐ £51.00

Furniture & Cabinetmaking (Monthly) ☐ £51.00

Subscriber details

Title	Initial	Surname
Address		
Postcode	Country	
Telephone	Email	

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					

Valid until 31 August 2016 or while stocks last

No Direct Debit Available

Community letters

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

Toy soldier

Good day,

I just want to thank Colwin [Way] for his great article in *Woodturning* magazine [on making nutcrackers]. My daughter saw the magazine in a book store and asked if I could make her one. After I made it, I knew my other daughter would need one too. After that I checked with my wife and sure enough, she wanted one too. Since then, I've made two more! The enclosed pictures show my attempts to follow your plans. Thank you again.

Bruce Palmer



I have – a luxury! What are the benefits of a re-organisation? Apart from the extra space in the workshop, I had the chance to review my stock of timber and ensure I retained sound pieces. The rest will provide fuel for the fire next winter. I also had the chance to sort through the tools I have and organise them. For example, why I have two planers, I don't know. We also had the opportunity to see what we had hiding in the shed.

The garden benefited from having the 17 (yes, 17!) bags of compost used on it, instead of them being hidden in the back of the shed for goodness knows how long. All in all, a win-win situation. I got more space and the garden got more compost.

David B

What is it, why is it?

Mark,

I read something recently that set in motion a train of thought which would extend my thinking around the piece in the magazine a few issues ago following the editorial about peoples' perceptions of their skill level and so on. My argument then was that the piece of woodturning should be judged on its merits, irrespective of the way it was made and the skill and experience of the maker. It is all about the labels we seem to want to attach to pieces of work.

Is woodturning art, craft or design? I read of a woodturner who calls their workspace a studio, as the space is set up for more than just woodturning. So, they suggest, as they work in a studio they must be an artist. My lathe is in the back of my garage... does that make me a mechanic? Another lathe is in a garden shed, too small to call it a 'workshop' or a studio! I am a member of the Society of Designer Craftsmen. Does that make me a designer/craftsman? I think so as I am responsible for the designing and the crafting of each piece. I would like to think that there is an element of the artist in me too but these labels should not be for me to attach to my work. They belong to me, the person.

More room

Hi Mark,

Curiously enough I have just had a re-organisation of my workshop area about eight weeks ago. We have one shed in the garden for miscellaneous items and Mrs B bought me a second shed(!) for a birthday present. The idea was to move out all the timber stored on shelving in the workshop into the new shed. The shelving meant that I had hardly any workspace, nowhere to lay out tools or work at the bench so something had to be done. We had a look at what we had to store and decided we would use the

old shed for timber. It is higher and the racks would fit against the wall giving floor space as well. One Saturday morning, No.2 son and I set about erecting the new shed – no problems, we found this one easier to do than most. My job was to clear out the contents of the old shed and then move in the racks and timber. Easy! Except those two racks contained over 24 crates of blanks. Eventually, everything was sorted and in the right place. The workshop now has enough space to move in, I can get to the workbench and I can see what tools, etc.

The only label to attach to the work is the generic word 'woodturning', because that is the only thing not open to debate.

I suspect that there is a sort of three cornered spectrum which three poles are art, design and craft and that pieces of woodturning may be judged to be within that spectrum, but with particular leanings towards one or more of the poles. Perhaps my spectrum is a circle with three sectors and the piece of woodturning in the centre has elements of art, design and craft in equal measure. What is inescapable though is the requirement for quality, however one chooses to define that.

There is something to do with the function of a piece as well. That is something else which is in the eye of the beholder. Some of my customers will not buy a piece which is (in my view) more decorative because for them woodturning has to have a function such as containing or holding. When I point out that filling a bowl hides the lovely grain they think I am deluded! Other customers will see potential in a piece and use or adapt it to their own purposes. A natural edged bowl from pippy burr elm became a repository for earrings, hung off the little spikes around the edge. A large end grain turning from mulberry became a waste paper bin. A large 'functional' platter became a 'decorative' wall hanging. This spectrum is more likely to be linear with functional and decorative as polar opposites.

We are working around to putting labels on things again. Is it artistic woodturning because that is how the woodturner sees themselves or is it in the eye of the beholder? Is it crafted because it comes from a place called a workshop? Is it a piece of design as it was carefully considered and planned before the making? The point is does it matter one jot? I think not. Like the skill level issue, the workspace in which a piece is made and the title the maker chooses to give themselves and their work are meaningless. The viewer of a piece of woodturning should be the final arbiter. And who is to say that they are right or wrong?

As previously, I come back to taking a personal view on the piece being judged irrespective of anyone else's labels being placed on it. The woodturner would have their own reasons for the production of a piece and the viewer of it would have their own opinions of it. If it involves the latter making a purchase of the former, so much the better!!! Now the price tag is one label which is very important but I think that that particular can of worms is best left unopened until another time.

*John Plater BEd(Hons), MA(RCA), FSDC,
Member of the Sussex Guild....
more labels which mean a lot to me
but probably hide a multitude of sins*

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.



Maple Bowl by Crataegus

This month Mark Sutton chose this Maple Bowl, made by Crataegus. Here's what Crataegus had to say of his work: "Here's a piece I recently finished. Spalted and figured maple with textured and coloured rim and edge details. Finished with Osmo top oil, which I generally use for lighter coloured woods." The bowl stands at 315mm diameter and at 65mm high.



Arty piece! by Mark Sutton

Made from beech, Mark Sutton's latest piece stands at 150 x 150mm. Picked by Adam Cornish, here's what he had to say about Mark's work: "Great use of colour and texture to create a beautifully balanced piece."

Mark posted his turning hot off the lathe, freshly airbrushed colour and textured with a Sorby Texturing tool. As Mark points out, the work was inspired by fellow turner, Nick Agar.



Tiger Oak – Handled Form by Adam Cornish

"I love making simple open forms from highly figured native timber," Adam said of his handled form, "one side of my family are woodworkers, but the other are farmers with a real knowledge of metal working so it seemed to make sense combining metal with the wood." A brilliant source for inspiration!

Picked by fellow forum member Edbanger, here's what he had to say on the piece: "Everything about this piece shouts quality. A simple looking form which has real style. The timber is just right, the handle adds to the piece without taking over and the setting really gives the piece a very clean setting. Great job Adam."

...more than just quality - it's Killinger quality



KM1400SE

Electronic variable speed 60-3125 rev/min with 1HP motor; swivelling headstock; 360 mm swing over bed; 760 mm centres; spindle speed display; 36-position indexing; magnetic control console; M33 x 3.5mm spindle/2MT; optional outboard bowl turning attachment, capacity up to 650mm dia.

Introductory Prices*: Bench model: £1437.50

Floor standing model (shown, left): £1750.00



KM1450SE

Electronic variable speed 40-3035 rev/min with 2HP motor; swivelling and sliding headstock; 400 mm swing over bed; 715 mm centres; spindle speed display; 36-position indexing; magnetic control console; M33 x 3.5mm spindle/2MT; optional outboard bowl turning attachment, capacity up to 600mm dia.

Introductory Prices*: Bench model: £1812.50

Floor standing model (shown, right): £2125.00



**from
The ToolPost**

KM1500SE

Electronic variable speed 40-3035 rev/min with 2HP motor; swivelling and sliding headstock; 400 mm swing over bed; 1100 mm centres, extendable to 2600 mm with optional extension; spindle speed display; 36-position indexing; magnetic control console; M33 x 3.5mm spindle/2MT; optional outboard bowl turning attachment, capacity up to 660mm dia.

Introductory Price*: Floor standing model (shown, left): £2362.5



KM3000SE

Electronic variable speed 40-3025 rev/min with 3HP motor; integral floor stand, swivelling and sliding headstock; 500 mm swing over bed; 850 mm centres, extendable to 2300 mm with optional extension; spindle speed display; 36-position indexing; magnetic control console; M33 x 3.5mm spindle/2MT; optional outboard bowl turning attachment, capacity up to 820mm dia.

Introductory Price*: £4400.00 (shown, right)



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

Jon Siegel in profile

We meet a snooker-mad American whose background cued up his passion for wood and helped to nurture his love of invention. **Catherine Kielthy** puts him in the frame



Jon's walnut bench in progress. Here, he can be seen applying a split dowel to the back of the crest rail to form a scroll

Spend any time in the company of US woodturner Jon Siegel and you can't help but notice there's one theme to which he keeps returning: history. He's not just interested in the now; he wants to know how we got here, what we've missed and, crucially, how we can make things, particularly tools, better for the future.

His own family history, perhaps unsurprisingly given his profession, is steeped in woodworking. Back in 1916, his paternal grandfather founded a lumber business and millwork shop in Chicago, Illinois, which was later managed until 1972 by Jon's father and uncles. It was within this environment that his interest in woodturning, to which he was introduced in seventh-grade 'shop class, aged 13, took root and grew. "Woodworking was in my father's

blood," says Jon, "and in the 'shop they had about 30 pieces of industrial woodworking machinery, so I was exposed to that from an early age." Nonetheless, his teenage self initially chose to take a two-year engineering course, only to find it boring: "everyone at that school was obsessed with microwaves," he opines.

Insatiable appetite

Having made the decision engineering wasn't for him, he began reading up on subjects in which he had a genuine interest: machine tools (and their history), manufacturing processes (and their history), science, especially astronomy (yes, and its history) and, of course, woodworking. "Through woodturning I feel connected to history," he explains. "And it's a history that is all

around us; it's in furniture and buildings. The artistic application of woodturning throughout history is a seemingly endless subject for which I have an insatiable appetite. This has led me to rediscover how to turn the angled back legs of chairs, the entasis (curved taper) of classic columns and so many other functional items."

Another of Jon's passions is the restoration of tools and machines. This isn't only from a conservation aspect, however. There's also a deep desire to understand the thoughts and processes of their designers and mechanics. "When I restore a machine and examine its design and workmanship, I can see into the minds of the people who designed it and the machinists who built it," he says. "And I am inspired by the inventiveness and brilliance of these mechanics of the

Industrial Revolution as well as the role they played in the economic and cultural success of our world.”

He pursues these passions from his home in central New Hampshire, in the heart of leafy New England, where he has lived for some 40 years. He has no intention of moving again, but this has less to do with his enviable surrounds than one might imagine. There’s a far more practical impediment. “I have too much machinery ever to move again,” he admits, “so I’m staying here.” It is from this base that he runs his business, which he describes on his card as: ‘Woodturning for furniture and architectural applications’. This, he says, is as concise as he can be, but adds that most of his work consists of spindle turning (between centres) and ranges from porch posts to pool cues. Here, Jon can’t resist adding – mainly for readers on the UK side of the pond – that he has recently become a huge fan of snooker. “I even attempt to play six-red snooker on my 9ft pool table.”



Installing columns at a job site. The blanks are turned from hollow tubes that are coopered from 10 individual staves



Jon with a 2.5m column ready for installation. Regular orders for columns led him to study the details of classical architecture, linking in to his love of history

Influences

Putting the pool cue down for one moment, Jon expands further on the nature of his work and the people and practical considerations that have influenced its development. “When I was first learning woodturning, there were only a few books available,” he recalls. “But Frank Pain’s *The Practical Woodturner* influenced me the most, and with this guide I taught myself by trial and error.” Jon’s relatively isolated base meant he was unaware of the American Association of Woodturners

and he recalls that the woodturning renaissance was already well under way by the time it reached him. Nonetheless, he has gone on to become an acclaimed woodturner, teacher and demonstrator and has promoted his craft at the World Turning Conference in Wilmington, DE, myriad AAW symposia and five times at the New England Turning Symposium in New Hampshire. He also represented New Hampshire at the 1999 Smithsonian Folklife Festival and at the

Celebrate New Hampshire event in 2000. On top of all this, he co-founded the Guild of New Hampshire Woodworkers, a group dedicated to woodworking education, and was a long-time member of the New Hampshire Furniture Masters Association. Oh, and there’s also Big Tree Tools, Inc., the company he set up with his wife Patrice Martin to provide innovative tools, accessories and sharpening equipment for woodworkers and turners (see panel, page 54).

Adrenaline rush

“I sometimes make art objects, but I have always been most interested in the functional applications of woodturning,” he says, “and, of course, this has required the study of historic examples. I read the books and catalogues of Wallace Nutting, such as the *Furniture Treasury*, and fell in love with the early American furniture styles that were so inextricably tied to woodturning. Then in the 1970s I saw pictures of the giant turnings of Stephen Hogbin, but I had to wait decades before I got the Putnam pattern maker’s lathe that was big enough for me to be able to attempt similar work.”

The Putnam allowed Jon to enter the world of very large, heavy and slow-turning workpieces. “I was able to make architectural posts and columns to 3.6m in length and faceplate work up to 1.2m in diameter (inboard).” According to Jon, the Putnam weighs about 2270kg, and so far the largest piece he has turned is about 227kg, which “it handled effortlessly being only 10 per cent of the lathe’s weight”. He obviously loves this bit of kit: “When I have a workpiece 1.2m in diameter and weighing hundreds of pounds

spinning on the lathe, there is definitely some adrenaline involved as I bring the chisel up to it.”

Keeping Jon’s Putnam company in his 130 square metre workshop are another two wood lathes and two metal-turning lathes, one being his beloved restored Hendey: “I have been fortunate to have bridged the worlds of woodworking and metalworking,” he says. Jon’s other wood lathes include a Blount VS55 from about 1960 and a new Rikon 12in VSR midi-lathe.

His ‘shop also has a complete set of millwork equipment: 914mm bandsaw, 405mm jointer, 510mm planer, 405mm radial-arm saw, 305mm table saw, hollow chisel mortiser and 510mm geared drill press with power feed. “Most of these machines are more than 100 years old,” explains Jon, “and in my opinion they are better than anything made today.” First on the list of tools that Jon couldn’t do without is his sharpening



Jon’s heavy-duty Putnam pattern maker’s lathe, from about 1900. This style is called an ‘extension bed lathe’ and the bed has separate upper and lower tiers

machine: a flat-platen belt machine he built by modifying a 4x36in belt sander. This is followed by steady rests – Jon recalls how for years his spindle turning process was plagued by workpiece vibration until, after much experimentation, he developed a steady centre rest and, voila, the quality of his spindle turnings immediately improved – spur drive centres, and self-made chisels created when he was unable to buy the tools he wanted.

It is this drive that, in part, propelled him to create the item of furniture that he regards



Jon's bench, with walnut from Pennsylvania, is 2m long and contains 52 turnings. It resides in Representatives' Hall at the New Hampshire State House (the oldest continuously occupied state house in the US) and is used by speakers waiting their turn to speak at the podium

as his career-defining moment so far. The piece in question, a walnut bench, was a commission for the New Hampshire State House in Concord. In the style of an expanded bannister back chair, it has two intermediate legs, a crest rail akin to the headboard of a bed with horizontal finials and a seat like a church pew. The back comprises split turnings with the flat side facing forward. Jon's design was chosen from several submitted to the Joint New Hampshire Historical Commission as a memorial to former house representative Mike Whalley. At its public dedication in 2011, Jim Seroskie, editor of *The Journal of The Guild of New Hampshire Woodworkers*, said: "The extensive turned spindle work [of the bench] mirrors the balusters of the visitors' gallery and fits perfectly with the style of this most beautiful space... The design choice, meticulous construction, rich walnut wood and natural oil finish fit perfectly with the [representatives'] podium and dais. This bench looks as though it belongs and has always been part of this space from the beginning."

That his bench resides in such an historical setting seems only fitting given his passion for the craftsmanship and processes of days gone by. Not that this stops him looking to the future. "After more than 50 years of woodturning, every job still presents new problems to solve and that's the stimulation that keeps it interesting. I still find the process exciting and challenging because I never stop learning."



Detail from walnut bench

TOOLS OF THE TRADE

It's hardly earth-shattering news to hear that woodturners are creative folk, but Jon is nonetheless 'amazed' at the large number who are inventing tools. "At a recent AAW symposium, for instance, most of us were running back and forth between the trade show floor, where we were selling tools, and the rooms where we were doing demonstrations." Jon has also invented many of his own tools and in 1996 founded Big Tree Tools, Inc with his wife Patrice to produce wood lathe accessories and sharpening equipment. It came on the back of Jon's invention of the 'spur centre with a spring-loaded point, and removable, replaceable, and independently adjustable spurs'. While the couple enjoyed some success with the first version of the spur centre, it proved too costly and, according to Jon, too complicated. It has since been redesigned with a safety guard and is now being manufactured and distributed by Rikon Power Tools. The company is also collaborating with Jon to develop a new and better sharpening machine.



The newly launched Badger Safety Spur Centre



Jon's 'Elliptori' coffee table. The mahogany base is made from a 1.2m diameter turning, while the glass top is 20mm thick and 1420mm long

WHAT MAKES JON'S DAY...

- Playing pocket billiards or snooker with cues I made myself

AND WHAT GETS HIS GOAT...

- Too much sanding

TOP TECHNIQUES...

- Most of my techniques are conventional, and my chisels are traditional. I do spindle turning with cutting tools (gouges and chisels, aka skewes), and use scrapers only for bowls or chuck work
- I have been sharpening all of my

woodworking tools on abrasive belts for 40 years. The belt/buff process takes seven seconds, including set-up time, or about 10 seconds for skew chisels because you have to grind both sides. There is no hand-honing required in this system

... AND TOP TIP

- Although the materials used to make chisels constantly change, one thing does not. The successful application of a cutting tool requires mastery of sharpening, because a sharp edge, no matter how painstakingly achieved, is only temporary •



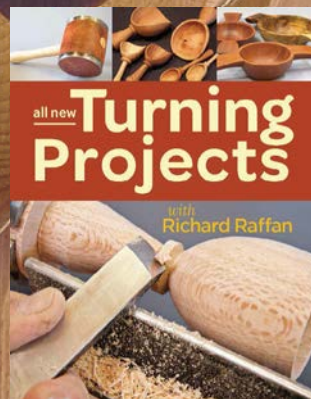
Jon measuring a replacement column base for an historic building

Website: www.bigtreeturnings.com
Email: jon@bigtreetools.com

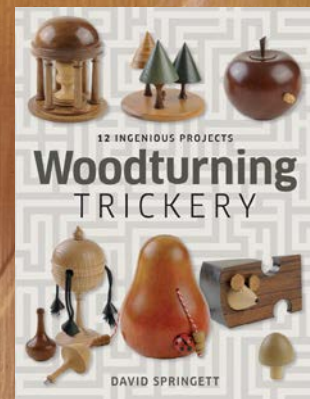
NEW WOODWORKING BOOKS



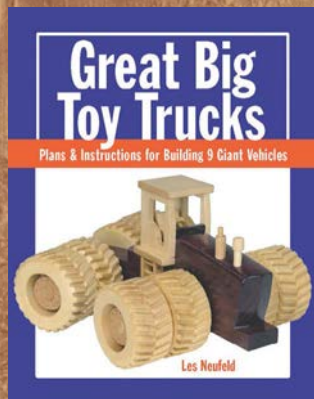
Quick Find Code: 25390
The Woodburner Handbook
 £7.99



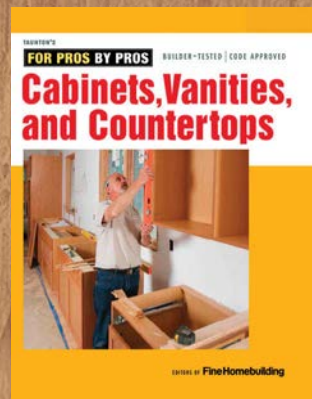
Quick Find Code: 25948
All New Turning Projects with Richard Raffan
 £17.99



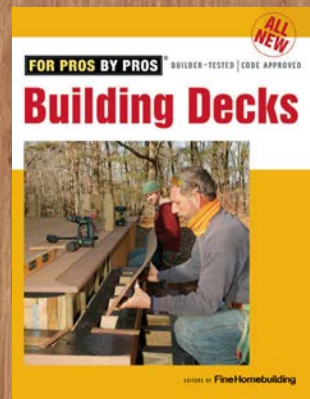
Quick Find Code: 24279
Woodturning Trickery
 £16.99



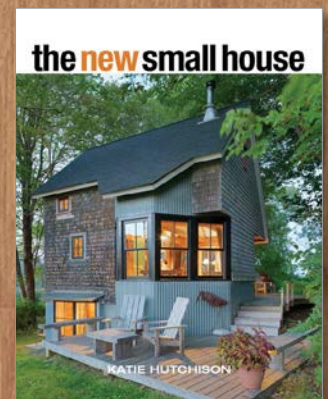
Quick Find Code: 25846
Great Big Toy Trucks
 £17.99



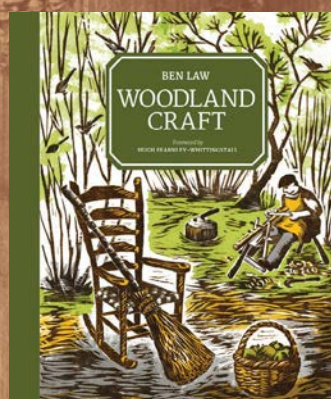
Quick Find Code: 26229
Cabinets, Vanities and Countertops
 £16.99



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

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

Woodturning

Issue 296 on sale 11 August

Ernie Conover shares his many years of experience in woodturning in a new series called 'Been there, done that...'



Kurt Hertzog discusses how to make and turn bangles

Andrew Potocnik looks at combining wood and clay

Andy Coates shows how to create a nesting bowl set and decorate it

Colwin Way has some fun showing how to turn a robot for any galactic nation

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.



The World's Finest Selection of
Exotic & Domestic Turning Wood and Lumber.



Large Turning Blanks From Our
State-of-the-Art Sawmill

- Vessel Blanks
- Bowl Blanks
- Turning Squares
- Pen Blanks

*** Now Offering Laguna Lathes and Tools***

CookWoods.com • 877-672-5275

WoodTurners**Wonders**
ENHANCING THE WOOD TURNERS EXPERIENCE

Best Prices and Warranty in the Business

Custom sizes
available at no
additional charge
in most cases.



**\$249.95
FOR TWO**

Constructed from 6061 Aluminum - our CBN wheels run cooler
and weigh less, yet are strong, so easy on the grinder motor.

Radius edge for easy sharpening of round nose tools
- watch our video at Woodturnerswonders.com

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



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

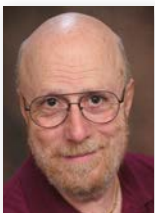
tel: 01844 260416
www.treatex.co.uk

Your first segmented turning

PHOTOGRAPHS BY KURT HERTZOG

Kurt Hertzog looks at turning your first segmented piece

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

The goal of this month's article is to potentially awaken a desire among the 'never-have-segmented' crowd. I'll provide a simple, low-tech method to get started. No software analysis and design tools in favour of a piece of graph paper and

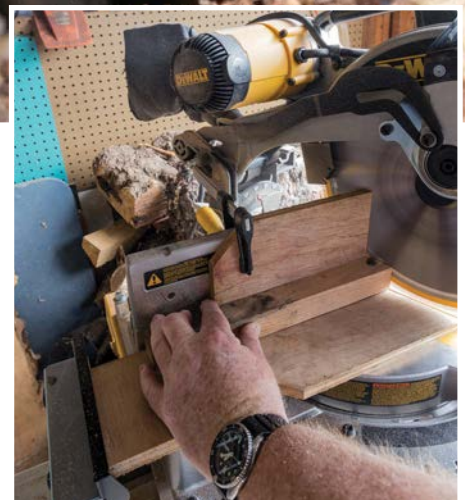
perhaps a calculator. Multicolour, multi-species feature ring(s) can wait until the basics have been mastered.

We'll do a segmented turning blank from a single species board using common 'shop equipment, wood adhesive and some rubber bands or tape. Whether we make a bowl, platter or something else is immaterial. We're striving to learn why, how and some pitfalls to beware of. We will focus on the very basics and a successful outcome.

Are there more advanced methods of cutting, gluing, clamping, computer design and graphic presentation of the final outcome? Certainly, but it can wait. If you have or have access to a tablesaw, mitre saw or bandsaw, along with the regular 'shop supplies like abrasives and glue, you are ready to begin.

Safety

The usual turning safety guidelines always apply when you are woodturning or doing other work in the 'shop. Wear safety glasses, no loose clothing and dust protection



Understand and heed all of the safety requirements for whatever saw you use to cut your segments

as needed. In addition to the standard precautions, please be familiar with and follow all safe operating procedures for using a tablesaw, bandsaw or mitre saw. We will be cutting many small pieces on one of these tools. It is easy to become complacent. Don't let that happen! Pay attention to what you are doing and at any sign of fatigue, stop! Pick back up at another time when your focus is with you. Use the appropriate clamps, stop blocks and push tools to keep your hands always in a safe place. If you are not familiar with the use of any of this equipment, get assistance from someone who is.

WHY SEGMENTED TURNING?

If we aren't going to do designs or fancy shapes, why do segmented turning? There are many advantages to segmented turning that have nothing to do with the 'art' part of the equation. Even if you only work with one species alone, you have two huge advantages that can't be matched with the standard wood blank.

First and foremost, with proper design and construction in our initial foray, you can always be turning face grain. Not a lick of end grain to be dealt with. All face grain with the beauty of how it turns, sands uniformly and takes finish. That alone can be worth doing segmented turning. The other big advantage is the ability to obtain blanks that couldn't otherwise be found or afforded. If you want to turn a vessel that is two metres, you'd be hard pressed to find a blank that would be affordable, much less be intact and safe to turn. By avoiding upwards of 90% of the waste that usually winds up on the 'shop floor, your constructed segmented blank puts sufficient wood where it needs to be and not a lot of extra. That savings in shavings does come at a time penalty of creating the segmented blank but your turning is now possible in sizes and shapes that cannot be found in nature. Later on, you'll appreciate the ability to build your turning as you go.

Glue up some of the rings, turn, add additional rings, turn and continue. You can have easy access to areas as you go, allowing for progressive processing. This, along with the ability to create 'subcomponents' that can be assembled and finished, is an incredibly powerful technique.



Whether solid wood or plywood, your segmented blank can present you face grain for your cutting

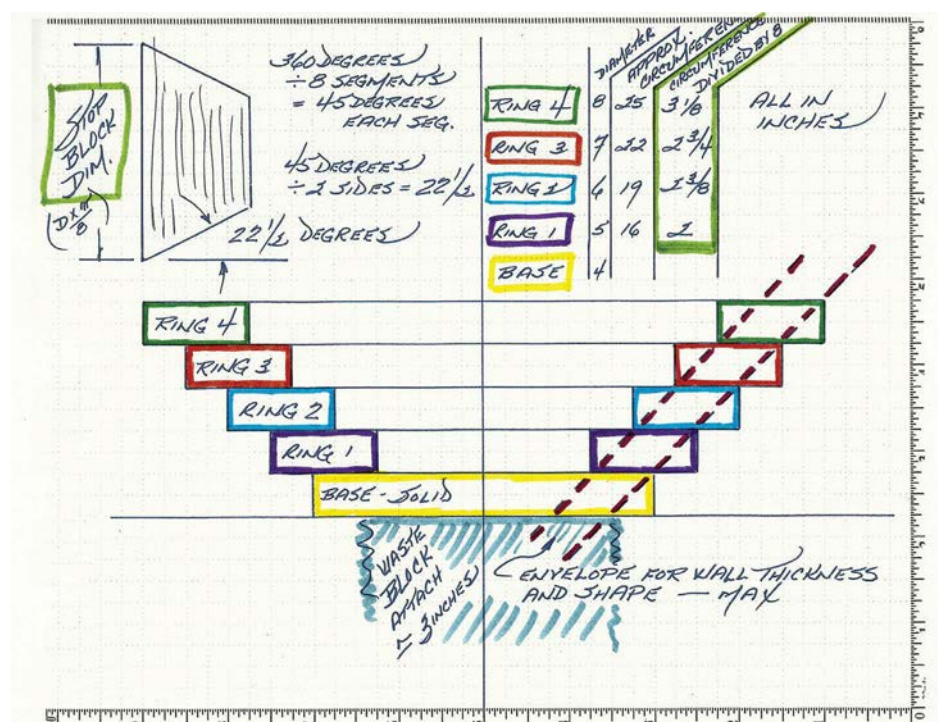
Planning your blank

While there is a variety of great software available for the planning of segmenting, the old-fashioned way of graph paper and pencil works well. Many of the world's finest segmented turners still use a pad and pencil. For the sake of simplicity, I suggest you begin with eight segments per layer. It is an easily handled number both in planning and handling for glue ups. The example shown is only going to be a few layers, to illustrate the planning process. Feel free to build higher and wider if you wish but remember we're only covering basics. As such, we'll plan the diameter and height of the final blank along with the number of layers based on the thickness of our stock. A bit of thinking on the wall thickness and shape gives us all we need to design. Sometimes it is easier to start with the material dimensions and see what can be made from it. The example here is what I could easily make from a plank in the shop. Not necessarily the best grain orientation but workable. Because it was already milled and thickness planed, the thickness was uniform throughout. Your stock will need to be uniform regardless of thickness or you'll need to process it later to make your glue-up ring thickness uniform. My thinking was that I had 100mm wide after removing the waning. By using a cutoff of 100mm, I now had my base of 100 x 100mm. Allowing for 10mm wall thickness, I'd need a width of 32mm wide to cut my segments. That worked nicely by ripping my 100mm wide plank into three pieces. Those three pieces of 815mm length provided 2438mm of segment stock. If you check the running total of my circumferences, you'll see I'm using up 2082mm plus 32 kerfs. Not enough to do another bigger ring and not enough to do a double smallest ring. A miss cut or two

and the potential to have losses with stock quality will teach you to plan for some extra. The math is pretty straight-forward. A circle of 360° divide by eight segments yields 45°. That 45° split equally on each side of each segment gives you a cut angle of 22.5°. My arbitrary selection of outer diameters was for simple shape. Each diameter multiplied by pi calculated the circumference. That circumference divided by the number of segments yielded the cut length of the long edge of each segment. That number will be used to set the stop block for each of the different rings when they are being cut.



I'm using a gnarly piece of walnut, roughly 915 x 100 x 12mm once the waning is removed



With that plank, I've sketched a tapering blank from 200mm to 100mm, 63mm tall with eight segments per layer

Checking your saw accuracy

It sounds more ominous and difficult than it really is. The time spent checking and properly adjusting your equipment will pay huge dividends here and in your other work. Nearly every saw needs some attention to accurately cut segments. Whether eight segments or 48, our segment cuts need to be at 90° perpendicularity. With our eight segments per ring, we need to be at the specified angle of 22.5°. All equipment is suspect and especially any piece of equipment with adjustable blades or tables. Regardless of whether you use a tablesaw, bandsaw or mitre saw, you need to check and be certain your blade is cutting at 90°. Once you have your perpendicularity at precisely 90°, you can begin to worry about your angled cut accuracy.

Regardless of price, nearly all equipment indicators are not accurate enough. Set your mitre gauge on your bandsaw, table saw, or mitre saw for the desired angle. In our example, 22.5°. Set your segment length stop block for a reasonable distance. You can use similar sized scrap stock if you wish. Make your first cut to establish that initial angle on your stock, flip the stock 180°, position the stock against the stop block, and make your segment completion cut. Cut enough segments to create a half circle. Check for any gaps or more than 180° stackup. Adjust your angle and repeat this process until your segments fit together properly and are a true half circle. You can glue them up if you wish.



Whether using most modern electronics or an old-fashioned square, be certain you are cutting at 90°



Adjustable and not accurate or repeatable enough. Don't rely on the detents on your equipment



Insufficient resolution or accuracy. A tenth of a degree error times 16 cuts is a 1.6° problem



Cutting segments from scrap and checking the error stackup lets you tweak the angle setting until correct



Sacrificial plywood stock is clamped on my mitre saw to create a zero clearance fence

Good practices

All adjustable angle equipment has a throat plate to accommodate the range of blade angles. This big gap doesn't help the quality of the cut. Supporting the stock as close to both sides of the blade can improve the cut quality. When working with small pieces, a zero clearance throat plate prevents loss of small cut pieces. I find that a reasonable quality sharp blade suits my needs when used properly. Depending on the saw type you use, proper speeds and feeds are key to getting precise, repeatable cuts of good quality. A blade that is not sharp or running true can be as troublesome as forcing things rather than letting them be cut. Blade thickness will have an impact on your total kerf loss but usually not worth agonising about. If you have a choice, a fine woodworking blade of good manufacture is likely to be superior to a contractor's blade, but blade sharpness and your cutting technique will have a large impact. For those using a bandsaw, you'll need to temper your blade choice based on the material and thickness. A three TPI skip tooth blade may not produce best cuts in 3mm snakewood much like a 32 TPI blade cutting 20mm cherry may burn. Use some scrap of the same stock to test the setup and quality of the cut. When cutting segments, you'll almost always be making an angled crosscut to the grain. Without dwelling too much on blades, be aware there are designs available for ripping, crosscut and combination cutting.



With good stock support, most saws can produce very good quality cuts



A sharp blade, proper speeds and feeds, and good stock support yields clean high quality cuts



A 3 TPI resawing blade rips wonderfully but isn't always the best choice for cross cutting segments

Cutting segments

You've planned your design, selected and prepped your materials, checked and set your saw appropriately. Time to cut segments. In order to cut matching segments, you'll need to set your outside length stop block and keep it clean. Regardless of how accurate you've set things, dust and debris not allowing for the stock to properly contact the table, fence and stop block will introduce errors. Once you've cut your first segment, you just keep flipping the stock to make the second cut with the stock against the stop block. The first cut was created when you separated the last segment

free. It's wise to start with your shortest length segment first. After you've cut enough to form a half circle, check again that the stackup gives you a workable situation. Gaps evident are only going to cause you more work later. If there needs to be adjustment, now is the time to do it since you haven't wasted too much stock. If all is good, complete cutting this lengths needs. Once done with this length, reset the stop block to the next dimension and cut those. When you run out of stock and need to start using the next piece, you obviously will need to make that initial establishing

angle cut. Needing only to be done once per length of stock, the loss is minimal. Cut each group of segments until you've finished cutting everything. Some cut extra pieces of each length. I don't, but do set aside the extra material should a replacement piece be needed. Depending on the quality of the cut, you may need to lightly sand any fuzzies off the segments if they will interfere with the gluing process. It isn't often needed if you've used a sharp blade and good techniques. If you do need to de-fuzz, just a light scuff across the offending area will make gluing easier.



Setting the stop block accurately will help produce your planned results. Not the place for a tape measure



Make the initial angle cut to establish that. Flip the stock 180°, position at the stop and cut the segment



Making your shortest cut length first, take the first four and double check your angle stackup. Alter if needed



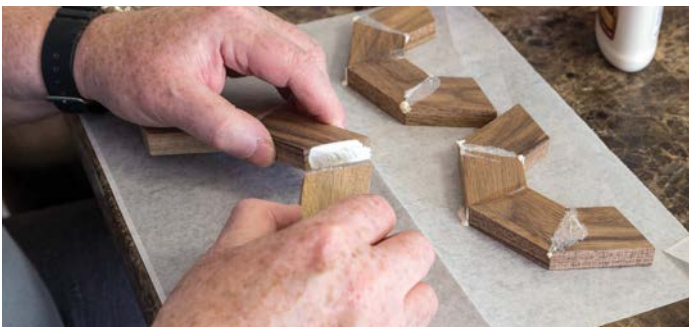
Once things are adjusted, cutting segments is quick work. Cut them all and save extra stock in case of errors later

Gluing the segments

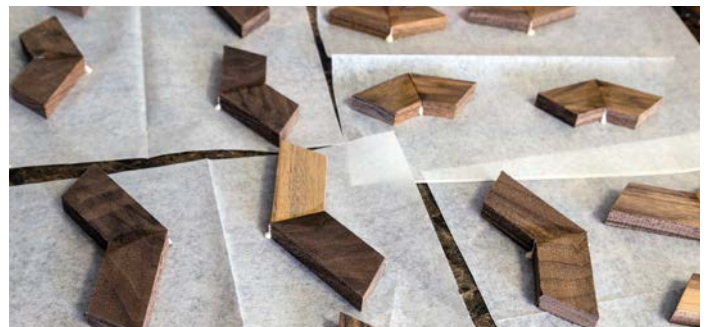
With your favourite wood glue in hand and a flat surface work area properly covered, the glue up process can begin. I've never had a problem with any fresh wood adhesive. If it is out of date and stringy, get rid of it and buy a fresh replacement. Titebond is a favourite of many. Avoid using epoxies or Ca adhesives for gluing segments. Once you are an expert and know how and why to do it, you may on occasion select one of them depending on the circumstances. Not now. There are a variety of techniques for applying glue, spreading it, mating the pieces and clamping. For the clamping process use tape, rubber bands or hose clamps. The simplest and fastest method I know of is called the rub joint.

You dispense adhesive so you can coat both surfaces to be mated. Once evenly coated, place the two pieces flat on the work surface, put them together and rub them for a couple of moments. The glue will tack up and they will stick. The trick is to have them properly positioned with respect to each other when that moment occurs. At that point, continue holding pressure squeezing the two pieces together for a bit longer. Usually 10 seconds or so more is sufficient. Practise on scraps until you get it. Don't waste your cut segments learning. Glue pairs of the proper ring segments together and let them cure. With care, you can continue to glue pairs of pairs together after a few minutes. I don't

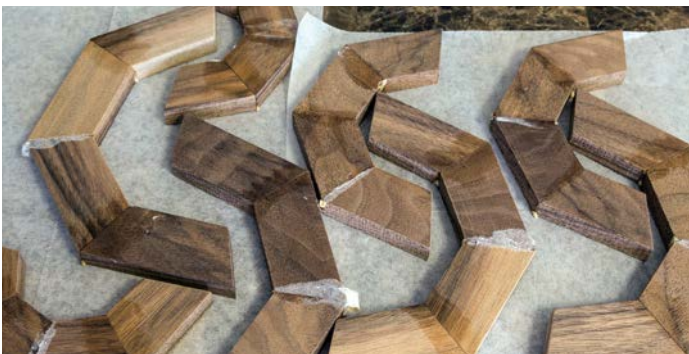
rush things letting the sets of pairs to cure longer. Once you've gotten up to half rings, let them cure well. I wait overnight. Once the half rings are cured well, I mate them to be full rings visually. Now is when you'll have to correct for angle error stackup. The two halves need to mate perfectly with no gaps in the to be glued surfaces. If they don't, you'll need to sand away the offending areas. Remove a bit from both halves until they meet perfectly. Minor errors can be done on a piece of sandpaper on a flat surface. More pronounced errors may need a trip to the disk or belt sander. Once corrected, you can glue the two halves together. The rub joint will work here. I put a rubber band or two around the perimeter to hold things in compression.



The 'rub joint' is a quick and easy gluing technique. It can be accomplished in moments, with no clamping



The segments are glued up in pairs and allowed to cure. Then pairs of pairs are glued up



Once you've arrived at halves, any angle error needs to be corrected before full rings are created



When the two halves mated perfectly, they can be glued together. You may wish to use rubber bands for compression

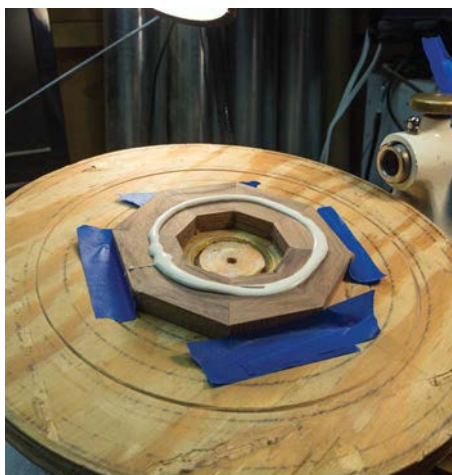
Gluing the rings into a blank



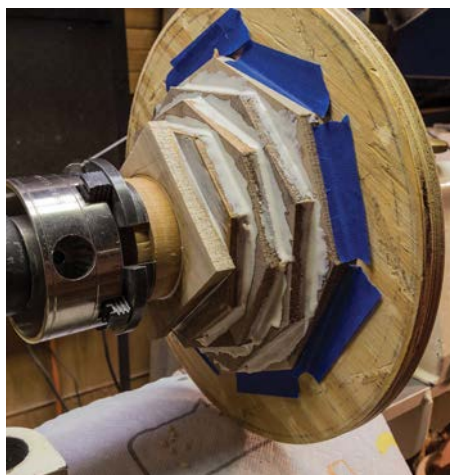
Glue squeeze out and uneven segments need to be sanded prior to blank glue up



Waste block prepared, the base is glued and clamped in place using a home-made centring platten in the tail stock



I can centre each ring, tape in place, apply and spread glue, put into tail centre, position and clamp



Regardless of your blank assembly method, glue up can be done in minutes and clamped overnight for curing



The completed segmented blank ready for turning

With the rings completed, they need to be flattened. The excess glue needs to be removed and any uneven joints need to be flattened. Carefully created rings can be prepped on a sheet of sandpaper on a flat surface. Attach your base to the waste block using adhesive and clamp. The glue will set well enough after a few minutes to continue

with the next ring. I use my lathe as an assembly clamp but you can use a table and set weight on top of the ring for clamp load. Rotate each ring so the segment joints are staggered between rings. Putting them all in line begs for failure in the future. Staggered creates a much stronger assembly.

Turning, sanding and finishing



Like any bowl blank, there is value in using the tailstock for support until it needs to be removed



Turning a segmented blank is like other bowl blanks. Use the same tools, sharp tools, light touch, and cut downhill



A simple segmented bowl made from some scrap walnut. A powerful technique that has tremendous potential

Not to be melodramatic, but there is no new news here. Once you've created your segmented bowl blank, or any other segmented blank, turn, sand and finish as you usually would. Good practices, such as tailstock support, sharp tools and light touch, and cutting downhill are always valuable. Sanding and finishing is likewise identical. The only huge difference is that you won't run into end grain other than at our solid base. As such, you can use a scraper everywhere but there in our example. You won't have the end grain coming around twice a rotation on the sidewalls as in the traditional bowl blank.

Conclusions

Perhaps this was simplistic for an entry into segmented turning. I hope not. The goal was to make as clear a picture on how to give it a try and why you should without big investment and lots of study. If you walk away with the understanding of the basics yet virtually no expense to adjusting your saw, you'll have gained in all of your 'shop work. If you see how easy it is to create a turning blank of any size and proportion without the worry of cracking, checking or availability, I have succeeded. You now have the basic basics and can grow from here. Turning progressively as you build or combining pieces turned separately out of

convenience or need await you. The creation of artistic feature rings from multiple species, intricate patterns and open segmenting hold future growth and exploration opportunities. You really have no excuses. The only thing above and beyond your standard turning resources is a saw. No table, band or mitresaw? You can always use a mitre box and hand saw to cut segments. Slower but once the segments are cut properly, nobody will know whether you used a mitre box or Felder table saw. You've got all you need to know to dip your toes into segmenting. Give it a try. You'll be surprised how much fun it is. ●

John Davis Woodturning Centre

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



www.johndaviswoodturning.com

- Order on-line via the website, by phone or email •
- Gift vouchers available for the woodturner that has (nearly) everything •

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

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

Tel: **01264 811070**

email: admin@johndaviswoodturning.com



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 Spin Doctor

theokspindoor.com

Clark Deep Hollowing System

Hollow over 20" deep

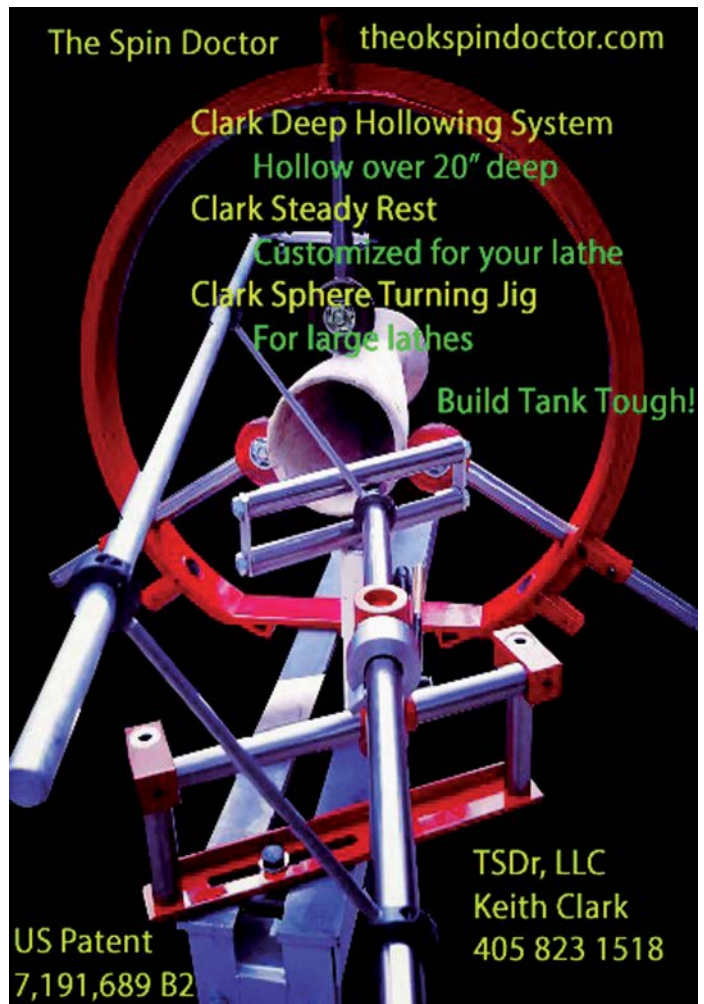
Clark Steady Rest

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

Farewell Neil Scobie

Terry Martin bids farewell to Neil Scobie



PHOTOGRAPH BY TERRY MARTIN

Neil, surrounded by his students

Neil and his wife, Liz Scobie

The most remarkable thing about our woodturning family is that it embraces people from all walks of life, across the world. Occasionally, among all these thousands of turners, we meet someone who can change our life, and of all the turners I have met, Neil Scobie was the finest man. His career embraced all aspects of woodworking, from furniture making to carving, turning to designing, teaching to demonstrating, and from travelling internationally to working in his own wonderful workshop in Coffs Harbour on the idyllic Australian central east coast.

Tragically, in early May our good friend Neil passed away. It was so unexpected because Neil was full of life, strength and optimism. He surfed several times every week, went mountain biking at every opportunity, played competitive volleyball, and still found time to work more hours than most of us and run a seemingly endless series of classes for his local community.

When Neil learned he had a terminal illness, dozens of his friends in Coffs Harbour quickly formed 'Team Scobie'. Some came and mowed the rolling lawns around the house that Neil had built for his

wife and children. Others finished furniture commissions that Neil had from his many regular customers, while others delivered fresh, locally grown food, and a few just came to sit and keep him company. The loyalty they all showed was a reflection of the great gift that Neil and his wife, Liz, both have – a way of making people feel good about themselves.

In remembrance

Readers of *Woodturning* magazine may mostly remember Neil for his Erosion bowls, inspired by observations of swirling beach currents in the sand, and by the land he loved. But also, he and Liz were probably the most prolific collaborators in the turning world. They met when they were studying to be teachers, and spent a lifetime working hard together. Neil turned, Liz applied her acrylic patterns to his work, and they successfully sold them all over the world for more than 20 years. Liz calls herself a 'patternist' and she applied acrylic paints and even textured fabrics to create some of the most unexpected designs – and all many years before the fashion for painting woodturning took off. They were true equals and it is hard to imagine one without the other.

Neil travelled the world to demonstrate, but his heart was always at home. He built the most wonderful workshop – wide, airy and friendly, with lush bush growing right up to every enormous doorway that usually stood open. Several times a week, students who had learned from Neil for almost 30 years gathered to learn everything this master craftsman had to offer. He moved quietly among them, reassuring, guiding and encouraging, but the best times came after the class when everyone sat outside and shared a coffee, or beer. They were his extended family and they all loved him.

I once asked Neil what he thought was most important in life, and he didn't hesitate in answering: "It's how you treat people and how people treat you. Money's not going to make you happy, but having a good family and a good set of friends, that's the most important thing." He lived his life true to that belief. Friends came from all over Australia for the ceremony to farewell Neil, and it was a sad but also joyful celebration of a life we all can admire. We will all miss him so very much.

Terry Martin ●



Nautilus in holly



Family Values in white beech, the largest stands at 375 x 110 x 55mm



Nautilus painted, made from red cedar, at 170 x 60mm



Huon Wave Rim in huon pine and blackwood legs, at 330 x 310 x 170mm



Evolution in red cedar and silver ash



Textile Lidded Box in sheoak and textile, at 160 x 120mm

New easy arm hollowing jig from Hopewoodturning

Call Simon on 01206 230694



Takes all the stress away from hollowing!

- All joints have twin bearings - Main stem has Phrosthus bronze bearing - Fits lathe from 5" centre height to 24" - Main handle takes 19mm with a 16mm reducer included.

Full details and video clip available from my website.

Laser and camera systems are also available for this jig.

Prices from: £198.00

HOPE easy-set threading jig



Easy twist and click system built into the main body for easy setting. 5 clicks for 16 tpi cutting depth and 3 for the 20 tpi! Totally unique to the HOPE threading jig.



Create beautiful threaded boxes and forms with ease! Whether making threaded wooden rings or direct threading into your projects you can add another dimension to your turnings with ease.



Jig comes with 20 tpi and 16 tpi threads. Chuck thread is m33 x 3.5.

Stem is 1" as standard (other stem sizes available).

Price includes high quality HSS cutter.

£215.00 inc vat.

Call Simon on 01206 230694

email: hopewoodturning@gmail.com



Turning small natural edge bowls

Peter Westermann offers four design options for natural edge bowls

PETER WESTERMANN



Peter Westermann has been turning for about 15 years because he finds it a rewarding and enjoyable experience. Membership of Cheam Woodturning Association has been instrumental in helping

him to learn the craft and in obtaining supplies of suitable wood. He is not a professional but does sell his work at galleries and craft fairs.

peterwestermann@btinternet.com

just sold the last bark edged one'. I have been making these kind of bowls for 15 years and I am still fascinated by the process and fortunately they continue to sell. In this article I will try to explain their appeal and describe how I make them. This is a personal method of working; everybody will have a different approach.

Choice of wood is the starting point

I know more or less what I want to make, more small bowls, but exactly what I can make will depend on what wood is available. Almost any recently cut wood in log form can be used but yew (*Taxus baccata*), laburnum (*Laburnum anagyroides*) and oak (*Quercus robur*) usually work well. If they have a high colour contrast between the heartwood and sapwood, then all the better. Ash (*Fraxinus excelsior*), oak and other timbers that have prominent growth rings can be treated with liming wax to emphasise the rings. The chief

requirement is that the bark is undamaged and still well attached. The minimum useful diameter is about 90mm, there is no maximum apart from what can be moved, cut and turned on your lathe.

I do not usually start with a drawing with dimensions; the size and shape of the final product will be largely determined by the section of log that is mounted on the faceplate. I look at what logs there are and try to make best use of them. Usually the only measurement I make is the size of the spigot, to make sure it will fit in my chuck jaws and be held securely. The freedom to work by eye and hand is what I like. There is a huge variety of shapes possible: ogee, part of a parabola or ellipse or circle, a simple U or V. Additional variables for circular logs are the diameter of the log, the width of the bowl and the length of the log used. Logs do not need to be perfectly circular or symmetrical, sometimes an unsymmetrical shape can be used to advantage.

I often get e-mails from the gallery where I sell much of my work along the lines of: 'I need more small natural edge bowls for Christmas/Easter' or 'If you are making any, I could do with some small yew bowls,

❏ Option 1: Laburnum cross-grained bowl

1 A laburnum branch about 120mm diameter, which gave a log 130mm in length. The pencil line marks where the log will be cut to give symmetrical growth rings. Mark a rough position of the bowl on the log

2 Securely attach a small 75mm faceplate to the top of the log using eight screws at 4mm diameter and 35mm long. Adjust the orientation so the faceplate is level with the line drawn perpendicular to the axis. Add wedges underneath the faceplate in the 'void' areas to provide extra support. Hot-melt glue the wedges in place to secure. The object is to get the centre of the bowl lined up with the centre of the growth rings

3 Cut off the corners of the blank using a bandsaw with the faceplate tightly screwed on. Check again the log is secure

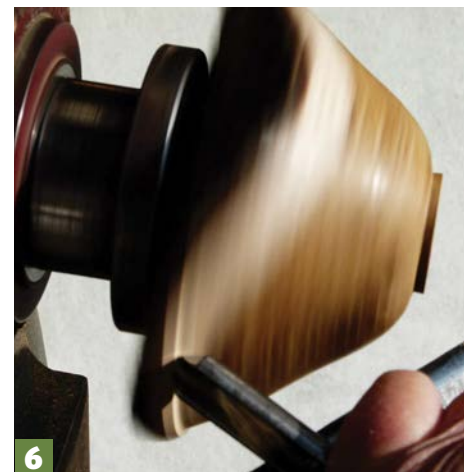
4 Slowly bring the lathe speed up to about 1200rpm. Gently round the base and slowly work up the sides of the bowl. Use a 16mm diameter bowl gouge with a relatively straight across grind

5 Use a 13mm bowl gouge to adjust the shape to what you want

6 Next, refine the shape. It is worth spending time on this. Use the trailing edge of a spindle gouge for rounding/shaping the bottom of the bowl. The final size and shape of the base will be decided when the bowl has dried. Finish the top bark edge with a 13mm diameter gouge. If it starts to separate, apply superglue before the final cut

7 For sanding natural edge bowls use an angle grinder run at a low speed to prevent too much heat being generated. Run the lathe backwards so the work is moving away from the abrasive disc. Start at 120 grit and work to 240, then coat in melamine sanding sealer. Leave the sealer until it is completely dry, then start at 180 grit and work down to 320 grit. Woods like yew and laburnum are easily subject to end grain cracking. If this happens, use a mixture of wax and liquid paraffin to lubricate the sanding process

8 When turning thin bowls it is vital to centre the work precisely so that the wall thicknesses are even. Mount the bowl in the chuck with the faceplate still attached, then rotate the work by hand and if the bowl does not run reasonably true in the chuck it is easy to re-cut the spigot. If necessary, a little side pressure with a thumb and a downward tap with a mallet towards the chuck will usually allow the work to run true





9 Start to hollow out the bowl with a 10mm gouge. It is important to start with small cuts as the spigot is narrow and the bowl can easily be knocked off centre



10 Try to keep the shape of the inside as near as possible the same as the outside surface. Then aim to take even cuts until the final thickness is reached



11 With the lathe speed at 1500rpm, use a 12mm gouge on its side to make the entry cut. The ghost of the revolving edge is clearly visible in good light



12 This photo shows that the gouge is not cutting wood all the time. Keep a strong downward pressure on the toolrest to stop the gouge jumping/vibrating. Leave the wood quite thick until the last cut as the wall of the bowl provides support for the final cut



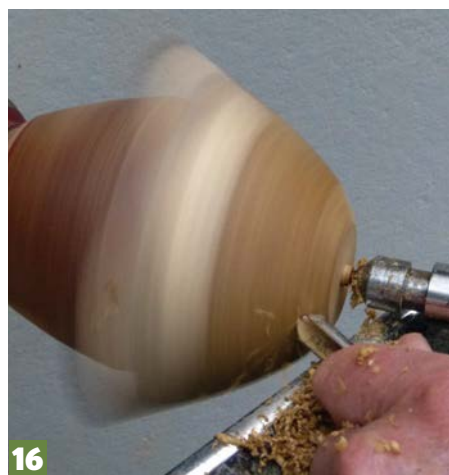
13 The 12mm gouge will go nearly to the bottom of this V-shaped bowl as I have ground off the back of the bevel



14 Here you can see how well the axis of the work lines up with the growth rings. Give the inside of the bowl a final sanding with a Proxxon long neck angle grinder, fitted with a 50mm sanding disc cutting on the lower edge of the disc to minimise the risk of a catch. If you are unsure about this method, sand the solid areas and then stop the lathe and sand the uneven area by hand with the lathe stationary. The next step is to allow the bowl to dry slowly. I usually start with a few days in the garage followed by a week or two in the kitchen. When the bowl is dry it will have moved but is unlikely to have cracked. This movement is part of the appeal; it is not absolutely predictable but usually the effect is pleasing. Customers tend to ask 'How did you make that? It isn't round'



15 Mount the dry bowl on a foam-backed dolly so it can be turned between centres



16 I find a spindle gouge is best for removing the spigot apart from a small central pip. Use a 10mm bowl gouge to blend the base with the existing curve of the bowl

17 Final blending, smoothing and sanding is accomplished with a long-neck grinder/sander. The newly turned base and lower part of the bowl will be round while the upper section will have moved a little. To accommodate this difference the speed of the lathe needs to be reduced to about 400rpm so that the sander can follow the bumps. Note: I am sanding on the top edge and have approached the work from the back of the lathe, so the work is running away from me



18 After sanding, finish the bowl with melamine sanding sealer and buff with 'Pro-Fin' finishing compound



Option 2: Ash cross-grained bowl

1 Screw half an ash log about 140mm long to a 75mm faceplate. The top surface of my log was virtually flat so only one small washer was required for alignment. A possible shape has been marked in pencil. This is an interesting squashed rounded form that is not too difficult to make with an easy cutting wood such as ash. The growth rings should align well with this form



2 Turn the log almost to a cylinder and form a 42mm spigot on the base



3 Form and sand the rounded outside surface. Mount the bowl in a chuck prior to the removal of the faceplate



4 This photo shows a much later stage when the hollowed dried bowl is mounted on a foam dolly and the base is being sanded with a small angle grinder to give a completely rounded base



5 Lime the finished bowl to accentuate the grain



HANDY HINT

1. After sanding I usually apply a coat of melamine sanding sealer which is quickly wiped off with a paper towel. This tends to seal the wood so that colour from the heartwood is not carried to the sapwood as can happen with oil finishes
2. If the finish is not good enough I leave the sealer to dry overnight. The melamine content of the finish means that it is usually possible to continue sanding with 240 grit without clogging the abrasive. I will then power sand with 320 grit and give another coat of melamine sanding sealer

Option 3: Yew cross-grained bowls



1 An irregularly shaped yew log has been cut roughly circular, with a diameter about 160mm, on a bandsaw and screwed to a 100mm faceplate

2 As the wood was full of knots and discontinuities I did not want to take too big a cut so I used a small 10mm bowl gouge to round the outside of the bowl. Go for a simple open shape as this is technically an easy shape to achieve and will display the figure of the wood

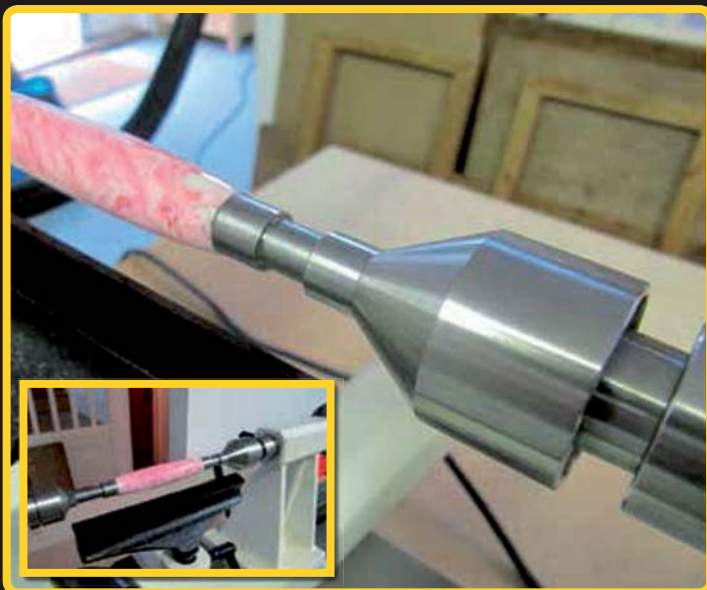
3 It's best to fill any cracks with superglue before final turning. This particular bowl needed several applications and several final cuts

4 The finished bowl – thanks to the invention of superglue

5 A composite picture showing a finished yew bowl and a section of the branch from which it was cut. Here I used the pith and as much as possible of the branch so the final shape was largely decided for me •

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

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



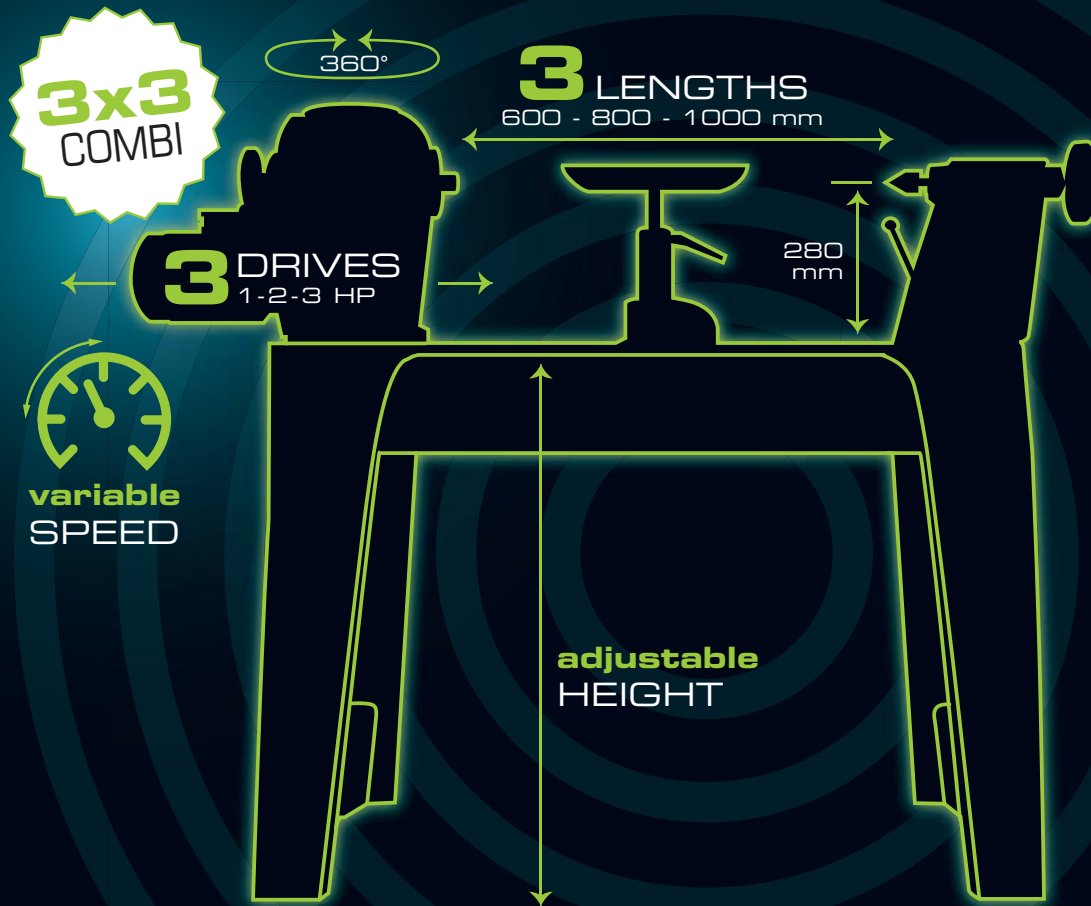
steinert® alpha-optimo and the whole Steinert lathe family available at:
The ToolPost • www.toolpost.co.uk • phone (UK) 01235 511101

GOOD - BETTER - BEST - ● steinert®

MEET THE **FUTURE** IN WOODTURNING

ZEBRANO

by wivamac



Revolutionary • Dream Machine
State of the Art • **Functional Safety Features**

Win Your
Free
ZEBRANO

Register now
and be the first
to know more

www.zebranowoodturning.com



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
PRODUCTS
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.

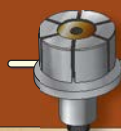
See your local stockist for more information or for a catalogue/price list contact us at:

Chestnut Products
PO Box 260, Stowmarket,
IP14 9BX

Tel: 01473 890 118 Fax: 01473 206 522

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

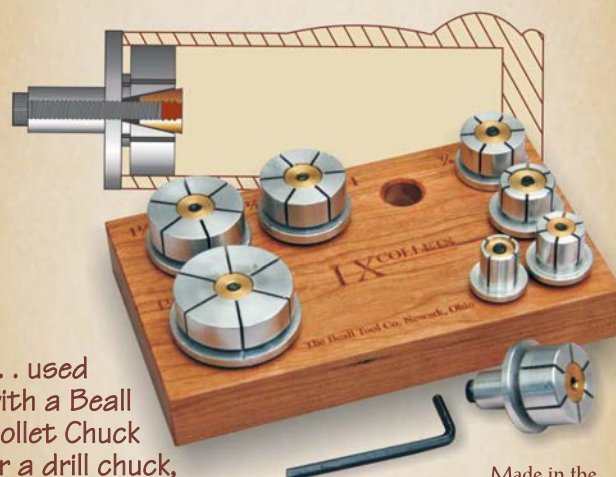
Stockist enquiries welcome



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



Woodworks@Daventry 2016

Editor **Mark Baker** was bowled over after his first visit to this year's East Midlands event

Over the 13–14 May I was at the Woodworks@Daventry event and it was my first time at the show – this being their seventh such event. I have always been away when this event has been on and I have to say I have missed a real gem of a show. In total 11 clubs came together to put on some great displays of members' work on their respective club stands and do turning demonstrations. There were trade stands, where I saw plenty of people buying various new items for the workshop. In addition to all I have mentioned already, there were professional turners demonstrating, interclub competitions for best stands, best work and so much more. To say that all of this is a

huge undertaking is an understatement and the fact that everything comes together so brilliantly is a great testament to the hard work of the committee, all the clubs, and every other person and company that got involved.

There was certainly plenty to see at Woodworks@Daventry. The club stands – all of which displayed members' work – were brilliant. The diversity, complexity and ingenuity of some of the pieces displayed was wonderful to see and had me guessing as to how some things were done. I really loved that people had fun with their turnings too. A turned mannequin, a wooden bench grinder, rockets, puzzles and much more had

me smiling as I looked at what people had done. To say that it was a visual feast as well as a lot of fun is an understatement!

Someone called the event a 'wonderful jamboree', where like-minded people came together to meet up with fellow turners and non-turners alike and have a lot of fun. I could not put that better myself. I often heard the phrase 'this is a great little show'. I do not agree about it being 'little', the number of attendees for this event beats many national symposia attendance figures. 'Show' or 'jamboree' I cannot say which fits best, but it is, in my opinion – and this is echoed by everyone I spoke to – a superb event that continues to evolve and grow and is so much fun.

The Club Stands



Coombe Abbey Woodturners chose a gothic arch-style stand to display their members' work to the fullest

The effort put in by the various clubs for displaying their work was truly superb. It was very interesting to see how each club designed their stands to display their work to best effect. Designing a stand and displaying work is no easy task. There were numerous interclub competitions such as best stand, best turned piece and such like and every club was eager to do their best and hopefully secure a win for their respective club. I have always said that turners need to have fun when making things and that I am always delighted to see what people make and the ingenuity and pieces on display certainly attested to the fact that fun and ingenuity in turning are alive and well.

For further information about Tudor Rose woodturners and Woodworks@Davertry go to their website on: www.tudor-rose-turners.co.uk



The turnings – including the old-style telephone, soldier and clocks – on the Offchurch Woodturners' stand certainly caused people to stop and look



North Bucks Woodturners displayed a great number of turned bowl designs, as well as clocks and candle holders



North-Warwickshire & Hinkley Woodturning club's stand sported a large amount of segmented work and intriguing steam locomotive amongst other work



The West Northants Woodturners' display of work included a bench grinder and lit lighthouse, which a lot of people studied closely



Heart of England Woodturners obviously had a lot of fun and the rocket among other pieces attracted a lot of comment



Village Turners stand with its interlocking shelving array and its delightful display of varied work had people asking lots of questions about how things were made



Ise & Nene Valley Woodturners chose a striking green and purple colour combination to show off their diverse array of members' turnings



West Midlands Woodturners stand featured a wide variety of styles of turning and were certainly busy fielding questions whenever I walked by



An interesting display of work on the Tudor Rose Woodturners' stand, including a nice selection of tealight and candlestick holders and a humorous glasses stand



The Middlesex Woodturners displayed a wide mix of work including a variety of mixed media turnings and a multi-axis turned burr

TUDOR ROSE WOODWORKS@DAVENTRY

Woodworks@Daventry was launched seven years ago. It was born out of the collapse of traditional woodworking shows in the Midlands. The steering committee decided that it would be a free entry show which encompassed large retailers, small independent retailers, woodturning clubs from the Midlands and further afield. We have had magnificent support from our own members, professionals, AWGB, local townswomen's guild and retailers, all of

which enable us to mount this event in its current format. We think the unique nature of the show is the attraction of free admission, free car parking, club events and a huge raffle with 32 prizes donated by the retailers and a 1st prize of a lathe supplied by Tudor Rose. The entire ethos of the show was to promote woodturning in all its forms as a great hobby and art form. Throughout the two days there are club competitions under a number of categories with the winners being awarded

cups judged by the visiting professionals, nine of whom attended the 2016 event. Visitor numbers continue to grow. The venue is very close to the town centre for non-turning spouses. We continue to evolve and learn every year and look forward to another successful show in 2017.

The steering committee.
Martin Harper, Peter Carless, Stan Bird,
Colin Smith and Geoff Freeman ●



A mixed material bowl including ply and paper on the Middlesex Woodturners stand



The various clubs had club members demonstrating all day



A bowl of thread-chased fruit was on display on the Village Turners stand



This clock was part of the display on the Coombe Abbey Woodturners stand

10% Off Robert Sorby Handled Bowl and Spindle Gouges

10% OFF

Special Offer runs 14th to 31st July

Here is your chance to save 10% on these Robert Sorby Gouges

843H Roughing Spindle Gouges

3/4" (19mm) Was £43.80 **Now £39.42**

1 1/4" (32mm) Was £64.49 **Now £58.03**

840H & FH Spindle Gouges

1/4" (6mm) Was £21.88 **Now £19.68**

3/8" (10mm) Was £24.66 **Now £22.19**

1/2" (13mm) Was £30.74 **Now £27.66**



842LH & FLH Bowl Gouges

1/4" (6mm) Was £35.64 **Now £32.08**

3/8" (10mm) Was £43.80 **Now £39.42**

1/2" (13mm) Was £54.53 **Now £49.07**

1/2" (13mm) XLH Was £56.34 **Now £50.70**

3/4" (19mm) Was £69.38 **Now £62.44**

Robert Sorby

Hampshire Sheen

Hand blended wood finish in new style tins, now available in High Gloss

Original

125ml - £8.50

250ml - £15.49

500ml - £22.99

High Gloss

125ml - £9.49

250ml - £16.50

500ml - £24.49



Olivers Woodturning supports the AWGB

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

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.

G&S SPECIALIST TIMBER

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

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

* Terms & Conditions apply.

Woodturning BINDERS

Now you can keep
your magazines in
order and build up
a complete practical
reference library.

These stylish and durable
binders each hold up to 13
issues and are an ideal way
to protect your magazine
collection.



	UK £	Europe £	Rest of World £
Binder (each)	£8.99	£8.99	£7.49 (excl. VAT)
P&P for first binder	£2.95	£3.95	£4.95
P&P for any additional binders	£1.95	£1.95	£4.95

I would like to order _____ binder(s) for Woodturning

Mr/Mrs/Miss/Other _____ Name _____

Surname _____

Address _____

Postcode _____

Country _____ Tel _____

Email _____

☐ I enclose a cheque (made payable to GMC Publications Ltd.)

☐ Please debit my credit/debit card (please indicate)

TO THE VALUE OF £ _____

Card Number _____

Expiry Date _____ Security Code _____ The last 3 or 4 digits on the signature strip

Card Type ☐ VISA ☐ AMERICAN EXPRESS ☐ ☐ ☐ MasterCard ☐ Maestro ☐

Signature _____ Date _____

Guild of Master Craftsman Publications Ltd. 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 ends 31/10/2016

CALL: +44 (0) 1273 488005
ORDER ONLINE: www.thegmcgroup.com

SEND FORM TO: FREEPOST RTHA-TGLU-CTSK,
GMC Publications Ltd, 166 High Street, Lewes, BN7 1XU
(Please affix a stamp if posting from overseas) Please allow 28 days for delivery



Thoughts on a skew chisel

A discourse about the 'modern' skew chisel and convexed grinding takes **Rod Tallack** back some 60 years, jogging a host of long-forgotten memories in the process

ROD TALLACK



Having acquired many skills in the various fields of woodworking covering a period of more than 50 years, Rod has retired from professional life and now lives in Devon. He keeps himself

occupied, designing and creating unusual pieces of woodwork on the lathe, which he built to produce a form called 'sculpture-turnery' or woodturning which is not circular.

rodfred@talktalk.net

As a subscriber to *Woodturning*, I browse through the articles each month not only looking for that little bit of inspiration that some of us need from time to time, but also because I have an interest in the technically orientated pieces.

Some months back (issue 279) I came across one such article; its focus was the woodturners' skew chisel. The image on the opening page showed a skew with a bevel grind that did not equate with my memory of the tool. The one I remember could be ground square across or with a skewed cutting edge, but the bevel would always have a convex bevel grind.

My decision to explore this disparity further derives from having been a lecturer

in machine woodworking for many years.

In that role it was required that I pass on to the students some understanding of the basic skills required when operating a woodturning lathe and using the common tools.

I spent time looking on the internet for (in my view) a 'properly' ground skew chisel and I could not find anything approaching what I was looking for. There are all sorts, shapes and sizes of skew chisels available, but no one sells – or seems to make – the original convex bevel-style tool to which I was introduced. Persisting, I eventually came across a YouTube video that showed a chisel being used in a manner to which I could relate, but more of that later.

MADE FROM THE START

If we were to go back about 60 years, we would find my student self on a machine woodworking course. At one point, I required a handle for a burnisher. The lecturer said: "There's a lathe over there, go and make one!" He gave me a few minutes' instruction on using the skew

chisel, together with a suitable piece of sessile oak (*Quercus petraea*) and a bit of copper tube for the ferrule. The handle and burnisher remain in my possession; although nothing special, it is functional and a memento of those forgotten times.



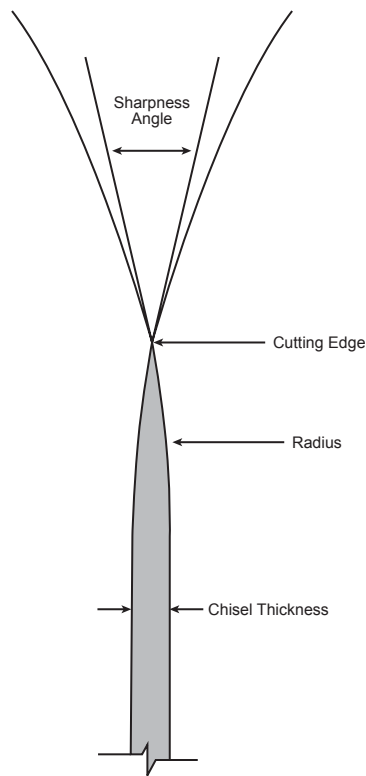
Back to basics



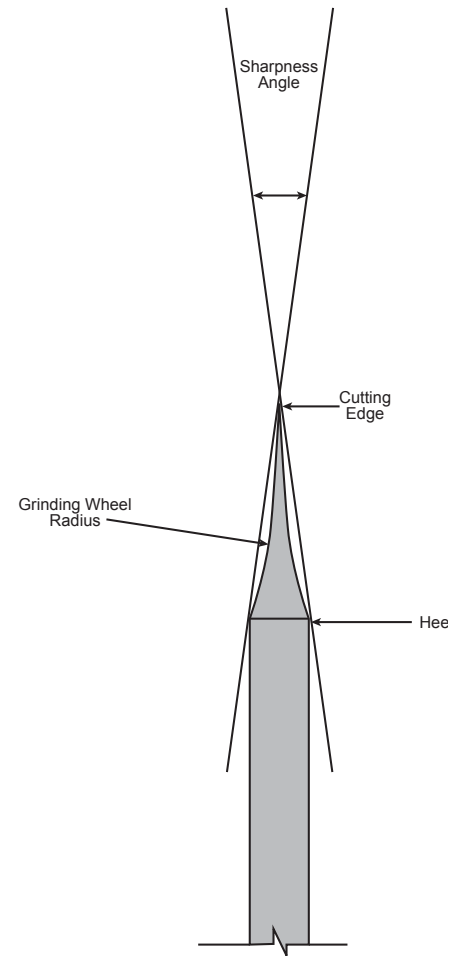
The bought HSS tool blade I ground with a convex bevel to replicate the grind I know of old



Closeup of the convex bevel and edge



The geometry of a convex bevel grind



Geometry of a skew chisel with a concave bevel grind



A standard ground skew chisel. The bevel is a flat grind rather than hollow grind in this instance



Closeup of the standard bevel and edge

As my research failed to find an 'original' convex bevel design, I chose to obtain an unhandled 32mm wide HSS turning blade to grind with a convex bevel.

I ground the end profile so the edge angle relative to the sides of the chisel was between 20° and 25°. I next ground for sharpness and it may be here that the problem arose, beginning the decline of the convex bevel-type skew chisels I experienced long ago.

If the edge is ground convexed as a knife or axe – see the convex bevel grind illustration – the radius for the curve will be between

25x and 30x the thickness of the blade and that curve will produce a satisfactory sharpness angle. Utilising this curved face of the chisel will give very good control when used for turning on the lathe.

However, this grinding operation is challenging because the edge angle has to be maintained, while at the same time a reasonably correct curve has to be generated to produce the necessary sharpness angle.

An alternative is hollow or flat grinding. Grinding on the edge of a wheel fitted to a bench grinder will produce a concave surface,

which is easy to hone when resting the heel and cutting edge on the sharpening stone. The sharpness angle shown on the geometry of a convex bevel grind illustration is about 20°, but in practice it will be greater as the cutting edge will wear quicker than the heel when honing.

A flat grind is achieved using a belt finisher or similar, but the comments remain the same as for the concave bevel when honing it, actually, hone the edge enough and it will become slightly convex.

Test case

Having created the convex bevel on the skew, and sharpened it, it needed to be tried and proved. It has, however, been a long time since I've done any basic woodturning – the work I now produce is very different and can be seen at www.sculptureturnery.co.uk. Nonetheless, borrowing a handle from an existing chisel and utilising it for the new, it was time to revive some of the abilities I had possessed 40 years ago, as a lecturer.

I practised with the convex bevel skew on several pieces of softwood to create a cylinder with an acceptable finish straight

from the chisel. I then located a length of sapele (*Entandrophragma cylindricum*) and a piece of copper tube in order to fashion a handle for the convex-bevel chisel. I started by partially shaping the handle, making heavy shaping cuts followed by refining cuts, to try and get as good a finish off the tool as possible. It performed as well as I remember from my past experience. All of this brings me back to the YouTube video.

In your browser type in 'skew chisel' and there will be numerous 'how to...' videos. In fact, it would appear that there are as many ways of 'how to...' as there are

people prepared to submit videos, and not surprisingly they are all different.

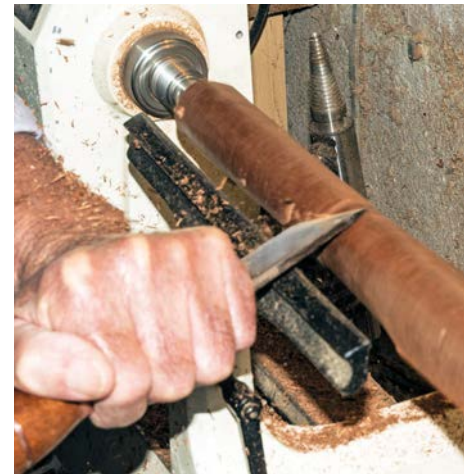
After watching a few of them, I found one that closely agreed with my understanding of the tool and how it can be used to best advantage. You can find it at: www.youtube.com/watch?v=XTAGmTER_Mo. The author and I share some of the same frustrations: what was essentially a simple and functional tool has evolved in ways that can often limit its versatility. However, watch the video and make your own decisions.



Using the convex bevel skew to make some incisions, followed by planing cuts



Refining the surface with planing cuts to create a smooth cylinder



Fashioning a tool handle using the skew chisel



A closeup of the cutting edge making a planing cut on the timber

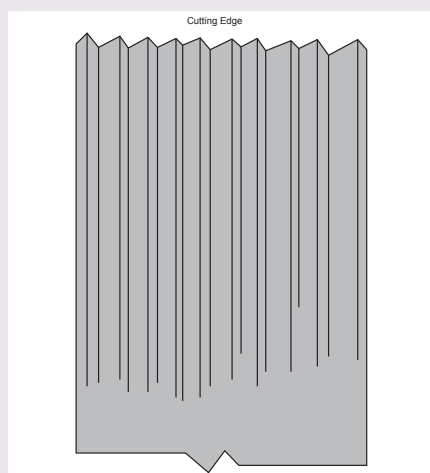


The partially shaped handle with a clean finish straight off the tool

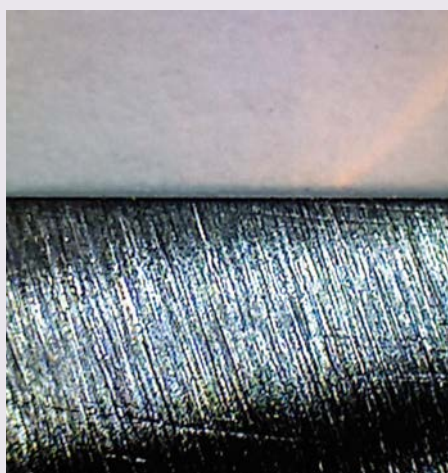


The finished handle fitted to the new convex ground skew blade ready for use

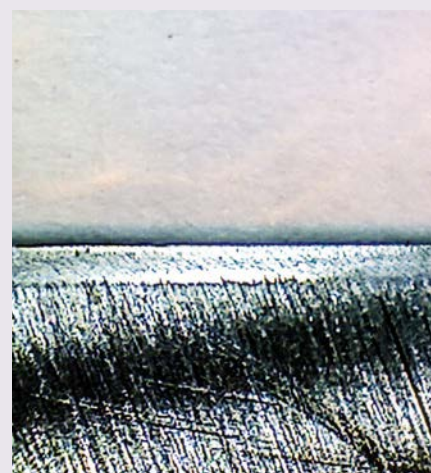
SHARPENING AND GRINDING



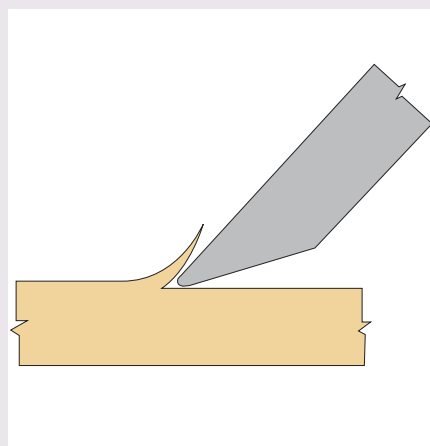
The ploughed-field effect from sharpening



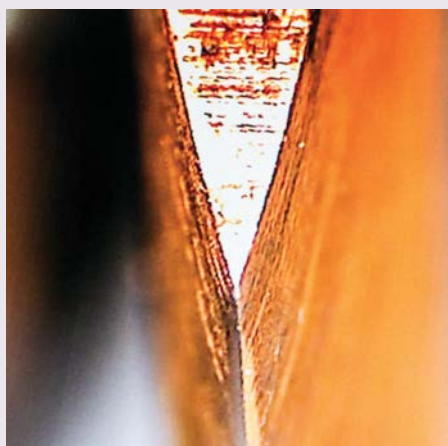
The ground cutting edge magnified 25 times, showing the furrowed surface



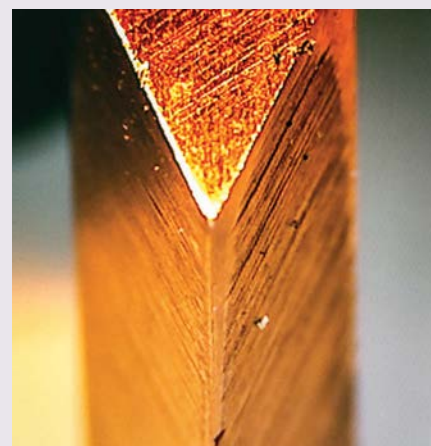
Honed cutting edge magnified 25 times, to show a cleaner less deeply furrowed cutting edge



A cutting edge is the line of intersection of two surfaces, which is in effect a micro radius



Magnified cutting edge on a convex ground bevel skew



Magnified cutting edge on a standard ground skew chisel

When I entered the field of machine woodworking in the mid-1940s the shaping, sharpening and grinding of moulding cutters was done free-hand. Toolrests and jigs did not exist at my place of work. Later as a lecturer, my students were instructed and encouraged into the techniques and skills for the free-hand grinding of cutters.

Later still, I had a sharpening service trading with the woodworking and metal engineering industries, so I can claim a certain expertise on the subject of grinding and sharpening tools.

There is, as yet, no acceptable definition for the sharpness of a cutting edge. Take two extremes; a razor blade is very sharp with a small sharpness angle, a scraper as used on a lathe is sharp with a very high angle, perhaps 90° sharpness.

Abrasives are small grit-like particles irregular in shape with many sharp corners; it is the sharp corners that do the cutting, whether you are sanding wood or grinding metal.

The finish from using an abrasive will

be that of a ploughed field, the grit will produce furrows – even after honing. The magnified cutting edge images show the cutting edge is still relatively coarse.

All abrasives will create a ploughed field effect; finer grits will generate finer furrows and hence a smoother surface, but the cutting edge will be a series of points that feel sharp and cut satisfactorily for the required circumstances. Grinding using a larger/coarser grit will mean fewer but larger points that will fracture and break more easily and the edge will become blunt quicker. Conversely, a smaller/finer grit will form many smaller points that are less likely to fracture, resulting with the edge staying sharp longer.

A cutting edge is the line of intersection of two surfaces, the finer the finish on these surfaces, the better the edge, even so, the edge will end in a small radius. A smaller radius will produce a thinner shaving, which could be used as a measure of sharpness.

It is possible to improve a cutting edge by smoothing out the furrows generated by the

abrasive, using a leather strop in conjunction with a micro fine polishing compound.

Conclusions

I am reliably informed that the convex grinding of cutting edges has been around for many years – possibly centuries due to sharpening of tools being undertaken by honing more than grinding. I also understand that and many turners use such a grind today.

The angle of deflection for the shavings of a convex ground chisel is small, compared to the larger deflection of the shavings from the proprietary ground chisel. I find that a larger deflection means a greater force will be applied to the chisel.

It is worth noting that there will be no detectable difference between the two sharpness angles when finishing cuts are being made, but where heavy shaping cuts are being completed, for instance turning a table leg, then the chisel with the smaller sharpness angle will perform the best. ●

The North's premier woodworking store holds its
Autumn Open Event,
Saturday 17th September 9.00am to 5.00pm

Our star name will be Nick Agar, woodturning artist. Nick will be performing four turning masterclasses. These will be limited seating. There will be three different projects. Each session will last around 90 minutes with a chance for Q&As after each session.

There will also be demonstrations from popular local woodturner Keith Richmond, the Stickmaster - Colin Hickman and Bob Neill will be burning wood with the Peter Child pyrography machine

A multitude of trade stands will be demonstrating their products and giving you the opportunity to ask questions, including Jet Machinery, Chestnut products, Charnwood, Camvac, Robert Sorby and many more....



**PETER CHILD
ARTIST'S
PYROGRAPHY
MACHINE**

*Create beautiful textures,
designs and patterns.*

- ♦ Slim, light and comfortable pen design
- ♦ Perfect for precise detailed work
- ♦ Cool running handle for comfort
- ♦ Warms from cold in 2 seconds
 - ♦ Excellent reliability
 - ♦ Incredible durability

*'I use it every day, its durability is
nothing short of amazing – it's
perfect for me and my students.'*

Bob Neill
Professional pyrographer and teacher

WOOD *Turningz*

Choose from
Hundreds of Pen Kits
and Pen Blanks!

<http://wt.gs/WT25>



WE SHIP WORLD-WIDE

www.WoodTurningz.com

317-873-4485

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



Jaw types, screw chucks and tailstocks

In part six of his series, **Philip Greenwood** looks at the different jaw types and sizes

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

How many different jaws are there? There are many but here we will look at the four most common ones I use. Why are there all the different types and sizes? The size is easy, the larger your item the larger the recess or spigot needs to be for the extra surface contact area between the work and the chuck jaws, also the weight and length from the chuck. If the contact area is too small your work will not be held securely. The types can be chosen to suit the type of item you are making from holding pen blanks to drill, to remounting jaws for bowls, etc. Do remember to buy jaws for your particular chucks; most jaws are not interchangeable for other manufacturer's chucks. We will also look at the use of the tailstock for supporting your work.

WHICH TYPE TO USE

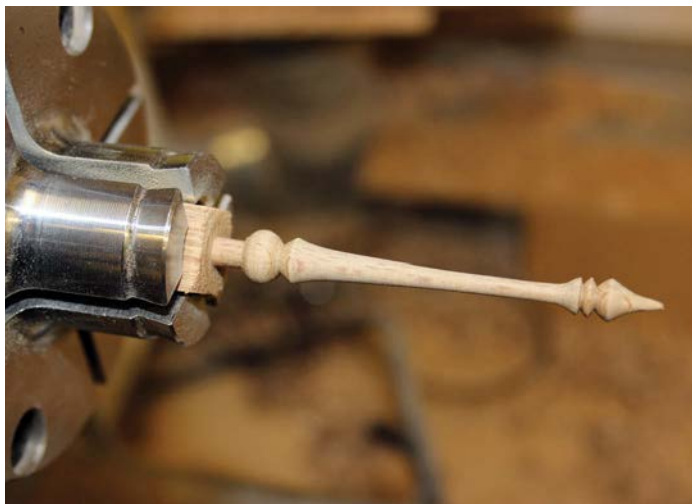
Most chucks come with 50mm jaws as standard; these jaws will hold most of the items you make, from a spigot on a bowl to holding a trinket box. If I had to put a figure on how much I use these jaws it would be around 97%. Pin jaws can be used to hold in a very small recess on a small item. They can be used to hold small round items as well as something like a small piece of timber for a finial. The last use is for holding an item that has a drill hole, this needs to be around 30mm diameter by the depth of the jaws and expanding into the hole. This is a way to hold a natural edge top bowl with tailstock support.



Standard jaws with dovetailed inner and outer jaw profile



Expanding pin jaws



Pin



Serrated or 'shark' tooth jaws



Plain bore internal jaw section



O'Donnell jaw set

SCREW CHUCKS

A screw chuck can be a separate item which screws onto the lathe spindle or a screw that fixes in the chuck jaws.

This is one method I use for mounting bowl blanks to turn the outside. It's a quick method that holds well. Check what size hole you need to drill. This type of holding is best on cross

grain timber, if the grain is running parallel to the lathe bed the screw can pull out. Do make sure that the item is flat against the jaw face. On larger blanks I would use a faceplate, as in a previous article. I have made a small version that fits in the chuck jaws for small items.



Machined screw held in chuck jaws



Drilling a correct size hole to suit the screw in the screw chuck



The blank securely mounted on the screw in the screw chuck



Homemade screw chuck

WET TIMBERS

Do remember to check the tightness of the chuck jaws after a few minutes if using wet timber, the fibres will compress meaning the item will no longer be held tight in the chuck. I can sometimes turn the chuck key a further $\frac{1}{4}$ turn. Do this as many times as is needed. Always check the tightness of the jaws if you have left the item in the chuck for several hours before turning on the lathe and recommencing turning.

PROS AND CONS OF USING THE TAILSTOCK

The tailstock can be used to give additional support to your work while using the chuck, unless you are turning a large item outboard when tailstock support is not available. The tailstock serves to reduce vibration while turning an item that is a long way from the chuck and it also takes some of the strain off the headstock bearings due to a heavy weight just being mounted on the chuck, but don't over-tighten the tailstock as this will place lateral forces on the headstock bearings, just tighten enough to give support to your work. If you

have a headstock that swivels be sure to realign the headstock with the tailstock, or you will have misalignment when you place an item in the lathe. This will show up when an item is placed in a chuck. If an item is placed between centres you will have vibration and turning problems. Leave the tailstock in place as long as you can before removing from the work, then take light cuts only to reduce vibration. Don't forget to remove the revolving centre from the tailstock when you have finished, if you catch your elbow on this it will hurt. ●



Tailstock used to support work held in a chuck



Align your work properly

TURN YOUR CREATIVITY *Loose*



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

WWW.BEARTOOTHWOODS.COM

ARE YOU READY

TO TAKE YOUR
WOODTURNING
TO THE NEXT
LEVEL

WWW.TRENTBOSCH.COM

INNOVATIVE TOOLS
INSPIRING WORKSHOPS
INSTRUCTIONAL VIDEOS



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

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**



Aladdin's Cave, Coffee and Silk Stockings

You know, it's amazing what you learn from your customers - if you listen, carefully. We know folk travel from all corners of the globe, to come and see us. Yet it never occurred to us that, after our "facilities", it is our coffee that folk find sets us apart from our peers. Maybe it's the fact that the coffee (/tea/chocolate) is free. We recognise the pattern: 'relief'; browsing over 3000 square feet of showroom; refill the liquids; shop a while, look amazed - then and maybe "one for the road".

Our clients often present us with great new products ideas too, as do our Open House demonstrators. They include the superb Carter & Son Toolworks gouges made from M42 steel that holds a superbly keen razor-sharp edge for longer than any steel tool you've ever tried. And those beautiful, solid aircraft grade aluminium handles that the tools are mounted in. Strong, comfortable, secure, robust but so achingly beautiful that tool nuts - like us - fall in love with them on sight. Sometimes it is our friends among the supplier community that provide the contacts and that's how we came to be distributing both Killinger and Steinert lathes, both from Germany.

Then there's my new favourite finishing oil: Steinert® Drechsleröl. I've been using it to good effect in finishing some of my own workpieces as well as hearing good things in feedback from our many satisfied users. It makes grain and figure really 'pop'. It covers well, is easily absorbed and makes no discernible change to the timber colour. Being toy safe too, its range of applications is much wider than other oils. Here's a tip too: whilst applying and burnishing



it with a safety cloth gives a great satin gleam, you can enhance the tactile qualities of the workpiece surface by using Chestnut Nyweb to apply the second and subsequent coats prior to burnishing. Not only does your work look great, it feels great too (remember silk stockings ...? Ah, but those were the days.)

Happily, we also contribute to our client's knowledge, experience and success. One of the easiest ways of doing that is to introduce them to the superb Wolverine sharpening system produced by Oneway from Canada. Here's a system that, without exaggeration (would I?), can make any turner capable of perfect sharpening every time. Repeatable sharpness in the minimum of time with the minimum of effort. Using a good jig minimises the amount of metal you remove at each sharpening, so not only does your turning improve but your tools last longer - which saves you money.

So there we are: not just the folk who bring all sorts of woodturning exotica to your attention - and to your door - but also purveyors of tea, coffee and wisdom. We offer the benefit of our experience when we talk to, and guide, our

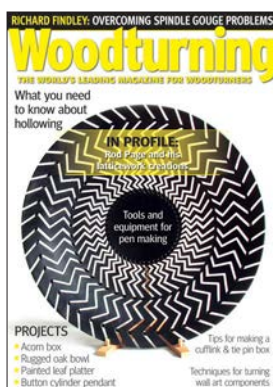
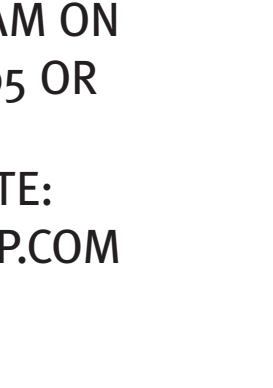
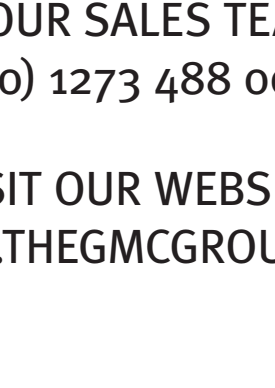
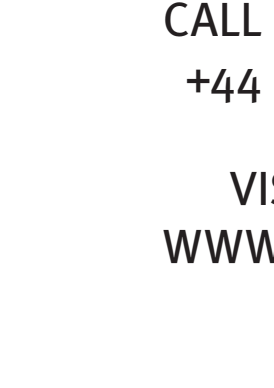
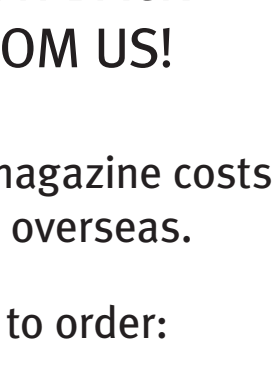
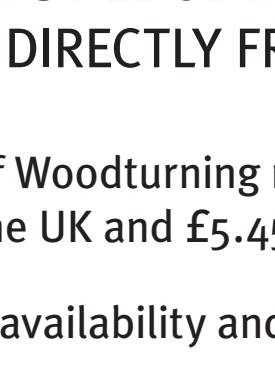
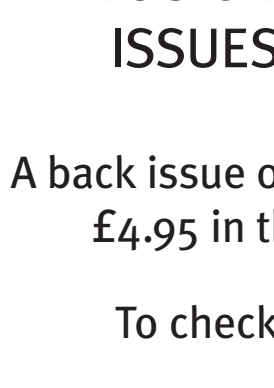
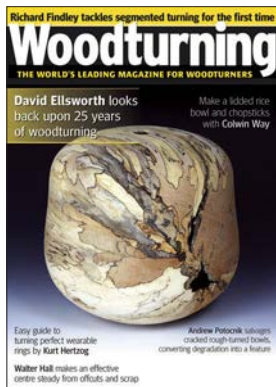
customers (I'm tempted to say 'long experience' but that might be seen as being a little rude to young Jen). I thought you might prefer the picture of the 'silk stockings' since, as it will be no surprise to hear, we struggled to find a photo showing me making a credible attempt at smiling. If you want the real thing then you can always have the pleasure of talking to Jen instead. She's the one that does the sweet smile, polite chat and all the things that Old Grumpy just finds so difficult these days. Give it a try.



The ToolPost

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

sharing expertise



**Missed
an issue**

**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**

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

TORMEK T-8 SHARPENING SYSTEM

The T-8 provides the best design possible for successful sharpening. Tormek have integrated the previously mounted sleeves for the Universal Support into the fully cast housing, guaranteeing minimal play and improving control when sharpening, which ultimately increases the accuracy of the final results. The efficient drive system maintains a constant speed, even under full load and the user can sharpen all qualities of steel, including HSS (high speed steel). The SE-77 upgraded jig is used for square edge tools, and it now has a movable side that allows for fine adjustment of the setting, ensuring a 90° corner or the option to create a cambred shape.

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



FOREDOM H30 HANDPIECE

Limited editions in Deep Sky Blue or Hot Pink versions are available of Foredom's General purpose and most popular handpiece. Featuring a geared 3-jaw chuck that accepts any size accessory shank or drill bit up to 4mm. Prelubricated ball bearings require no maintenance. HPCK-0 chuck key included. There are various attachments that use this handpiece, including the Angle Grinder, Belt Sander, Right Angle Collet Adapter and Filer.

Contact: Woodwork Crafts Supplies
Email: 01633 400847
Web: www.woodworkcraftsupplies.co.uk

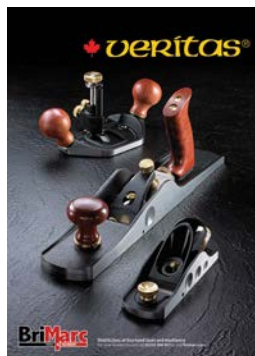


SAFETY SPECTACLES WITH CLEAR LENS

Stylish wrap around design frame with curve lens for a snug, secure fit. Durable scratch resistant polycarbonate lens providing impact and UV protection and protection against high-speed particles – low energy impact. Certified to EN 166:2001 standard for Protective Eye Protection. Supplied with cloth storage bag and cleaning cloth.

Contact: Trend
Tel: 01923 249911
Web: www.trend-uk.com

VERITAS CATALOGUE



The new Veritas catalogue is now available from BriMarc and is only a phone call or a click away. The 28-page catalogue is the first for many years produced exclusively for

the high-quality Veritas brand. It features some of the finest and most innovative hand tools available worldwide. A host of new products can be found within the pages, including the plunge base for rotary multi-tools, mini cabinet scraper and small plough plane, plus many more.

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

DALMANN TIMBER

New to Dalmann UK, are four beautiful timbers. Tanga Tanga, a dark purple to black heartwood, but sapwood has wavy grain or interlocked, coarse texture. Moderately heavy 560-770 kg per cubic metre at 12%; Knob Thorn, a dark brown heartwood, with light and darker streaks. The grain is often irregular with a coarse texture. Blunts tools quickly and has good finish with waxes and oils; Newtonia, a reddish brown, hard and moderately heavy; and Riverline Terminalia, heartwood yellow with brownish stripes. Interlocked grain with fine and even texture. Finishes well with oils and waxes. To find out where your nearest stockist is, visit the Dalmann UK website.

Contact: Dalmann UK
Email: dalmann.uk@gmail.com
Web: www.dalmanuk.com



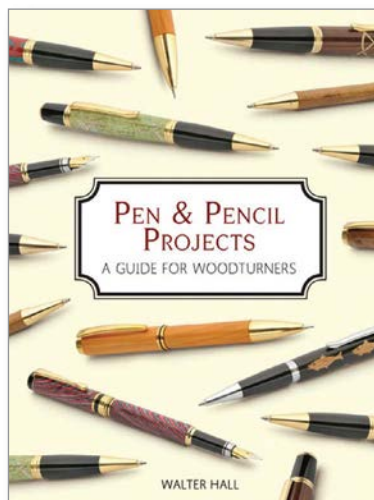
FROM £4

BOOK OFFER

PEN & PENCIL PROJECTS

By Walter Hall

Whether you prefer classic oak fountain pens or have a weakness for funky acrylic pencils, this practical new guide to pen and pencil turning, featuring 15 step-by-step projects, is all you need to get started with this popular craft. Discover the exciting range of materials that can be used; from fine and rare timbers to acrylics and polymer clays, there is something to suit all tastes and the possibilities are endless. Perfect for beginners to the lathe as well as more advanced turners, all the basic techniques and information needed for getting started are covered. From blank preparation to turning, sanding, polishing and assembling, everything is explained clearly and in jargon-free terms. A stunning gallery of unique pen and pencil designs will ensure that you finish the book feeling inspired and ready to get turning.



ISBN: 9781861088369
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: R5069
Closing date: 13 October, 2016
Please note: p&p is £2.95 for the first item and £1.95 for each additional item

PEN MAKERS CHOICE ACRYLIC ARC PEN STAND



\$10.95

These pen stands are the perfect way to show off your favourite pens. The simple, yet elegant design makes your pens look their best without drawing attention. And, because they require little counter space, they are ideal for displaying pens for sale in shop displays and craft shows. Holds eight pens up to 16mm diameter. Clear acrylic with plated metal cross members. Wide base design prevents tipping.

Contact: Craft Supplies USA **Email:** service@woodturnerscatalog.com
Web: www.woodturnerscatalog.com

Conversion chart

2mm (7/64in)
3mm (1/8in)
4mm (5/32in)
6mm (1/4in)
7mm (9/32in)
8mm (5/16in)
9mm (11/32in)
10mm (3/8in)
11mm (7/16in)
12mm (1/2in)
13mm (11/16in)
14mm (7/8in)
15mm (9/16in)
16mm (5/8in)
17mm (11/8in)
18mm (3/4in)
19mm (7/8in)
20mm (1in)
21mm (11/8in)
22mm (3/4in)
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 3/4in)
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 7/8in)
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 5/8in)
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	Paul Howard Woodturning	25
Bear Tooth Woods	92	Planet Plus	74
Beaufort Ink	92	Record Power	IFC & 1
Carter Products Company	13	Robert Sorby	BC
Chestnut Finishing Products	76	Robust Tools	6
Cook Woods	58	Simon Hope Woodturning	68
Craft Supplies USA	76	Starbond	18
Creative Welsh Woodturning	40	Steer Machine Tool & Die Corporation	65
Crown Hand Tools	56	Stiles & Bates	14
D-Way Tools	25	The Beall Tool Company	76
G & S Specialist Timber	82	The OK Spin Doctor	65
GPS Agencies	56	The Toolpost	50, 74 & 94
Hamlet Craft Tools	18 & 25	The Turners Workshop	93
John Davis Woodturning	65	Tomaco	17
Laguna Tools	2	Treatex	58
Leicestershire County Council	14	Trent Bosch	92
Machine Mart	32 & 33	Turners Retreat	87
Niles Bottle Stoppers	40	Wivamac	75
Olivers Woodturning	81	WoodTurners Wonders	58
Oneway Manufacturing	40	Woodturningz inc.	88
Osmo	18	Yandle & Sons	14



woodworkersinstitute.com

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

Furniture
& cabinetmaking

Woodturning

wood CARVING

Woodworking
CRAFTS



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

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

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

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

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



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



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



JOIN US ON FACEBOOK

Like our page
for regular
updates!

[WoodworkersInstitute](https://www.facebook.com/WoodworkersInstitute)

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



Ockenden Timber

SPECIALIST WOODTURNING & CARVING SUPPLIERS

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



W.L. West & Sons Ltd
Selham, Petworth, GU28 0PJ
t: 01798 861611 f: 01798 861633

Open: Mon-Fri 8-5

- Hardwoods
- Wood finishes
- Australian Burrs
- Exotic Timbers
- Woodturning Blanks
- Woodturning Courses (see website for dates)
- Woodworking Tools
- Fencing, Gate & Decking Products
- Bespoke Garden Furniture

**Timber, Tools & Machinery
for D.I.Y • Carving
Woodturning • Furniture Projects**

shop@wlwest.co.uk

Off A272 Midhurst to Petworth road opp The Halfway Bridge Inn

www.wlwest.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

Hexhamshire Hardwoods

Hagwood,
Whitley Chape,
Hexham,
Northumberland
NE47 0HB

01434 673528

Wide range of British & Exotic
hardwood in prepared bowl blanks
at competitive prices

Tools & Accessories

Winter Opening times
Monday - Friday 10:00 - 16:00
Saturdays - By Appointment

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

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



AUSSIE BURLS

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



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

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

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

GIFT VOUCHERS AVAILABLE

CHARNWOOD

W680 Dust Extractor
W715 10" Bandsaw
W815 Mini Lathe
W821 Vari Speed Lathe
W870 Lathe
BG150 6" Grinder
W409 Belt/Disc Sander 9" x 6"

CHUCKS AND ACCESSORIES

Charnwood W810 3 Jaw Chuck
Charnwood Viper 2 Chuck
Charnwood Viper 3 Chuck
Charnwood Nexus 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

Jaws & accessories 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
JWL-1221VS Midi Lathe

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.

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

Range of machines, tools and accessories for
Record and Camvac in stock and on display.

ROBERT SORBY

6 Pc Chisel Set 67HS Free Delivery UK Mainland £129
ProEdge Free Delivery UK Mainland £278
ProEdge Deluxe Free Delivery UK Mainland £330

SHEPPACH

DS405 Scroll Saw £299
SD1600F Scroll Saw £139
MT60 Portable Workbench £75

TORMEK

T4 £285
T7 £389
From £699 Package deals available

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

Woodturning

magazine is the
best platform for
reaching
your target
market



To advertise contact Russell on
01273 402841
or russellh@thegmcgroup.com

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

Derek Andrews — ‘Very Very Frightening’

Derek Andrews presents his unusual and intriguing piece



PHOTOGRAPHS COURTESY OF DEREK ANDREWS

work with a variety of fine hardwoods and often marvel at the beauty that mother nature has created. This natural splendour is complemented by equally fine craftsmanship.

‘Very Very Frightening’ is made from fiddleback maple (*Acer spp.*) and African blackwood (*Dalbergia melanoxylon*),

and is named after a phrase from Queen’s song *Bohemian Rhapsody*.

The jagged face of this sculpture is the direct result of wood being cleaved apart by a powerful log splitter. The jagged surface created by the log splitter, and the finer texture caused by the fiddleback figure are contrasted with the smoothness of the

‘dish’ and the jet-black ‘bolt of lightning’.

I view this sculpture as a metaphor for the frightening amount of figured maple that is wasted as firewood or biomass here in Nova Scotia. ‘Very Very Frightening’ stands at 180 x 150 x 60mm.

Email: derek@seafoamwoodturning.com

Web: www.seafoamwoodturning.com



Axminster Store tour dates

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



The answer to every pen maker's dream

Specifically built for pen and small project turning, the Trade Series Precision Pro lathe is highly accurate and suitable for producing work on a commercial scale. Although a compact machine, it is made almost entirely from cast iron giving it the weight and vibration-absorbing qualities designed to enhance the user's woodturning experience. Unique to this lathe is the specially designed Axminster Evolution Series pen mandrel which creates grip onto the pen blank without exerting force onto the mandrel spindle, allowing it to run freely for precise and stress-free turning. The spindle is supported within two quality ball bearings, running without any noticeable vibration.

- Spindle nose has an ER20 collet chuck integrated for accuracy
- Smooth, powerful brush type motor gives a wide range of spindle speeds 400-3,600rpm
- Supplied with collet spanner, compression pen mandrel, 80 & 150mm tool rests and a centre knock-out bar



Axminster Trade Series
**Precision Pro Lathe
with Compression Pen Mandrel**
£355.46 Inc.vat Code 508477

Accessories available as extras include a light pull drive, polishing mop arbour, 3/8" & 5/8" four prong drive centres, 1 1/2" woodscrew chuck and a 2" faceplate.

Take your turning to the next level with Axminster Evolution

To see our extensive range of blanks and kits visit one of our stores,
call **0800 371822** or search **axminster.co.uk**

Enhance your turning experience

This respirator takes working on the lathe to a new level. The compact design means it's extremely light and unrestricted for the wearer, and the added protection of the bump cap gives a real sense of security. It has easily replaceable filters and the rechargeable battery will run for up to 8 hours. Vision is excellent with no misting of the visor. With great air flow and a fantastic feel around the face and head, this is safety and quality at its best.

Axminster APF10 Evolution Powered Respirator

£199.94 Inc.vat 101809



Visor Overlay (Pkt 10) **£16.94** 101844

Pre-Filter Pad (Pkt 10) **£9.96** 101850

Blue Ear Defenders **£9.95** 102168

The high comfort Big Blue Ear Defenders, suitable for medium duty industrial and outdoor environments (conforms to EN 352-1), can be worn with the Axminster APF 10 Evolution Powered Respirator.



AXMINSTER

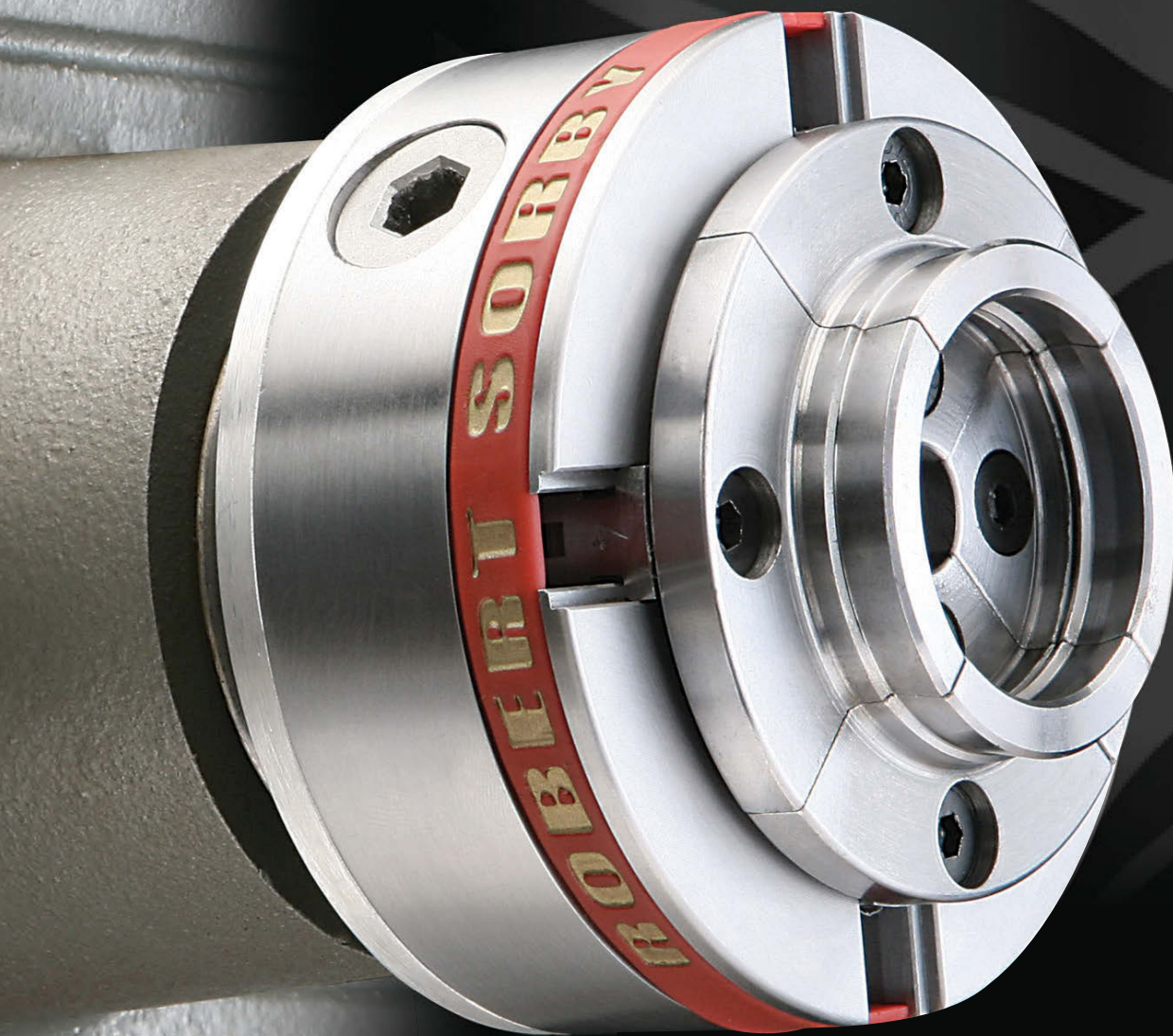
Tools & Machinery

Axminster • Basingstoke • Cardiff • High Wycombe • North Shields • Nuneaton • Sittingbourne • Warrington

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

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**