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skipping rope and
yo-yo with **Colwin Way**

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Richard Findley explores
the use of eccentric
turning chucks

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Using memory



I am writing this having just got back from the AAW and I am now playing catch up. I must admit my body clock takes ever longer to adjust to time differences as I get older,

but I think that it is exacerbated this time having had a lot of demos and visits before I went. But boy, over the last month and a half I have had a great time, meeting up with people and seeing what they are up to and it is wonderful to see that there is plenty going on.

People are working harder, finding different and easier ways of doing things, they are creating things that would not have been done even a few years back, with the web letting people access information and liaise with other woodworkers in ways that were unimaginable when I started turning.

Development

Personal development is a goal of us all. To develop our skills and abilities,

learn something new, be able to do things and work through projects in smarter ways – very helpful in our ever time-poor lives – is an innate desire in us all. We all want it in some way or another, but how far are we going to do it and how fast?

In truth, we all learn something/many things every day. I learn something from every conversation I have, everything I see, touch, taste, smell and do. Trust me, I do. Shape, colour, shading, form, perceived moods of people as they walk by, texture, feel, smell and the list goes on. Do I retain it all? I do not have total recall with my mental faculties. I am not sure I would want to and my brain would probably fry with all the information stored (if it was stored in the way I want it to be). But our brains are amazing storage units beyond my ken. I do, however, encounter a recall of things when I am writing, drawing, researching and I find that instances, scenes and things seen come back to me, even if it is only a suggestion of the memory.

But there is enough information for me to use and be of benefit in the context of what I am working on or with, discussing or looking at. I think we are amazing at filtering out what is not immediately relevant to us, but that does not mean we do not store in some way what we see, touch and smell, etc. Smell, as we know, is linked to memory very closely. How often do you go somewhere and there is a smell that takes you back to an instance of your life, or place?

Experiences of all kinds definitely have an effect on us, but the relevance to turning is that only you can bring your personal experiences to the collective table of discussion, conversations and ideas. We turn because we want to and hopefully have some fun along the way. Through it all we learn. But, it is for you to decide how much time, effort and sheer determination one puts in to what you choose to do.

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.

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September 2016

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

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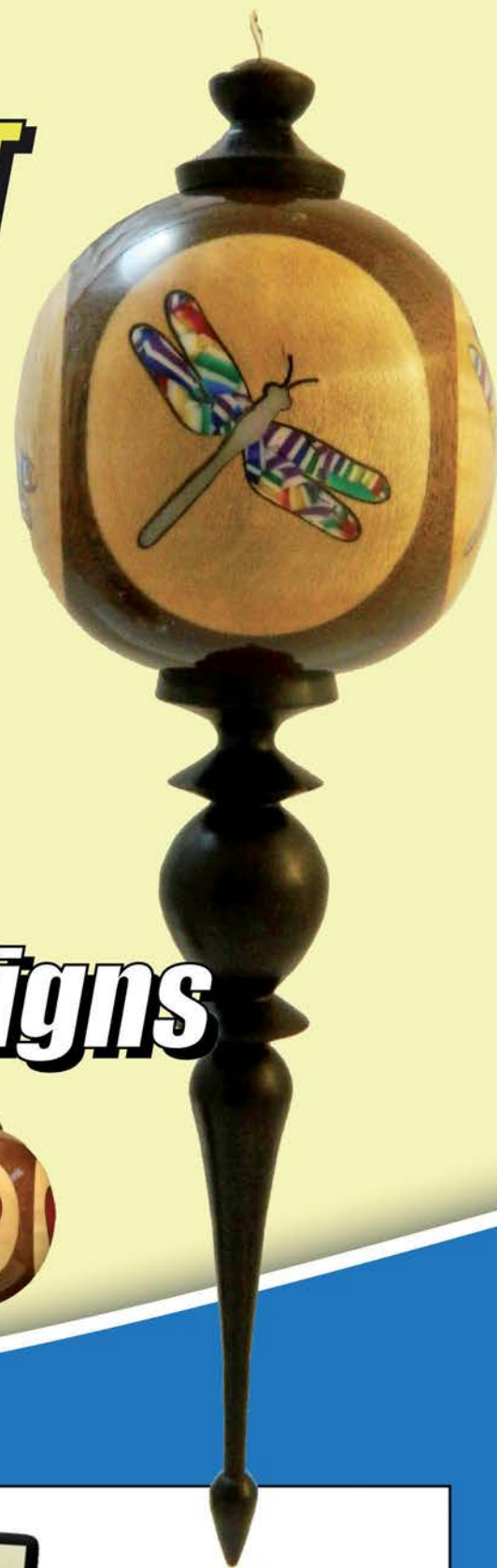


HEALTH AND SAFETY

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.

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Three turned toys

Colwin Way makes three fun projects, accompanied by his son

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

For most of us woodturning is an escape from the day job, a time to relax and unwind and unleash those creative juices. I'm one of the lucky few who can also call my hobby a career. I love turning so much that I carry on when I get home, either making for shop orders, commissions or indeed for articles such as this one.

This does mean that sometimes I'm guilty of getting the balance wrong and neglecting those important to me! However, again I'm very lucky I have a very supportive wife behind the camera and that both my sons share a creative interest and started turning at the early age of six. As this article is all about turning wooden toys I thought it might be wise to bring in one of them, a true professional in the toy game, my 12-year-old son Charlie, which meant in turn we all got

to spend a day in the workshop together.

The following pretty much tells the story, but if you have as much fun in the workshop as I've had creating these toys with the spinning top master Charlie, then you're in for a real treat. The only problem now is I've opened up a can of worms as I find Charlie booking the workshop and myself for certain nights, in preparation of the next batch of spinning tops, and he is already talking Christmas presents for his school friends!

We're going to look at three simple toy classics; spinning tops, skipping rope and yo-yos and they have all been made from lime (*Tilia vulgaris*), which I find an ideal timber for colouring and texturing as it has a tight grain with few knots or features. OK, so let's start the fun with a batch of spinning tops.

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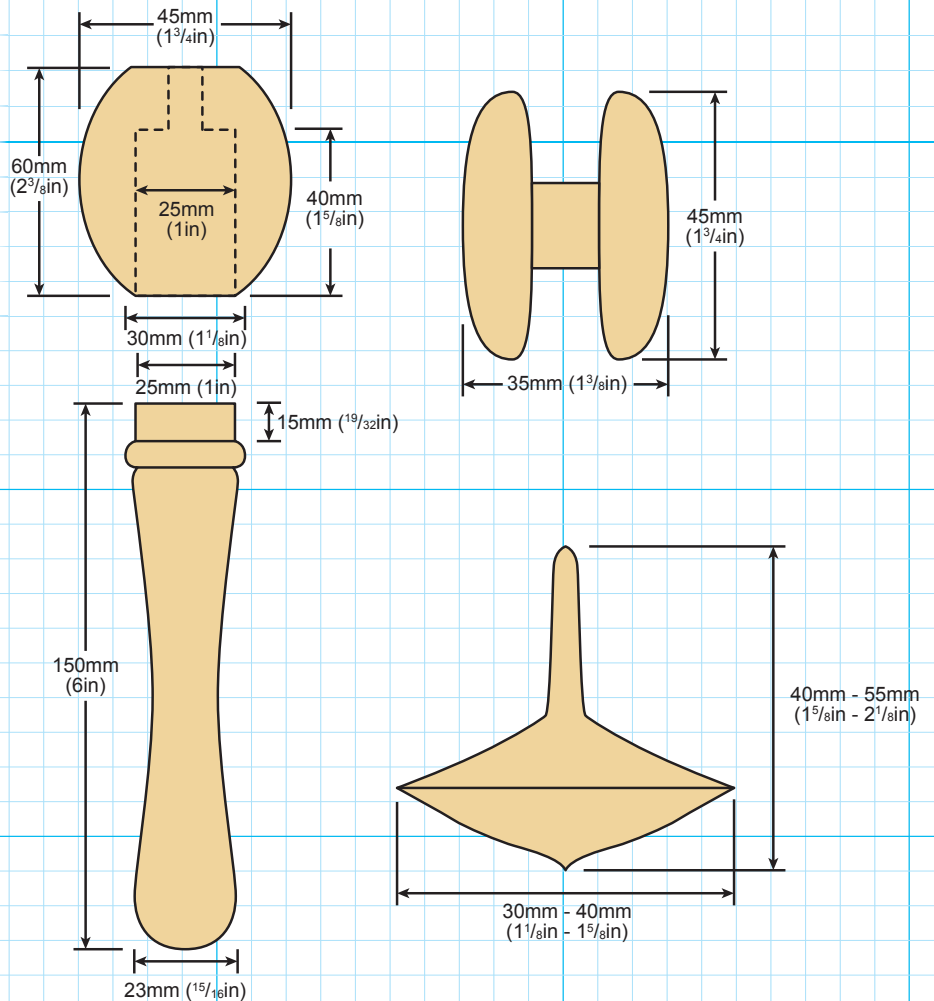
PLANS AND EQUIPMENT

EQUIPMENT AND MATERIALS USED

- 10mm spindle gouge
- 3mm parting tool
- 25mm skew chisel
- 19mm roughing gouge
- Coloured felt-tip pens
- Airbrush and paints (optional)
- 10mm drill bit
- 25mm drill bit – sawtooth or Forstner
- String for yo-yo
- 10mm coloured rope

CHILDREN AND WORKSHOP SAFETY

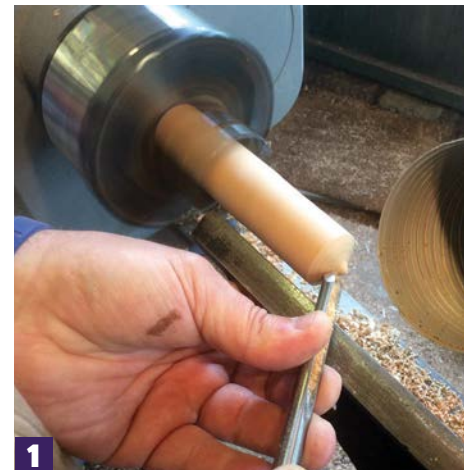
Before we start turning I want to talk about workshop safety and children. A few things need to be considered when teaching youngsters on the lathe and I strongly believe that we need to set the example. The obvious safety consideration is eye protection and dust mask, but I run through the lathe controls every time we start turning and remind my sons where the chuck is and that we are going to take our time. The height of the lathe is a consideration and it may be that your child will have to stand on a platform to reach centre height. Above all though, ensure you are always with them, to watch and give words of encouragement and guidance, and never leave them on their own to turn. A child's attention span maybe a lot shorter than yours, so a short burst of fun will be better, rather than keeping them turning after they've become bored. Check the child has nothing on them that could catch on the work including clothing and long hair, which can be tied back. Remember children are unaware of the dangers and completely fearless, so you have to be their eyes and ears.

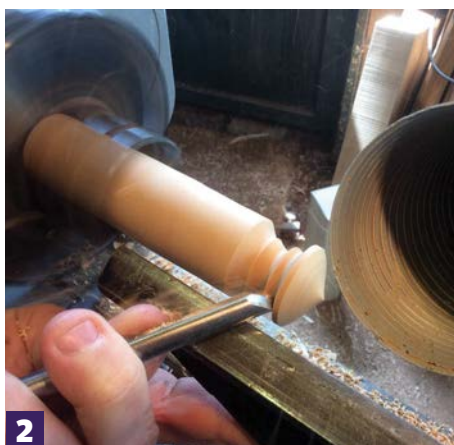


Spinning top

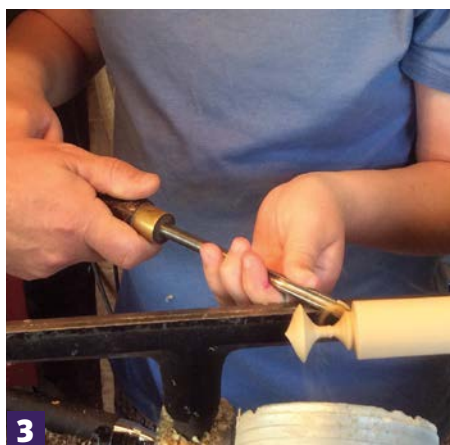
The blank sizes range from 30–40mm diameter x 150–200mm long, which means we can get several tops out of each blank.

1 When all the blanks have been turned down to round we can start turning tops. Hold the blank in a four jaw chuck and a set of dovetail jaws. It's important not to make your blank too long or they will vibrate badly when starting to shape. Start shaping the bottom of the spinning top, making sure they are turned to a sharp point to keep the bearing surface as small as possible and keeping the centre of gravity low to give a stable spin





2



3

2 Now start shaping the tops, again remembering to keep the centre of balance low. Use a 6mm bowl gouge, but a 10mm spindle gouge is as good, if not better for this procedure. Remember to point the flute of the gouge in the direction of travel and take small cuts while the blank is at its longest

3 Make the last few cuts to the top of the spinner

4 Smooth down the spinner and lightly sand, ready for decoration



4



5

5 And now the fun begins and we can decorate the small top toy. With our projects, I let Charlie create the bright colour scheme and patterns himself, using with felt-tip pens from his own pencil case. Be sure to slow down the lathe speed when decorating the tops to 350rpm, to give strong bold lines and to protect the felt-tips

6 Continue to colour around the top until you are happy with the toy's design

7 Finally, part off to toy with a 10mm skew chisel, and now it's onto the next one!



6



7



1



2

Skipping rope

1 Again, the timber choice here is lime and to begin prepare four blanks, two for the handles and two for the tops. Start by drilling out the tops with two holes. First the main 25mm hole to a depth of 40mm, which will house the knot of the rope and the tenon from the handle, and a second all the way through with a 10mm hole for the rope to pass through

2 Prepare the handles by roughing them down and cut two tenons to fit the large 25mm diameter holes you've just drilled on the tops at a depth of 15mm. Set the callipers by measuring the drill bit used to drill the 25mm hole, and then cut with the parting tool



3 Back to the skipping rope tops. To hold these tops use a friction light pull drive passing into the 10mm hole and the tailstock centre into the 25mm hole the other end. Any friction drive will do and will mean you can cut right down to the centre without worry of hitting any prongs

4 Now mount the tops securely to rough down the blank to a cylinder and true up both ends. This is a good opportunity to make the tops the same diameter

5 Fit the top and the handle together in preparation for turning. Make sure the fit is a firm one, but also remember that you want to get the piece apart once turned so you can fit the rope

6 OK, so now to start turning the skipping rope handles. Mount them to the lathe using a pro drive sprung centre to drive and a single pointed revolving tailstock centre the other end. Alternatively, you could use a four prong drive and tailstock centre. Here I'm using the skew to shape the egg shape top

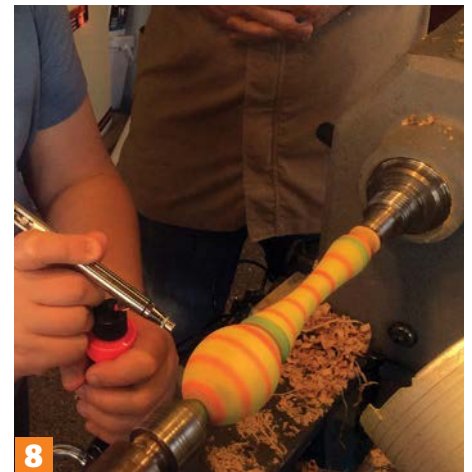
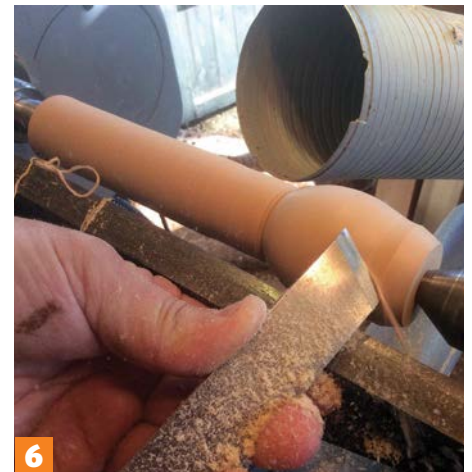
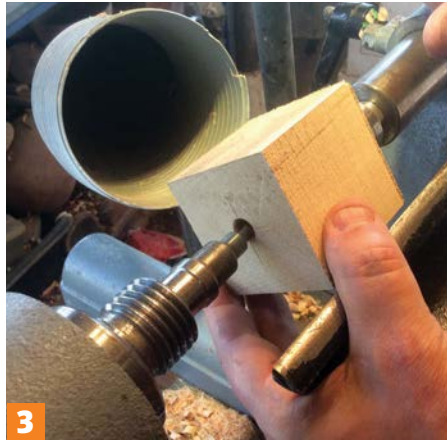
7 Use the skew to shape the main handle, making sure it fits comfortably in the hand. Remember that the hand holding this handle will be much smaller than yours, so make the handle small enough for this

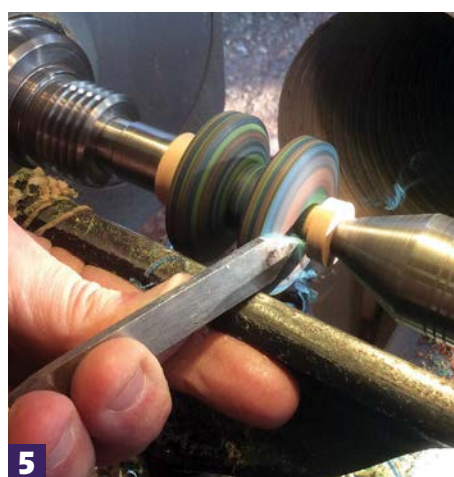
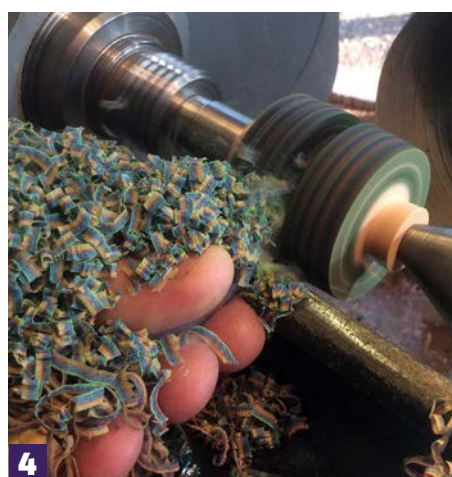
HANDY HINTS

1. Using the skew on this lime is a real joy and great practice and some key things to remember is to cut with the bottom half of the tool, always have the bevel rubbing and present the cutting edge at 45° (roughly)

8 And now it's back to the fun bit. We started with an airbrush, spraying all over with a day-glo yellow then green and orange stripes. The airbrush is a great tool for this project and again is always popular, but a little bit of practice would be wise to understand how sensitive they can be. Why not do some doodles on some paper first by writing your name and playing with colours

9 Here are the skipping rope handles finished. You can see the way the rope threads through the top and how the knots at the ends of the rope are hidden within it. We sourced the rope from a local hardware store and it was the source for the colour scheme Charlie chose for the handles





Yo-yo

For the yo-yo I wanted to use a material which wouldn't need any decoration afterward, so I chose a few pieces of diamond wood. Diamond wood is a resin bonded coloured maple (*Acer saccharum*). However, plain timber can also be extremely colourful and dense so the choice is yours.

1 Because the colour wood was only 20mm thick I've joined two pieces together with epoxy resin and added two pieces of scrap wood for the lathes centres to drive with, these pieces will be turned off at the end of the shaping

2 Next, turn down the block to a cylinder, ready for shaping

3 Now turned down to a cylinder, turn away the scrap wood before the basic shaping

4 Use a 3mm parting tool to cut the slot for the string to sit, leaving 15mm diameter of solid timber in the middle

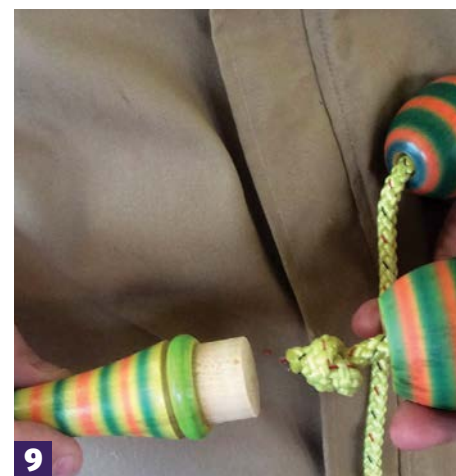
5 Use a parting tool to do most of the shaping before sanding to a high shine

6 To stop the string from slipping when at the bottom of the swing, drill a hole through the centre spindle to thread the string through

7 When you've finished sanding and have drilled your centre hole, you can polish. Use friction polish to get down into the centre spindle, but then buff with a buffing wheel and Carnauba wax after the yo-yo's been finished. Sand off the waste blocks and to do this use a plywood sanding disc on a faceplate

8 To clean up either end after the sanding disc use a jam chuck and gently remove any marks before sanding and polishing, which you need to repeat on both sides

9 That's the yo-yo finished and now it's just left to wind the string up and start playing ●



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Clarke CR1C

CR1C

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Turning bed posts

In a new series, 'Been there, done that...' **Ernie Conover** tells us how he soon found out there is no room for error when turning posts for a Sheraton bed

PHOTOGRAPHS BY ERNIE CONOVER

ERNIE CONOVER



Ernie Conover is best known for teaching and writing about woodturning, as well as designing and marketing the Conover lathe.

erconover@conoverworkshops.com

Sheraton bed built by Ernie Conover.
Coverlet woven by Susan Conover.
Tester covering hand knotted by High Country Canopies, Lansing, North Carolina

In 2000 my wife and I decided to add a master bedroom suite to our house. Having always been fans of the Federal (Adams) period, we decided to do our bedroom in Georgian style. Between the fireplace wall and the shutters, the finished room sported 99 raised panels. In deference to Benjamin Thompson (Count Rumford), that pesky loyalist and father of thermodynamics, the fireplace is a Rumford. To say our Hollywood bed frame looked anachronistic in our bedroom is an understatement; it looked pathetic. Having promised Susan for far too long to build a suitable bed, I finally commenced work on a Sheraton-style bed in late 2006.

Starting work

That year I had an apprentice, Patrick Brown, who was about as good a turner as I have ever had the pleasure to work with. He was keen to build a bed too, which made the whole undertaking so much more fun. Our first problem was to obtain wood in the heavy thicknesses and widths of original

Sheraton examples. Many of the originals were made in Honduran mahogany (*Swietenia macrophylla*), which was impossible to get in Cleveland, Ohio in the weights we needed. An early American adage is that cherry (*Prunus avium*) is the poor man's mahogany, but we could not get that locally either. Therefore, we made a 400-kilometer road trip to Wellsboro, Pennsylvania to visit Irion Lumber. Catering to period furniture builders, Lou Irion only deals in four types of timber: Honduran mahogany, walnut (*Juglans nigra*), curly cherry and curly maple (*Acer saccharum*). Patrick and I viewed six and eight quarter mahogany planks that were 1065mm wide and 4.8m long, along with absolutely knot free walnut, curly maple and curly cherry planks of similarly gargantuan dimensions. Lou dries much of his wood as sequential planks; the customer is obligated to buy the entire grouping. This worked out well for Patrick and I as we shared a larger series of posts and planks. We were each able to obtain four posts sawn from around the centre of a single log. They all

measured better than 2.4m in length and would mill out to a full 100mm. We also obtained quarter sawn 5/4 planks that were 460mm wide; this allowed us to have glue up free headboards. Rounding out the bill of materials was more 100mm material for the rails, but this did not need to be figured or matched grain. All of this fine material invoiced at \$14 (£10) a board foot.

We ran two edges of the posts through the jointer creating an arris, a true edge and a true face. All of our wood exited the thickness planer a true 100mm having started as 110mm square. We used true face and edge marks along with carpenter's triangles to orient our posts in the final piece.

The next critical question was 'to bifurcate or not to bifurcate?' A 2.4m post is inconvenient to move from room to room, let alone from house to house. Prudence dictated splitting the turning at 1040mm from the floor; yes, I have a lathe that handles 2.4m but ease of transport of the finished bed overruled the hubris of turning the posts in one piece.



Patrick Brown with a router table and support he designed to cut the stub tenons on the posts for our beds



The bottom half of a finished post in my Powermatic. This is 'you are not allowed to make a mistake' turning that requires full concentration. I do not listen to music, want other people in the 'shop or to be tired. It is all about coves and beads and precise work

The bed

Patrick turned his posts ahead of me for neither of us like company when doing such challenging turning. With material that is matched, there is no exact replacement and at a cost of \$110 (£77) a billet there is a good amount of anxiety. You cannot be worried about the bank calling about an overdraft. I was able to turn them in about three hours each. Yes, there are many turner/showmen out there who do amazing things with a skew but I strictly obeyed Ernie's laws of production turning.

The spindle roughing out gouge is your friend. Yes, a skew will probably leave a better finish with a bit less sanding but if it catches you just lost a huge amount of time and possibly the billet. You may have to sand a bit more but the spindle roughing out gouge almost never catches and gets you paid.

Sandpaper is your friend. Do not hesitate

to sand long cylinders and tapers to final finish. A sanding mandrel in an electric drill is perfect for such tasks and called the electric skew in our shop. Likewise bringing beads and coves to final smoothness and perfect profile by careful application of a folded sheet of sandpaper is sensible. No one asks me about good-looking turnings but you get many questions about a patched catch.

I gave a lot of thought to the joint that would join the bifurcated posts back together. Turning a tenon in the post and drilling a socket on the upper part is problematic because the centre of very heavy stock is seldom dry to cabinetmaking levels. Therefore, the tenon shrinks in diameter and the hole goes egg-shaped, leading to a wonky fit. Additionally, the length of the tenon greatly increases grain mismatch between the two halves. One solution is to drill both halves about 1mm undersize and

turn the tenon from lighter stock that is good and dry. After the parts rest for a couple of weeks the holes are brought to final size with a twist drill, which will follow the path of the roughing drill faithfully. I elected to use 25mm cold rolled steel pins; the machinist in me said the strength of materials would be much better.

A second problem was drilling the holes on the centre axis of the turnings. A standard turner's trick is to mount a drill in the headstock and push the work against it with the tailstock ram. While this yields a well centred, straight hole with a peppermill, the weight of 100mm stock causes the drill to wander egregiously. The solution I worked out many years earlier on a similar bedpost job was to build a V block and mount it on a 25mm post that clamped in the banjo. By adjusting this such that the turning was cradled on the exact centreline of the lathe

a straight hole is child's play. I turned the top finials as separate pieces and attached them to the posts with 6mm steel rods. They also secure the pieces that form the tester.

A good amount of joinery and a lot of 'shop space was necessary to complete the rest of the bed. The foot posts were inlaid with matching satinwood. This required some precise layout, handwork and routing. I elected to use oak (*Quercus robur*) planking, instead of just four planks for a box spring, or the height of the bed would have required a boarding

ladder. With just a mattress it is a very usable height. With the 5/4 red oak decking and the cherry 75 x 85mm rails a Norton 1000cc Atlas could be parked on it. For finish I chose French polish because it is true to the original and I like it. In all, there was \$1200 worth of wood in the project and about three weeks work. My wife, Susan wove a coverlet for our bed and found a family in North Carolina that makes the fishnet curtains for the tester. Well, I made our bed and we have slept well in it; I dream of more lathes and accoutrements. ●



The finished foot posts



The foot posts were also inlaid after turning with crotch satinwood veneer

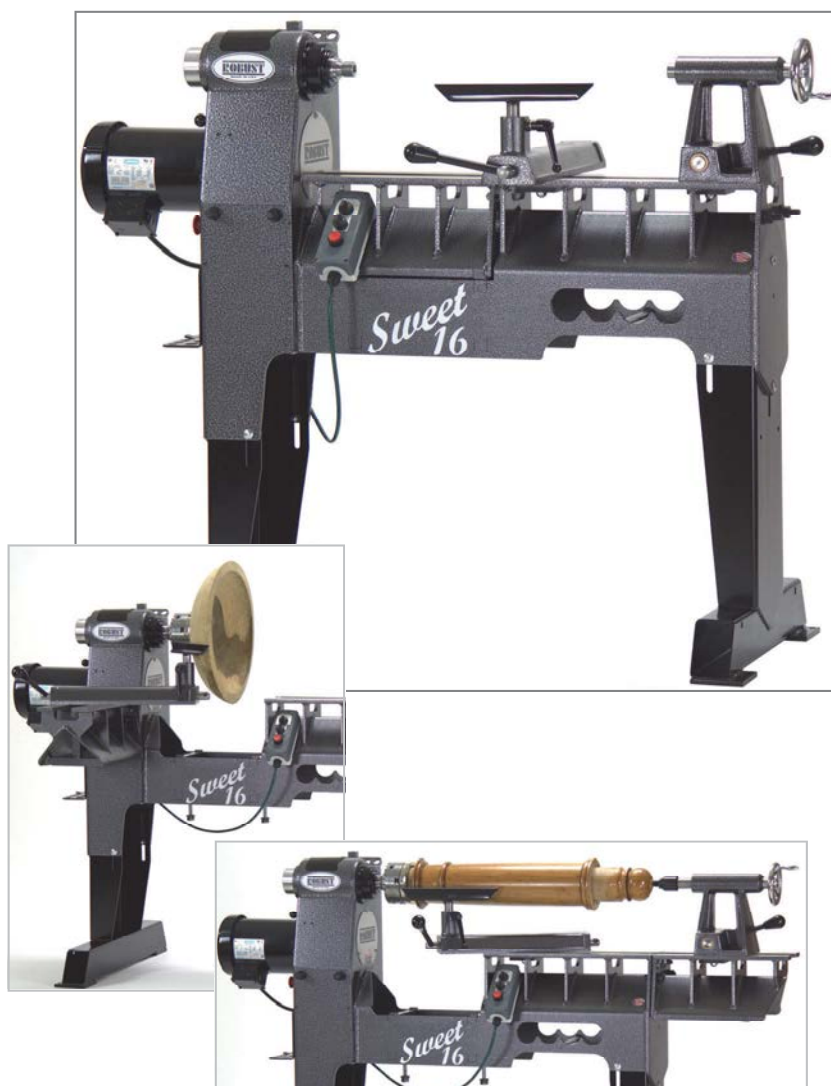


The 460mm wide curly cherry headboard



Trial assembly/French polishing took a lot of 'shop space

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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: What is a Seminar?



PHOTOGRAPHS COURTESY OF AWGB

That was a question that came to my mind in early 2005, when there was an editorial by Mark Baker discussing the concerns about the lack of take up of places for the 2005 AWGB Seminar at Loughborough. I wrote to Mark about this and it generated some further comments. To cut a long story short, I joined up and went to my first Seminar in 2005. What an eye opener it was! I've been to every one since – as a punter in 2007 and as one of the workers from 2009 onwards. But it still remains the AWGB's best kept secret!

The seminar

The weekend starts on Friday morning and assuming you are staying on site, finding your room and unpacking, followed by a welcome cup of coffee. After lunch we have the opening ceremony, introduce the team and then we're off and running with a choice of five demonstrations to go to. After a mid-afternoon break it's time to watch another demo. We open the instant gallery and that concludes the arranged activities for day one. Friday evening is free for dinner, a drink or two in the bar and a time to chat to old and new friends.

The next day there are five demonstration sessions with a choice of five presenters



in each session along with three or four masterclasses. The day finishes with an interesting review of the instant gallery by one or two of the demonstrators. Saturday evening we have an informal dinner followed by speeches and an auction of donated pieces. The auction raises funds for the AWGB's member development program.

Sunday morning concludes the weekend with two more demonstration sessions and the closing ceremony. In addition to all this we have a raffle and superb trade stands where you can spend all your savings, and more! The Seminar (and we can't think of a better word) is designed to meet the needs of the AWGB members, the majority of whom are amateurs, turning for pleasure in sheds across the UK and overseas. The next Seminar takes place on 5–7 October, 2018. It will cost around £400, which includes your accommodation, meals and access to all the demonstrations and trade areas. It's great value and lots of fun – it's your turn to be inspired. Start saving now!

Dave Atkinson, Chairman, AWGB



WOODTURNING 290 GIVEAWAY PRIZES

In issue 290, we featured a Toolpost giveaway.

We are pleased to announce that the winners of the Toolpost ProDesign smocks are:

Mr. R. Patrice	Mark Pettitt
Phil Rundle	Keith Teale
Hilliard Tanner	Roland Moore
Tony Wickham	Steve Lowe
Jef Mostmans	David Lock
Ian S. Murray	Derek Pollecutt
Ian Elliott	Graham Parker
David J. Burden	Mr. John Gregory
Terry May	Raymond Cook
John R. Collett	Brian Edmond

Woodbury Woodturners Annual Show

This year's fantastic show has had a makeover. So the biggest woodturning club show in the south west must be seen and will have three simultaneous demonstrations running all day. Be amazed at the competition entries and enter our raffle for lots of great prizes. There will be fantastic work for sale as well as a wide variety of wood and materials. Exeter Woodcarving will also be showing off their skills. Refreshments are available and parking is free. Entrance is £1, under 12's free

When: 20 August, 2016

Where: Woodbury Village Hall,
Flower Street, Woodbury EX5 1LX

Web: www.woodburywoodturners.org.uk

NIKOS SIRAGAS



PHOTOGRAPHS COURTESY OF NIKOS SIRAGAS

Nikos will continue to demonstrate in schools around the UK

Nikos Siragas is continuing his efforts to stimulate interest in woodturning in schools. Following on from his demonstration at Bolton School, Manchester, Nikos recently demonstrated for a large group of schoolchildren at the 4th Secondary School in Rethymno, Crete, for their annual Exhibition of Art and Modelling. He feels it is important to stimulate interest at grass roots level, among 15 and 16 year olds,

and to generally educate them in the art and craft of woodturning. This is the second time he has demonstrated for this school and the children have shown a keen interest. After each demonstration Nikos allows a number of students to try some turning on his lathe and there is quite a queue of children eager to take a turn at the lathe.

The school is now in the process of acquiring a lathe for their technical department and

Nikos will help set up the lathe and additional equipment. Later in the year Nikos will also be demonstrating at a school in Hull, during his annual visit to the UK in December which includes demonstrations and a masterclass for a number of English and Scottish clubs.

Contact: Nikos Siragas

Web: www.siragas.gr

20 YEARS

On 6 September, 2016 it will be the 20th anniversary of Stiles & Bates opening their shop in Kent. To celebrate 20 years of buying, milling and selling UK timbers, under the stewardship of Woodland Heritage, they are donating £100 for each year they have traded to be spent on planting a selection of native timber species with the stipulation that the trees will be planted for harvesting and subsequent re-planting – the bottom line of all good forestry management.

Contact: Stiles & Bates **Web:** www.stilesandbates.co.uk

Contact: Woodland Heritage **Web:** www.woodlandheritage.org.uk



PHOTOGRAPHS COURTESY OF STILES & BATES

The Stiles & Bates team

YANDLES WOODWORKING SHOW

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When: 9–10 September, 2016

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

Web: www.yandles.co.uk



PHOTOGRAPH COURTESY OF YANDLES & SON LTD

Visit the Yandles Woodworking Show

THE STOCK GAYLARD OAK FAIR



PHOTOGRAPHS COURTESY OF STOCK GAYLARD

Adam's Axemen demonstrating

The Oak Fair will once again be held on the August bank holiday weekend. For anyone who hasn't visited before, this is a special event for those interested in woodcraft, timber, conservation and the countryside. There is something that will appeal to all members of the family including over 200 exhibitors, events in our arenas including The Heavy Horse Logger team who compete a number of challenges over the weekend, Mere Down Falconry who bring a variety of birds of prey that put on amazing displays and Have A Go Archery which is available to everyone to try!

When: 27–28 August, 2016 **Where:** Stock Gaylard House, Stock Gaylard, Sturminster Newton, Dorset DT10 2BG **Web:** www.stockgaylard.com

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Following on from last month when **Richard Findley** explored multi-axis turning, this month finds him trying out eccentric turning chucks

Eccentric turning, using chucks

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](#)

Last month's attempts at turning on multiple axis went reasonably well, so it seemed a natural next step to look at a couple of eccentric turning chucks that are currently on the market. I received a parcel from Robert Sorby and another from Axminster, two of the biggest players in the woodturning supplies game in the UK.

I should make it clear right from the get-go that this is not a product test and with the limited space I have to write an article there is no way I can use either product to its fullest potential, but I wanted to have a play with each and see what I could do with them.

The theory

These two chucks allow a work piece to be moved and adjusted in orientation and in a number of other ways within a set range allowed by each chuck. A little research shows

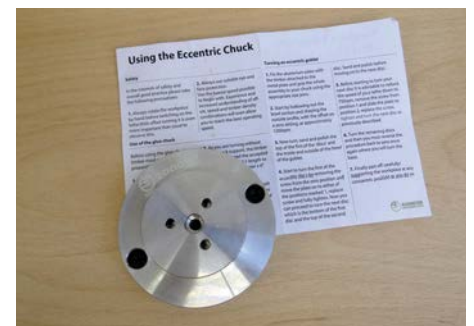
that any number of variations and shapes can be made in both spindle turned and faceplate type work. In theory, the cuts should be no different from any other form of turning, the challenge is working out how to position the work in the chuck to create attractive and useful or decorative items. Can I do it? We shall see!

Research

Having never done this sort of thing before – which is the whole point of this series of articles – I feel like I should do a little



Sorby chuck and accessories



Axminster chuck



research into what can be made and exactly how it is done. Bearing in mind I made a box with a finial last month, I feel a slight change is in order, so my thought is to make a bowl of some sort and something else on the other chuck, but what? A dilemma like this will either inspire or confuse and unfortunately, for a while at least, I am at something of a loss as to what exactly I should make until I realise that in the box from Sorby is a DVD with instructions and a couple

of step-by-step projects using the chuck. The DVD is informative, if a little slow, so I skip through some, making sure I have the gist of it. This helps give some understanding of how the chuck works but none of the projects really inspire me. I decide to search for videos relating to the Axminster chuck and immediately something comes up that catches my attention. An Axminster video shows the lid of a box being made that looks, at first glance at least, to be turned

on an Ornamental lathe. I've always had a fascination with Ornamental turning and to be able to achieve this look without making a Holzapffel-style lathe really speaks to me.

My decision is made, I will try to use the Axminster chuck to produce a design that looks similar to an Ornamentally turned pattern. I will stick to my original plan and use the Sorby chuck to turn a bowl with perhaps three separate dishes, which could be used as a nibbles bowl for a party.

THE CHUCKS

Before I begin the projects I will take a quick look at the chucks themselves. It should be pointed out that these are not the only eccentric chucks on the market, but they are certainly the most readily available, from two of the biggest UK manufacturers.

The Axminster chuck is sold as an 'eccentric spiralling chuck' and is relatively small and lightweight, comprising of three parts: a steel faceplate ring that fits onto their standard 'C' jaws, this is drilled with threaded holes which allow multiple positioning. There is an aluminium section that fits to this and also fixes to a smaller aluminium boss which is drilled like a faceplate to allow fixing to the work piece and is fitted to the main chuck in such a way that it can be rotated through 12 indexed positions, allowing further adjustment. It comes with the necessary Allen keys and an instruction sheet. There are a number of

online videos showing how to use it but these aren't pointed out on the literature.

The Sorby chuck is a much larger and heavier chunk of metal. Sorby explain that this helps to counteract the unbalancing effect of offsetting the workpiece. The kit is supplied in a plastic carry case, complete with instruction booklet and DVD. Like the Axminster chuck it has a faceplate fixture, but also a screw chuck and a kind of ball and socket connector, which adds a huge variation to the possibilities of work holding and with a range of movement more akin to the technique I used last month, but with a wider choice of options, variations and movement. The fixing attaches to the main chuck body that screws directly to the lathe (an insert to match your lathe is available, there was even one to fit the odd ball spindle thread of my old Wadkin lathe) and can easily be set to actual centre

by adjusting two grub screws and through a small viewing window where a very clear number shows how far from true centre you are; 0 being dead centre, and marked adjustments are easily made at 5, 10, 15, 20, 25, 30 and 35mm from actual centre. The fixing method itself can then be rotated as it is positioned through a 12 section hole, allowing easily indexable rotation.

Videos

Axminster: www.youtube.com/watch?v=ntlcUpP9xss

Sorby: www.youtube.com/watch?v=3a4sj_txPT0

DETAILS:

Prices:

Axminster 900093 £41.95

Sorby RS60 £231.95



The Axminster chuck, showing its three engineered parts



The chosen fixture, in this case the faceplate, fastens into the chuck body by a screw through the rear of the inner boss, seen in the chuck body. Notice the 12-sided hole which allows indexable rotation



Position '0' is true centre



Position '35' is the largest offset available

Experiments

Before actually starting my projects I mount a scrap of timber in each chuck and make some adjustments to draw circles on the face of the wood in an attempt to better understand how exactly these chucks work. My difficulty with this kind of work has always been understanding and visualising the effect that the adjustments have on the work. Trying a series of positions and making what

may appear to be a series of random circles on the piece of pine (*Pinus sylvestris*), I feel I have at least some understanding of how these chucks work.

You will see a series of circles, which interlink and curve out from the centre. It was clear that by adding rotation to this, something both chucks have the ability to do, interesting patterns will emerge.



A circle drawn at each position on the Sorby chuck, the pencil lines are at one indexed position and the blue lines are with the work piece rotated at 90°



Circles drawn on the Axminster chuck, only a few of the positions are shown here as by now I grasped how the adjustments worked

Spiral pattern – Axminster chuck

I should say before I begin, I chose to do this pattern with this chuck, purely because this was shown on the Axminster YouTube channel. I am certain this or a very similar pattern can be made on the Sorby chuck too.

I pick a piece of American black walnut (*Juglans nigra*) to use as a potential box lid and use a freshly sharpened point tool to cut the groove detail. First I cut an outer border with the chuck set on dead centre.

The first adjustment is to reposition the outer ring. There is a choice of four positions either side of centre. The movement range at first appears quite small but has a significant effect on the end result. The downside to this chuck is that to adjust it you need to remove one of the screws, which would be easy to lose in the shavings. I use a pencil to draw a circle on the wood, working out the correct position for the pattern. With this set I can turn on the lathe and cut my first circle with the point tool. To achieve the desired pattern I now leave the outer ring of the chuck in the same place and make the adjustment by rotating the central boss. This is clearly indexed and locates firmly in each position. I mark position '1' so I can keep track of each movement. I turn circles on each of the 12 positions but could easily have achieved an interesting and, I'm sure, effective pattern by only using every other position.

Once all 12 circles are cut, I re-centre the chuck and sand the surface to remove the remnants of pencil and tidy it up. A coat of oil darkens the walnut and emphasises the pattern. The pattern is far from perfect, but as a first attempt I am very pleased with how it turned out.



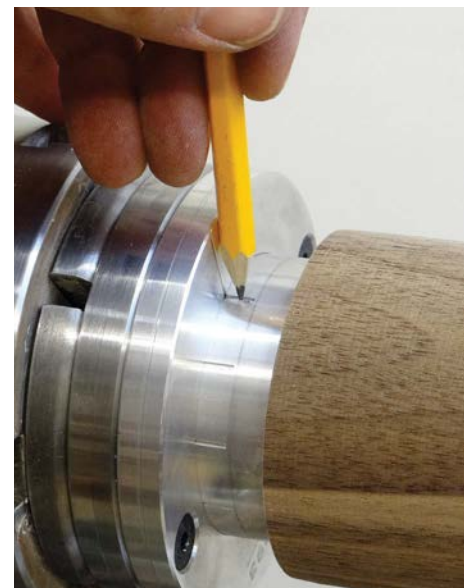
Fixing the piece of walnut to the faceplate attachment



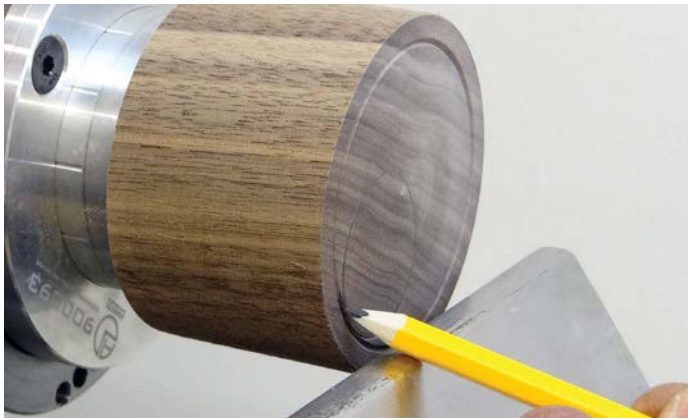
Cutting the outer border with my point tool



The adjustment on the outer ring of the Axminster chuck



Marking position '1' on the indexed faceplate boss



Marking the first ring with a pencil



The first cut in action



Adjusting the boss to the next position on the index



The pattern at half way is still effective



A light sand cleans up the pattern



The finished design



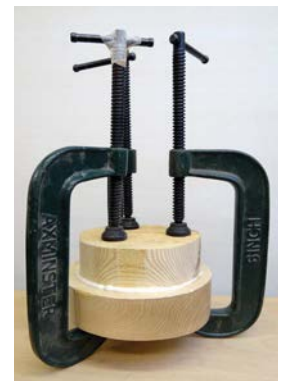
The pattern with a coat of oil

Three dish bowl – Robert Sorby chuck

I sketch my original idea on a scrap of paper, it is to turn a circular bowl with three separate dishes, allowing perhaps a different flavour of crisps or other nibbles to be placed in each. I should also point out that I realised just in time that I would need to fix the bowl with either a faceplate or screw chuck, but as is the norm these days, don't want holes in the base of my bowl, so glued a sacrificial block to the underside of my maple (*Accer saccharum*) bowl blank. In hindsight I would have used a block that was just thick enough to hold screws but thoughtlessly grabbed the first offcut of timber that came to hand. This meant that 50mm of pine stood between the chuck and the bowl blank and did add to the distance between the bowl and the spindle bearings. As it is, my large lathe was able to handle this but a smaller lathe could struggle with additional vibrations.

HEALTH AND SAFETY – TURNING OUT OF BALANCE WORK PIECES

The off sets that these chucks can produce can create some spectacular results but great care needs to be taken when doing this as off setting the work will introduce vibration to the turning process, depending upon how much you off set the work, your lathe and how it is set up. I use a 1950 Wadkin RS8 which weighs in at around $\frac{3}{4}$ of a ton, making it incredibly solid and perfect for this kind of work. A mini or midi lathe is likely to struggle with some of this work. As with any work that is new to you, the best advice is to start on a slow speed and gradually build up as you feel safe to do so.



The first job is to glue a sacrificial block to the bowl blank

I true up the blank with the chuck set to true centre and smooth the face of the bowl and add a slight curve to the surface, aware that too much curve here can make a bowl look like it droops, so I only cut a slight gentle curve. I roughly sketch the three circles to show where I want the separate dishes. Many of the designs I saw when researching had three dish shapes overlapping, which looks good but isn't quite what I have in mind.

I slacken off the two grub screws that allow the chuck to offset by the maximum 35mm, and draw a circle on the face of the bowl. I then rotate the screw chuck

boss, which is divided into 12 positions, by four 'clicks' – 12 divided by four giving the three positions for my dishes. I then draw my second circle, repeating this action to mark the third. It is clear to me that the three dishes are not as large as I'd originally hoped, perhaps being better suited to condiments than crisps, but I continue anyway, re-purposing my bowl as a condiment bowl rather than a nibbles bowl. This issue is less down to the chuck, and more subject to the laws of physics and my imagination running away with itself!

Turning the dishes in the bowl is quite straight forward, using a bowl gouge to cut

the shape and sanding it before moving on to the next dish. Once again the mass of my old Wadkin lathe allows this large offset with barely a hint of vibration at 950rpm, but clearly a smaller lathe would struggle with this.

Once all three are turned I return the chuck to true centre – again, easily done thanks to the well thought out design of the chuck – and carefully re-sand the face to remove any trace of pencil lines. The outer shape of the bowl is then turned and finished in the usual way, I decide on a soft curve that fits the hand well and could be passed around at a party. Guacamole, salsa and sour cream, anyone?



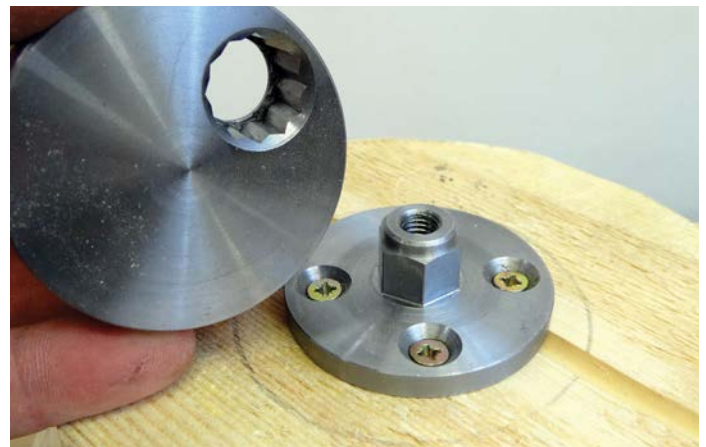
Rough circles sketched on the face of the blank



After adjusting the chuck these are the actual shapes possible



The chuck is adjusted from position '0', which is true centre to position '35'



The 12-sided hole sits over a six-sided nut, which allows 12 indexable positions



Once set, it is locked in place with a grub screw



Turning the dishes



Each is sanded before moving on to the next



Two down, one to go



All three dishes turned

Conclusion

As with every project I tackle in this series, the end result is the first of its kind that I have made and as such is full of faults, to my critical eye at least. If I was to do either project again there would be changes and alterations made to improve the end result. The bowl turned out a little differently to my initial plan and is a bit plain but was a good exercise. Making it has opened my eyes and indeed my mind, to a few other options that I would be interested to explore. The ability to turn what appears to be an Ornamentally turned design has really piqued my interest and I hope to be able to use this again in the future.

As far as the chucks are concerned, both are very well thought out and well engineered pieces of equipment. The Axminster eccentric chuck is the more basic of the two, but is capable of doing a variety of off-centre turnings. The Sorby model is more expensive, but you get a lot more equipment in the box, giving a greater choice of mounting options and position variations. As I stated earlier, there is no way I could do either chuck justice in this article and both are clearly capable of far more than I have shown. If off-centre, eccentric turning interests you, I wouldn't hesitate to recommend either chuck. ●



The finished items

Next month

In the next issue Richard will tackle letter carving on turned work.

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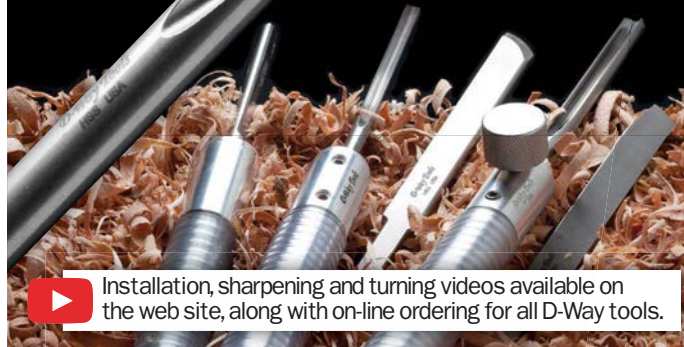


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Wood and clay: combining earthly elements

Andrew Potocnik works with two materials to create these interesting hollow forms



ANDREW POTOCHNIK



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

andrewpotocnik@telstra.com

There is nothing I enjoy more than a creative challenge, which in all reality is the same as teaching woodworking at secondary school level; it's simply about problem solving. Students come up with an idea and I, as the teacher, need to work

out how that idea can come to fruition. It's exactly the same when working in collaboration with another artist, which is where this story begins.

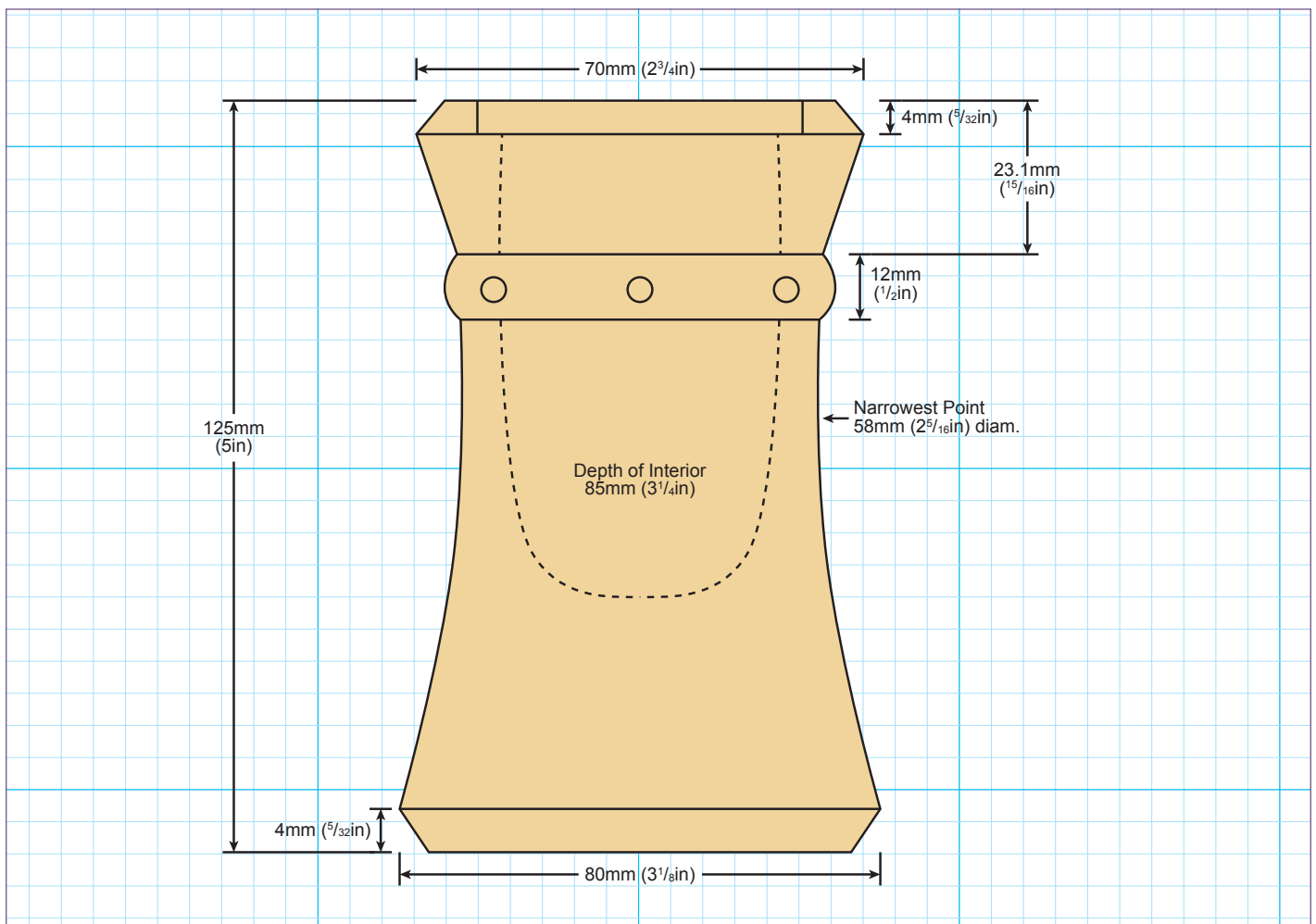
Agreeing to take part in a joint exhibition with a long-term ceramicist friend, I saw this as an opportunity to challenge myself and possibly develop directions I can explore in my own work in the future. There could be some ideas sparked by concepts outside my normal field of work, which is the basis of collaborative events springing up around the world, Emma Lake being the best known. Anyway, here's how the project evolved...

◀ Inspiration

Presented with a couple of very elegant conical ceramic forms that my friend thought I could suspend on turned and bent legs, my mind went off on a completely different tangent where I flipped them upside down to form lids for turned containers, especially as I'd only recently returned from a trip to Spain and Morocco and still had an element of Moorish influence in my mind. Thoughts of Richard Raffan's 'Citadel' forms did nigger at the back of my mind, which shows how work you've seen can be drawn into what I call the 'Cranial Computer'. Here, they linger, waiting to emerge when an idea or image triggers them to the fore... and then the mind gets going... and hopefully you develop a new and original design.



Intended as a conical vessel, it seemed logical to me to invert this into a lid



Suitable timber

To begin with I sourced suitable timber, in this case, a large recycled red gum (*Eucalyptus camaldulensis*) post which I cut to approximate length and drew a rough outline of the form I felt suited the ceramic lid. All too often I begin new projects and then start on other new ones, so drawings, dates and notes help to keep my train of thought going and also allow new design developments to evolve, so this project sat on the back-burner for a few days, (maybe weeks) during which the concept developed. Notes written and placed alongside selected material capture ideas, but these too often lead to new developments.



Working out proportions for the vessel

Holding and shaping

Finally getting to work, I needed to deal with issues relating to selected timber. As I was working with recycled structural material it had cracks which could have become loose in the turning process. As soon as I spot this type of danger, I secured it with CA adhesive and left ample time for the glue to set. Better safe than sorry, and for this reason I always wear a full face shield when turning, no matter what I'm doing! Prescription glasses may make it easier to see what you're doing, but unless they're up to safety regulations they're not enough on their own. And there's also the benefit of noise being deflected away

from ears by a full face shield – a bit of help for your ears too.

One end of the cylinder was trimmed down to a tapered tenon, able to be gripped firmly in a scroll chuck then transferred to my Vicmark chuck which I find a wonderful workhorse for most work I do. I now trimmed timber down to a profile I felt suited the ceramic

top/lid attempting to create a 'flow' of lines from the bottom of the turned vessel through to the intersection with the lid. It's a difficult concept to describe, but really there needs to be harmony in transition in both material and form... something you simply need to experiment with if you take on a project like this.



Voids needed stabilisation with CA glue



A tenon was cut so the form could be fitted to a scroll chuck



Determining suitable proportions

CREATING THE LID RECESS AND INITIAL SHAPING

With dimensions roughly marked by pencil lines where my eye felt cuts and changes of angles were initially correct, I moved onto the next stage, creating a 'lip' or 'step' in which the lid could sit. A home made 'Granny-tooth' scraper enables two cuts to be made simultaneously, on the front and sides of the tool; however,

it's best to do this in light passes so as to not create chatter or a catch.

With the lid in place I could now determine the final shape of the vessel, which was trimmed down to suit the lid and create what I felt was a complementary design, and still allowing for further development in the 'Moorish' direction.



Using a 'granny tooth' scraper to create a recess for the lid to sit in



With the lid in place, further refinement of proportions could be established



The vessel's exterior was refined

Hollowing out

Now I could hollow the interior of the vessel seeing I had parameters to work to with regard to wall thickness. I used a variety of tools including two scrapers and a Crown tool, but there's a consideration I feel is pertinent when hollowing, how deep to go? Fortunately, this project wasn't to be an example of fine woodturning, rather a blending of forms, so I didn't need to hollow right down to the base. And here's a factor to consider when hollowing – how far will your fingers reach safely when it's time to sand?

With the interior sanded through to 320 grit I could refine the exterior and add a couple of 'v' cut detail lines (using a skew) to create a band at the upper end of the vessel, which was then rounded slightly.



A series of tools was used to hollow the interior



Don't hollow forms too far for fingers to fit into



The exterior sanded and a couple of 'V' lines cut for a feature line

Index marking decoration positions

Using the indexing head of the lathe I marked eight points, which seemed to be spaced far enough apart to house domed 'buttons'. Centres for holes were marked with a sharpened 75mm nail that lives permanently in the right pocket of my dust coat. It's the most universal tool available that I can think of, and it fulfils so many purposes. Here it

was the equivalent of a centre-punch, but I wasn't too fussy about getting the marks perfectly aligned, but still evenly spaced. After all, the final piece was intended to have a touch of a rough feel.

Holes of 3mm diameter were drilled freehand and as you can see there was a bit of tear-out, but this would be covered

by the buttons. I could have been neater and more careful; however, I wanted this vessel to have an element of texture and roughness, which was still to come. Nevertheless, the bulk of the exterior was sanded to a smooth flowing shape before being parted free of the waste stock.



Using the indexing head of my lathe, spacing for 'buttons' were marked



Holes were centre-punched with a sharpened nail



Masking tape ensured all holes were drilled to similar depths



The form was cut free of the chuck with a parting tool

REFINING THE BASE

Reversed and held in the expansion mode of the scroll chuck I could (carefully) trim down the base and sand it to a finished surface. As the chuck was gripping a relatively thin walled section of the vessel, I was very careful to apply as little pressure to the wood as possible for fear of a catch sending the whole project into the firewood box...



The base was cleaned up while the form was held on the chuck in its expansion mode

Creating and affixing spikes and buttons

The original ceramic form was intended to be a conical vessel suspended on three legs pinned into holes that had been perfectly positioned around its perimeter. To me, this was an opportunity to add spike-like forms that in a way relating to images of horns on Viking helmets, so I opted for ancient red gum which has been blackened in much the

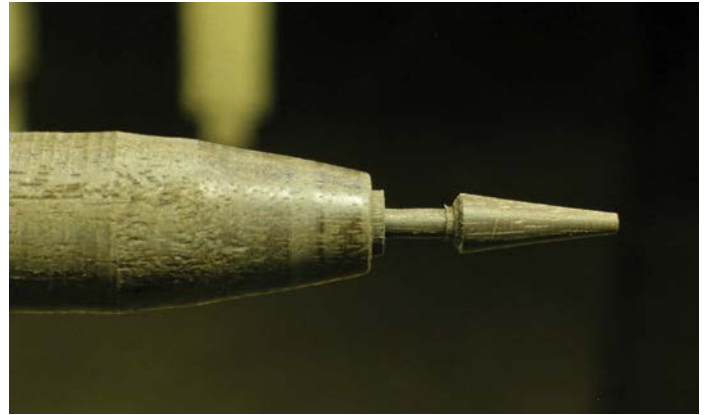
same way as bog oak, due to hundreds of years submerged in mud and water.

Gripped in a scroll chuck, it was turned down to a point of about 12mm length and 4mm diameter, with a slight undercut before the tenon which matched the holes. Most of this work was completed with a skew followed with a parting tool to get

the tenon just right. A similar process was followed to create a series of 'buttons' with 3mm tenons that matched holes drilled earlier so glue could be applied for final fixture. Spikes were glued into position with Cyanoacrylate glue using a sliver of veneer to ensure glue was applied to just the right places.



Spikes were cut to size using a skew



Tenons were trimmed to size with a parting tool



A sliver of veneer ensured just the right amount of glue was applied to fix each button into place



CA glue was used to attach spikes to the ceramic lid

Creating surface texture and colour

I was keen to add some texture to the vessel so sand-blasting was the method of choice. Here you can see the thick gloves used to hold work while inside the cabinet. Obviously, the lid needs to be shut so all abrasive and residue is kept in a contained area to protect the operator. A sand-blasting set-up can be quite a daunting item to purchase, but now there are a number of small cabinets and suitable compressors available on the market, and once you begin to experiment, you'll see endless ways to add this technique to your work.

I covered the band featuring buttons with masking tape to prevent it from being textured, but you can see the effect of a few minutes of sand blasting on what is a very hard timber. Beware, pressure of your set-up and the type of abrasive used will determine how aggressively your timber

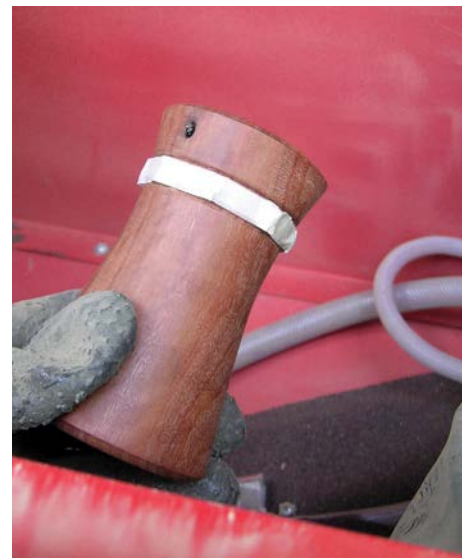
will be textured, but that's a completely new story in itself...

A careful application of Black Japan highlighted grain exposed by the sandblasting operation but I wanted a bit more of the timber to show through, so I rubbed the surface back with turpentine, but it wasn't yet to my liking.

A light sand with 180 grit exposed just enough to keep me happy; especially once a polyurethane finish was applied, highlighting the grain and base timber colour.

To complete this piece I felt a bit of detailing was needed, hence after several trials I decided on black cotton thread which was bound around the spikes I'd added to the ceramic lid, secured in place with a couple of very small dabs of CA glue.

The second vessel was quite different in that I opted to burn its surface and then



The feature collar was protected with masking tape while the outer surfaces were sandblasted

‘carve’ into the surface with a rotary burr to create a pattern exposing contrasting red colour of the timber it was made from.

Ultimately, both of these pieces were a far cry from what my friend had in mind when she handed over the ceramic forms, but I had no idea of where they would lead me either. Collaboration is a wonderful

opportunity to challenge oneself and see what can be created, for better, or worse, but it’s all part of the learning journey that can be added to the repertoire of successes, possibly failures, but most importantly techniques you can build upon in the future. And any lesson learnt is a valuable lesson indeed! ●



The finished surface after sandblasting



Black Japan was rubbed into the surface



Colour was cut back with sand paper to highlight the exposed grain



Embroidery thread finished the lid off



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Nested bowl set

Andy Coates looks at using a bowl saver to make a set of nested bowls to decorate

ANDY COATES



Andy is on the Register of Professional Turners (RPT). He is a professional woodturner and has a workshop and gallery in Suffolk. He mostly makes one-off pieces, but like any

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

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

No matter how we acquire our wood for turning, bought in or sourced for free, we ought to make the most of it. Alongside hollow vessels, the bowl is probably the most wasteful object we turners make. Most of the outside and the inside end up as shavings on the workshop floor; not only is it wasteful, but it also means we have to clear the shavings up and dispose of them. So what can we do about it?

The most obvious thing we can do is to core the inside of the bowl in order to produce one, two, three, or possibly more blanks from the original 'mother' bowl. I think people are often put off from bowl

saving because the initial outlay for a dedicated bowl saver is not inconsiderable; however, a 330 x 100mm ash blank could cost about £23, and from that blank you can produce around £40 worth of 'blanks', so the initial outlay is soon recovered. On the plus side also, you get to produce nested sets which, while not big sellers, are lovely things to make.

Another consideration is ease of use, but as you will hopefully see here, the process is not in the least difficult to master. I will turn two bowl sets in this project; one from green wood and one from a pre-turned and seasoned set.

PLANS AND EQUIPMENT

EQUIPMENT USED

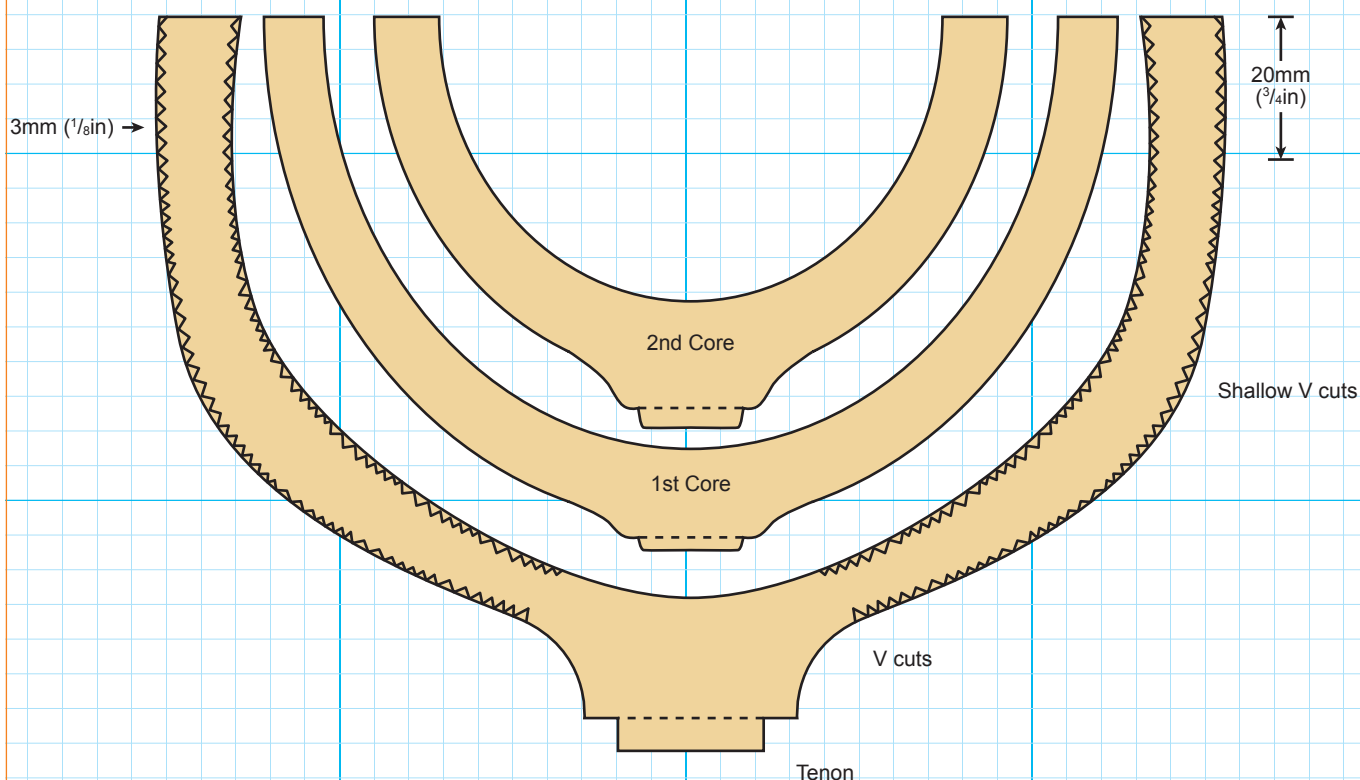
- Rough-cut blank 355 x 125mm
- Woodcut bowl saver
- 10mm bowl gouge
- 10mm parting and beading tool
- Point tool
- Strip of Formica
- Abrasives 180–400 grits
- Cellulose sealer
- Danish oil
- Spirit stain
- PPE: Facemask, gloves, dust mask/respirator

OTHER CORING SYSTEMS

Other coring systems are available.

The coring system from Oneway also works in a similar way to the woodcuts, which also cuts semi circular hemispheres.

The Coring system from Kel McNaughton provides for more variation in core size and shape, and may therefore prove more versatile; however, this other system has a bigger learning curve when getting to know how to use it to get the shapes you want.



BOWL SAVERS

The Woodcut bowl saver I used in this project is very simple to set up and use, and having done the initial setting up there is less to do when you next use it. This unit cuts semi-circular hemispheres only. It does have some restrictions though. The largest core the rig can cut is 305 x 125mm, from a blank approximately 368 x 150mm. You could core from a larger blank, thereby saving the middle, but it would not produce a 'nested' set in the traditional sense. Do not feel hamstrung by the setting for wall thickness. You might decide you want thicker walls to allow for a shaped rim, or you may not wish to 'nest' the bowls and simply wish to save the material rather than waste it to shavings. You may also wish to make different shaped bowls rather than scaled down versions of the mother bowl. The choices are yours to make.

The number of bowls possible from a blank using the Woodcut coring system:

- 75mm thickness will produce two bowls
- 100–125mm thickness will produce three bowls
- 150mm thickness will produce four bowls

Marking out the face of a blank for coring:

- For wet wood allow a 25mm wall thickness. For dry wood allow 20mm
- Mark this on the face of the 'mother' bowl
- Mark the width of the cutter next to this line (approximately 6mm)
- Mark off the next 25mm
- Mark the cutter width again
- Repeat as blank allows



1 Firstly, double check everything is locked down and secure on. Big blanks can cause big accidents. Mount the blank using a faceplate ring with double helix wood screws for security. Bring the tailstock up for support during the truing process. Begin turning at slower speeds if the blank is out of balance, and increase speed as balance is achieved

2 Using a long-ground bowl gouge true the side of the blank to a clean cylinder and then move on to the face surface and true as close to the revolving centre as possible. The tailstock can be removed once the blank is balanced and the face surface finished. Because this bowl will be cored I will turn a very classical salad bowl shape



3 Turn a tenon for the largest jaw set you have. I always use large Gripper jaws for security. This bowl saver produces hemispherical blanks so the 'mother' bowl needs to accommodate this shape. As with any piece of work you should constantly be on the lookout for faults in the wood. As you can see here, there was a fault

4 Some people like to include faults, inclusions and holes as part of the finished item, but if you are preparing rough-outs to dry, these faults can often lead to failures during drying. They can also make the finish turning more prone to accidents; so here I back-filled the fault with wood dust and glue and used a pull cut to remove the excess once the glue was cured



5 Now, mount the bowl on the tenon and true the face. You can utilise the faceplate ring or remove it and turn a tenon. I prefer the former option. Set the rig height by a locking collar that puts the cutting tip on centre. Support the rear of the bowl saver by a 2MT fitting which sits in the quill of the tailstock and lock in place. The tailstock, banjo and stem are locked securely

6 Mark the wood as per the instructions in the side panel and align the large (if appropriate) cutter with the first cut. You can see here that the position allows for the faceplate ring to remain. If this were not the case I would remove it and turn a tenon for mounting the core



7 In order to core to the correct depth a template is provided. It sets the distance between bowl base and the centre of the pivot bolt. This is a critical step. NB: The bolt itself does not need to be at the centre of the blank. The template ensures that you don't cut through the base of the bowl

8 After checking everything is set correctly and all components are locked securely, you are ready to begin coring. Set the lathe speed to 600rpm. Use your right hand to guide the handle and your left to hold the blade down on to the guide plate. This inhibits vibration

9 Turn the lathe on and take up your position. Gently pull the cutter to the wood and feed in slowly and evenly. Do not force the cut. Withdraw the cutter frequently to remove the shavings. As soon as you are able, bring the handle against your body to further aid control

10 When you reach about this shown depth internally you may experience some resistance to the cut. This is because you are beginning to enter end grain. Slow the cut down, hold the handle firmly and apply downward pressure to the blade. Take it easy and you will get there

11 As the cutter approaches the centre of the bowl the noise will change. At this point you could stop the lathe and pushing on one edge of the core, break the last section. You can also cut straight through with little difficulty. The first core will spin in the hole and you can turn the lathe off

12 Now you can mount the first core on its faceplate ring. On this bowl cut a tenon to suit your standard jaws. Shape the bowl as close to the 'mother' bowl as possible. Because you are using a standard tenon take the next coring stage more carefully as the hold quality is reduced

13 With the first core mounted on the tenon you need to reset the bowl saver using the template. As this bowl exceeds 200mm I am still using the large cutter, and because the bowl is less deep the rig will be further away from the face of the bowl. This can lead to increased vibration, so be aware of it and support the blade firmly

14 For the second core remove the faceplate ring and cut a tenon on the face. Having cored the bowl again remount the third core on the tenon and turn the final bowl. NB: You may find you have sufficient wood left to make a third core. Your wet bowls can now be set aside to dry, or your dry bowls completed

15 For the next step swap to a pre-turned and dried set of ash bowls. Your first job is to true the warped surfaces of the dry wood. The original 25mm of thickness should allow for this. Turning here is as for any usual bowl of dry wood. Abrade to a 320 grit finish but do not seal the surfaces

16 Next we mark out some definition lines on the rim. They are matched inside and outside the bowl. Mark 20mm from the rim and then 3–4mm inside this line and the same from the rim edge. Also mark 5mm from the base edge, and mark a circle in the interior base about 30mm diameter





17



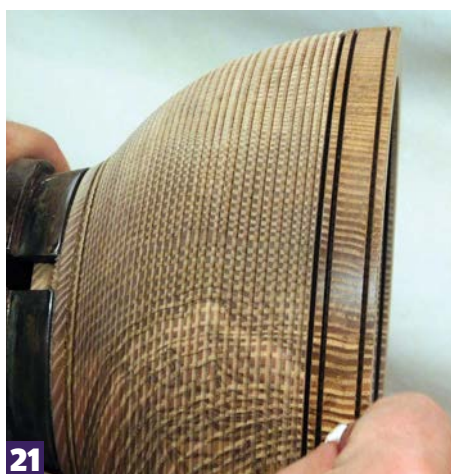
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24

17 The next step is to make V cuts on each of the scribed lines. You can use the tip of a skew chisel, but I find a small-handled point tool is easier to use, especially inside of the bowls. Mark the cutting tip with a lack marker to ensure a uniform depth of cut

18 Now you need to scorch the V cuts. Use a sharp-edged wedge of a dark, hard wood for this, such as ebony or lignum vitae, but I find the very best material to use is Formica. This material was made to withstand heat so builds up heat through friction extremely well. Push firmly into the V cut

19 The blackened lines create a pleasing decorative feature by contrasting with the surrounding natural wood, but more importantly they also seal the inner surface of the cut which can help reduce stain wicking through to the natural wood. Be careful as broken Formica is terribly sharp. Repeat on each V cut

20 Between the scorched defining lines at the rim and base now cut a series of shallower V cuts. Mark the cuts if you wish, but I prefer a random approach. I use the same point tool and make a new depth mark. Make the cuts as clean as possible

21 Before we stain the surface we need to abrade the whole bowl. Be careful not to remove definition. Once abraded, seal and oil the outer and inner rim and the area at the base. This will help resist wicking, and should also mean any splashes can be wiped off before they damage the natural areas

22 Stains and dyes work best for colouring here, because they fill the cuts easier than paints. Apply with a soft brush and avoid flicking the stain on to the rim and base band. Because you have cut through the grain with the V cuts you can often end up with an effect similar to chatoyancy

23 Once the stain is dry inside and out, mount the bowl on either a jam plate or Cole jaws and carefully remove the mounting tenon. Finish the base as far as possible and then remove the stub with a carving chisel or craft knife. Finish the remainder then seal and sign your name and wood species

24 While re-turning this set of air-dried bowls I found the smaller bowl had warped further than the larger two and decided I would not finish it as the wall would have been too thin relative to the larger two bowls. But still, making two bowls from a single blank is a 100% improvement on the norm ●

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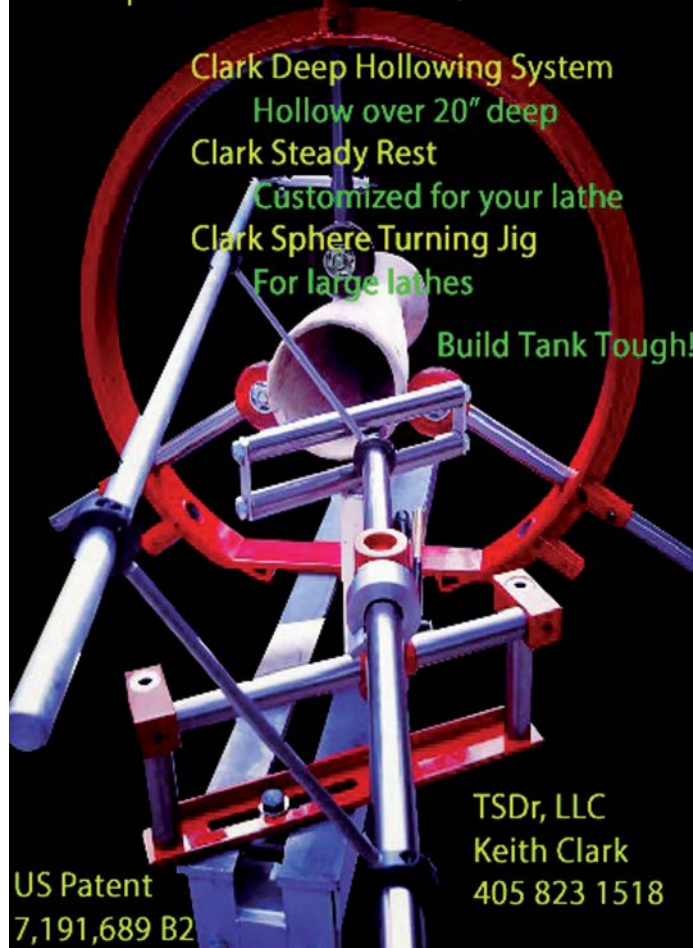
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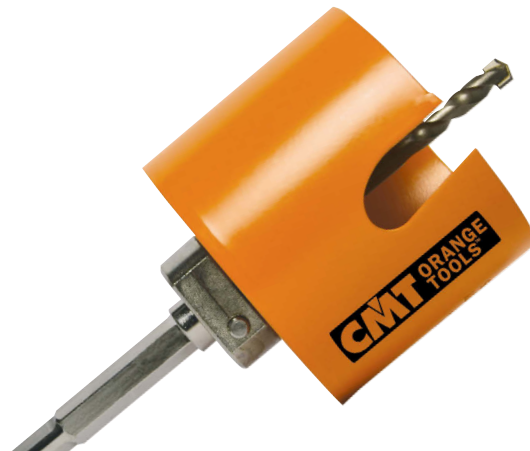
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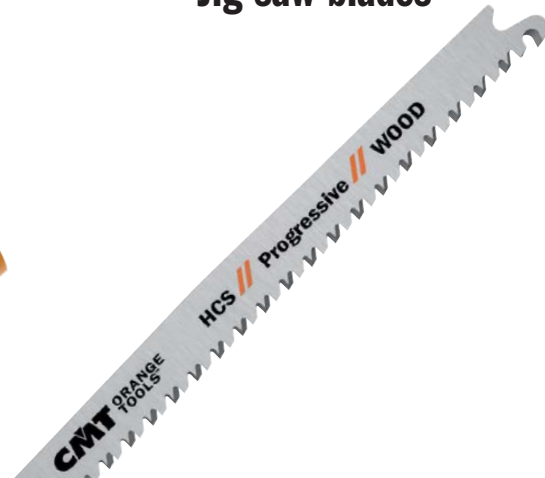
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Community letters

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

A maple and black paper jar

Hi Mark,
In common with many readers I search *Woodturning* magazine for ideas and projects on things to turn and I recently came across a segmented bowl that took my interest. The segments had a thin dark veneer between each part, which enhanced the look of the piece. However, my filing system is a little haphazard and when I looked for the article again I couldn't find it.

I searched through my wood stocks, and came across a maple (*Acer saccharum*) plank

that looked good to me but I couldn't find a dark coloured veneer to go with it. My usual supplier had nothing suitable, so I invested in a large sheet of thick black drawing paper to see if it would do the job.

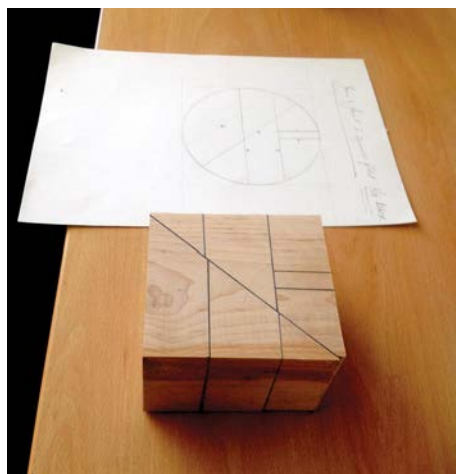
Two pieces of the maple plank were glued together to make a suitable square blank and I set about cutting the blank apart according to a pre-drawn plan, and gluing it back together with two thicknesses of the black paper in between the segments.

The blank was then glued to a sacrificial

block on a backing plate, and the turning commenced. Regular sharpening of tools and careful cutting was needed as I wasn't sure of the strength of the glued joints. It wouldn't be the first time that pieces of my work came apart and flew around my head.

My luck and the glue held and, after sanding and applying sanding sealer and then a coat with a Liberon wax stick, a good finish was obtained. Now only time will tell if the glued paper will stand the test of time.

Roy Harris



Wood pieces, glued together with thick paper between



Turned to shape



The final look... but now to see if it sticks!

Limerick and District 25th Anniversary

Hi Mark,
Hope you are well. I see you are kept busy on the magazine and demos and that you won't run out of work for a while. I have enclosed some photos of my chapter seminar. My chapter is Limerick and District and it was our 25th Anniversary, and the chapter is still going strong. The demonstrators were myself, Liam Flynn and Christien Van Bussel. It was held in the Kilmurry Lodge Hotel in Limerick on 14 May, 2016. We also got a mention on the AAW website regarding an article that was written on our chapter by the local paper. I have done a good few demos myself in the last few months, however, the sales of my work has been quiet. Double-edged sword I suppose. *Woodturning* is getting more enjoyable every issue I get. You are doing a good job. Talk to you soon friend.

Kind regards, Donal Ryan, Irish Woodturner



BACK ROW (L-R): Chairman Brendan Collins, Christien Van Bussel, Liam Flynn, Donal Ryan, Ken Costella from Ronaynes, Treasurer Tom O'Halloran, Secretary Maidie O'Halloran. FRONT ROW (L-R): Michael Twoeny, Vice Chairman John Ryan, Eoin Barry

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.



Liam Flynn demonstrating



Demonstrators from left to right: Christien Van Bussel, Liam Flynn, Donal Ryan



Christien Van Bussel demonstrating



Antique Treen

Made by Nick Simpson, he says of the piece: "These are my interpretation of 19th-century salt containers, known as Salts. Jonathan Levi's book *Treen for the Table* shows excellent examples." He continues: "They were made in February, 2016 from beech (*Fagus sylvatica*). They were randomly stained with Indian ink, then three thick layers of Liberon Black wax (patinating) and allowed to dry over three weeks and buffed lightly." After this process the waxed piece was sealed with three coats of Liberon finishing oil, each layer taking four to seven days to dry. The treen stands at approximately 130 x 100mm. Fellow forum user Walter Hall says: "I like these a lot Nick. The distressing/antiquing effects are excellent and very convincing."

Measuring 205 x 130 x 150mm, Crataegus' Burr Elm 2 is still a work in progress, but the maker says: "So far I quite like it!" He continues: "It's a fragment of burr elm, textured underneath and mounted on a fumed oak stand. One of the frustrations of turning burrs is that you end up with a lot of offcuts, which it can be hard to find an economical use for, so this is in the nature of an experiment."

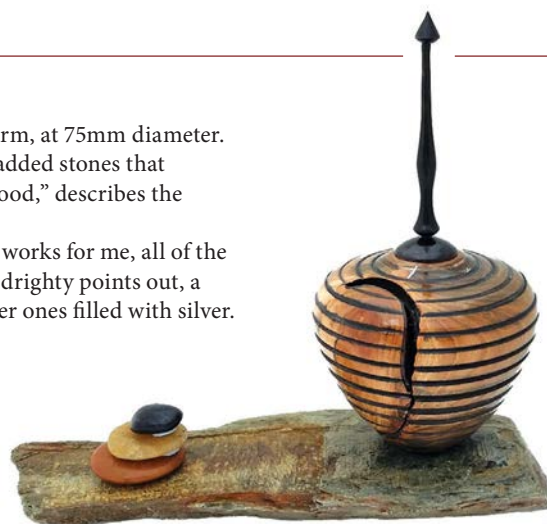
Forum user Mark Sanger commented on the piece, saying: "The beauty of burrs is nature at its best and require little in the way of addition [...]. Here, my eye goes straight to the heavily textured burr edge and then settles on the highly polished and detailed centre, both areas complementing each other perfectly."



Burr Elm 2

This is an antiqued oak hollow form, at 75mm diameter. "I have put it on a slate base and added stones that complement the colours in the wood," describes the maker of the piece, Bodrighty.

Ian Thorn says of the work: "It works for me, all of the pieces work well together." As Bodrighty points out, a large split was left as is and smaller ones filled with silver.



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John Aitken in profile

His headwear might be eye-catching, but it's John Aitken's work, which has recently gained a more emotional dimension, that holds the attention. **Catherine Kielthy** doffs her hat to him

Prepping for our interview with Trowbridge-based turner John Aitken, we have a list of questions as long as your arm, but let's dispense with the obvious one first: what's with the hat? John laughs warmly despite the fact he's obviously been asked the same thing a thousand times already (we knew that, but how could we resist?). "Well, it goes back 10 years or so to Lackham College [in Wiltshire]," comes the answer, "and involves a certain famous woodturner who arrived for a day's demonstrations in a floppy hat." Not the most heinous of crimes, but a sartorial slippage that elicited a mischievous response from fellow demonstrators who all turned out in ridiculous hats the next day (the japes woodturners get up to!). John was encouraged by his co-conspirators to wear a Victorian-style bowler on the basis 'that he was in charge'. He went along with it and,

somehow, his millinery accoutrement stuck, so to speak. And here he is, several years on, still being quizzed about it.

Bowler dispatched, we step back a bit further into John's life, to 1971, only to discover his entry into the professional world of woodworking – and turning – wasn't entirely of his own volition either. "I returned home from school one day and my dad announced that I was to be apprenticed as a joiner/wood machinist," he recalls, "that's how it was done in those days, no consultation and no choice." It was, however, a good move and one that has stood him in good stead. "I had dabbled in turning at school, but the firm had some very skilled (and very old) craftsmen and we produced all the joinery needed to build a house. That included all the turned items, but in those days chucks were a rarity and most of the work was spindle work, face plate or jam chucked."



'Contemplation' comprises a jarra burl (*Eucalyptus marginata*) plate sat atop an African blackwood (*Dalbergia melanoxylon*) pyramid linked via a ring from an old computer. The lettering on the front is in the leaf, having been burnt out

Colourful additions

After serving his apprenticeship, John joined the armed forces and served around the world until late 1979. Back in civvies, he started his own business and built a good reputation locally for his joinery and furniture making. He still had a hankering for turning, however, and eventually purchased a Multico lathe. It proved a smart buy, especially when a bout of ill health forced him to take on lighter projects. Undeterred, he set about transforming what up until then had been a hobby into a professional business: "My love of wood meant I couldn't imagine working in any other medium." He practised hard and began honing his skills and held on to most of his customers by "just offering them a different service".

He's never looked back, but his style has evolved considerably over the years. "I like the raw beauty of wood and, at one time, I was happy that everything I made was round and brown. These days, though, I like to colour and texture my work, adding gold leaf and pewter. I also use other items as embellishments and, as my sculptural work is evolving, turning on the lathe has become just one part of the production process, whereas in the beginning it was all of the process."

A member of the AWGB and chairman of the Register of Professional Turners since April, John keeps abreast of changes and developments in the turning world and feels his work has been influenced by many factors. On a personal front, he has no doubt that his late father Edward, with whom he worked very closely, had a significant impact on his progress – "I certainly get my work ethic from him" – but he also admires the work of the older turners of the day as well as Bill Jones and Bert Marsh. The hollow

forms made by Stuart Mortimer and Mark Sanger and the work of Les Thorne and Mark Hancock have also been influential. And he has high praise for Joey Richardson: "I love her extremely delicate work, it is simply stunning." He insists, however, that all of the turners whose work or demonstrations he has seen have had some influence on the evolution of his work. "I like to watch other turning," he says, "as I always come away enthused and impatient to get back in my own workshop and try out the things I have seen and adapt them for my own use."

So, we've got to the workshop which, in John's case, is at the bottom of the garden at the home where he and his wife Jenny have lived since they married in 1983. "I built it myself using 3ft-high concrete blocks and topped with timber framing." For the most part, he uses his graduate lathe, but he also has an Axminster 330 that he "carts around for demos"; a circular saw; planer/thicknesser; bandsaw; and a small drum sander. There's also a pillar drill, extraction and John has three bench grinders that form his sharpening system. "The 'shop has undergone some extensions and alterations, but I am never happier than when I am in there doing what I do." Like so many turners, he makes or shapes his own tools to suit various applications; recent additions to his collection have included miniature chisels for creating small captive rings. "I get as much enjoyment out of making tools as I do turning," he reveals. "And one tool arouses more interest than most of the others when I demonstrate. It's a reverse run grinder that I use for sharpening my skew chisels and carving tools; it's the one item I probably couldn't live without."



John has recently been adding more colour and texture to many of his pieces

Personal dimension

John candidly reveals that he has sometimes struggled to understand how to be inspired. "I would see beautiful work by other turners and wonder how they came up with their ideas and then, one day, I was moved to make a piece the like of which I had never made before. There was something inside me telling me to make it and telling me how it should be made and what it should represent and the feelings that I should put into it. It sounds a bit arty I know, but I did what my 'inner voice' was telling me to do and made it and it turned out very well."

Called 'Motherlode', it followed the death two years ago of John's mother Joyce and is the first in what will be a four-part sculptural sequence. Comprising two woods and wire, it seems to scream of the confusion and hurt left behind when a loved one is wrenched away, leaving only a tremendous void. 'Separation', which uses the same materials decorated to look like stone, represents John and his four siblings and the "emptiness" experienced after bereavement. Very sadly, John's dad died soon after the loss of his mother. The third piece in the set reflects learning how to live without the people we love while a planned fourth item will represent moving forward. "I have learnt to accept the ideas I have and develop them."



John's reverse turn grinder – one wheel is sisal while the other is sewn cotton – never fails to cause a stir at demos

The other thing I do now is to carry a notebook with me all the time. I even have one by my bed in case I get inspiration during the night and I do use it. I write, draw and scribble constantly, it is like an extension to my memory. Once you get that first idea others come thick and fast and you can develop themes, so I guess the secret is to listen to, and be guided by, your own emotions.”

John still finds it very hard to deal with the fact his dad is no longer there to listen and hear him talking about his work, but he draws comfort that Edward was on hand in August 2009 to see him accepted onto the Register of Professional Turners, supported by The Worshipful Company of Turners of London. “It was like reaching a pinnacle in my

career,” recalls John, “my skills had finally been recognised and it made me proud. Dad was pretty chuffed too.” It was around this time that John also attracted royal attention in the shape of the Duchess of Cornwall, who was attending an event in Trowbridge and ‘made a beeline for his stall’. Not that it was his first brush with royalty, having been presented to Princess Anne when he was a young furniture designer/maker.

But there is one achievement of which he is particularly proud: designing and making the font for his nearby church, St John the Evangelist. Approached by the vicar to put forward a design for the project, John faced the unusual prospect of having the plans for his work inspected before



ABOVE: ‘Motherlode’, comprising sycamore (*Acer pseudoplatanus*) and an oak (*Quercus robur*) base is the first in a series of sculptural pieces. This is followed by ‘Separation’ (BELOW) and ‘Reconstructed bowl with string’ (TOP RIGHT)



Walnut (*Juglans nigra*) was used for the crosses, which were made as parallel segments, for the 650mm-diameter baptismal bowl



John used European oak in St John’s baptismal font



it was made as the church wardens pored over every aspect of his drawings. Luckily, he coped and with a few minor tweaks, the font now graces the elegant 19th-century church.

Looking forward, John, who is chairman of the Kennet and Avon Woodturners, is keen to pass on his skills. "I qualified as an adult educator and I tutor aspiring turners. This also helps me when I demonstrate at woodturning clubs or other events and it comes into good use when I take part in the youth training initiative." For himself, however, he admits to being "not sure where I am heading at the moment". But there's no sign of him putting his feet up just yet.

"I book my holidays around, or to coincide with, turning dates and have loads of designs

that I want to make. The way things are going I'll run out of years before running out of ideas," he laughs. "But as long as I can get to the workshop, I'll continue to work and demonstrate. I'd also like to explore other avenues of turning, demonstrate in different places and continue meeting some of the warmest and most generous people around."

"Way of life"

Professionally, he hopes to get some of his artistic work into a few more galleries, adding "there's still time for that". He's certainly not wrong there. Aged only 59, he still has decades to explore his passion for turning and to continue sharing ideas and good times within the turning community.

"Most of the turners I have met have been generous by nature; generous with their time and their knowledge. Normally they are a jolly bunch [hopefully this includes our 'trendsetting' turner at the top of the story] and I like being around happy people because it makes me happy, too.

"When I turn I don't have a care in the world, I concentrate on what I am doing and lose all track of time. I think it's wonderful and I can't wait to go to work in the mornings. And one of the best things is the instant gratification because you can see what you have achieved at the end of the day. For me, turning has become more than just a job; it is a way of life. And I wouldn't have it any other way." ●



Bowler hat removed for safety, John gets busy in his workshop

WHAT MAKES JOHN'S DAY...

- Applying a tool to the wood and hearing the whistle which tells me I am cutting correctly with a nice sharp tool
- Going to the timber yard and selecting the boards that I want
- The smell of freshly cut pine in the workshop
- Meeting and speaking to turners whose work I admire
- I am passionate about youth training so I really like the youth training days that I attend as an instructor

... WHAT GETS HIS GOAT...

- Poorly turned and finished work
- Sweeping up shavings
- Having to turn down work whatever the reason might be
- The wife nagging me about the trail of shavings that I leave in my wake throughout the house
- Customers who try to knock me down in price

... AND HIS TOP TIPS

- Learn how to sharpen your tools correctly and keep them sharp
- The only way to become a good turner is with experience; you only get experience by putting time in on the lathe
- Think before each cut. It is difficult to put the wood back on ●

CONTACT DETAILS

Website: www.thebowlerhattedturner.co.uk

Email: johnbaitken@hotmail.co.uk

Events: John will be in action at the Ash Recreational Pavillion in Martock, Somerset, on 27 September 2016, and at Burcot Village Hall, Burcot, Bromsgrove, on 6 October 2016. He also demonstrates at the Kennet and Avon Woodturning Club – for details, go to www.kennetandavonwoodturningclub.co.uk

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Kurt Hertzog looks at creating personalised turning handles

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Turning bracelets



PHOTOGRAPHS BY KURT HERTZOG



Whether one-of-a-kind or production runs, you'll have plenty of opportunity to explore with bracelets

This month, **Kurt Hertzog** looks at making bracelets

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).

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If you've read my recent article on turning rings, you might ask what is different with turning bracelets? Aren't they just an oversized ring? In reality they are, but there are many things that can be done differently. Also with some key material issues to be

considered, I think they deserve to be their own topic. While the rings are mostly gender indifferent, bracelets are usually for the female wearer. Depending on the material, design and age group, bracelets might find a following among males but will be far less frequent and likely a far larger size. We have plenty of different aspects to cover this month including design, material needs, sizing, work-holding techniques and some of the creative possibilities you can explore. If you haven't read turning rings in *Woodturning* 293, you may wish to take a look. There are ideas there we'll build on as we turn bracelets. Kits and preforms are available in the marketplace. They allow you to clad a pre-made metal form with wood or cast material to make bracelets. While these certainly work, I will cover the methods of creating bracelets from scratch. If you can successfully create bracelets from scratch, you'll certainly be able to make them from a kit if you wish. As usual, my plan is to detail the process and the few keys to being successful. That should provide the basics for you to build on to take bracelets as far as you wish.

SAFETY

You should always be using the appropriate eye and breathing protection whenever you are in the workshop, regardless of which equipment is being used. Some materials, projects or equipment may require additional PPE or other precautions. Casting, for example, will require chemical resistant gloves and plenty of ventilation in addition. The turning portion of the bracelet usually adds nothing special to the common safety practices you should be following. Don't become complacent because the blanks are relatively small and low mass. Use all of the needed PPE and safe turning practices as a matter of course every time you are at the lathe.

Bracelet sizing

There are sizing standards for bracelets commonly used by those who turn them. Not necessarily an official standard to my knowledge but I think you'll do well to work with them. That will keep your size callouts comparable with others who make and mark sizes on their wares. The size callout and diameter dimensions for ladies bracelets used by the makers I know are: small – 55mm, medium – 60mm, large – 63mm, X large –

65mm, and XX large 70mm. You certainly can make larger and smaller as needed but you'll need to label them as you think best. We'll be designing and turning solid bracelets. Bracelets that have hinges or other methods of splitting the bracelet allowing the wearer to open it to put it on are certainly possible. There is plenty of the necessary hardware available from the jewellery supply houses. It is a pretty easy operation after creating the single piece bracelet. Your finished bracelet is simply cut in half on a bandsaw. You clean up the saw cut surfaces as needed and install the hinge and clasp based on their design and attachment method. You may wish to consider making some of these hinged bracelets as part of your

offerings. One big advantage of bracelets that open and close is that the wearable size can be much smaller, not having to be sized large enough to slide over the hand. I haven't seen any sizing dimensions for those who will be making bracelets for men. There may be one but I'm not aware of any.

Material concerns

Bracelets can be turned from any material that you can mount and turn on your lathe. This includes wood, plastic, metal and any other material that can be found or created in bracelet size. The key to making a durable bracelet is having sufficient strength to endure the wear and tear of being worn

as well as the stresses of being slid over the hand on to the wrist. With a one-piece bracelet, the wearer must squeeze their hand through the opening so the final size is tight enough to remain on the wrist afterwards. That done, the bracelet must be able to survive the vagaries of worn life being clunked into things, caught on overgarment clothing during dress and undress, and the ongoing stresses taking it on and off over the hand. For woods, with their inherent grain orientation strengths and weaknesses, this presents a bit of a challenge. If we create a wooden bracelet without paying attention to the grain orientation, we are likely to see a failure depending on the size and final cross section.

Making bracelet blanks

Your method for making bracelet blanks will depend on whether it is a one-off gift, a learning project, a marketable product, the price point(s) you are targeting if selling, your familiarity with casting and segmenting and more. Suffice to say that there is enough material contained in that sentence alone for a column in its own right. I'll show some created blanks in each of three simple methods to get your thoughts started. Much like the ring design in *Woodturning* 293, bracelets can have a wide variety of widths, thicknesses and cross sectional shapes all having an impact on the strength and durability of the bracelet. All of the suggested cross section shapes offered for rings apply perfectly to bracelets as well. If you are planning a thicker bracelet, you may be able to use a wood blank and it will have sufficient strength as turned with no special reinforcing to the grain orientation.

My suggestion is that you always be aware of the limitations of the grain strength and plan accordingly. I suggest you consider strengthening the grain if you use wood. Whether sandwiching non-grained material, cross graining wood material, stabilisation or other grain strengthening method, you'll be helping yourself be successful. Any added strengthening will allow you to turn the finished wall thickness thin if you wish and still be confident in the end use durability. Be certain to design and turn to the material strength of your final dimensions. The end user and expected type of use should also be factored in. A ladies bracelet to be worn with more formal attire will usually see far less stress in its life than that of a teenager in blue jeans wearing it non-stop. Plan accordingly to provide for these end use stresses. For simplicity, I'll lump creating blanks into three categories knowing there are more. You can cast blanks from any of the castable resins.

I typically use polyester resins for my casting needs but there are other casting materials available. You can make your



This stack of segmented rings illustrates the strength improvement of staggered seams



Segmented bracelet blanks taking advantage of the staggered seams. The artistic segmented blanks from my friend Nelson Cassinger

own moulds or purchase them. With your casting, you can do a simple clear or single colour cast, a swirl multicolour cast, a single cast embedding another material, or an exotic multi-cast with designs and internal ornamentation to be overcast.

Segmenting is another option allowing for many advantages in blank creation. Your artistic options are limitless as well as enjoying face grain turning and grain orientation strength advantages. The last of the simple blank creations is just cutting and gluing blank material together to gain strength. You can make a two level blank of the same or complementary species by simply rotating the grain orientation 90° and gluing to gain strength through the



You can make your blanks simple or more exotic. The creativity options abound with bracelet blanks



Cast blanks are easily done whether with a purchased mould, homemade mould from a kit or jerry rigged mould

plywood crossed grain effect. Another strengthening method is to laminate your blank species with a centre core of thin baltic birch (*Betula pendula*) plywood. This can create an interesting look and can take dyes nicely to be part of your design.

A fun blank is plywood solely on its own, sandwiched with other materials, or segmented. Segmenting plywood can be a lot of fun especially if you dye or otherwise colour the segments prior to gluing together. Available space precludes diving into the particulars of these construction methods here. You can find additional resources on these topics in my columns in *Woodturning* 255 (thinking grain), *Woodturning* 275 (casting resins) and *Woodturning* 295 (segmenting).



No drill press? Use your lathe. Your stock can be attached to a faceplate with a backer using hot melt adhesive



A parting tool or hole saws can be used to create multiple sized bracelet blanks, reducing waste



A trip to the bandsaw to separate the blanks at the desired blank widths in multiples at a time

Process flow

Turning bracelets can be done in a variety of sequences depending on your work-holding methods and favourite process flow. I suggest you consider the same process that I detailed in the rings article. After creation of the blank, mount as needed to cut, size, and finish the inner diameter entirely. Once that is completed, remount the work to centre on that finished inner diameter and process the outside. Of course, you can easily do it the other way and also do the rough turning, final detailing, sanding and finishing in stages flipping between the inside and outside. My simple reasoning for the sequence that I

suggest is the minimal amount of remounting required. Every time you remount anything on the lathe there is the potential for error. Not only is the mounting suggested simple and easily done, but it lets you get sized and then create the 'art' aspects on a completed size. By the time you begin processing the outside, you'll know the amount of material left to work with as well as get a good visual of the aspect ratios that will be pleasing. Not to be overlooked but much like cutting a bowl, when the inside meets the outside is when the trouble begins. If you process the inner diameter of the bracelet to completion, any

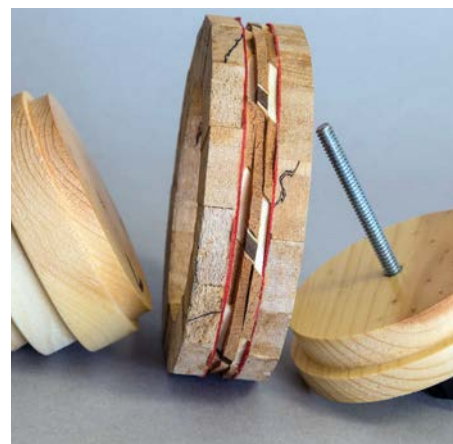
problems that might occur can usually be resolved by simply making the inner diameter a bit larger, providing there is sufficient material thickness. You'll just be making the next size up. If you process the outside to completion first, any error on the inside usually results in scrap. The work-holding methods shown are gentle but holding the finished outside of the bracelet to process the inside puts the side of the bracelet at risk of visual damage. Any minor flaws created on the inner diameter finish while turning and finishing the outside of the bracelet can be acceptably repaired or ignored.



A jamb chuck turned at the moment to fit the occasion. Any scrap works, a shoulder is helpful, and tape adapts within reason



Measuring for the end use is far faster and more accurate than measuring with an instrument



A clever chuck mounted clamp for bracelets Nelson devised and uses with his youth programme students

Tools and equipment for bracelets

The kit for turning bracelets is pretty minimal. Your work-holding can be as simple as a faceplate and two-sided mounting tape or be more exotic using a range including chucks, mandrels and custom designed production fixturing. Your regular turning tools will serve you nicely when making bracelets. A minimal kit for turning would include a spindle gouge and an optional parting tool if available. The items you already use for sanding are, of course, applicable as are most finishes you might use for any durable finish on bowls, pens or other items getting handling.

Turning the inside

Depending on your blank creation and material, there are many options for the inside processing. You can mount your blank to the lathe, via a faceplate and double-sided tape or in a chuck clamped to the outer diameter. Provided you have clearance or sacrificial material underneath, you can use a hole saw to cut out the inside diameter close enough for sanding and finishing. That hole saw inner diameter cut also works on the outer diameter provided you have a large enough hole saw. You can also simply cut the material away with your turning tools to your desired inner diameter dimension ready for

sanding and finishing. Either way, you'll need to be able to work through the entire inside face if you wish to complete it without a remounting to access the far end of the inner diameter. The turned to size mandrel works well here just as in turning rings. You can reverse mount the bracelet as needed using wraps of tape to control the grip. If you are cutting to your wearer's size, allow enough material for stock removal with sanding. The dimensions are never that critical since the wearer will usually be test fitting the bracelet for size, regardless of how it is marked. The inner diameter measurement can be done

with a tape measure, small ruler, a pair of callipers or sizing template. If you plan to do many bracelets, you can make a set of sizing gauges or templates from wood, plastic, paper or other material. Once you've arrived at your desired size with a bit for sanding, sand through the abrasive grits while spinning at a slow enough speed for effective sanding. Wipe the surface clean between grits and progress to the surface finish you wish prior to applying finish. My suggested finishes are either a spray lacquer or a Ca finish. Both are easily applied and will provide years of protection for the bracelet both inside and out.



ABOVE: A tip to mounting your work flush to the jaw edges providing space behind. Lay the work and the jaws on the bed, then tighten



TOP MIDDLE: With space behind the clamped blank, the inner diameter can be reached easily including on both internal edges



TOP RIGHT: The inside can be processed from sizing through finishing. We won't be coming back to the I.D



RIGHT: A jamb chuck can be used to process the inner diameter if you wish. It will require reversing to process the entire I.D

Turning the outside

Once the inside has been completed through the curing of the final finish, turning the outside is where the creativity comes. How wide, how thick, what aspect ratio and what contours or special details will you include in your design. Knowing that the inside is complete, all of the material that remains can be used provided you keep sufficient wall thickness for strength. Your bracelet blank material and method of creating will have a big impact on how thin you can safely make your bracelet and have it durable enough to survive the rigours of its life. Turn, detail, sand and finish as your design drives you.



You can space your turning away from the back of the chuck by using equal sized shims as you tighten the jaws then remove shims



With the inside completed, you can now work the outer diameter of the bracelet to your liking



Regardless of your mount, chuck or jamb chuck, it is wise to always work towards the headstock



I never remove the homemade casting mould aluminium foil as it turns off easily. Note the tape on the jaws protecting the finished I.D

Finishing

Finishing has been touched on but I want to make some special points about selection and application of finishes. You can use any finish that is your favourite, depending on the material.

Plastics, whether bought or cast, rarely need any added finish as they can be brought to any level of surface finish and shine you desire using plastic polishes (abrasives in carrier) or the ultra fine abrasives, such as MicroMesh. For woods, you can use one of the myriad of commercially available finishes or your own home-made concoction, as many woodturners do. The species and design will dictate the appropriate gloss to complement the bracelet. Because bracelets fall into the 'harsh use' category, I favour Ca or lacquer finishes for their toughness. Applying Ca

adhesive as a finish can be easily learned if you don't already know how. It essentially creates a plastic shell bonded to the wood. The thickness of that protective plastic shell is of your choosing based on the number of coats of Ca you build. Research and practice to perfection before you commit to using a certain finish on a valuable turning. The only downside to a Ca finish is that it is easily made a gloss finish but not easily controllable back to a matte one.

Another tough finish I use is spray lacquer. Applying lacquer from a rattle can is easily done provided you follow two simple rules. Shake for as long as the instructions indicate, and mixing of the contents is key to obtaining a good finish. Shake again when applying the next coat.

Onto the number of coats, there should

be many. There is no easy fix for runs in lacquer from applying too much at once. Letting it cure, stripping it off by sanding or lacquer thinner and then reapplying is the only way I know to fix a poor lacquer finish. That said, lacquer is an easy finish to apply if you shake as specified and mist on many light coats. The lighter and more applications, the better. Applying a light coat will let it cure in minutes allowing for a next coat. Because lacquer chemically cuts into and bonds with the coat beneath, you can build many light coats into any thickness you wish. If you always use gloss lacquer, you can obtain any sheen you like. You can use MicroMesh that cures lacquer finish to an incredible shine or use less fine abrasives to matte it back to whatever level you wish.



I favour a Ca adhesive finish on my tough life turnings. Use care when applying but worth the effort



I even apply Ca finish to some of my resin cast parts. Here, the Ca seals the cut through and fractured rice grains



It is rare that any finish doesn't improve with some buffing. Proper speeds and feeds are important

Conclusions

Bracelets are just one of the many jewellery items you can turn. Regardless of your reason for turning the jewellery, you can certainly learn from the process, have fun and express your creativity. The work-holding is simple and logical as is the turning sequence. Can you

deviate from the suggested? Certainly. You can take the rings or bracelets to any complexity or cost level you wish, make a gift, add bracelets to your craft show or gallery offerings. You could also look at the capabilities of multi-cast creations, segmented designs, inlay or polymer

clay pattern capabilities. While I didn't include polymer clay in the blank creation, there is no reason not to. You can create blanks from polymer clay or simply form and fire it around a mandrel. Explore and build on the many ideas presented. ●

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Egg and rosebud — part two



DAVID SPRINGETT



David 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

with Nick Agar, *Woodturning Evolution*. All available from GMC Publications.

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In part two of his project David Springett finishes his egg and rosebud

Having turned the two half egg shells – in *Woodturning* 295 – those halves now need to be connected with a wooden hinge. Contained within the egg will be a small, turned wooden rosebud, which is supported on a thin zebrano (*Microberlinia brazzavillensis*) disc.

Here, I describe how the hinge, rosebud and supporting disc are made.

INFORMATION AND PLANS

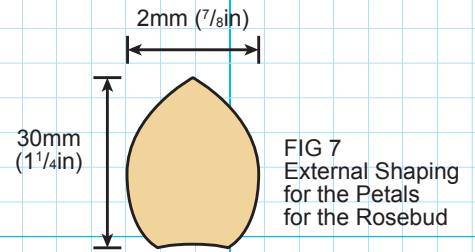
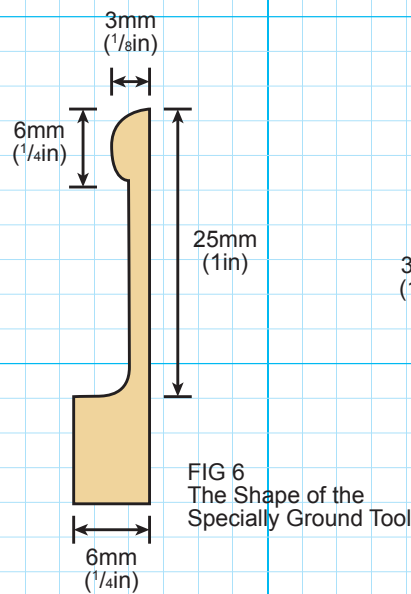
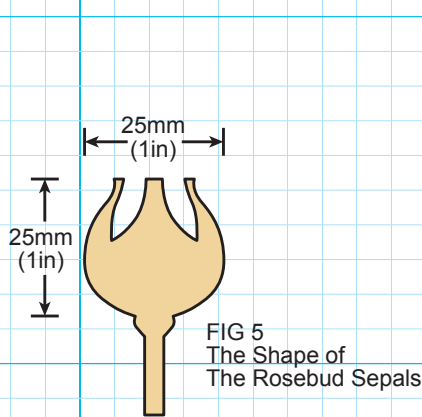
EQUIPMENT USED

- Epoxy glue
- Small 3 or 4 jaw chuck
- 1.5mm drill and a small piece of metal rod (or pin) of the same diameter
- 22mm saw-tooth drill – or Forstner bit
- Selection of round dental burrs, including one at 2.5mm diameter
- Dremel-type drill
- Junior hacksaw
- Jacobs drill chuck
- Small gouge and skew chisel

- Shelf toolrest (optional)
- Specially ground HSS tool for the rosebud

For the rosebud

- Sycamore – 60 x 35 x 35mm
- Padauk (or other coloured hardwood) 60 x 35 x 35mm – for the petals
- Small piece of dark hardwood – I used rosewood – for the hinge
- For the bud support inside the egg, a piece of zebrano – 75 x 75 x 6mm



Making the hinge

1 Fit a Jacobs drill chuck into the headstock. Hold a 9 x 9 x 30mm piece of dark hardwood in the chuck. Support the tailstock end lightly with a revolving centre. Turn a 22mm length to 6mm diameter. From this cut three pieces to 6mm long. Hold each piece in the drill chuck and drill through using a 1.5mm drill bit (or the size to suit the pin or panel pin available). Next, turn three dark hardwood pieces, each 9mm long by 2.5mm diameter. Mark the centre of each of the 6mm diameter pieces and, with the hinge pin through their middle, drill at that centre mark using a 2.5mm drill. Hold these hinge pieces in a pair of pliers while they are being drilled. Wax the hinge pin (to prevent the glue from bonding the hinge pin) and slide it in place. Epoxy glue the three fine dowels in place.

2 The hinge parts can be seen here, ready to be assembled



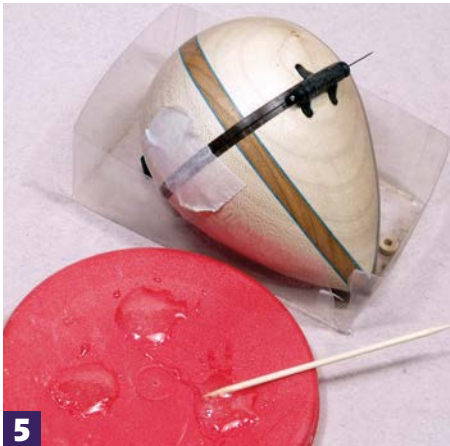


3 Immediately after gluing the parts in position, make sure the hinge can move freely and that the glue has not locked any of the parts in place

Fitting the hinge



4 Using your judgement, mark the position for the upper dowel. Remember that the hole needs to be drilled at an angle. Using a 2.5mm round dental burr, drill a hole into the eggshell fractionally closer to the joint line than the marked position. If you are unsure about drilling with a dental burr, practise the method on scrap wood first



5 When satisfied with the hinge movement, masking tape the egg closed and glue the dowels into their respective holes using epoxy resin glue



6 The hinge glued in place

The rose



7 Set a 60 x 30 x 30mm piece of sycamore between centres. Turn fully round and as close to full diameter as possible. At the tailstock end turn a 9mm tenon, 9mm long. Remove the piece from the lathe. Remove the driving dog and replace with a drill chuck. Hold the tenon in the chuck and make sure that it runs true and on centre. Support the exposed end with a revolving centre. Face off that end. Using a 9mm drill bit, drill to a depth of 22mm. Fit the revolving centre into the drilled hole for support while turning the profile. Turn the outer profile down to the start of the stalk about 25mm long. Cleaning up the outer surface for it will be easier to do this now. On the bud surface mark, in pencil, the areas which will eventually be cut away. At one of those marked openings drill several holes. These will help judge wall thickness when turning the hollow inside



8 Withdraw the tailstock and bring the toolrest across the face of the work. I like to use a shelf toolrest to support the hollowing tool. Using the specially ground tool, made from 6mm wide HSS, slowly and carefully excavate the interior of the bud, bringing the wall thickness to about 1mm. The holes drilled earlier will help judge wall thickness. When satisfied with the bud turn the stem beneath to 2.5mm diameter and 25mm long. Part off close to the chuck



9 Here is the part finished bud, with holes drilled to help judge wall thickness, set on preparatory sketches

10 Cutting the sepals on the bud. Here a fine dental burr is used to chain drill inside the marked shape. Use that same burr to gently break through that chain of holes. Clean up the edges with fine files and glass paper

Turning the petals

11 Place the piece of padauk, 60 x 35 x 35mm between centres and turn down to 25mm round. At the tailstock end turn a 9mm long tenon, 9mm diameter. Remove from the lathe, exchanging the driving dog with a chuck. Hold the turned tenon in the chuck and support the tailstock end with a revolving centre. Face off that end square and true. Withdraw the tailstock. Drill into the end using a 9mm drill to a depth of 22mm. Turn the outer profile, leaving a good thickness attached at the headstock end. Carefully turn the inner shape so that a wall thickness of about 1mm is achieved

12 Once satisfied, polish inside and out carefully parting off to a point

Cutting the petals

13 Turn a softwood plug to fit inside the petal blank and grip it in a vice. Fit the petal blank over the softwood plug. Using a junior hacksaw saw down stopping before cutting all the way through

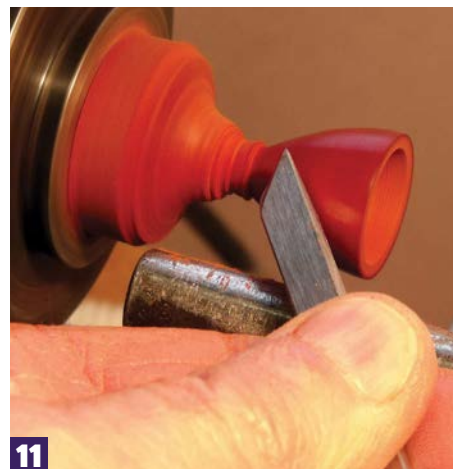
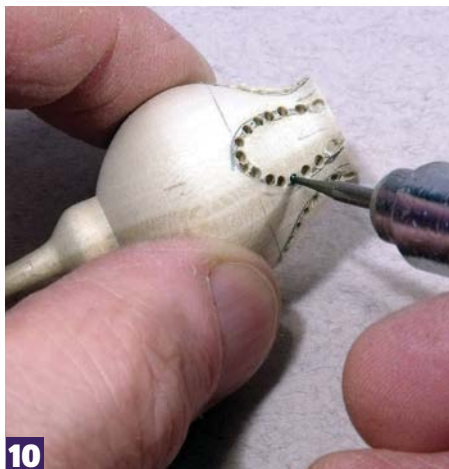
14 Make a cut at 90° to the first, this time cutting through. The four petal pieces can now be separated

15 Clean off each petal, rounding over the edges. Here are the four cut petals, and the part finished bud is shown

Fitting the petals inside the bud

16 Take one petal. Lay it inside against one sepal and check for fit. Remove the petal. Dab a small amount of glue on the lower edge of the petal. Refit the petal in the bud positioning as before. Make sure that the petal tip appears to be on centre when viewed from above and that the petal falls equally in the centre of the hollow between the sepals. Hold until the glue sets. Fit petal two in the same way, pushing the edges together. On petal three, glue a piece of cotton thread on the inside about one third down. Drop it in place gluing as before. Once dry, trim off the thread

17 Glue a cotton thread on petal four. Test it for fit and make adjustments to the petal if necessary. Once satisfied, glue in place using the thread to pull the petal in position. When dry trim off the thread





18



19

Making the rosebud support

18 Cut a 56mm diameter disc from 6mm wood. I have used zebrano. On a faceplate fit a 75mm diameter, 15mm thick softwood disc. Now screw the zebrano disc centrally upon the softwood faceplate. Turn the outer edge of the zebrano disc at a slight angle so that it can drop into the lower egg shell and sit well against the sloping sides. Undo the screw and flip it over, fixing it centrally to the softwood faceplate. Turn a slight hollow towards the centre

19 Mark a circular line 3mm from the edge. Divide that circle into four. Remove the faceplate from the lathe, with zebrano disc attached, and take it to the pillar drill. Fit a 25mm drill in the machine and at each of the four marked positions drill through

20 Remove the zebrano piece from the softwood faceplate and try it in place. Fit the rosebud into the drilled hole. When satisfied with the position of the zebrano piece secure it in place with a touch of glue. Close the top of the egg with the rosebud in place. Job done

21 Your final egg and rose should look something like this ●



20



21

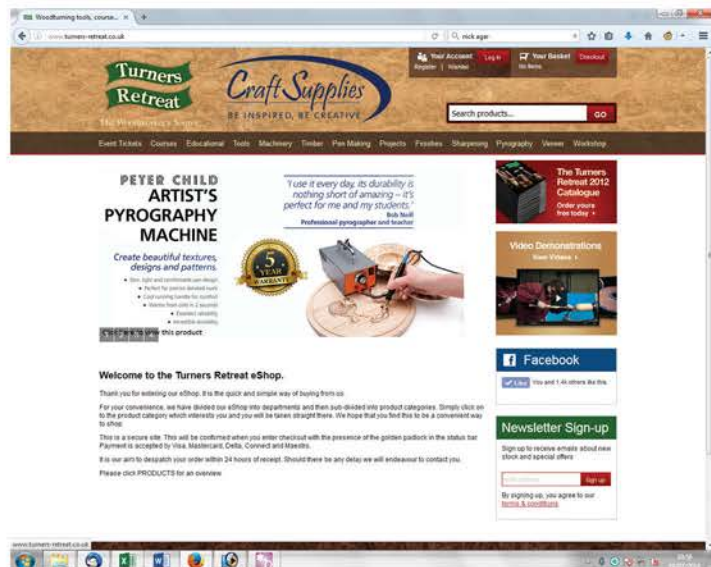
TOP TIPS

1. Masking tape the two halves of the egg together aligns the halves accurately
2. Hold the hinge, with the centre dowel facing up and the outer dowels facing down, against the egg in one of the sycamore quadrants
3. When drilling into a curve surface, such as this egg, a normal drill can easily slip. A rotating dental burr can be held, lightly, at the marked position. This will create an indent into which that rotating burr may be pushed to drill a hole. This initial indent prevents the burr from slipping and damaging the surrounding area. Fit the hinge dowel in place then mark the positions for the two lower dowels. Drill as before. With the hinge set in place open and close the egg. Adjust where necessary
4. Turning the rosebud requires judgement and careful planning. Look at a few rosebuds to see how they are formed. A sketch of the finished shape needs to be made but does not have to be rigidly followed. It will act as a guide

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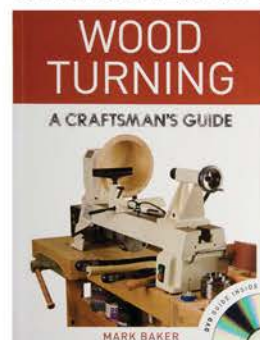
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For futher enjoyment we also have Mick Hanbury. Mick is a very well known woodturner both here in the UK and overseas. His infectious character and desire to offer tips and advice, make Mick a very popular demonstrator.



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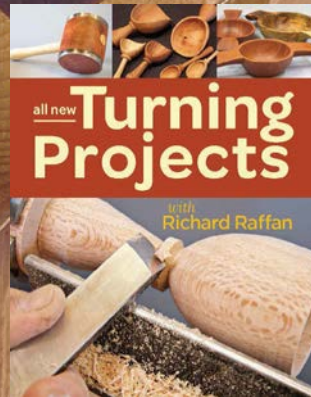


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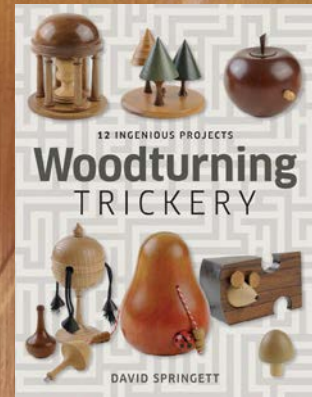
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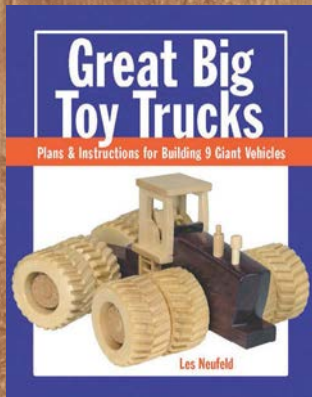
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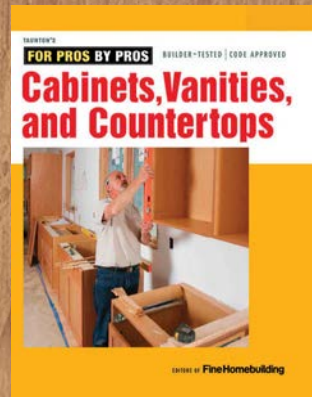
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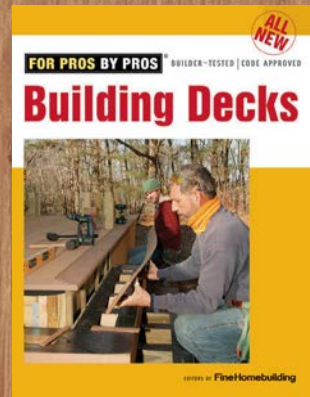
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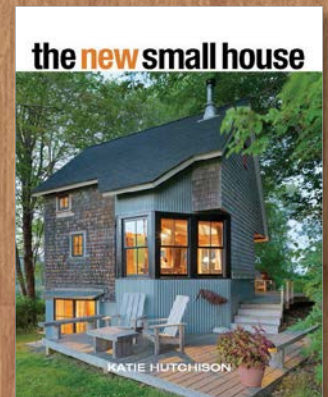
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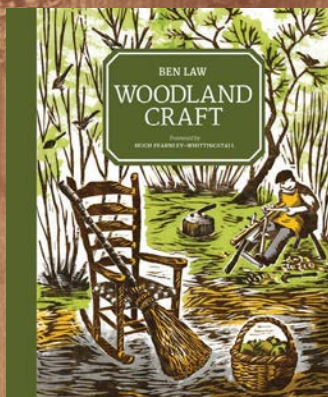
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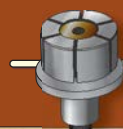
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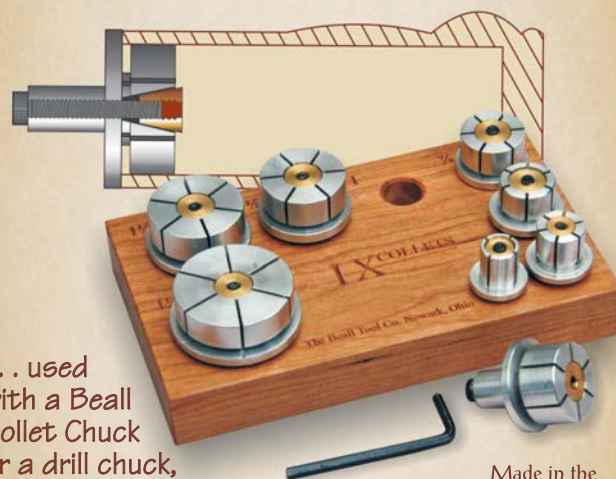
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Banjo modification

Chris Grace makes an improvement to his banjo and tailstock

CHRIS GRACE



Chris has been turning wood since 2008. He has enjoyed making things with wood and metal on and off all his life alongside his work commitments, but the discovery of the woodlathe re-ignited

his enthusiasm for working in wood. Chris sells his work by commission, demonstrates and provides instruction.

Chris.Grace@NotJustRound.com
www.NotJustRound.com

Have you ever suffered a sticking banjo or tailstock, when it just won't slide freely and you need to jiggle it or use two hands to move it? I have experienced this problem on several lathes. Sometimes it's a minor irritation, and other times it can get quite annoying. When I get fed up with it I usually slide the offending item off, clean it, lube it and the lathe bed, and off we go

with a nice smooth and freely positionable banjo and tailstock again.

The bolt that holds the banjo and tailstock on simply dangles down from the cam when loose, and is free to pendulum. When you suddenly move it, the plate at the bottom can catch on the underside of the lathe bed causing a sudden increase in friction. This results in its inability to move smoothly. I have noticed this issue varies between different lathes, and most people simply use two hands and jiggle the offending item into position.

In addition, particularly with my Hegner based demo lathe, I like to remove the banjo and tailstock to reduce weight for transport, therefore being able to slot both onto the bed in the middle would be a great advantage. So I was determined to kill two birds with one stone. On my lathe with box section bed bars, this was relatively easy, though my other lathe with flat steel bedways was a little more of a challenge. My solution required a spacer that would slide between the bed bars, just under the banjo. I chose to use hard

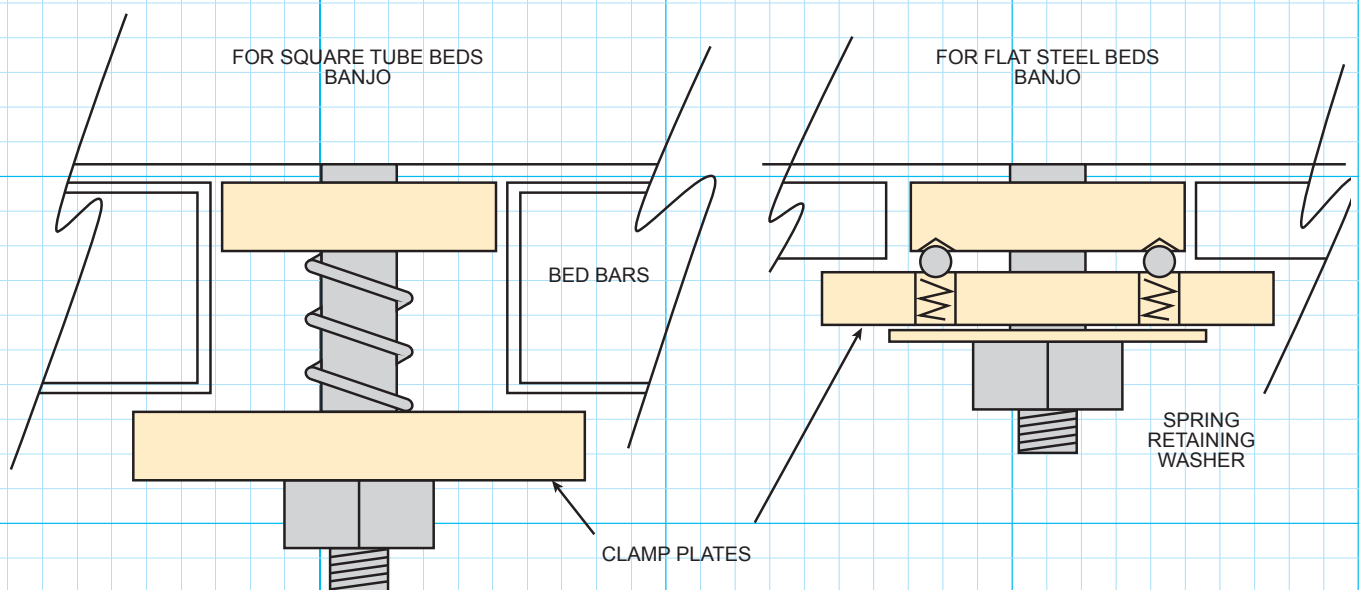
plastic – Corian, as I had some in my workshop. This would keep the securing bolt perpendicular to the lathe bed at all times if a strong spring is placed between it and the metal clamp plate that presses against the bottom of the bed bars. I slipped the spring over the securing bolt and replaced the bottom plate with one that would slip between the bed bars widthways, but be long enough to clamp securely when turned through 90°. The friction of the spring stops the clamp plate rotating when you have positioned it where you want it.

That solution is fine where there is plenty of room, such as on my lathe with square tube steel bed bars. However, on my lathe with flat solid steel bedways there isn't enough room for the plastic and spring, so another solution was required. For this lathe I ended up using two small springs with a ball bearing on top, and mounted them in the bottom metal plate. A large washer gives the springs something to push against, and it seems to work just as well as the single spring method. The same principle was applied to my tailstocks.

PLANS AND EQUIPMENT

EQUIPMENT AND MATERIALS USED

- Saw
- Digital calliper
- Centre punch (I used an optical punch)
- Hammer
- Drill press
- Drill bits
- A piece of steel that slips between your bed bars
- A piece of hard plastic that slips between your bed bars (I used Corian)
- Springs
- Ball bearings (if necessary)
- Large washer (if necessary)



HANDY HINTS

1. Digital callipers are extremely useful in any workshop, they can be used as a depth gauge, you can lock them to transfer measurements, switch between inches and millimetres, the points can scribe lines, etc. They are very accurate

1 Having selected a piece of Corian that was about the right size, I carefully measured from the edge of the blade to the end of the plastic with digital callipers and clamped it down to cut it to size. If you are careful you can easily achieve an accuracy of better than half a millimetre which is sufficient for this application. Just ensure the plastic is long enough to extend a little beyond the sides of your banjo so that it still touches it when you angle the banjo. I cut a similar sized piece of steel, though not with my chop saw

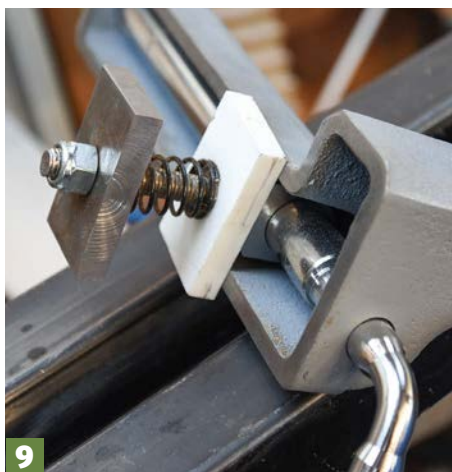
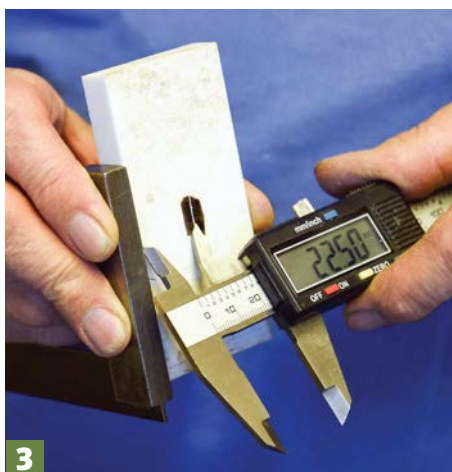
2 To make it easier to see scribed marks some people use engineer's blue, a dye, however a black marker works just as well and is less messy



1



2



3 I often use an old engineer's square and digital callipers to mark up pieces of a project accurately. Here I have simply divided the cut width into two to find the centre for the bolt hole

4 It is essential that the hole is drilled as accurately as possible, so I use an optical centre punch to get a good starting mark. This magnifies your view of the marks and you simply have to align the black cross hairs with your marks

5 Remove the acrylic stick and replace it with your punch while holding it still. A quick tap with the hammer provides you with an accurately positioned centre punch

6 Here you can see the punched mark has been positioned extremely accurately

7 Now it's important to drill it accurately. I hold small things in a vice that can be clamped down for safety. Corian drills easily and you can create a 12mm hole in one pass. For the steel you may need to drill a pilot hole

8 If there are any rough edges on the Corian or steel, or if your blocks don't slide easily enough between your bed bars, you can ease the fit with a quick rub on your disc sander. As a disc sander abrades more quickly at its periphery than nearer the middle, sometimes it helps to flip the work over to even this effect out and avoid an unintended taper

9 Here you can see the hard plastic, spring and new metal clamp plate. The spring provides sufficient friction so that the plate stays where you put it. If you are happy sliding your banjo on from the end of the bed you can re-use your existing clamp plate

10 An underneath shot shows you don't need to be completely accurate when turning the clamp plate, it just needs to be under the bed bars, it will clamp happily at any angle near 90°

HANDY HINTS

- 2.** Engineers have used all sorts of tools to enable them to accurately mark and cut metal for years, so online engineering suppliers are a great source of relatively inexpensive tools that can make your life so much easier
- 3.** When drilling small pieces of metal always use a vice. If you clamp it down you can change from a pilot drill to the finished size and be sure you are still drilling straight and accurately

11 The alternative method uses smaller springs and 8mm ball bearings set into holes drilled into the metal clamp plate. I used two opposing springs to ensure the plate would be level (otherwise it may not be smooth which is, after all, the whole objective). I also drilled two pairs of small recesses in the plastic at 90° to each other to hold the plate where you position it



12 Here you can see the large washer the springs press against, the metal clamping plate is held to it with double-sided tape, after all, when it's in position gravity will help. You just need to keep them together while you're slipping it in and out. This is in the open position, so it can be attached to the lathe



13 Now the clamping plate has been swung into its clamping position and the cam closed



14 Line up both the plastic and clamp plate at 90° to the banjo, and they happily slip in between your bed bars



15 All that's left to do is to pop your fingers underneath and swing the metal clamp plate through 90° and you will hear the ball bearings click into their drilled recesses



16 The banjo now slides very freely and can easily be moved with one hand quickly to wherever you need it



17 I have used the same principle to modify my tailstock. My Hegner based demonstration lathe has a spacer between the bed bars preventing me from sliding the tailstock or banjo off the end. So this modification means they can now be slipped into place anywhere along the bed. This enables me to remove both the banjo and tailstock to make the lathe lighter for transportation



18 However, on my Wivamac tailstock there was no flat surface for the plastic to rest against, so I kept it level by adding four bolts that would rest against the recessed casting. This works just as well as on the banjo and I can now lift the tailstock off wherever it is convenient for me



HANDY HINTS

4. Don't just accept it if your equipment doesn't perform how you think it should, investigate the cause and see if you can make any improvement that will make your life easier

This was a long overdue, and very worthwhile modification, which I have now done to all my lathes. It speeds things up when I am changing configurations or adding large jigs to the lathe bed ●

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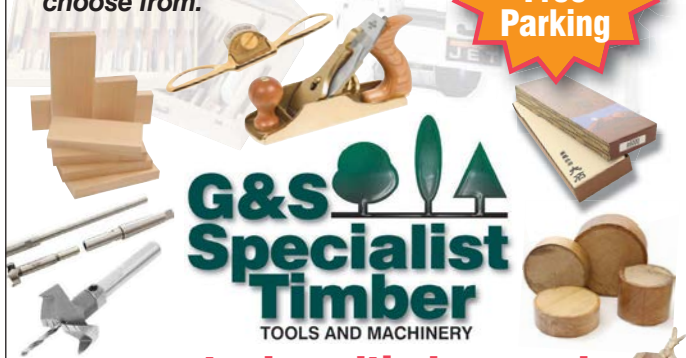
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AAW 2016

Having recently returned from the event, **the Editor** reflects on this year's AAW Symposium



A piece called Wave in the Turning Thirty exhibition, by Vivien Grandouiller

The American Association of Woodturners (AAW) International Symposium this year was held in Atlanta, Georgia between 9-12 June, 2016. It was the AAW's 30th annual symposium and a huge milestone for such events. It is the largest such event in the world, it offers the attendees the biggest mix of demonstrators, the largest instant gallery of any symposia, and that does not include the special exhibitions, special interest group meetings, the presentations, dinner and such like. Suffice to say there is plenty to see and do.

Events so big can be a bit of a mind bender when trying to work everything out, and what to do and see, and when. There is so much to do, but so little time. The trick is to plan ahead – everything that is scheduled

is available to see online way before the event – and be very hard on yourself as to what you definitely want to see and do. Make sure you do those things first and then you can try to fit in the extras around that.

Of course, the demonstrations are brilliant to go to and the international line of demonstrators gives you plenty of options, people-wise and topics. But again, remain focused as to what and who you want to see. I must admit I go and see those demos by people that I would not normally be able to see in the UK or Ireland for instance – in other words, those within reasonable travelling distance for me.

The instant gallery and special exhibition can easily take up two hours or more, so allow plenty of time to go and see this. There is

something there for everyone and I have never heard anyone complaining about not enough to see. It is also worthwhile scheduling some time to see the special exhibits.

This year the juried exhibition was 'Turning Thirty'. The work on display in this, the instant gallery, and the display and demonstrators work was brilliant. For me, it is more due to the fact there are often conversations that take place with the makers and other turners as one goes around looking at what is undoubtedly a mind-blowing visual feast.

To help those attending, a full schedule of the show is available online before the event, on the AAW's website. There is also an app that you can download to your phone or tablet, to help you keep track of what is happening when you are on the go.

Youth programme

The AAW also ensure that a whole room or – in the case of this year – a whole section of a hall is dedicated to having an area set up for youngsters to have turning sessions. The Youth Program is aimed at 10–18 year olds and registration is done prior to the event so they know how many they need to cater for. This year saw the largest area allocated I have come across at such an event and there were many tutors on hand to guide the young turners through the basics and projects. There were many time slots, ensuring that there was a slot for as many people as they could over the three days. To cope and make sure people got the right support and instruction, there were plenty of tutors/instructors on hand to help and advise.

The AAW website says ‘space is limited and each registered youth must be accompanied by an adult who is registered for the symposium. Students will make a variety of projects. Plus, some lucky young turners will even win a complete turning package, including a lathe, tools, and face shield, thanks to our sponsors’.

I heard from some of the young turners that they had won a turning kit. I am not sure how many were given away but there was certainly enough to create a lot of excitement. I think this is a brilliant idea and is no doubt something people could contact the AAW about and discuss if this idea is something others might like to set up in their locality.



Some of the people at the Youth Program event at the AAW 2016



Just some of the items donated by turners for the Beads of Courage programme

AUCTIONS – MONEY RAISED

AAW Educational Opportunity Grant Auction

Offered online and in house bidding. Proceeds from the sale of pieces donated by our members went directly to fund educational grant projects submitted by individual woodturners, AAW chapters, schools and other organisations.

Auction bid total \$70,525 USD

Professional Outreach Program (POP) Auction

2016 POP theme ‘Patterns’ offered 40 artists from 10 countries inspiration. Offered online and in house bidding. Proceeds support POP initiatives, including panel discussions, awards and fellowships.

Auction bid total: \$38,775 USD

AAW Silent Benefit Auction

Items donated by AAW members, bidding offered in house. Proceeds benefit the AAW’s ongoing education and service programmes.

Auction bid totals: \$17,200 USD

Community

There was so much to learn from so many people, that I am buzzing with ideas and thoughts for many months afterwards.

Do such events have an influence on people? Most definitely, yes! People cannot help but take on ideas, concepts or start thinking along different lines as they are exposed to the various things they see, hear and after meeting people.

One of the main things I have not mentioned is that the turning is a globally linked community – and the AAW and the

symposium – are testament to this.

We are all part of and benefit from this community even if we can never get to symposia and such events. The knock-on benefit to us all of this community – which is ever expanding into new countries – cannot be understated. Development of ideas, sharing of thoughts and working methodology, concepts and influences, tool development, interaction of and with people, friendships, and so much more are the result.

Symposia face many challenges and all of them wherever they be need to continue to evolve to meet the ever changing and developing needs of the people they cater for. The AAW is certainly doing this and it is down to the dedication and coming together of like-minded people who are passionate about what they do and are willing to dedicate a lot of time and effort. If you ever get the chance to go, I do not think for one moment you will regret the decision.



ABOVE: Fruits of our Labor, created by various members of Women in Turning



LEFT: A nest of birch burl bowls, by Frank Didomizio

ALSO ON SHOW

There was so much more than just the demonstrations and instant gallery:

Special Interest Night (SIN) Sessions

- Material Selection and Creation Of Turned Objects – Phillip and Matt Moulthrop
- Ornamental Turners – Jon Magill
- Principally Pens – Kurt Hertzog
- Rethinking Demonstrations: Using Live Video – Alan Zenreich

- Segmented Woodturners – Al Miotke
- Teachers and Educators – Denis Delehanty
- Women in Turning – Kathleen Duncan

Panel discussions and rotations covering a huge variety of subjects such as:

- Collaboration: Demo and Discussion
- Cultural Appropriation or Misappropriation?
- Evolution of an Artist: 2016 Artists Showcase participants

- So you want to be a demonstrator?
- Digital Photography: What are juries looking for?
- Influences, Copying, and Plagiarism: Blurred lines between influences and replication
- Business and Marketing: Strategies to make a living from your craft
- Mock Jury/Critique
- Language for the Future: Preview of the video learning project



Anasazi, by Al Hockenberry



Keith Holt's This Much in poplar and stone paint



Refuge by Rebecca DeGroot

DEMONSTRATORS

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- Jason Breach
- Cynthia Carden Gibson
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- Robin Costelle
- Mark Dreyer
- Jean Francois Escoulen
- Richard Findley
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- Michael Gibson
- Allen Hockenberry
- Keith Holt
- Michael Hosaluk
- Beth Ireland
- Franck Johannesen
- John Jordan
- Suzanne Kahn
- Dale Larson
- Jon Magill
- David Marks
- Yann Marot
- Dennis Paullus
- Michael Peace
- Frank Penta
- Toni Ransfield
- Peggy Schmid
- Jason Schneider
- Mark Sfirri
- Jennifer Shirley
- Brian Simmons

YOUTH ROOM

- Rex Burningham
- Kip Christensen
- Steve Cook
- Larry Miller
- Jim Rodgers



The trade area was a big draw for people



Liam Flynn demonstrating. Note the dual screen display to show things clearly and also the safety set up in front of the lathe



The Windmills Of Your Mind, by Gary Sanders



Song Of The Trees by Holland Van Lores

NEXT YEAR

Next year's symposium is in Kansas City, Missouri.

When: 22–25 June, 2017

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You can go the AAW's website and click on the events tab and see all about the previous symposia.

Web: www.woodturner.org



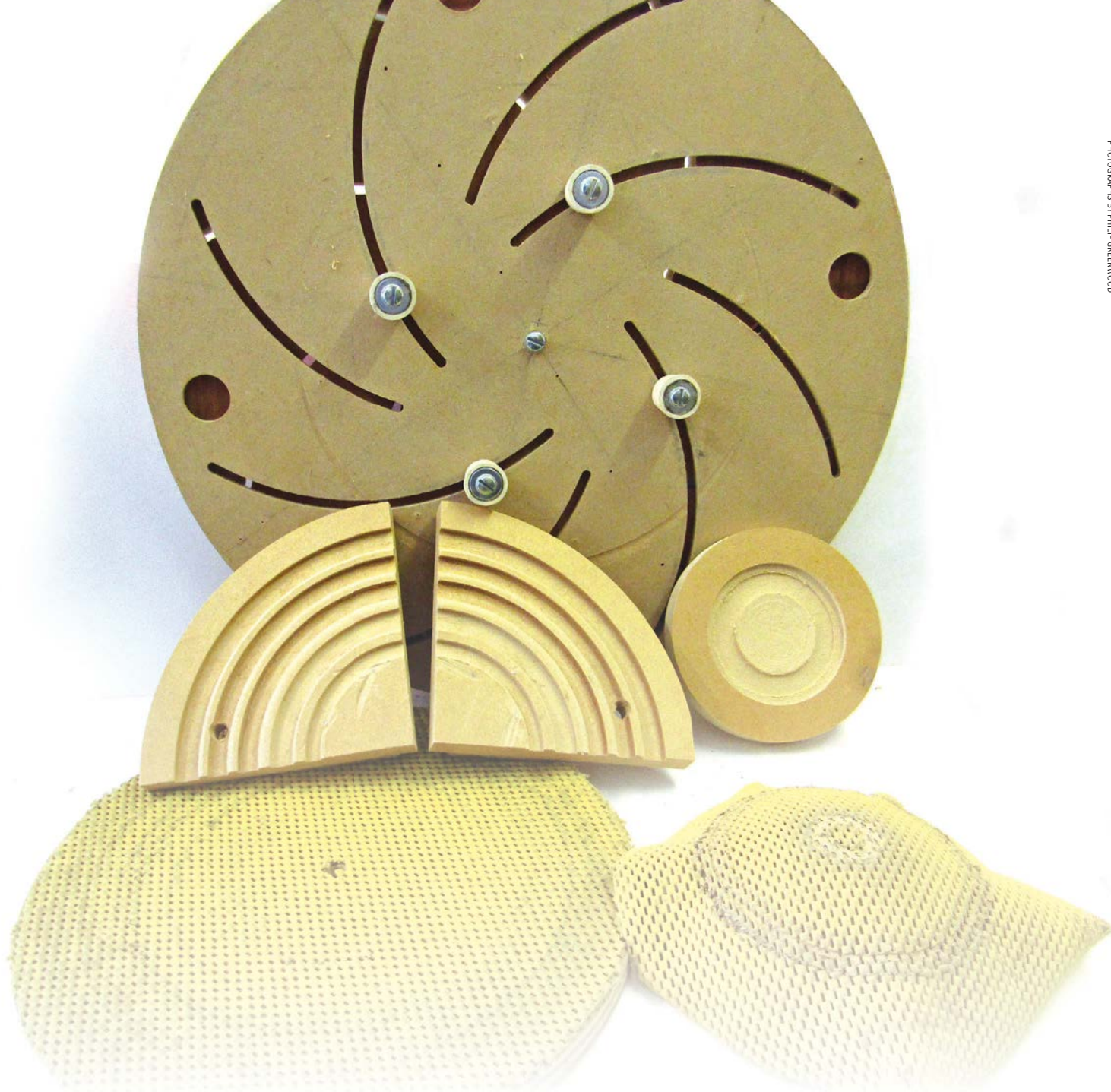
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Re-chucking methods

In part 7, **Philip Greenwood** looks at methods of re-chucking

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.

In this part we look at a few methods to re-chuck the base of a finished item, or to hold an item. The cost can be very little, as most items to make the jigs will be in your workshop. Yes, a few do require you to buy additional chuck jaws to fit to your chuck, or other small items. One method I have not described here is a vacuum chuck; this is because I do not have one, but I know how useful one can be.

The most important part of whatever method you use, is that it is safe to use and will not leave marks on your finished work, or you have wasted your time. Some of the methods below do require you to hand finish to remove a small pip in the middle of the base, but this is easily achieved.

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

JAM CHUCK

The jam chuck as it is called has been around for a very long time and is a very useful way to finish the base of items, or to hold an item for turning. To use one of these you need to mount a scrap piece of timber in your chuck, or on a faceplate that is larger than the rim of the item you wish to re-turn the base of, you can turn a spigot or recess in the scrap timber to hold on the inside or outside of the bowl rim depending on the rim shape. The most important process of using one of these is to achieve a tight fit, or as you try to use a tool on the item it will come out of the jam chuck. I use a

tailstock for additional support for as long as possible. If when you try the fit it is very loose, the jam chuck will need to be resized. If it is a minor error, we have ways round the problem of a loose fit. The first method, if no finish has been applied to your item is to use a little water to swell the fibres of the timber, if you have already placed a finish on your item the finish can be damaged by the water, this is a limited time solution, for as the fibres dry out the item will become loose. A second way is to use paper towel to take up the slack. But this is no substitute for a good fit.



Jam chuck recess



Held in jam chuck for sanding the base



Tailstock support



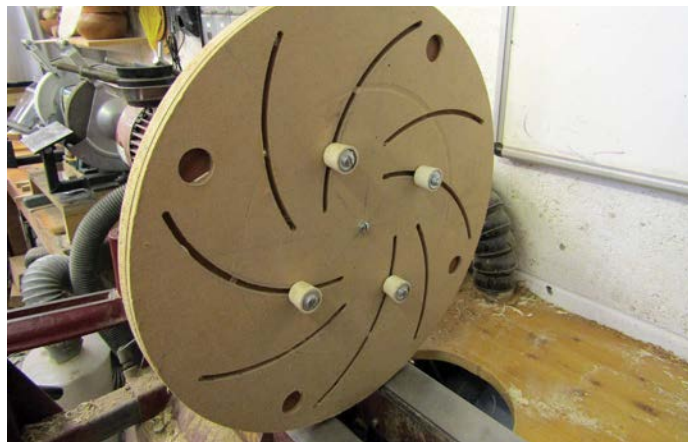
Paper towel to take up any slack

LONGWORTH CHUCK

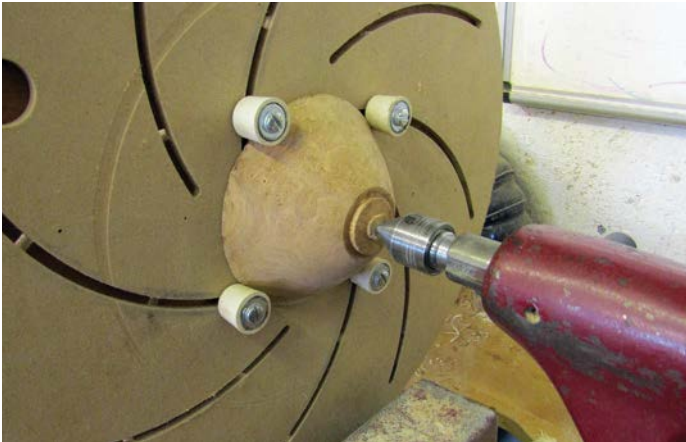
This type of chuck is useful for re-turning of bowl bases. This item is an adjustable gripping chuck, which can be made with timber we have laying around in the workshop, along with a few tools and a router. A friend of mine, Walter Hall, made one for the magazine a while ago and this can be found at www.woodworkersinstitute.com/page.asp?p=1417, showing how one is made.

To use this it is held in the lathe chuck and the Longworth chuck

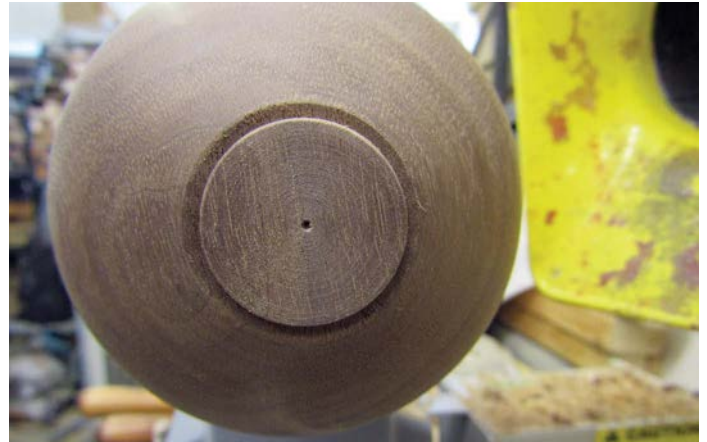
is rotated to the approximate size of the bowl you wish to fit. Place the bowl on the face of the chuck and bring up the tailstock, and line the revolving centre up with a dimple you made in the spigot of the base when you first turned the bowl. Now adjust the chuck until the jaw's buttons grip the bowl tightly. Now tighten the chuck nuts and bolts to hold everything in place. Reshape the base and remove the tailstock only for the small pip in the centre and then sand to a finish.



Longworth chuck



Tailstock used for lining up in the chuck

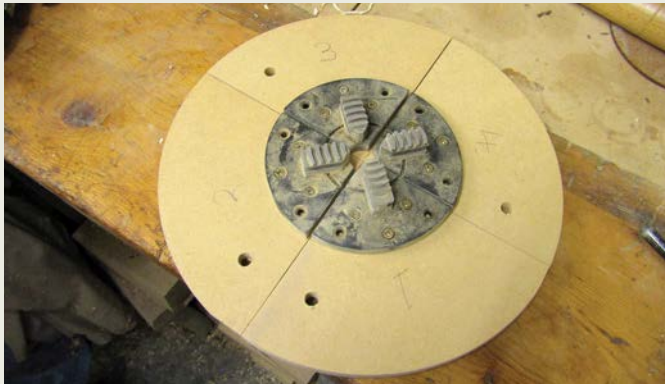


Dimple to remove

JAWS, WOOD PLATE

Some manufacture's of chucks make plates to fit your chuck, to which you can screw a disc of plywood which is cut into four segments. Then you can turn grooves into this face and use it like a very large set of jaws, enabling you to contract and expand onto

a bowl rim. This is like an adjustable jam chuck. Yes, you could make jaws for jobs that other commercial jaws would not hold or could damage the item. This enables you to completely finish the base as well.



Jaw plates



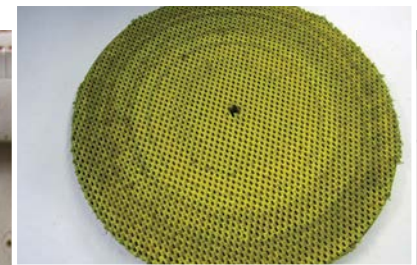
Bowl held in wooden jaws

ANTI-SLIP MATTING ON A DISC

Some of you will have seen me use this method in the magazine and while out demonstrating. This consists of a piece of timber and some anti-slip matting. I use two types, one in a flat piece of timber with a recess on the back to hold on the chuck, the matting is glued on to the disc. This type is used on flat topped items only. The second type is a domed piece of timber, again with the matting glued on; this one can be used on a bowl with a natural top edge. You may need to make a few for different sized bowls. I always place a small dimple on the spigot or in the recess of the turned item to allow me to line up with the tailstock. These types are always used with the tailstock, you just need to remove the small pip afterwards and sand this small area, as most of the bowl can be sanded while on the lathe. ●



Bowl held for re-turning of the base



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Floor standing model (shown, left): £1750.00



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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



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

KILLINGER LATHES

The ToolPost are pleased to announce their appointment as sole UK & Ireland distributors for Killinger Maschinen GmbH of Eichenau, Germany, manufacturers of fine woodworking lathes and attachments.

Killinger have established an enviable reputation across Europe for the production of sturdy, durable, well-specified woodturning machinery, at affordable prices, but manufactured to the high quality standards we associate with Germany. The primary manufacturing material for these robust woodturning lathes is cast-iron, selected for its vibration-damping qualities as well as for the weight it gives the machines which contributes in no small measure to their operational stability.

The common features of the Killinger lathes includes headstocks which can both be swivelled on the lathe bed and can be moved along the bed (except model KM1400). Turning the headstock also enables an outboard turning device to be added to the lathes, giving increased bowl turning capacity. A cleverly-designed registration mechanism makes it easy to return the headstock to the straight-ahead position and the headstock can also be locked in intermediate swivelled positions. All lathes can be equipped with bed extensions if the user wishes to undertake abnormally long spindle-turning tasks.

The range features electronic variable speed control throughout, augmented by step-pulleys using poly-vee transmission belts to ensure maximum delivery of torque throughout the speed range, while retaining economy of operation through the use of high-efficiency motors matched to the load requirements of woodturning use.

The lathe spindles are reversible meaning the lathes will run just as happily in reverse direction as forwards. Speed ranges run from 'pedestrian' – 40 and 60rpm, dependent upon model to over 3000rpm. The spindle threads on all models is M33 x 3.5mm reflecting the serious work that these lathes are intended to undertake.



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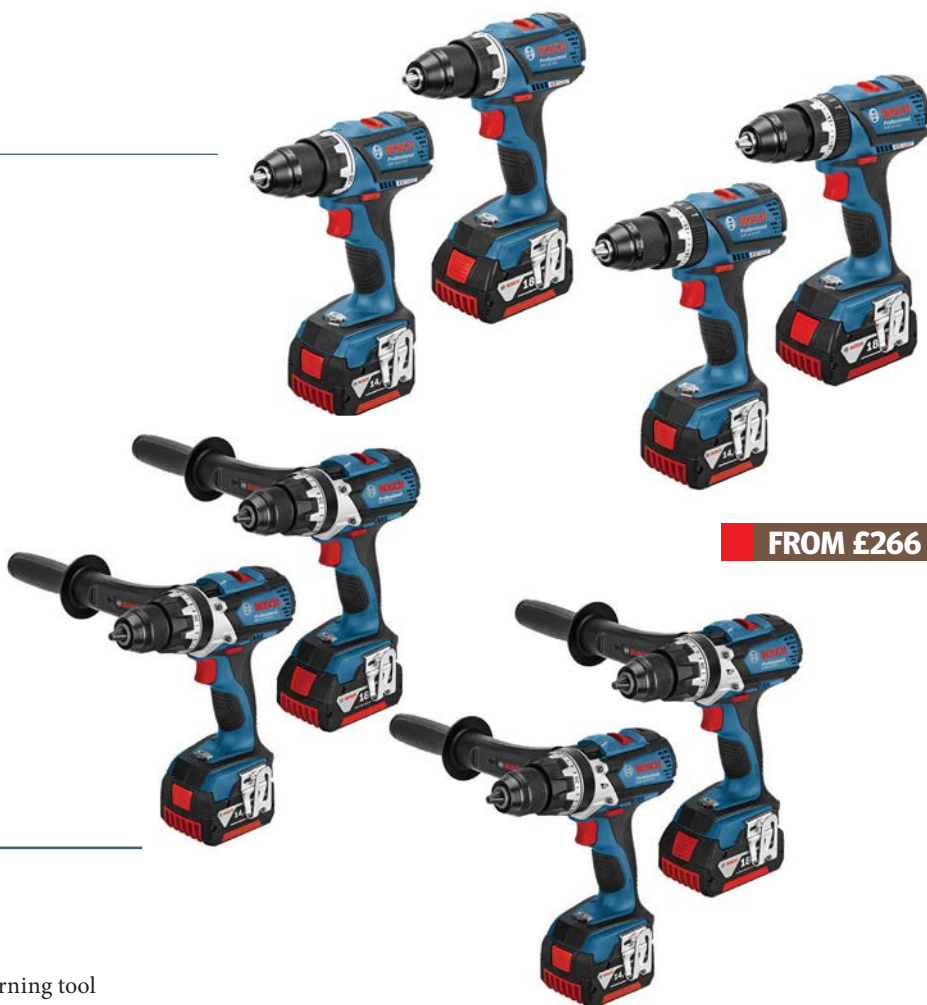


Contact: The ToolPost
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CORDLESS SCREWDRIVERS

Bosch is launching a new generation of 18 V cordless screwdrivers – a new ‘dynamicseries’ and a ‘robustseries’. All four models have new functions which offer a higher level of comfort for professionals such as carpenters, electricians, plumbers and heating installers. The ‘dynamicseries’ range of tools combines compact design with high performance and covers the GSR 18 V-EC Professional cordless screwdrivers and GSB 18 V-EC Professional cordless combi drills. The ‘robustseries’ consists of particularly durable, high-performance tools and features the GSR 18 VE-EC Professional and GSB 18 VE-EC Professional models. These are the first Bosch cordless screwdrivers or combi drills of this class to have brushless motor technology.

Contact: Bosch
Tel: 0344 892 0115
Web: www.bosch-pt.com



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TOM'S TOOLS

Tom's Tools is a set of large wooden woodturning tool replicas, to be used by instructors and demonstrators when in front of an audience to show how to best use a gouge or scraper. Holding up these large woodturning tool replicas will help your audience, be they new students or experienced members of a woodturning club, to better understand the parts of each tool as well as how to present it to the wood.

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Contact: Red Oak Hollow Lathe Works
Email: redoakhollow@gmail.com
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MATE NO.1 HOLLOWING TOOL

Designed by Jimmy Clewes and manufactured by Mike Hunter, the Mate #1 hollowing tool has a small 6mm cup cutter (microcrystalline carbide sharpened with diamonds) set in a machined pocket, at approximately 22°. This allows for a more user friendly and less aggressive cut. The cutter is set just below the surface of the tool, which helps protect the cutter from inadvertent chips in the edge. The cutter is held in place with a No.1 torx screw tightened with a standard T-9 flag style torx wrench. A light coating of wax prior to use will help loosen the cutter screw when you have been turning wet wood. It is recommended to use the screw provided as the cutter ID has a taper which matches the taper on the screw to provide a secure lock up of the cutter. Each tool is supplied unhandled.



Contact: Jimmy Clewes
Email: jimmyclewes@gmail.com
UK contact: The Toolpost
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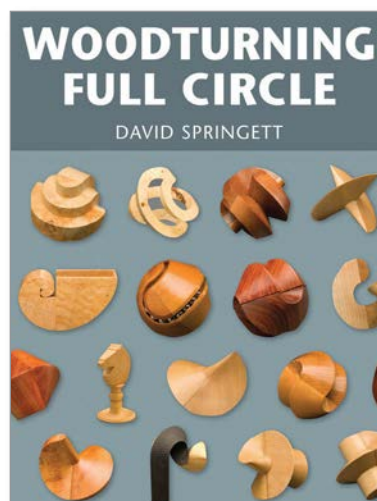
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14mm	(9/16in)
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25mm	(1in)
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80mm	(3 1/8in)
85mm	(3 1/4in)
90mm	(3 1/2in)
93mm	(3 5/8in)
95mm	(3 3/4in)
100mm	(4in)
105mm	(4 1/8in)
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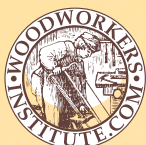
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Demonstration Day 10th September
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Jim O'Donnell — 'Double Vision'

Vase turner **Jim O'Donnell** found inspiration from an unexpected source

I had the initial spark of inspiration for the design of my 'Double Vision' vase while sitting on my grandmother's sofa in 1971. Without realising it, the vision of a WWI aircraft within the pages of an old encyclopedia was burned into my memory. I became particularly fascinated by the beauty and balance of the powerful rotary engines, as I imagined the huge propeller flying at top speed. I noticed that the cylinder walls of the rotary engines contained cooling fins that created an outer shape, which was superimposed on an inner silhouette of the cylinder wall. At the time, I didn't even know why it stuck with me.

Now, fast forward four decades, while sketching ideas for a new vase design, the memory of those windy engines came back to me. I envisioned a stacked elegant vase, able to hold dried flowers. My 'Double Vision' vase is constructed of 26 alternating pieces of African bubinga (*Guibourtia demeusei*) and blackwood (*Dalbergia melanoxylon*). I chose these woods for their significant density and great acceptance of a Danish oil finish. The outer silhouette has curved outer edges; the inner silhouette is constructed of all straight outer edges. It is up to the observer's eye to soften the inner shape into a delicate black vase.

Email: vaseturner@msn.com

Web: www.vaseturner.com



PHOTOGRAPH BY MARGARET LANIER



★★★★★

Precision Pro with Compression Pen Mandrel

£355.46 Inc.vat Code 508477

Perfect for pen and small project making both in the workshop and on the craft fair circuit. This lathe is highly accurate and more than capable of producing work on a commercial scale. A unique pen mandrel has been designed and comes with this lathe which creates grip on the pen blank without exerting compression force on the mandrel spindle, allowing it to run freely.



Axminster Trade Series lathes for professional and discerning woodturners



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with bench top and floor standing models available*

New!

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AT1416VS

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£709.46 Inc.vat Code 501214

£889.96 Inc.vat Code 717617 - Complete with stand

With electronic variable speed, this lathe uses reliable inverter technology usually found on much larger machines. Popular for both teaching and craft demonstrations, it is neither too big nor heavy but has enough capacity to show off your turning skills. Supplied as a bench top model with the option of a bed extension and leg stands.

AT1628VS

£1,337.96 Inc.vat Code 502703

£1,699.96 Inc.vat Code 717616
Complete with stand

So impressed are we with the quality and performance of this lathe, that it is our lathe of choice for woodworking courses in the Axminster Skill Centre. Supplied as a bench top model with the option of a leg stand. A bed extension kit is also available as an optional extra and this can be bolted onto the leg stand or either end of the lathe bed.



★★★★★



New!

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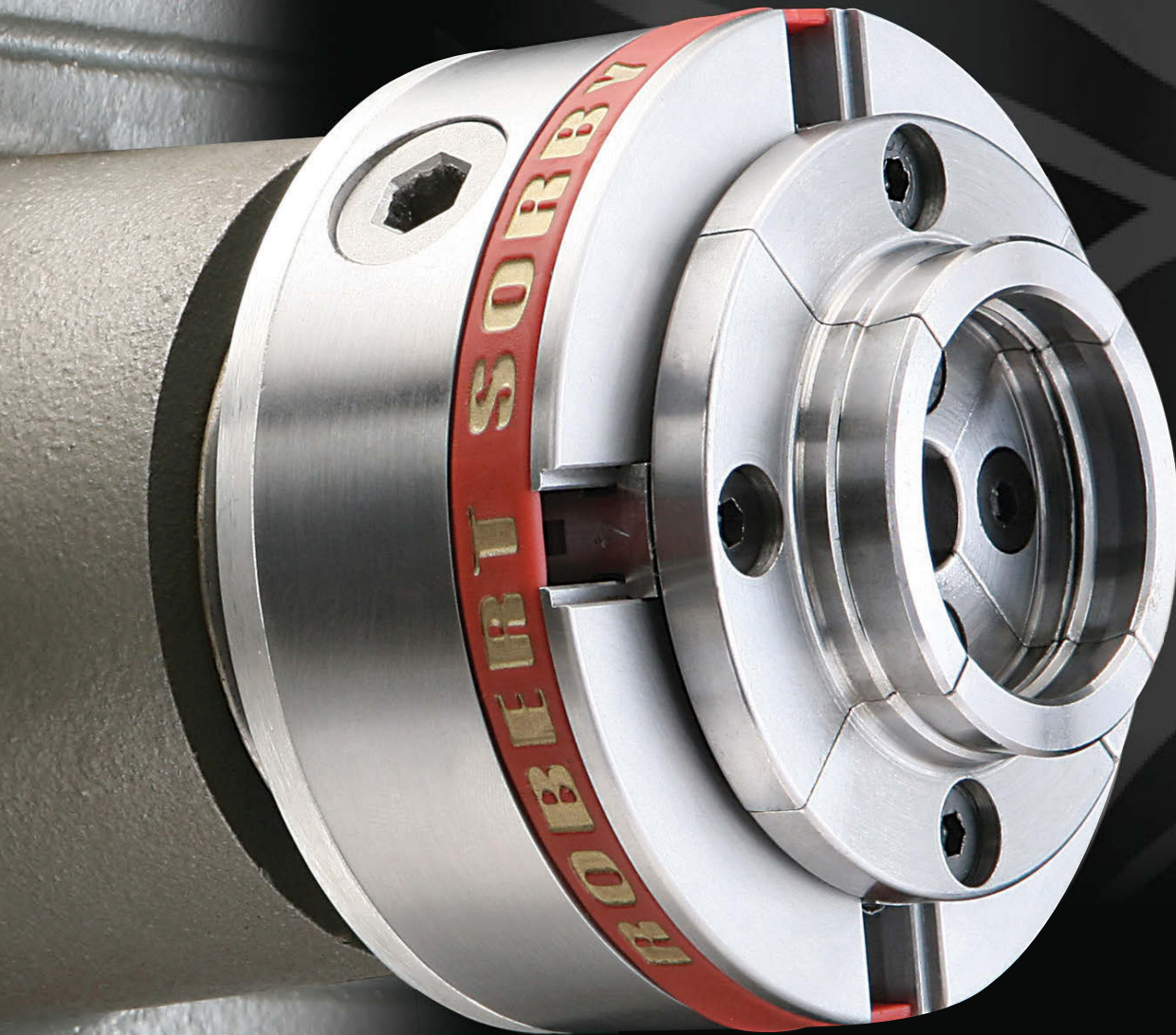
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