

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

NEW ADDICTION

Michael Alguire and his turnings



Technical: Top tips for penturners • Pine table legs • Natural-edge burrs • Lidded forms

Projects: Diamond bowl • Traditional whistles • Four-legged stool • Fishing accessories



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What They Say...



Woodturning, Mark Sanger
(Professional Woodturner)



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Timber sourcing

I am intrigued as to how people are obtaining or buying their timber. There is a wonderful network of specialist timber suppliers and then there are people who sell timber at club meets. Some people know of tree surgeons who are amenable to letting people know when certain timber becomes available. That said, often the tree surgeons will want someone to take a whole tree and then there is the issue of how one moves, converts and stores it, so this route is not a common one for either hobbyists or many professionals.

One of the comments I often hear at clubs and shows is that wood is too expensive. I have asked a few people where they get it from cheaper than and they often reply: 'From friends.' Now, that begs the question as to where *they* get it from and for that I have no answers.

So where do you get your timber from?

I have commented before that many turners do not turn more than 15 projects

a year. They are busy with other things and, as such, that probably involves some small items along with bigger things.

However, if you are like me, you will have accumulated all manner of wood and bits over time. Sadly a lot of what I have collected is not necessarily what I would want to use size-wise now, but there is wood awaiting use. I will no doubt swap some wood I no longer require for timber that I now need, so that is fair trade.

It may be that others have built up a store of timber and only buy some when there is a distinct need for something special.

Since wood is the lifeblood of what we do, I am curious as to what people are using and where they get it from. OK, if you get it all for free, it is probably not wise to let everyone know or the supply will run out – but I am curious.

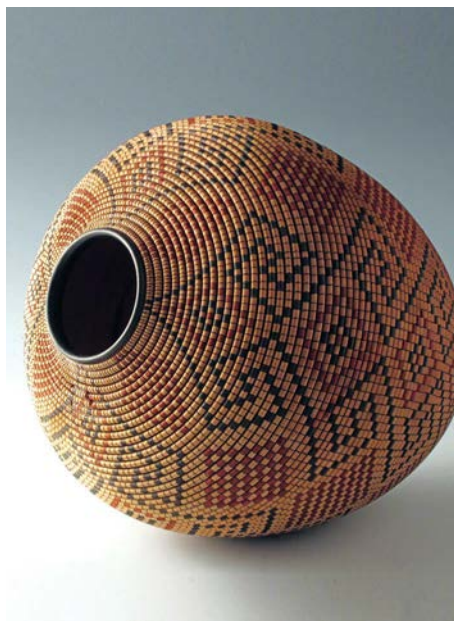
I know over the years I have spent a lot on timber and will not doubt continue to do so. Having asked many turning

suppliers what the most commonly sold pre-dimension blanks are, the sizes seem to be partially seasoned 200-250mm x 75mm bowl blanks or 300 x 75 x 75mm spindle blanks, give or take a little bit. So, those blanks are suitable for medium-sized bowls, boxes, candlesticks, goblets, ornaments and similar projects. All of which can be turned on a midi-lathe, which is the most commonly sold size of woodturning lathe. They are also of a size that most people can accommodate within a home environment. Make them much bigger and available space might become an issue.

So, what timber are you using and from where do you source it?

Have fun, Mark

markb@thegmcgroup.com



Cover image: Acoma by Michael Alguire (see page 36)

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Projects

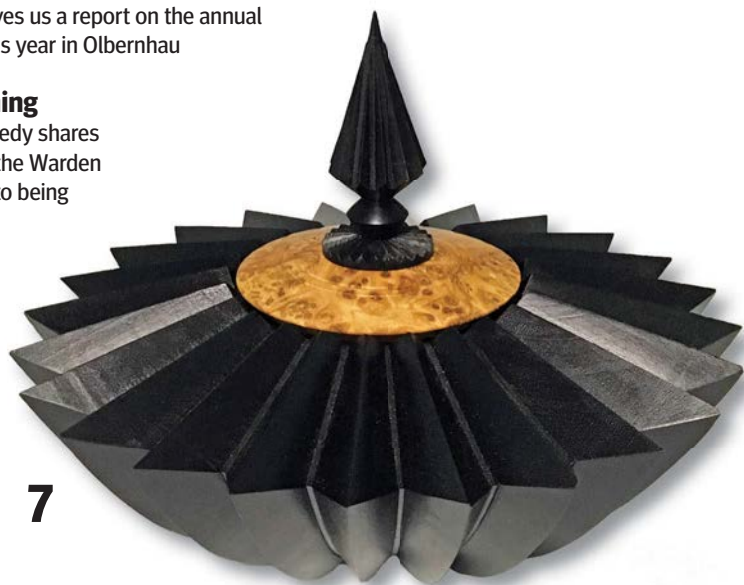
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HEALTH AND SAFETY

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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Diamond box

Pat Carroll makes this stunning box

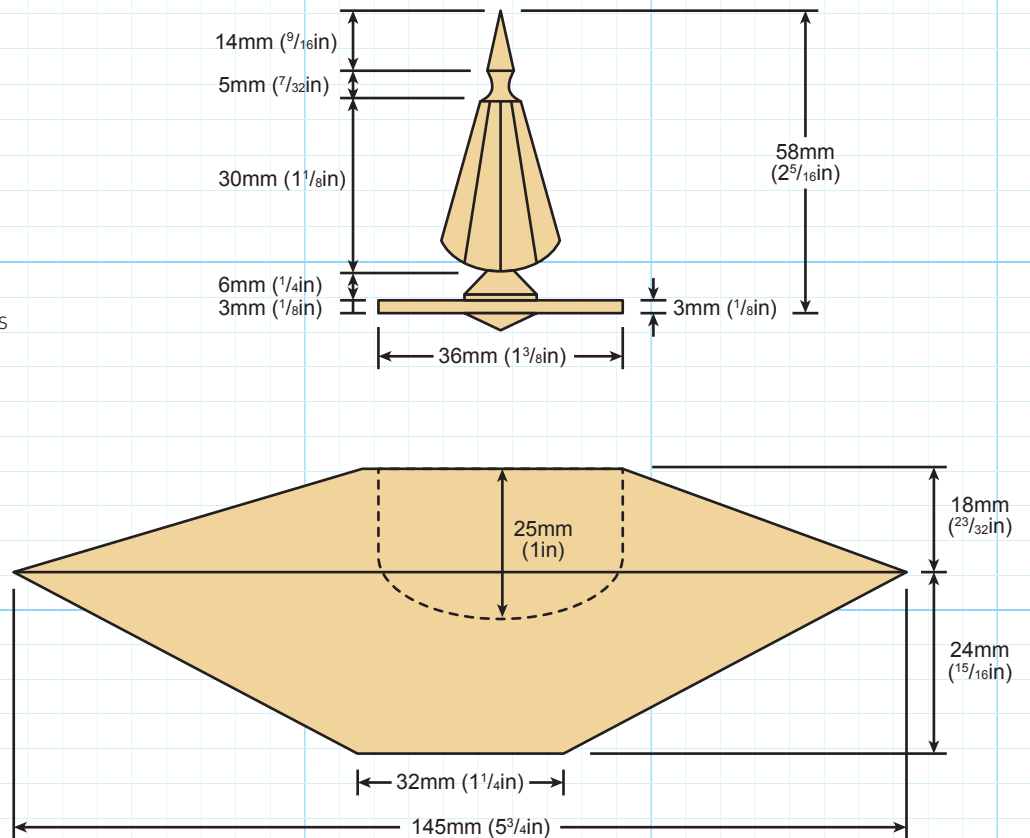


The diamond box idea stems from a customer's request for a wooden, hand-crafted object to resemble a diamond and basically indicate the intention of the giver without the contents being displayed on presentation. The report back was that the diamond ring was greatly appreciated but, in the words of the customer, 'overshadowed by the box. Beech (*Fagus sylvatica*) was used for the project for this article but previous diamond boxes had been made with denser woods such as purple heart (*Peltogyne* spp.). The benefits of using the denser woods are that, when using a router for profiling or shaping, detail remains far cleaner

and crisper. It is recommended to practise these techniques on lesser woods. There are many routers, jigs, cutters and suggested techniques available to the wood enthusiast. Routers are a very versatile tool and can, like most power tools, be very dangerous. Approaching the wood from the wrong direction can cause the tool to kick back. If you are unfamiliar with the operation of a router, do some research and learn how to use the tool. Using a router freehand as opposed to having the machine mounted in a router table requires knowledge of the direction of feed to the cutter.

TOOLS AND MATERIALS

- PPE & RPE
- 13mm bowl gouge
- 10mm spindle gouge
- 20-25mm spindle roughing gouge
- 6mm parting tool
- Flat scraper
- Round-nosed scraper
- 6mm drill bit
- Screw chuck
- Chuck with standard and small-sized jaws
- Index system, either integral to the lathe or a secondary fit unit
- Drill chuck for use in the tailstock
- 32mm sawtooth bit
- Rule
- Router and 32mm V-cutter
- Black spirit stain
- Clear lacquer

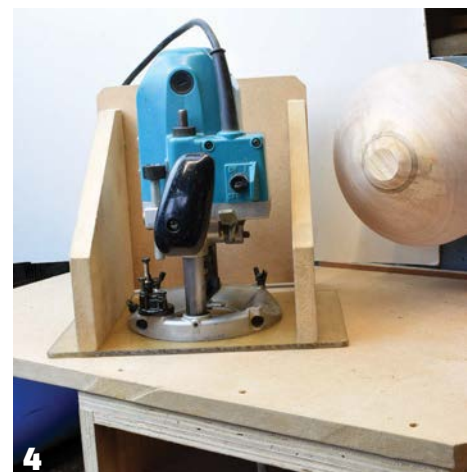
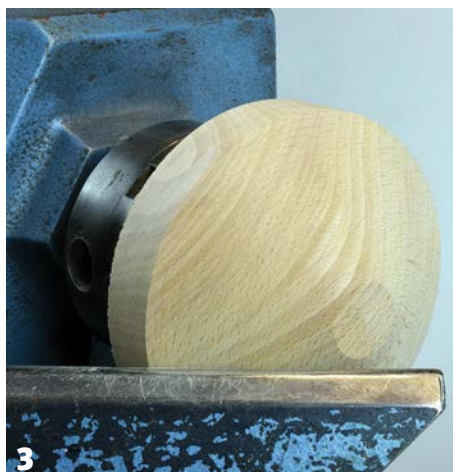
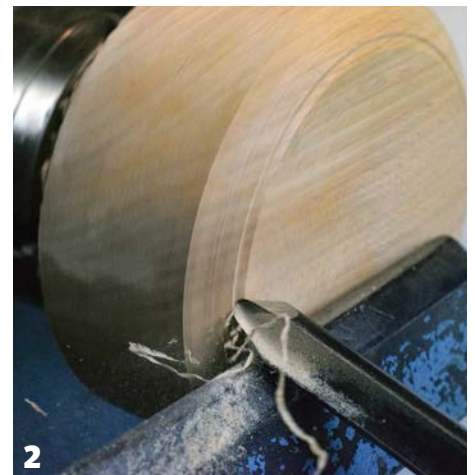


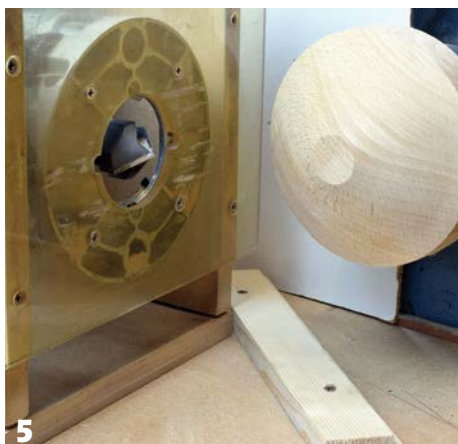
1 Drill a hole in your blank, beech (*Fagus* spp.) in this case, to suit your screw chuck then fix the blank in place. If you use a face plate use a thicker piece of wood so the screw holes will not be visible in the finished piece.

2 Err on the side of caution regarding speeds of rotation of the work. Start with the lowest speed, gradually increasing to a comfortable safe speed. Now true up the piece using a bowl gouge.

3 Shape the piece working from the bottom of the bowl and cut outwards and upwards to the outer rim creating a straight surface to route later on. Curved surfaces take a little more practice to route effectively. Make light cuts until you have the desired shape and check your flat surface with a ruler. Leave approximately 30mm at the bottom. No chucking spigot is added at this point so as not to hinder the router. Now switch off the lathe.

4 Many router jigs are available for use on turned work and they work very well. I used a homemade jig/sled to hold the plunge router for the v-cut. I also used a 38mm V-cut router bit for this project. Due to the distance from the lathe bed to the centrepont of the work I created a wooden platform wide and deep enough for the router to sit on safely. Guides can be fitted to the wooden base for the router sled to run against when cutting the incised V-cuts. You do have to remember to clamp the wooden base section to the lathe securely when working on it.

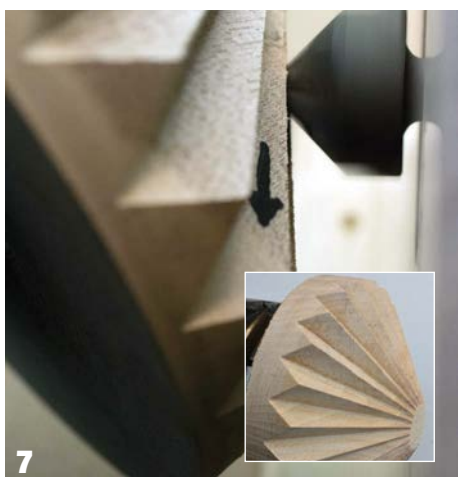




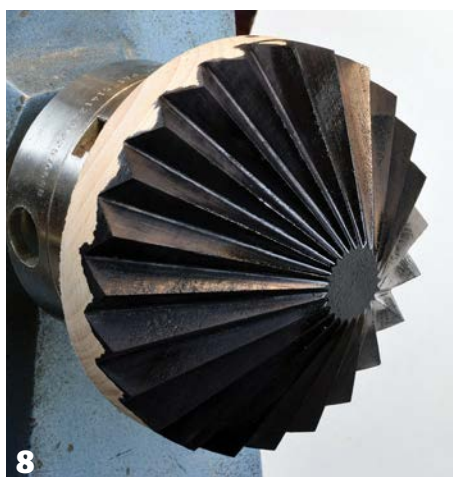
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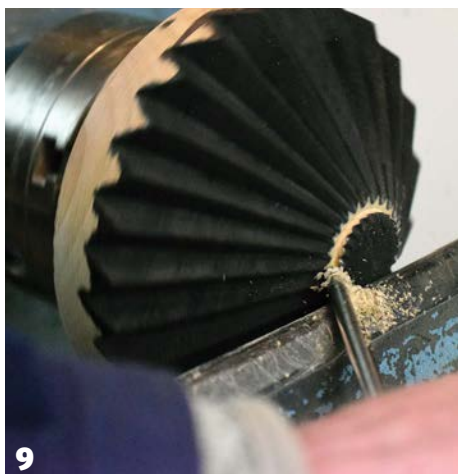
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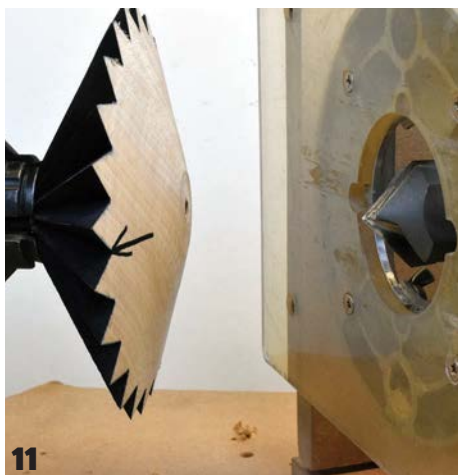
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5 Line the router up with the piece so the tip is dead on the centreline and work out what depth you want the V-cut to be at the bottom and top. I have a depth of 5mm at the bottom graduating to a 10mm deep cut at the top. The router bit tip is then lined up with the outside of the piece. Screw the guide timber down in position to give the result you want.

6 Once the guide is screwed down, run the router sled against it to ensure smooth travel. Before starting work, ensure eye, ear and dust safety precautions are adhered to and connect your router to a dust extraction source.

7 An index system is vital to keep the design uniform, straight, accurate, to align the cuts and keep you work locked in position safely while routing it. The body has 24 grooves. Once you have the cutter depth set to a light cut, a test cut, switch the router on and, due to the rotation of the cutter, work from the bottom of the bowl to the top edge, resting the sled against the guide at all times. Several light passes are required extending the cutter projection until you have the right depth.

8 Now sand the grooves without rounding off the edges but just softening the sharp crowns. Use black dye to colour the piece as it will penetrate the surface to give a deep, lustrous look finished. If you see any blemishes, re-sand the area and then re-colour as required.

9 A flat base section and a small foot/spigot needs to be cut to hold the piece. You will need small jaws to hold this. If such jaws are not available use a sacrificial glue chuck/block which can be turned away when the piece is finished. Whether you use a block or chuck, make sure you glue or secure the piece in place to ensure perfect alignment with the router cutter already made.

10 Once the bowl is securely held so you can access the top, bring up tailstock for support so you do not put strain on the small foot. Take gentle cuts with a gouge and true up the face without damaging the corners of the diamond shape. Turn an angle on the top of the piece to complement the bottom shape. Once the bulk of the wood is turned away, withdraw the tailstock and refine the shape.

11 Now switch off the lathe, reattach the wooden router platform and align the router using the same procedure as in steps 7 and 8. Ensure the grooves align perfectly – you may need to adjust/rotate the position of the bowl to get the required alignment with the grooves on the underside. Then, make light cuts with the router running from the centre to the outside edge to ensure you are cutting with the grain and also with the rotation of the cutter.

12 I de-nib the piece once the dye is dry with 1000 grit to just remove any raised grain and create a minute radius on the crowns – almost undetectable – to minimise the fracture risk.

◀ **13** Take a 32mm sawtooth bit held in a drill chuck mounted in the tailstock and drill out the centre of the piece. The speed of the lathe needs to be at the higher end of the safe speed limit for the size and condition of the work you are working on to minimise the risk of splintering the high points. Always be cautious and aware of all safety issues when increasing speed.



14 With the hole drilled to the required depth, a flat scraper is used to refine the walls of the piece and a round-nosed scraper is used to blend the bottom and the side walls. Once shaped, sand the inside making sure you do not damage the crisp, spiky top detail or indeed touch it with your fingers.



15 Now use a parting tool to cut the recess for the lid. Gentle light cuts with a sharp tool help minimise damage to the crisp corners of the diamond shape.



16 A 20mm offcut of old African blackwood (*Dalbergia melanoxylon*) from old stock was selected for the finial. Either hold your square piece of wood in the chuck and turn a taper, or turn a cylinder between centres, then mount it in the chuck and turn a flat tapered shape with a flat end.



17 Now you have the option of just turning a standard-type finial with no routed decoration or routing some grooves in it to link with the body detail. If you want to route it, switch off the lathe, secure the platform and line the router and guide rail up with the finial. This will likely take a few trial runs to get the desired angle. By allowing the cutter to protrude into the base and 3mm away from the top, this gives a good line for the initial cut. The guide piece of wood is screwed in place. For the finial, you will have a thicker V-cut at the bottom end graduating to a light, shallow V-cut at the top section and you will only use 12 indexing positions for the V-cuts. Use a trial piece of wood before using quality wood such as African blackwood. Once you have the right alignment and have worked out what cut depths you want, secure everything in place and ...

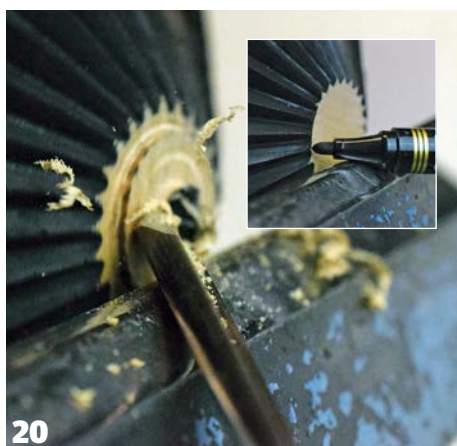


18 ... working from the top section towards the bottom – so you cut with the rotation of the cutter, but against the grain of the wood – cut the flutes using several very light cuts. Once cut, sand them. Remove all the router items and complete the final shaping of the finial with a spindle gouge. A 4mm spigot is cut on the base of the finial using a parting tool to fit into the lid section later.

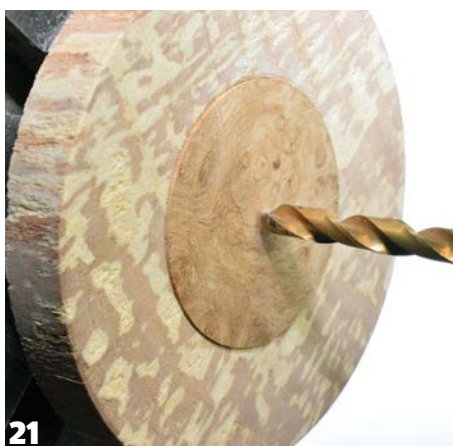


19 Now to create the top. I had an offcut of burr oak which I fitted to the chuck and trued up. Whatever timber you use, try to have one that contrasts well with the black colouring. Secure it in the chuck and true up the underside. Use callipers to get the correct diameter of the hole in the routed body and then shape it with a gouge and parting tool to create a tenon as required until the box fits securely on the lid. Once it fits, remove the lid from the chuck.





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20 Fit the base section on to a jam chuck locking into the cavity in the top section. If you use the chuck in expansion mode you may mark the inside. Use a spindle to true up the bottom. A slight undercut just in from the points needs to be created so the piece sits flat on a surface. Some minor blemishes on the points needed to be touched up after sanding, and for this a permanent marker can be used.

21 Remove the base section, use the previous jam chuck and cut a recess in it to hold the tenon you just cut on the lid section. Once the lid is secure, refine the bottom to create a disc shape that fits in the recess you have cut and complements the body form. Once refined, sand it. I then cut in two detail lines with the corner of a skew used in scraping mode. A 4mm hole is drilled in the lid – all the way through in this case which might necessitate one turning a small cover for the underside to hide the hole – to accept the finial using a drill chuck in the tailstock. Now reverse the piece in the jam chuck, cut detail lines on the underside and sand the face.

22 Now remove the piece from the jam chuck. If the jam-chuck wood has moved and tightened during turning, turn away the jam chuck until the lid is easily released. Once released, glue in the finial.

23 If you have a through hole and wish to cover it with a plug or cover, mount a piece of African blackwood in the chuck and shape a piece as required, then sand and glue in place.

24 The finished piece with the inside of the lid clearly visible and its cover. ●



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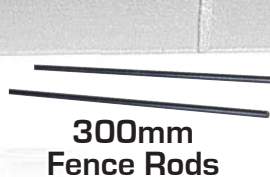
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Community news

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

Handmade Edinburgh

Following a successful launch last autumn, Handmade in Britain's first Scotland-based annual craft and design event, Handmade Edinburgh, is returning to The Hub, in the heart of this buzzing and historical city.

From Friday 27 to Sunday 29 October 2017, The Hub on Edinburgh's famous Royal Mile will be transformed into the ultimate shopping destination, with more than 100 highly-skilled makers and galleries showcasing their innovative and contemporary designs across a wide range of disciplines.

Visitors to the event will be able to choose from a stunning collection of ceramics, glass, furniture, woodwork, textiles, metalwork, jewellery and much more.

In addition, Arts Thread is teaming up with Handmade Edinburgh to curate an Emerging Talents exhibition space, showcasing innovative and boundary-pushing new work from a selection of promising recent graduates.

A growing number of exhibitors are working in wood to create innovative sculptures and striking but functional furniture. Visit Handmade Edinburgh to discover decorative hardwood boxes by Digby Morrow and woodturner Richard Shock's stunning turnings featuring his signature multiline inlays.



PHOTOGRAPH BY RICHARD SHOCK

Richard Shock's Radial inlay bowl in ash

Take advantage of special advance tickets book early at www.handmadeinbritain.co.uk/edinburgh

The European Woodworking Show

Masterclasses are now confirmed – This year there will be two short lectures each day by Fred Hocker, director of research at the Vasa Museum, on the tools that built (and the tools that were discovered on) The *Vasa*, the 17th-century Swedish warship that sunk in Stockholm harbour in 1628. It laid there for 333 years before being salvaged and housed in its own dedicated museum in Stockholm. In addition to Fred we will have Adam Tetlow giving a talk each day on Compass & Ruler – The Primary Tools. Adam will cover how the understanding of practical geometry has shaped the arts and crafts of every human culture in every period.

Marionette-maker Lenka Pavlickova is busy creating the puppet we are inviting visitors to name. Images are being added to the show website as the puppet develops so, to be in with a chance of winning one of Lenka's fabulous glove puppets, take a look at the website and when that name comes to you make sure you enter.

There is a wide variety of exhibitors, demonstrators and tool suppliers for people to see. Chris Schwarz of Lost Art Press, Dave Jeske of Blue Spruce Toolworks, Ron Hock of Hock Tools, Thomas Lie-Nielsen of Lie-Nielsen Toolworks, Sadatsugu Watanabe & Chris Vesper of Veritas Tools. Turners Joey Richardson and Mark Hancock, pyrographer Bob Neill, timber hewer Steve Woodley, woodcarvers Peter Berry, Tim Atkins



PHOTOGRAPH BY LENKA PAVLICKOVA

One of Lenka Pavlickova's marionettes

and Dave Johnson and the BWA, scrollsaw expert Fiona Kingdon, Japanese jointmaker Brian Walsh, plus furniture-makers David Charlesworth are just a few of those who will be at the show.

There will also be chances to win prizes including a Norwegian woodturning cruise as well as show discounts from retailers.

Show dates: 16 & 17 September 2017

Location: Cressing Temple Barns, Braintree, Essex

For full details and advance tickets visit: www.ews2017.com



PHOTOGRAPH BY TRACEY WILLIAMS

Nominate nation's greatest trees to be crowned Tree of the Year

The Woodland Trust is urging tree lovers to stump up nominations for the next Tree of the Year. The conservation charity is also calling on government to act on proposals which could lead to increased protection for some of our most famous and ancient specimens.

The Brimmon oak in Wales narrowly missed out on being crowned the 2017 European Tree of the Year and the Woodland Trust, supported by players of the People's Postcode Lottery, is hoping to go one step better next time around. People are asked to nominate a tree 'with a story' – this could be a link to a historical figure or event, a tree at the heart of a community or one which is just well loved.

The Conservative manifesto pledges to 'provide stronger protections' for ancient woods and trees, which reinforces recommendations in the recent housing white paper to increase protection through changes to planning policy in England.

These changes specifically put 'aged and veteran trees' (and ancient woodland) on a par with other protected habitats such as National Parks and Areas of Outstanding Natural Beauty.

With the opportunities the departure from the EU will provide to strengthen regulations, the Trust believes much

stronger care and protection can be given to ancient trees and woods.

Jill Butler, Woodland Trust ancient tree advisor, said: 'We came so close to claiming the European crown this year. It is incredibly heartening to see such support and love for a UK tree. With the recent positive news about improved protection we hope everyone nominating a special tree this year may soon see better protection in place.'

Once again winning trees will benefit from a tree care award of up to £1,000 thanks to support from players of the People's Postcode Lottery. This can be used for arboricultural surveys or other maintenance, interpretation or even to support a community event in celebration of the tree.

Clara Govier, head of charities at People's Postcode Lottery added: "We are delighted that players are able to support this wonderful celebration of the nation's special trees and what they mean to people. For the second year running money will be available to directly benefit the trees."

The Woodland Trust has been recording data on its Ancient Tree Inventory since 2006 and more than 160,000 trees have been added to date.

For more Information about Woodland Trust visit: www.woodlandtrust.org.uk



PHOTOGRAPH COURTESY OF WOODLAND TRUST

SHOWS AND EVENTS

Bentley Woodfair

Woodfair is a celebration of woodlands, forestry, timber, trees woodcrafts and much more. The whole site holds two fields of stands, exhibits and displays and an amazing woodland full of demonstrations and activities.

When: 15-17 September, 2017

Where: Bentley, Halland, East Sussex, BN8 5AF

Web: www.bentley.org.uk

European Woodworking Show 2017

This is the best woodworking show of its kind in the world as judged by many well-journeyed demonstrators and woodworking aficionados from around the globe.

When: 16-17 September, 2017

Where: Cressing Temple Barns, Witham Road Cressing, Braintree, Essex, CM77 8PD

Web: www.europeanwoodworkingshow.eu

Surrey Association of Woodturners Open Day

When: 29 October 2017

Where: Mytchett Centre, 140 Mytchett Road Mytchett, Surrey, GU16 6AA

Web: www.sawoodturners.org

The Toolpost Open House

When: 4-5 November, 2017

Where: Unit 7, Hawksworth, Southmead Industrial Park, Didcot, Oxfordshire, OX11 7HR

Web: www.toolpost.co.uk

North Of England Woodworking & Power Tool Show

The North of England Woodworking & Power Tool Show is the largest and longest-established retail woodworking and power tool shows in the country.

When: 17-19 November, 2017

Where: Hall 1, Great Yorkshire Showground, Harrogate HG2 8QZ

Web: www.skpromotions.co.uk



PHOTOGRAPH COURTESY OF SKPROMOTIONS

Plenty to see at the North of England Woodworking show

Pine table legs

Richard Findley turns a set of 'country kitchen'-style pine table legs



As is so often the case, I was approached by my customer via email with a grainy, ill-defined photo – no doubt taken from the internet – of a dining table, asking if I could make a set of legs like the ones in the picture.

After some discussion about materials and dimensions, I had something to work with. The legs are 95mm square and 770mm long, with the square pommel at the top being 180mm long, made in European redwood, commonly known as pine. The design of the leg was vague enough that the customer left it to me saying: 'As long as they look something like the picture, that's fine.' I always enjoy this sort of commission because it allows some freedom to play with the design within set parameters.

Designing the legs

Over the years I've made a number of sets of table legs in a similar style. Some I have liked very much, others I wouldn't give house room to, but for the ones I like, or at least think have interesting features or shape combinations, I make sure I keep the story boards for future reference, which is very helpful for jobs like this. Being aware of good proportions and shape combinations for commissions of this sort is extremely helpful, but unfortunately the only way to get to grips with what works and what doesn't is to make some and find out.

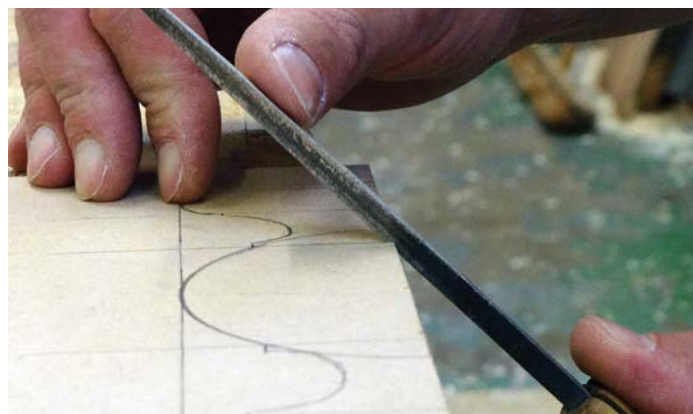
With the timber machined and ready to turn, I mark the position of the pommels by laying the four legs together and marking the lines at the same time with my square. I only mark one face as it is

quite clear on the spinning wood and it is much quicker to do it like this. The square sections allow rails to be joined to them, usually with a mortise and tenon joint, forming a sturdy frame which will support the table top.

The template, or story board, is a vital tool in this sort of batch turning and I use it to draw the leg in full size, although I only actually draw out half of the leg, which I find much more simple and perfectly adequate. The most important part of the template is to define the detail positions, allowing easy transfer to the timber. I use a small triangular file to form a V-shaped groove in the edge of the board, allowing me to rest a pencil in the groove against the spinning wood and quickly, easily and repeatedly set out the design on the work.



Marking the pommels on the legs all together



Cutting the small V-groove with a triangular file on the edge of the story board, or template

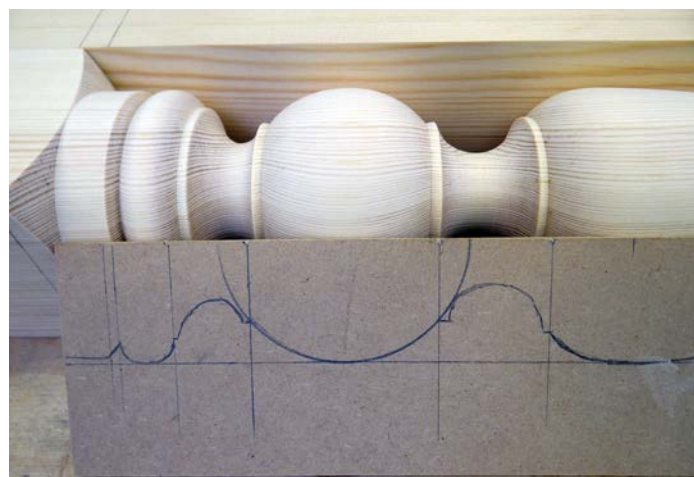


Using a pair of compasses to draw the spherical detail

Spherical detail

One detail that was visible from the grainy picture supplied by my customer was a spherical ball shape towards the top of the turning, and I was keen to keep this in the final design. Spheres are always a challenge, although I've turned enough of them that I find them much less taxing these days. I've learned the hard way that, without careful planing, what should be a sphere can look squashed or stretched. The problem with a sphere is that it is a pure shape and any deviation from it screams out as being wrong.

The biggest issue here is understanding that only part of the sphere is visible, but that the visible part still needs to be spherical. The picture above shows what I mean. Where most of the shapes can simply be sketched out between two points, the sphere needs drawing accurately with a pair of compasses.



This image shows how only part of the sphere is visible, but it all needs to be carefully taken into account

Tools

As always, I try to use as few tools as necessary to achieve the end result. For this job I used my 32mm spindle roughing gouge, 12mm spindle gouge and 10mm beading and parting tool, which doubles as a skew chisel and a parting tool. If you don't use one of these versatile tools then, whenever I describe using it, a skew chisel can usually be used instead.



The tools used for this job: spindle roughing gouge, spindle gouge and a beading and parting tool

Leg number 1

The first leg always takes the longest to make. While the design is largely set on the template, I tend to work out the final diameters on the job as I go, based on what I've drawn.

I score the ends of the blank with a marking gauge, which quickly locates the centres at each end. I mount it between my Evolution drive centre and a ring centre in the tailstock. The small teeth on the toothed drive centre bite well into the wood giving a secure hold. This is probably about as large a blank that I would turn before swapping to a four-prong drive,

which gives an even more positive grip.

The first cut is always to define the shoulder of the pommel and separate the square section from the turned part, which I do with a series of slicing cuts with the tip of my beading and parting tool. The turned part can then be quickly roughed down to round and the template brought up.

I use the toolrest to stabilise the template and mark the detail positions, resting my pencil in each of the grooves I made earlier. I can then set about what I call the 'blocking out' stage.

Using a set of spring callipers and my

beading and parting tool I begin cutting the diameters of the fillets. Fillets are a small but important detail which break up and punctuate the larger, bolder shapes. I begin cautiously and, as I add definition to the main shapes, I can take the fillets down to a final dimension that works visually.

The two coves either side of the sphere are left until last as turning these too early can lead to unwanted vibration which makes life far more difficult than it needs to be. Only once all of the rest of the turning is complete do I turn the coves.



Using the template to mark the positions of the details



Sizing with spring callipers and my beading and parting tool

◀ Pine and knots

Pine and knots come hand in hand. Whether you see knots as a natural decorative feature or a defect, it is a rare thing to buy a board of pine without at least a few knots. As I cut the blanks for the legs from the long length of 100mm x 100mm that I bought, I always try to cut around as many knots and faults as possible while, at the same time, trying to be as economical as I can.

The end use and planed finish for the item being made is an important aspect to take into account when deciding what to do with knots. An item that is being painted can have knots filled and virtually removed from existence under the finish, but in this case, where the legs are to be left as pine with only a clear or lightly coloured finish applied over the top, knots actually become a feature and need to be treated as such, with care taken to keep them as intact as possible.

Live knots pose little trouble. These are where a branch was literally alive and an integral part of the tree, meaning the knot is well attached and a part of the surrounding timber. Dead knots, on the other hand, have usually dried out and often become loose in the surrounding wood and need care that they don't fly out during turning. Sometimes they can be removed and glued back in securely, giving the best of both worlds.

Whichever type of knot you are faced with, the main thing to remember is that, although knots are often harder than the surrounding wood (they are essentially a chunk of end grain in an otherwise clear piece of side/face grain) they are only wood, so can be turned just as the rest of the wood is being turned. They sometimes need a light touch and a little extra care, but they are just wood.



Knots and pine go hand in hand but, turned carefully, they shouldn't cause too much trouble. This knot shows the finish straight from the tool

Measuring

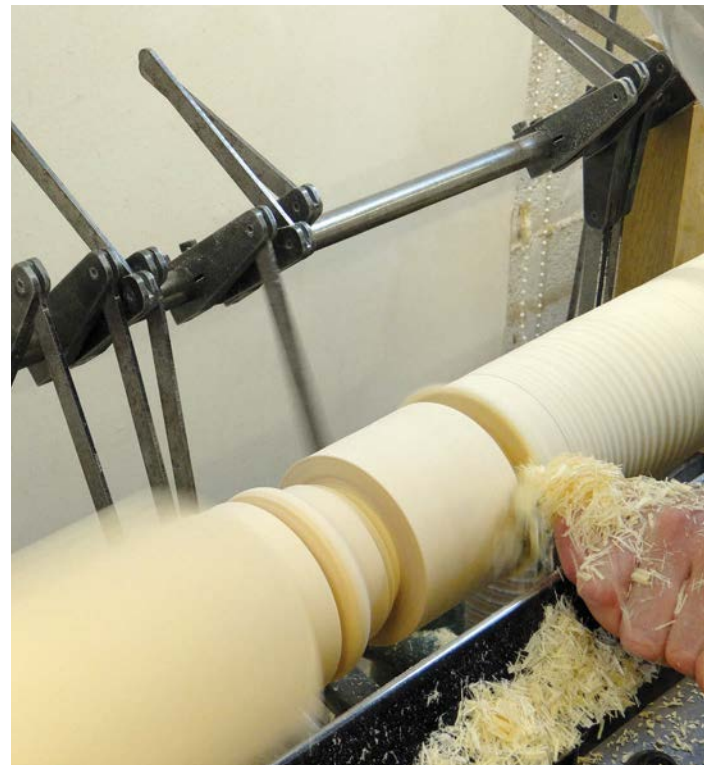
I touched on measuring last month and introduced the duplicating fingers that I use to easily replicate diameters. These are a valuable tool in my mission to be as efficient as I possibly can when production turning. The fingers are a simple mechanism that fix to a steel bar which runs behind the lathe a little over centre height. The bar is supported by a pair of wooden brackets fitted to the lathe bed. Fixed to the bar is an adjustable fitting with a loose swinging 'finger'. With the first leg mostly turned and being happy with the diameters, I adjust the fitting so that the finger will lightly rub against the wood and drop past it in several key areas. When I mount the next leg on to the lathe and turn it to round, I drop the fingers down so they run on the timber. As I begin the blocking out stage and initial

shaping, the fingers will simply drop when the desired diameter is reached, allowing me to keep turning without the need to pause and pick up and set or check the setting of my callipers. While they were relatively expensive to buy, the amount of time I can save over the length of a job, particularly a job with many identical components, is unbelievable.

While I understand that most enthusiasts wouldn't need a set of duplicating fingers, I wouldn't be without mine now. I managed with several sets of different callipers for years before I began using the fingers. I mention them more as a point of interest and to show how I work than for any other reason. If you only occasionally turn multiple matching items, then callipers are absolutely fine to use.



Setting the duplicating fingers



Duplicating fingers in action

Order of working

With the first leg turned to my liking, I can carry on with the rest. Now I have the duplicating fingers set and I am familiar with the shapes I am turning, the second is much quicker than the first. The third and forth will be quicker again.

As turning progresses I make various decisions about which order to make cuts, and with which tool. There isn't really a right and wrong way to do this, and if you watched several turners make the same leg, you'd no doubt see several variations in approach. I try to minimise the amount of times I switch between tools. Bearing in mind I only have three to hand, the choice isn't too hard but personally I find some cuts easier with my beading and parting tool and others with a spindle gouge.

I use my beading and parting tool to

block out the main diameters and, using my long 380mm toolrest, I can cover all of the top details without moving it, which once again adds to the efficiency. While the tool is in my hand I try to do as much with it as possible, so the gentle curve of the crowned pommel, the crisp V-cut and first bead can all be turned with the same tool. When it comes to spheres though, I have always preferred to use a spindle gouge. I no doubt could do it with the other tool, but I find I can easily achieve the best shape with the gouge, so that is the first swap.

Gouge in hand I turn the top of the central section too before moving the toolrest to the bottom half of the leg.

I use the beading and parting tool to size the fillets either side of the lower

bead and roll the bead itself. I then switch back to the gouge to begin defining the curves either side of the fillets, the lower one running down to the bottom of the leg, the upper into the main curved body of the leg.

With this definition added I then pick up the spindle roughing gouge to remove the bulk of the central section. Once happy with the shape I also rough out the very bottom of the leg before switching back to the beading and parting tool to make a planning cut along the surfaces cut by the roughing gouge. The final shaping cuts are to form the coves with my spindle gouge. A quick look over the leg and any tiny adjustments or final blending of details and I am almost ready to sand the leg.



Turning the sphere detail with the spindle gouge



Defining the main shape with the roughing gouge



Planning cut with the beading and parting tool



Forming the coves with the spindle gouge

Touching the work

I have heard it said that at no point should the spinning work be touched with the hand because it's dangerous, but if you watch any professional turner work, they nearly all touch the work constantly – and perfectly safely – as they turn. The key is to understand when and how it is safe to touch the work. It can't be touched while it's still square and some natural edge and square edge work is just unsafe to touch while it's spinning. But turned, smooth timber is quite safe with a light touch and at the rear of the work, so fingers can't be pulled in between the work and the toolrest.



Touching the spinning work is safe as long as care is taken and the wood is smooth

◀ Final cuts

One of the final tidying-up cuts I make is to the fillets. Up until now, the surface of the fillets is quite coarse, having been formed by the initial sizing and blocking out stage. To ensure they are clean, crisp and free of any tear out, I need to make another cut to them with my beading and parting tool. To achieve the cleanest cut I use the tip of the tool and lightly slice in a sideward action. This gently removes a small shaving without risk of further damaging the tiny and delicate detail.

A slicing cut on the fillets leaves them clean and crisp



Sanding

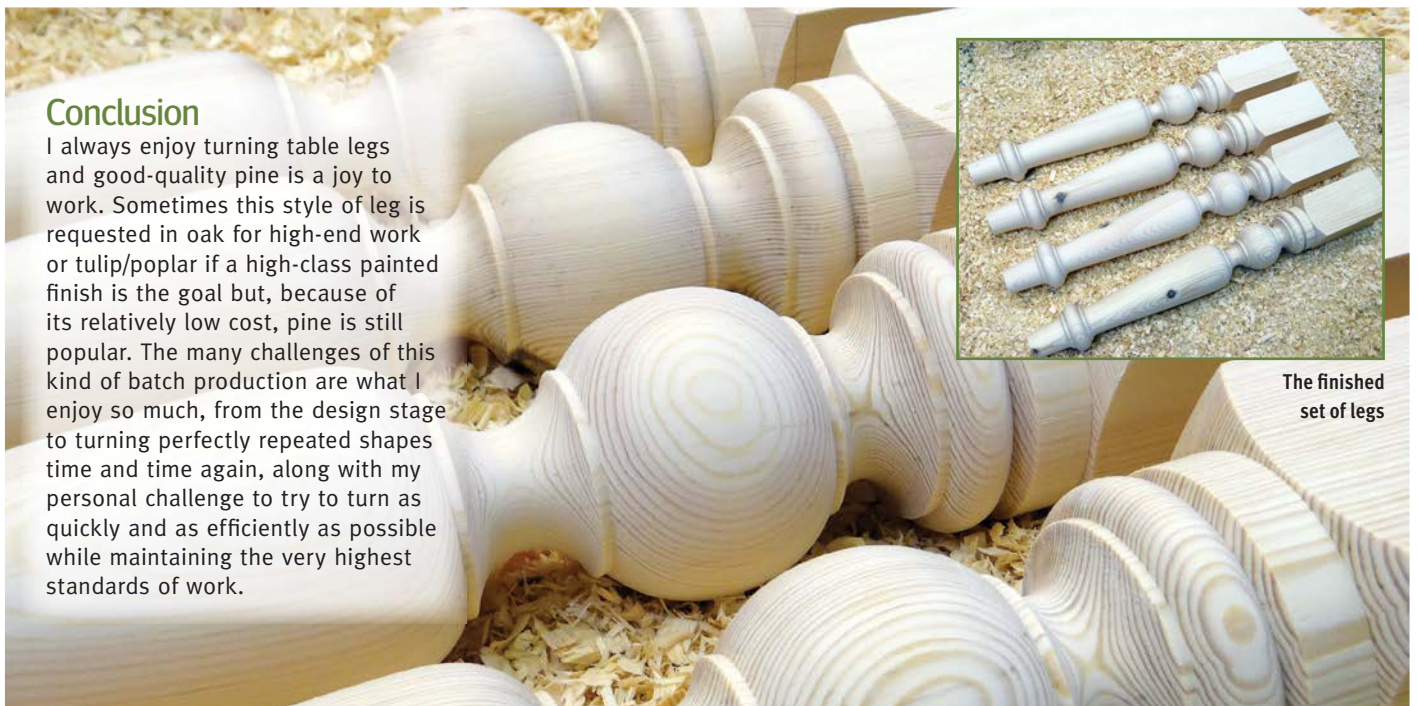
The final step is sanding. I find pine rarely needs sanding below 180 grit so, as long as a good level of finish has been achieved from the tool, this is the only grade of abrasive I use here. I find 180 to be a good combination of coarse enough to smooth minor flaws but fine enough to suit this type of work. Different timbers and finer work will require finer grades of abrasive, but for these rustic legs there is little need. Don't mistake my use of the word 'rustic' for 'poor quality', which I feel many people do. Rustic simply means simple materials and simple tools have been used to make an item for everyday use. At no point should you sacrifice quality for speed or cost – it shows if you do.

Sanding with 180 grit abrasive



Conclusion

I always enjoy turning table legs and good-quality pine is a joy to work. Sometimes this style of leg is requested in oak for high-end work or tulip/poplar if a high-class painted finish is the goal but, because of its relatively low cost, pine is still popular. The many challenges of this kind of batch production are what I enjoy so much, from the design stage to turning perfectly repeated shapes time and time again, along with my personal challenge to try to turn as quickly and as efficiently as possible while maintaining the very highest standards of work.



The finished set of legs

Detail shot of the finished legs

NEXT MONTH: Richard looks at the challenges of turning apparently simple tapered table legs

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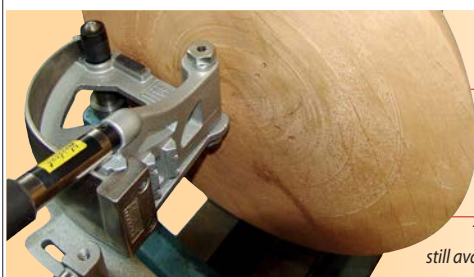
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Working with burrs

In the second part of a three-part series, Andy Coates looks at the fundamentals of working with natural edges on burr wood

In part one of this series I dealt with the very basics of working with burr wood and used a blank cut from a through-and-through burred plank to illustrate the process. This was a conscious choice, as it presents the easiest and safest way to turn burr.

In this part we will look at turning burr from a larger block, and how to turn it and retain the burr edge in a finished piece. This type of piece is commonly referred to as natural, or live-edged, and may or may not also retain the bark. With burr stock retention of the bark is not always vital, and in certain circumstances it might even be beneficial to remove it. Retaining bark can be problematic in itself as the cambium layer between the bark and solid wood often shrinks back and later sheds, but bark can also harbour grit and stones which can damage tool edges. If your burr blank has the bark on, and it looks stable and solidly attached, by all means incorporate it into the finished piece. If it is present and looks loose, either stabilise it with CA glue prior to beginning work, or remove it with a pick or pry tool. Unlike a bark-edged vessel a burr-edged vessel will not suffer for its loss.

As with most things there are a number of approaches to this process, and I will endeavour to cover the options in this article. The primary concern with this type of material is safety.

As mentioned previously, turning burr has a number of safety considerations and designing a piece where the natural edge is retained adds a further level of difficulty and additional safety consideration into the process.

Retaining a natural edge also requires that some aesthetic questions are posed and answered – there are some conventions that you may wish to adhere to, or possibly disregard. Burred wood is not rare, but is certainly less common than plain wood, and usually comes at a price premium, so it makes sense that we get the most we can from it and take care to produce the best work we can from such a desirable material.

Basic tools and equipment

Turning burr requires only basic tools. A simple bowl, for instance, can be turned with only a bowl gouge, parting tool and possibly a round-nosed scraper. These basic tools must be properly sharpened and kept sharp throughout the turning process. Burr can be very abrasive and will quickly dull a keen edge, and the nature of the material dictates that tools are as sharp as possible to achieve the cleanest possible cuts.

◀ Stock selection and preparation

Mounting burr blanks for initial shaping is best done between centres. A toothed drive centre and revolving ring tailstock centre are my preferred method. Burr stock by its nature has an irregular surface, and the outer layers are prone to being soft, so cutting a recess down to solid wood is a real boon. A Forstner bit on the pillar drill is ideal for this, but do clamp, or chock, the blank to prevent it kicking out when the cutter bites.

There is a convention, which you are free to ignore, that natural-edged and burr-edged vessels ought to have the edge as parallel to the horizontal as possible. This is an aesthetic consideration and as such a personal choice. Each blank will be different and it is for you to decide how you wish the final piece to look.

If having the burr edge parallel and even all the way round is important to you, the mounting position shown in the picture

would be incorrect, although this does provide the most secure option as both drives are directly and fully engaged with the wood. In order to bring the burr edge into a parallel line it is required to adjust the position of the blank until the line formed by the burr edge is as perpendicular to the lathe bed as possible. This requires that the hold at the revolving centre is skewed, and this presents the least safe mounting option, so ensure that the revolving centre is sufficiently engaged, the quill is locked, and start the lathe on a slow speed appropriate for the out-of-balance workpiece. During shaping it will quickly come into balance.

This method of adjusting the initial position of the blank can also be used to either remove or accentuate a given feature in a workpiece, but extra care should be taken to account for the irregular hold it inevitably involves. Lathe speed should be slower than usual and cutting should be delicate.



Elm burr blank showing irregular edge level



Cutting a mounting recess on the pillar drill



Blank mounted between centre perpendicular to lathe bed



Blank mounted between centres at an offset

Tool technique and mounting preparation

Due to the irregular grain direction in burr (see part one of this series) it is difficult to always, if ever, cut 'with the grain', and cuts can usually be taken in either direction. Cutting from right to left, from the tailstock end/bottom of the bowl blank up to the natural edge section, can be difficult at the junction between solid wood and irregular edge as the tool tends to bounce on the irregular surface, which makes a clean exit from the cut awkward. Cutting from left to right, from the natural edge into the solid wood, with the bevel directly under the flute pointing in the direction of the cut and parallel to the lathe bed, can be a tricky cut to master but often produces the best results. The initial entry cut needs to be positive and

firm, but as soon as the edge begins to cut bevel support is achieved and the cut can progress. Take very light cuts to prevent breaking away the burr at the edge. As soon as solid wood is reached the cut should progress as normal. It is best to set this edge and not return to it again.

Burr stock can be prone to having areas of soft and hard wood which can present a problem for reverse mounting on a tenon or recess. If there is any doubt whatsoever as to the strength of the material you should either discard the blank or take steps to improve the potential hold. One of the best approaches is to firm up the fibres at the tenon and the wood surrounding it. CA glue is ideal for this.

Apply thin viscosity super glue liberally over the tenon and the wood immediately surrounding it where it meets the base of the vessel. Allow the glue to penetrate fully before applying an accelerant to ensure curing. Once cured, you may need to take a light pass with a parting tool to ensure the top surface and edge of the tenon is true.

Shaping is best achieved with a long-ground bowl gouge. Push cuts with full bevel support offer the best chance of a clean cut, and finishing cuts are best achieved with a sheer pull cut on the lower wing of the tool. Tools should be freshly ground for finishing cuts to reduce the possibility of tear out, though with burr this is not always possible.



Cutting right to left



Cutting left to right to keep the natural edge intact



Preparing the tenon



Bevel-supported push cut



Sheer cut on lower wing of tool

Problem surfaces on burr

One of the main problems with burr wood is the variability of hardness between adjacent areas of wood. The burr pips themselves tend to be very hard – they are essentially end grain, but the surrounding areas can be notably softer. Torn fibres are almost a given, but poor tool control can exacerbate the problem. If torn grain is a problem after shaping is completed there is a strategy you can adopt to improve the surface. Apply cellulose sealer liberally over the entire surface of the vessel and allow it to fully penetrate and dry naturally. The cellulose will firm up the fibres and stabilise the surface. If the tear out is significant a final finishing cut can be taken with a sheer cut on the wing of a long-ground bowl gouge, but if the tear out is not

quite so bad you can usually abrade the surface at this point. It may require you to begin abrading at 120 grit, but a clean surface should be achievable with care.

I prefer not to use powered abrading on burr vessels due to the possibility of catching the burr edge, and the likelihood of differential abrading where the softer areas are dragged out producing a wildly uneven surface. A foam hook-and-loop pad provides protection for the fingers and a gentler abrading process is less likely to produce a poor surface. Take care when abrading over the burr edge. Taking it slowly, gently abrade through the grades from 120 until a suitable finished surface is achieved. The surface would then need to be sealed once again.



Torn grain between areas of burr



Applying cellulose sealer



Abrading by hand using abrasive wrapped around a foam block



Improved finished surface

◀ Turning the interior and finishing

The turning process is essentially no different from that of a form made from non-burred wood, but with a burr-edge form special care needs to be taken at the inner edge of the lip. The burr edge can cause a good deal of damage to delicate fingers, so ensure that your grip on the tool does not cross the tool rest. As much burr wood has far less inherent strength than other wood, a thicker wall is advisable to provide some rigidity and strength. This also suits burr edge work as it maximises the very feature that is so attractive. Taking the last cuts as you approach your chosen wall thickness requires good control to ensure you do not catch on the irregular edge.

Address the tool with the bevel under the flute as your directional guide and, taking firm control of the tool, enter the cut and ride the bevel through to the continuous cut on solid wood. Due to the weakness of burr wood lighter cuts than usual are recommended.

Abrading the interior of a burr-edged vessel by hand is not advisable due to the saw-like edge, and the safer option is to use a rotary arbour driven by the vessel. Care should still be taken, especially at the burr edge.

Finishing burrs is best achieved by sealing the surface and then applying an oil finish. Wax fills the tiny fissures and can look untidy.



Making the entry cut into the natural edge



Final abrading

Tool options for harder burr

Not all burr suffers from areas of different hardness. Native burr that has been seasoned correctly and exotic burr can actually be very hard and difficult to cut. If using a bowl gouge is proving difficult due to the bevel bouncing on the harder surface and leaving a ridged surface, the answer might be to use a scraper. A teardrop scraper on a round bar provides for great adaptability and will give a fine surface on the harder burr. A conventional round-nosed scraper will also produce a good surface. This tool

can be used canted on its left-hand edge for a safer and more refined cut. Whichever scraper you decide to use a clean surface should be achievable. Remember that scrapers hold their edge for a very short time, and regular honing or regrinding is vital to achieve a satisfactory surface. Extra care is required when scraping over the burr edge. Keep firm control of the tool, keep the edge on the same path as the solid wood and gently ride over the irregular surface, exiting into the air.



Long-ground bowl gouge



Teardrop scraper



Round-nosed scraper



Finished surface

Potential problems with burr

- Loose bark
- Embedded stones, grit, foreign objects, dirt
- Voids
- Irregular surface leading to holes forming in vessels
- Areas of very hard to very soft wood
- Highly variable grain direction

Maximising material usage



Waste areas marked

As noted in part one of this series, burr stock is usually at a premium price as a highly sought material and we should use it carefully and be mindful of waste. Rather than simply turning a large percentage of the burr to shaving in the search for the perfect shape we can, with a little foresight and planning, salvage useable material for other projects. These techniques may not be suitable for the novice woodturner, but the more experienced turner can benefit enormously by adopting them.

When turning a bowl it should be possible to envisage the final shape and accordingly identify areas that might be salvaged. Rings will never be large and can be released from the blank using a very strong parting tool, dedicated slicer or straight coring blade, by plunge cutting from the side and then cutting in from the base of the blank. Lathe speed is slow and as soon as the ring is free it will spin to a stop having lost the drive of the lathe. Care needs to be taken in case the ring splits upon parting, so stand out of the line of the work. Once the salvaged ring is released shaping can resume. With some thought a further ring(s) can be achieved without once sacrificing shape on the bowl.

If a bowl coring tool is available a major saving can be achieved by coring a full, secondary, bowl blank from the interior. This process can exert considerable pressure on the donor blank, so take it slowly and set the lathe speed to slow, but with care a second, essentially free, bowl blank can be recovered.

Using saved cores suggests obvious uses – a second bowl, or perhaps a small box. Saved rings may not immediately suggest a potential use, but as inserts for bowl rims, boxes, or clock faces they can lift what might be a quite ordinary object to something much more pleasing. ●



Ring parted from blank



Second potential ring after shaping



Free second bowl blank

Design

When turning burred wood do consider your design carefully. You will want to show the burr to its best possible outcome. Does this suggest a particular shape that will display the burr well? Is the shape you are turning hiding the burr? Are there particular areas of greater interest that could be emphasised by changing your design? Are there potential voids you want to avoid opening, or perhaps want to accentuate? Is it safe to do so? Are there measures you can employ to make it safe? Question yourself constantly. The results will prove the efficacy of such a habit.



Taking a core

Safety

Turning burrs can be hazardous. There is a genuine risk from flying pieces of bark, detritus, stones and, in extreme cases, pieces of the vessel itself. Learn to listen to the sound of the tool on the wood – often this will provide the first indication of a potential problem as the note changes. If you are concerned, stop the lathe and examine the workpiece. Are there voids? Are there cracks or fissures opening up? Is there some debris that the tool is catching? If the answer to any of these questions is yes, then you need to either deal with the issue so that it is safe to continue turning, or discard the workpiece as unsafe. An unresolved risk is a bad risk. Don't take it.



Supplementary vessel with saved material

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Fishing accessories

Colwin Way shows how to turn fishing floats, lures and a priest



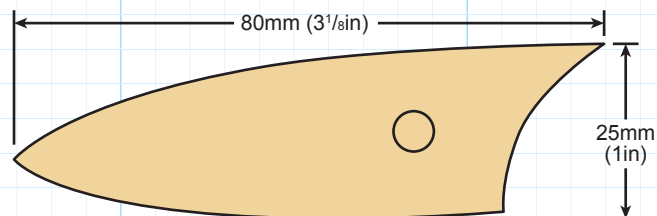
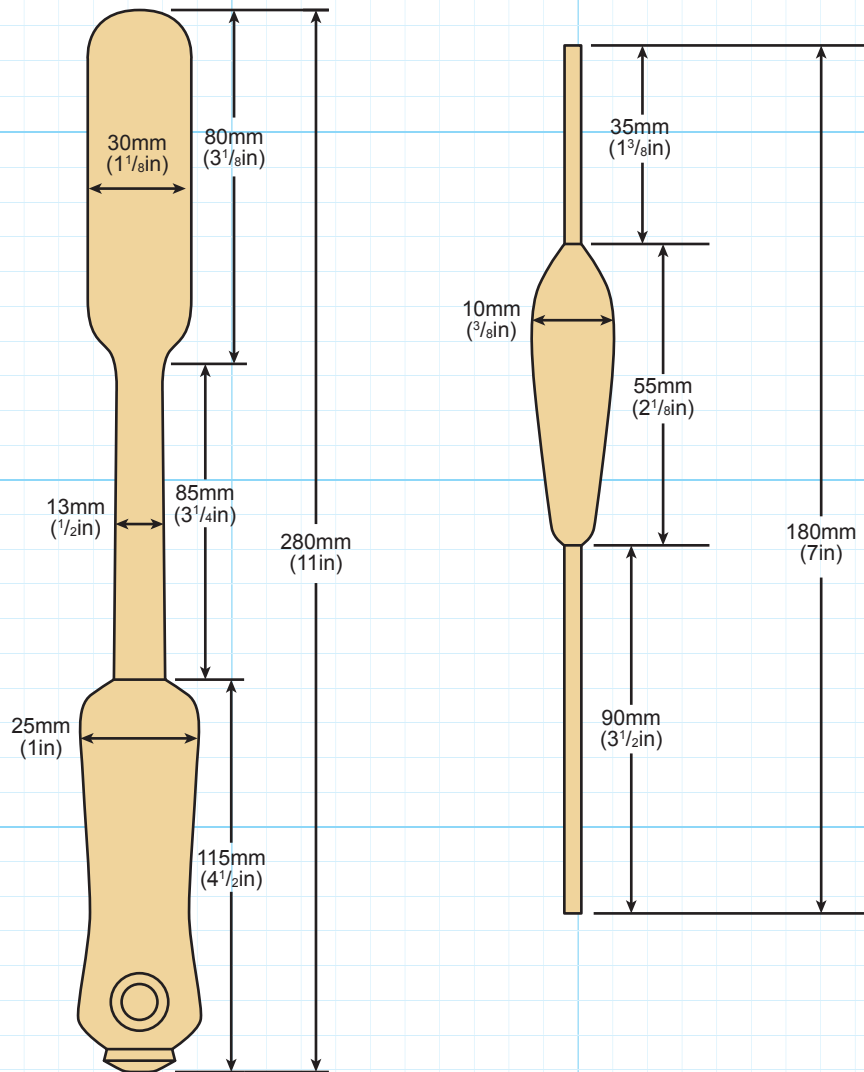
It's not often I get a chance to include two of my favourite pastimes together and, while this next article has been on my mind for a long time, I've been wondering how best to shoehorn fishing into a woodturning article. Well, fearing a very tenuous link, I think I've done it. You see, the three subjects I'm making are all turned on the lathe then decorated sometimes on the lathe. In seriousness, I think that whether you are or are not into fishing you will find the methods used and the decorating techniques really useful. The three main lessons learned on these projects are tool control, the ability to use a delicate touch and repetition of spindle work. Regarding working thin sections, use too much pressure and the thin stems on the

float will bounce or deflect from the cutting edge.

The projects involve looking at combining materials, using painting effects and the all-important protection from the abrasion of seawater and constant rough treatment from the outdoor environment. Yes, I agree this is a little indulgent on my part but if you think outside of the fishing box, so to speak, you can adapt these projects in all manner of ways. For instance, one of my customers recently bought six unhooked fishing lures and mounted them into a picture frame as a present for her husband to hang in his den. In fact, most of the fishing lures I make end up with collectors and will never see water in their lives, although they all work well.

TOOLS AND MATERIALS

- PPE & RPE
- 12 & 30mm skew
- 20mm spindle roughing gouge
- 10mm spindle gouge (optional)
- 6mm bowl gouge
- Diamond sharpener
- Sanding disc
- Sanding drum
- V-block for drilling
- 5mm drill bit
- 4mm drill bit
- 1mm drill
- 4mm cord
- Snail countersink bit
- Airbrush
- Coloured paints
- Netting
- Pegs
- Lure-making fish eyes (online)
- Screw eyes
- Epoxy resin
- Gloves



Top tips

- Use epoxy resin as a clear coat. It dries out to a glass-like finish with really hard-wearing properties. You can brush it on like paint and if you select a rapid-set version it can be dry enough to handle gently within a day.
- The netting used to make bath scrubbers is perfect for making fish scale effects when using airbrushes. Just make sure you get permission before you start cutting things up.
- Airbrush paint should go on almost dry, so avoid heavy spraying or spraying too long in one place as this will only cause bleeding and it will take ages for the paint to dry



Stick floats

1 Stick floats can be simple pieces of shaped wood turned between centres, or kebab sticks inserted through a cork block which is then sanded to shape. This picture shows the rough blanks for various floats. I grip the stem of both the kebab-stick floats and the shaped wood ones in small jaws that will hold square or round timber down to 3mm in size while I shape it. I will make a shaped float from solid wood.

2 Create a cylinder using a spindle roughing gouge or skew. The floats are going to be very thin, so keep tools sharp. I carry a diamond file and hone to keep edges in top condition.



3 Timber choice is important so that the float floats. I'm using straight-grained maple (*Acer* spp.). Use 12mm skew chisel or spindle gouge to refine the shape of the cylinder by sizing the tailstock end, which has the long, thinnest section of the float, slowly working your way back to the headstock. Note I am using my hand, with the arm with short sleeves well clear of the revolving chuck, and supporting the thin stem as I turn it. This is an old production trick and there is only very light pressure from the fingers.



4 The headstock end of the float is thickened due to this being the buoyant top end, but it has a thin upper section which is the float tip. This orientation of the float gives the opportunity to continue refining the shape, minimising the risk of this area snapping under load when turning.

5 Once you have the float shape you want, sand the float without putting too much load on or it will snap off. Support the float with both hands while sanding through the grits to 400. Now, use the toe of a skew to round over the end and then slice the waste area away.



6 Support the float once the tailstock end has been parted away and sand the end.

7 Once sanded we can part the float from the chuck while stabilising the float with a hand. When parted off, lightly sand any untidy areas before putting to one side and starting your next one.

8 Here the finished float has a dark green body and yellow top, but with it are a selection of other sizes and colours including the cork and kebab floats. Paint the float tops highly visible colours to make sure they can be seen and use black markers to delineate the coloured areas.

◀ Fishing priest

1 Fishing priests are used for quickly dispatching large fish after catching them and are made from heavy, dense timbers or metal. Some of the early sticks were made from *lignum vitae* which, Ironically, translates from Latin to 'tree of life'. I'm using a timber called sand ash (*Xylia torreana*), which is one of a new group of hardwoods being imported into the UK as an alternative to some of the rarer timbers now being banned. Mount one end of your timber in your chuck and support the other end using a revolving centre in the tailstock. Create a cylinder using a roughing gouge then, if you choose to, use a skew cut to clean up.

2 The stick needs to be sturdy and strong but is shaped in a way that the widest head section is able to deliver a swift, well-weighted blow while being able to be held securely when doing so. Use a spindle gouge to shape the priest as required.

3 Here is the final shape. You can add some decoration at either end of the handle with a trio of V-grooves or beads if you like, then sand to 400 grit for a good finish.

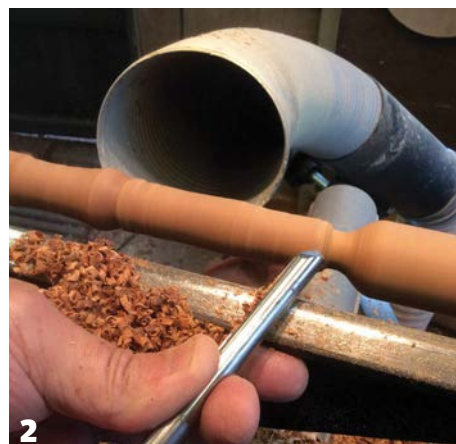
4 Rather than trying to part the waste material away from either end, I'm removing any waste with my sanding disc. This disc is attached to my chuck using a faceplate ring and has a hook and loop system to allow easy changing of the abrasive all the way to the fine 400 if I need it. A disk sander will work well too.

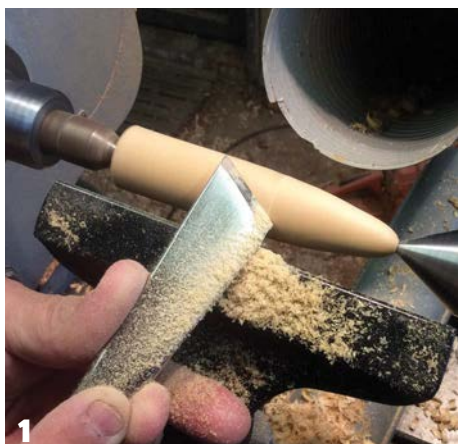
5 Most priests have a cord or lanyard attached to them – cord through the handle for safety so the item doesn't slip out of one's hand into the water. This requires a hole to be drilled. Use a V-block to steady the piece under a drill then drill a 4mm hole through the handle and use a countersink bit to clean the hole, creating a nice tapered opening

6 With all the holes drilled, thread your cord through the handle and cut to size. Don't tie the cord yet as the next stage will be to varnish the stick and this needs to be done without the cord in place. Make sure you allow enough of the cord to easily pass over your wrist when the knot has been tied.

7 I chose to coat the stick with two coats of lacquer for a really durable and water-resistant finish. This finish also gives a fantastic glossy surface which looks great.

8 The finished priest, fully lacquered with its wrist cord attached





Fishing lure

1 I always use lime (*Tilia* spp.) to make my fishing lures as it is easy to work, can be painted and floats well. For this one, mount your wood between centres and use a skew or spindle gouge to create a bullet-type shape with the widest end, the head, at the headstock and the smallest, the tail, at the tailstock. Once shaped, sand down to 240 grit abrasive. This will leave a good key for painting.

2 These floats are designed to float on top of the water and, when retrieved, dance along making a splash and pop as they go, hence they are known as poppers. To do this use a drum sander to shape the fat end to have a curved end.

3 Once sanded, drill a small hole, using a V-block for safety, to suit your eye size, 5mm in this case, to a depth of 1mm. Now also drill holes for the screw eyes, which are fitted later. Three holes need to be drilled, 1mm in diameter – one in the tail using a centrepoint drilled to a depth of 20mm, then one 20mm deep in the centre of the curved face at the other end and one in the belly of the lure 20mm from the front edge and 20mm deep.

4 Now for the decoration. The lure colouring and patterns will be based on a rainbow trout. Start off with a base coat of white all over. To get a scale effect, lay some netting over the lure and use clamps to hold this in place. Now airbrush multiple light coats of glitter green on the back and halfway down the sides of the fish.

5 To add the characteristic brown spots use umber colour and apply it with the airbrush, still using the net in place.

6 Remove the netting and spray the red flanks of the fish using many light coats.

7 Glue on iridescent eyes, available online, using epoxy resin. Now apply a five-minute curing two-part epoxy resin with a disposable brush and with the lure held on the lathe as in the picture. Once the fish is coated, rotate the lathe at around 100rpm until the resin has set before taking it off the lathe and hanging to cure, usually for seven to 10 days. Once fully cured add the screw eyes. Use 25mm long ones with 6mm eyes, which seems long but they need to be really strong to withstand a large fish. Add epoxy to the screw eye when screwing it in. I've also added some Bucktail and some flash to the tail hooks for extra attraction.

8 Here is the finished lure. •



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New addiction

We talk to Michael Alguire and find out more about him and his turnings



I was born and raised in New Mexico. I'm 33 years old and the oldest of six siblings. I am a husband to my wife Patricia and father to Clayton, Berta, and Wyatt. We live in a small town called Datil, New Mexico, which has a booming population of 54, according to the 2010 census. I don't believe has changed much to this day.

We have a lovely 205sq m home on two acres and a workshop to dream of at 112sq m. This is big for me coming from a shop of just 38sq m. We have three dogs, three cats, 15 rabbits, 12 chickens

and two turkeys. The local wildlife is also very abundant, with elk, deer, coyotes, snakes, skunks and even mountain lions – there's never a dull moment at the Datil farm.

The Datil Mountains are home to the native woods I use for my turnings. They include mountain juniper (*Juniperus scopulorum*), alligator juniper (*Juniperus deppeana*), oak (*Quercus* spp) and even elm (*Ulmus* spp). I cut and process all this myself, acquiring permits and permissions to do so. I cut wood for my turning and other work, along with fuel for heating

our home and my shop. None of the tree goes to waste.

I work full-time as a machinist at the National Radio Astronomy Observatory Very Large Array. I've been there for 13 years and enjoy my job. My work entails everything from machining components for the satellite dishes, to making new axles for the transporters using CNC lathes and CNC mills. I've become very proficient in my job and feel it's helped me in my hobby as a woodturner.

How did you get started?

This Christmas of 2017 will mark my fourth year of turning and I have made it my new addiction. I was introduced to turning by my neighbour, Jim Elwood. At the time I was trying to get over a divorce (not my current wife) and trying to quit smoking. He was kind enough to show me his shop and what woodturning was all about. He started me on something small and I ended up creating my first writing pen made from tulip wood (*Liriodendron tulipifera*). After about 20 pens I stopped smoking, I didn't want to stop turning for a smoke and never would finish one because I was so eager to get back to turning. So I quit.

My first completed piece other than a pen was a bowl made from cottonwood (*Populus* spp.), about 250mm in diameter. I was so happy and was ready for my next pieces, which consisted of bowls, cups and handles for tools. I was quickly becoming obsessed and was beginning to take up my mentor's shop time. One day he said: 'Time to get your own lathe.' So I did, a Nova 12-24.

Challenges

The biggest challenge for me has been trying to come up with new ideas and going outside my comfort zone. Most everything that can be done has been done. That said, my brain is constantly coming up with new ideas and thinking of new techniques to add to turning, from carving and burning to colouring, and even combining different mediums such as glass, metal and stone. Most of it has been done, but I hope to add my own touch to the piece and create my own voice. So for me, standing out among the growing world of talented artists has been a challenge. But at the same time it motivates me and helps me push forward and strive for excellence. My personal motto is: 'If you're turning, you're learning.'

Memorable piece

My most memorable piece is the Gasquet Complex made out of madrone burl (*Arbutus menziesii*). On 3 August, 2015 the Gasquet Complex fire started in the Six Rivers national forest, located in Del Norte county, California. Six active fires made up the complex – lightning was the cause and claimed more than 30,000 acres of national forest. Out of the six active fires, which were all named, the racoon fire was the fire the piece of madrone burl was pulled from.

My brother-in-law, a wild land firefighter, knowing I'm a woodturner, has brought several pieces of wood my way. He and his crew were dispatched to help assist in the aid of containing the fire along with



Michael turning his latest piece

several other crews from new Mexico. While working on burn lines and dozer lines my brother-in-law and his friend stumbled upon this piece and instantly thought of me. Later that day he called me and explained what they found and asked if I'd be interested. Naturally I couldn't contain my excitement and, as expected, I accepted.

The firefighters work hard at what they do to help protect us and our property and the beautiful forests. In doing so what better way to show thanks than to return the piece to the ones who brought it to me, so they too can tell this awesome story to their crew, family and friends.

It also serves as a great sentimental piece and one I'm honoured to be part of.

Oddest experience

I would say having to talk about myself has been something new and somewhat

strange for me. The Q & A sessions, demos, teaching and even video interviews have all been a bit odd for me but the more I do the better I get and the more comfortable I become.

My most memorable experience

In 2016 I attended my first symposium at the Desert Roundup in Mesa, Arizona. I remember getting there early and wanting to stay till the very end. Other than watching the professionals on YouTube this was my first time to see the demos live. I learned a lot and made many good friends.

I had also taken a piece that I had turned and wanted all the demonstrators to sign. I was successful at getting all the demonstrators and even a few others I had bumped into in the vendor area.

I also had one of my basket illusion pieces chosen from the instant gallery for

critique. Betty Scarpino, Andi Wolf and Glenn Lucas all gave a good review. I felt very honoured to have some of the greats compliment my work.

Best advice received

I would have to say I have received tons of advice over the past couple of years from numerous people. From safety to selling and even finding my own voice in my work. But the one that sticks out the most to me was from Betty Scarpino, on finding your own voice and finding other artists from different mediums or even everyday life situations that inspire you to create. She told me about a book she had reviewed and thought it would be great for me to read. I have never been a big reader, but I really liked this book and it was very helpful. The title is *Studio Craft as Career*.

Influences

A major influence would be David Nittmann. His work really stood out to me and I can still remember seeing it in one of the *Woodturning* issues. I was in awe and I knew that I wanted to try this

basket technique – I wasn't going to give up until I did one.

At the time I couldn't find any videos about his process and was still unclear about a few steps. I have seen a lot of his work online, I've read a few articles and seen a few pictures of him demonstrating. While searching online I did find a few others who were doing the same technique, such as Jim Adkins, Lincoln Seitzman, and Harvey Meyer. Harvey has also helped me a lot – his videos and a few one-on-one conversations have answered a lot of questions.

I also have to give a huge thanks to my mentors, Jim Elwood and Jim McLain. Without their help and guidance I wouldn't be where I'm at today – so I blame them for the addiction.

Many other woodturners have had a great effect on me – Terry Scott, Pat and Karen Miller, Betty Scarpino, J Paul Fennell, and many more.

Biggest improvements

I would say the quality of my work has improved no end. I remember I would finish one to several pieces a day. Now,

after learning proper techniques for drying, finishing and photographing, it takes me days to weeks to finish a piece, especially the basket illusion pieces, which take several weeks, if not more. My tool control has improved greatly. I have become much more efficient in my turning.

Favourite piece of equipment

My favourite piece of equipment in the shop is definitely my lathe. Next in line are my bowl gouge and wood burner. It all starts at the lathe, so who could not help but love it? I own a Grizzly Go766, but dream of owning a Oneway 2436 and a Stubby lathe.

One thing to share

Safety is number one, so stay safe. Next, get involved with fellow woodturners who all love to share. Join a local club, go to symposiums, and join AAW or your national association. Attending and entering your work in local shows and fairs is a great way to improve and get feedback, as well as teaching our younger generation and showing others about the art of woodturning. ●



The Gasquet Complex piece made from madrone burl



Russian Torch



Steps



Indian Summer 3

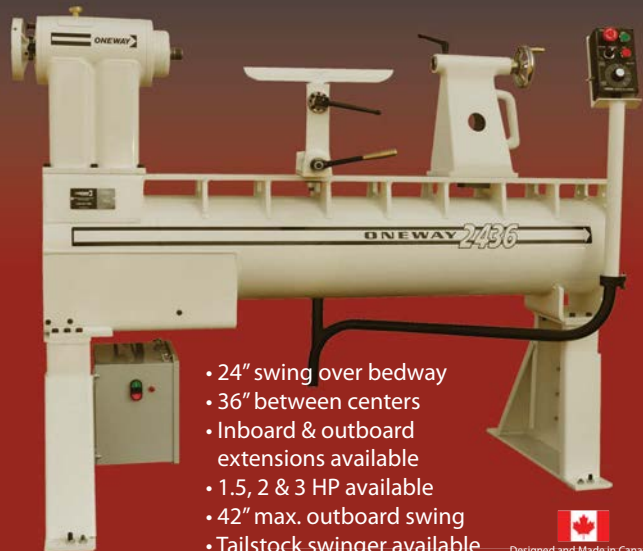


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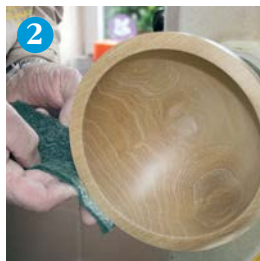
1 NyWeb is an extremely flexible, long lasting abrasive. It contains silicon carbide or aluminium oxide to give a defined cut as follows:

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Orange - 1000 grit

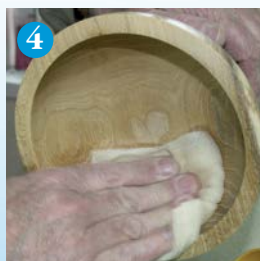
White - 0 grit, but still abrasive due to the texture of the pad.



2 Use the NyWeb with the lathe running, taking care not to let it get caught, allowing the pad to mould itself to the shape of your work.



3 Work through the grades; as you use the pads the surface is worn away to expose fresh abrasive, ensuring the pad keeps cutting for a very long time.



4 Once you've finished sanding stop the lathe and use a Chestnut Products Tack Cloth to remove any dust residue from the sanded surface.



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I would like to use a chainsaw but I'm not allowed by law

Geoffrey Laycock looks at using chainsaws

True or not true? Interesting question as almost anyone can buy one. The choice is vast and, other than being asked if you are over 18, there are no checks on whether you may be competent to use your new purchase – although there is one exception for what are termed top-handled chainsaws, which are strictly for professional use.

So, is that legal? Yes, if you are not at work. In a work situation, no person can use a chainsaw unless they have had recognised training or, for tree-related work, also have a recognised qualification and relevant insurance in place. Outside of work you are free to hack yourself to pieces.

Chainsaws are dangerous, simple as that. One slip and what is designed for fast cutting of tough wood makes easy progress through whatever body part it contacts. Surprisingly, there is an almost total absence of deals where you get the appropriate protective gear with the saw. So, having spent your cash on a cheap chainsaw and with no protection, information or training you can get cutting, hacking, chopping bits off yourself.

Now, using a chainsaw safely can be done but risks change depending on the activity. Felling a 'hung' tree is a much higher risk than simply cutting small diameter logs. Knowing the correct techniques, for instance, makes a big difference in the likelihood of having a kick-back where the chain bar, with sharp chain whizzing around it, decides to aim for your head – especially if you are not using the correct stance with the saw for right-handed users off to your right side. One of the photos shows using a metal trestle with an electric chainsaw and this is probably as safe as you can get without asking someone else to do the cutting for you. It does still depend on sensible methods of holding the timber.

Protective equipment is vital. Correct boots and trousers ensure that contact with the moving chain is hopefully a minor injury – the chain is stopped almost immediately by the fabric fibres. Gloves are similarly made with hard elements in the left one. The helmet carries visor and ear defenders. Jackets are available but at significant cost and rarely used outside



of aerial tree work. I also wear protective safety spectacles as secondary defence against small wood chips, which do seem to find their way into your eyes.

So, back to the legal question and using at home. There is no requirement for training but we would always urge you to get some from an accredited person. Think about your various insurance policies and ask yourself if you think your insurer would pay out for a personal injury claim if they could show you were not competent and had taken no steps to become so. What if you are a self-employed woodturner using a chainsaw to process timber? If you work in a way that puts no other person at risk then you are in the same legal position. But if you work with others who may be put at risk by your chainsaw work you should have at least evidence of training, preferably with a qualification. A key point for all is never use one alone.



This system has the chainsaw bar securely clamped and guarded until cutting through timber. If the left hand is kept within the trestle area it cannot contact the chain

Whoever you may be, many estates and organisations will only allow people to use chainsaws on their land if they have a recognised relevant and current qualification.

FURTHER INFORMATION

We strongly advise looking at the Health & Safety Executive publication INDG 317 – Chainsaws at Work on www.hse.gov.uk

Specific information on safe use can be found on www.stihl.co.uk ●

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Introduction to lidded vessels

In the first part of a series, Chris Hart takes a look at the various types of lidded vessel and how the lids and body shapes need to work together to look good and function properly

I was delighted to learn of a piece of tangible woodturning history in the form of a 2000-year-old turned wooden box. The box was excavated from a Roman fort situated on Hadrian's Wall and called Vindolanda. Made from boxwood (*Buxus* spp) it is virtually intact due to being entombed in anaerobic conditions. The boxes from Vindolanda were all functional, made to transport or store goods or materials. Today an item like this would be categorised as 'treen', from the old English word 'treow' meaning 'made from wood', or 'from the tree'. Treen, or treenware, is also the generic term for collectable handmade household utensils, snuffboxes, matchboxes etc. A large collection of treen can be found in Birmingham museum under the name of the Pinto Collection after Edward

PHOTOGRAPHS BY CHRIS HART

Pinto, a prolific writer on and collector of the subject.

This series of articles will focus on all forms of lidded vessels including treen and functional boxes. Covering all aspects of making lidded forms utilising the methods I prefer. Wherever possible I will discuss alternative methods. To produce high-quality boxes consistently requires a comprehensive skill set with high levels of concentration. However, the good news is that repetition is the route to good technique, so the more one makes the better one becomes.

I am grateful to the Vindolanda Trust for permission to use the photograph of the Roman box. Thanks to curator Barbara Birley, Sonya Galloway, professor Rob Sands and all at the Vindolanda Trust for their help in researching Roman

◀ Function and form

Before commencing on a project to make a lidded form of whatever type, consideration must be given to form, function and design. As form must follow function then this will be the starting point. For example, a straight-sided container will store sugar, coffee, tea etc. However, it will do little for the aesthetics in the kitchen or be particularly challenging to turn. The function considerations therefore are: volume, filling, using and location. The challenge now is to encapsulate the functional requirements into a pleasing and balanced form. Balancing the proportions is probably the most difficult.

This means the various elements all work in harmony where curves flow into one another. A bulbous base is often balanced with a tall finial. A classic example also illustrating how function very often dictates form is a ship's decanter. Function dictates that the base must be wide and flat to prevent spillage with the ship's rolling, while able to delicately pour through a slim column.

Inspiration

So where do we find our inspiration? The starting point, I believe, is a thorough understanding of how function and form interact. This, combined with the history of what we now regard as classic shapes, is essential to enable one to produce pleasing forms on a consistent basis. While these are massive subjects they need not be heavy going. There is an abundance of information on the internet, together with a proliferation of easy-reading books aimed at amateur craftsmen. Visits to museums are inspiring and well worth the effort. And then, of course, there are our own homes. Every home has a wealth of objects in the form of crockery, glassware, jugs, bowls, perfume bottles, together with all sorts of



Functional lidded pot in sycamore (*Acer pseudolatanus*) and ebony (*Diospyros* spp.)



150mm w x 140mm h burr oak (*Quercus* spp.) lidded vessel by Gwynne Stephens of Mid Wales Woodturners



Baca ships decanter courtesy of Bonadea
www.bonadea.co.uk

shapes and forms, all of which have been designed by a professional who, in turn, will have been inspired and influenced by other designs, some contemporary some from the classics.

Design

With use and form decided, the factors that influence design need to be considered. Wood is at the top of the list. Plain or simple forms will be enhanced by both colour and figure of the wood, more complicated forms will require less. Is the wood food safe, does it have a strong or lingering smell that may contaminate food, will it accept a food-safe finish, is it compatible with the chosen finish? Is it suitable for the intended use, how dry will it need to be, how will movement affect lid fit, stability and shape? Will a two-part process be beneficial?

- The type and fit of the lid is important to function and form. The base or

foot – how will that affect the intended location. How will the base and lid be re-chucked to finish them?

- Does the turner have the tools and skills to acquire the intended form? Will the chucking method allow continuous cuts to achieve flowing curves?
- How will the hollowing be achieved? Complicated curves can be difficult to follow and execute, as can serious undercutting of rims.
- With all of this information to hand, sketch out the intended piece with full dimensions and refine it on paper until it fits with the overall intended object you envisaged.
- The re-chucking sequence is critical in any lidded form for finishing undersides. On occasions one part is used as a jam chuck and mistakes are easily made, it is therefore helpful to make a list of the sequence together with other notes as an aide memoir.



Early 20th-century cut-glass powder bowl with over-fit lid. Body and lid are of equal proportions – interesting knob possibilities for those with carving skills

A modern tureen from China but hardly Ming Dynasty. An insert lid with undercut knob makes a good starting point for design possibilities



Classics

The ginger jar is a classic recognised as being the epitome of a genre. Originating in ancient China as a spice jar designed as to be functional to store and transport spices, it has a tapered bottom, bulbous middle and a large opening at the top culminating in a large, over-fit lid. However, some examples show a more practical shape with only a slight tapering at the top and bottom halves, with the base and top the same size. Other examples show a tall, elegant form still with the rounded shoulder and large, bulbous over-fit lid.



Early 20th-century ornamental ginger jar from China

This perfectly illustrates how a vessel designed for a particular function changed and developed as it passed through varying cultures on its journey from the Far East through Europe and beyond. The discovery of new materials and tools, together with new-found skills, greatly influenced the forms we regard today as classic. A trip to any museum will confirm this, giving one a better understanding of both form and function, and is strongly recommended.

The photographs show a small ornamental ginger jar made in and imported from China. While they come



An early attempt of mine at a ginger jar. Note the not-so-flowing curves

in varying forms, this general shape with this type of lid epitomises what we think of as a classic ginger jar. The others are my interpretation of ginger jars, one a small traditional shape in burr elm (*Ulmus* spp.), the other a taller, more flowing shape with a loose-fitting insert over-sized lid in spalted sycamore.



A tall (200 mm) ginger jar in spalted sycamore with a flat insert lid rather than the traditional one

Roman box

The Roman box is an example of function dictating form, designed purely as a functional vessel for transportation and storage of goods. The design was limited by the tooling and work-holding capabilities which were available at the time. The function dictates that it holds X amount and the outside dimensions will fit inside a larger vessel for transport. However, without compromising function, improving the form is simple. Rounding over the edge of the lid, highlighting the lid joint, finally chamfering the bottom edge to give a slight shadow line creating a floating image. Using a highly-figured wood enhances the appeal of an otherwise plain form.

Vindolanda

Just south of Hadrian's wall in the north east of England lies the Roman fort and settlement Vindolanda. It was originally constructed in the 2nd century to guard the Roman road from the River Tyne to the Solway Firth. It is of interest to woodturners for the fine collection of turned wooden objects, all of which were made from quarter cleft stock boxwood. There is direct evidence that turning was practised here, making small cups and wheel spokes using bow lathes together with the possibility that larger items may have been produced on a pole lathe.

www.vindolanda.com

PHOTOGRAPH COURTESY OF VINDOLANDA TRUST



2000-year-old Roman box in boxwood (*Buxus sempervirens*) from Vindolanda



A simple way of expressing how function and form can co-exist

◀ Timber

Moisture content expressed as a percentage relates to the amount of water retained within a billet of wood. MC is important to the woodturner in general and the box and lidded form-maker in particular. Make no mistake about it – wood is not an inert object, it is constantly on the move due to the moisture content.

Wood is hygroscopic, constantly absorbing or shedding water to achieve equilibrium with the surrounding environment all throughout the life of the piece. It is virtually impossible to prevent this. However, it is possible to mitigate the circumstances by adhering to best practice. A good place to start will be with a blank with a low MC. Kiln-dried timber will have a MC of 10% or less – it can, however, be harsh and dusty, and not particularly nice to turn. Hollow to an equal thickness, thereby ensuring drying rate is uniform all over. Turn the piece in two parts, first by rough turning, setting aside for a few weeks then completing. With the stresses removed and the MC lowered this certainly lowers the risk of major distortion. Hollowing lids to the same parameters as the body also helps.

Air drying at the rate of one year for each 25mm thickness will reduce MC to 12%-20% depending on the season and prevailing weather. Longer seasoning may not reduce the MC further, however the moisture content becomes more evenly distributed, maturing and mellowing the timber rendering it much nicer to cut. Whereas air-dried timber has a higher MC content than kiln dried, with two-part

turning and other advantages, it will be possible to obtain first-class results.

The purpose of woodturning is making functional and/or decorative pieces for the pure enjoyment of the making, coupled with the continuing pleasure of admiring the beauty. As wood is the medium it makes sense to choose the most attractive blank available, subject to the physical limitations of the species for the intended form, i.e. course-grained ash is of little use for fine thread chasing. Although not to be taken to extremes, there is merit in the notion that highly-figured wood suits plain forms and bland timber for complicated curves. Pure or classic form may benefit from

subtle shading such as contrast between heartwood and earlywood, light spalting or the blue stains in sycamore which has not been stored end-on before kilning. These hint at the clay used in classic forms from early Rome and Greece. Faults or features may sometimes be incorporated or highlighted in a piece. Pure vibrant colour as found in exotic timber will certainly make a statement. The process of matching timber to a latent project can be reactive or proactive. If you have or find an outstanding piece of timber, give considerable thought to how it will best be enhanced. If you have a project in mind, make some effort to find the right timber.



This was one quarter of an ash log highlighting what quarter-sawn timber looks like and marked out ready to saw two box blanks



The outside piece of the log showing quarter-sawn straight grain. There was a very slight defect on the opposite side



The blank turned into a cylinder shows the full extent of the defect and a decision needs to be made as to where the defect or feature will appear on the finished article



Walnut is a great timber for lidded vessels. It works well wet or dry with beautiful colours and the contrast between heartwood and sapwood



Simple box with contrasting timbers to add interest in sapele (*Entandrophragma cylindricum*), sycamore and ebony



FAR LEFT: This handy instrument lives in the workshop and measures the relative humidity of the atmosphere, which is high because I live in a valley with high rainfall and next to a river

LEFT: Measuring moisture content is an ash board, originally kiln-dried it has absorbed a little moisture since being in my workshop

Working qualities

Lidded forms may be turned from any species. However, best results are obtained from close-grained hardwoods, both native and exotic, ideally straight-grained with a moisture of 10% or less, in which case it almost certainly will be kiln dried. If only it was that simple. It is probably safe to say some of the most attractive pieces are made from the exact opposite. It is therefore imperative that the woodturner studies timber, methods and technique to mitigate the unique properties of each billet of timber.

An overview of lids

Lids for boxes or forms may be of the over-fit type where a spigot on the body corresponds to a recess in the lid, allowing the lid to slide over the body, referred to as piston fit. Alternatively, these may be designed and made with an 'interference fit' so the lid fits snugly and 'pops off' or creates suction, hence the names. A third option is 'loose fit',

sometimes used for functional containers which remain static when removing or replacing the lid. Insert lids are the opposite to the above with a recessed body with the lid becoming the spigot. These are very often finished in situ with the body acting as a jam chuck with the lid angled, sloping or domed down into the recess. Types of fit are piston, loose

and a useful alternative is the stopper, where the recess and spigot are tapered so it will always be a good fit.

Over-fit or insert lids may be threaded to create a screw-top. This type is probably the most difficult to make for the inexperienced practitioner of thread chasing. However, it is also one of the most rewarding. ●



Basic over-fit lid with parallel spigot and recess, known as 'piston fit'



Over-fit lid made to pop off. Note the profile of the spigot which leaves a slim band of fibres around the middle which crush to ensure tight fit



An insert lid is easiest to make but there are limited design opportunities



A simple box in sycamore and contrasting insert lid in American walnut (*Juglans nigra*)

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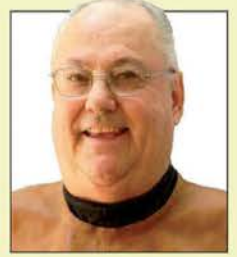


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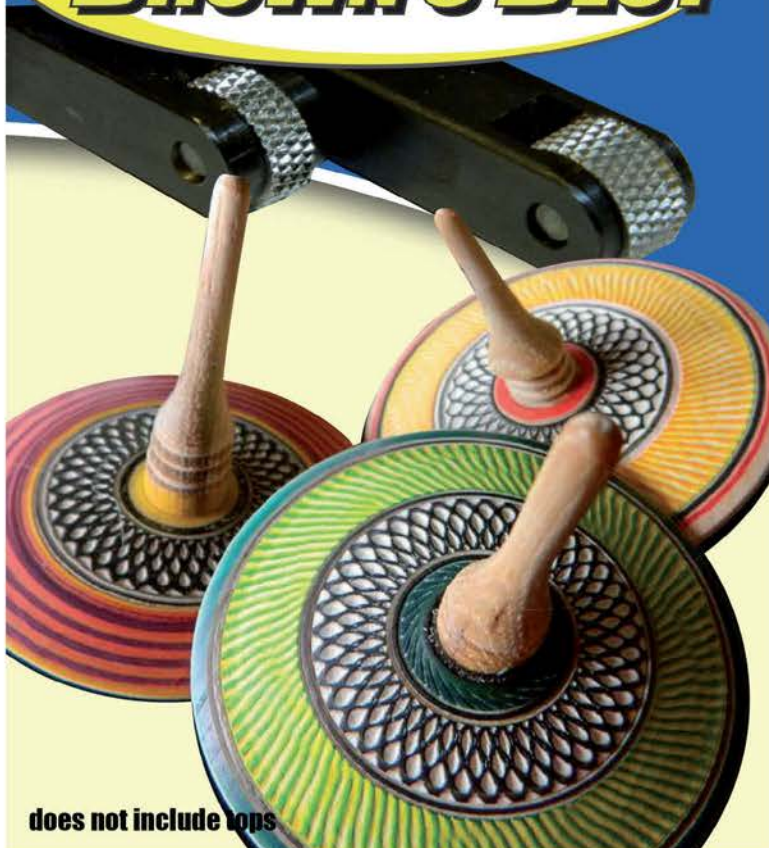
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Whistle while you work

Stuart King shows how to turn a simple woodwind instrument of immense historical pedigree



A whistle, when one thinks about it, is a simple wind instrument and, with the addition of extra holes, we have a flute. Examples have been discovered from the Neolithic (late Stone Age period) made from bone and antler. Whistles have many practical purposes because their shrill can travel much further than the human voice – useful should you be lost in the jungle or on the moors. The police found them invaluable for signalling a criminal on the run and football

referees have used them since 1878.

There is a huge range of designs, applications and materials employed in a device that emits an ear-splitting scream (unless it is dog whistle) and understanding the science behind how a wooden whistle whistles is too complex for this article. I am just a woodturner!

This project is ideal for using up some of your small offcuts of hardwood, whether something plain such as boxwood (*Buxus* spp.) or attractively

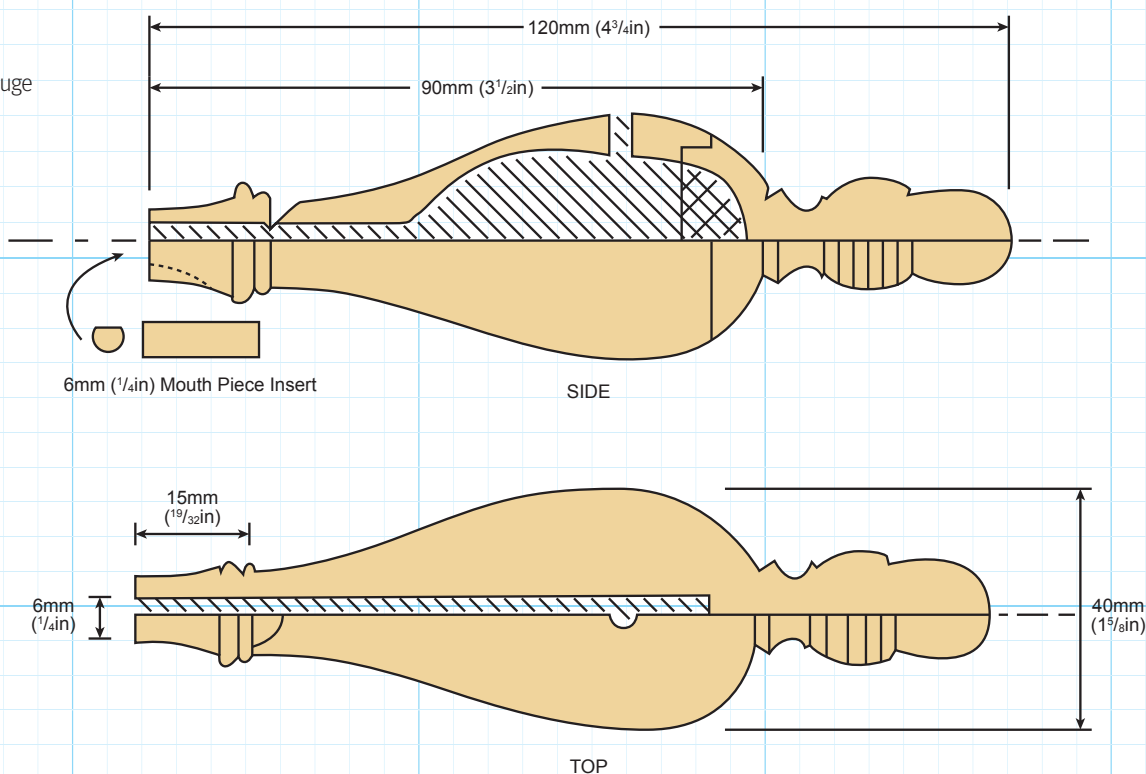
grained yew tree. Defuse porous timbers such as the above will give a better result than the more open grained ring porous woods such as oak (*Quercus* spp.) or ash (*Fraxinus* spp.).

This is a two-tone cuckoo whistle and if the tone is right you can confuse your neighbours by sounding it well out of the cuckoo migration season!

Please note, all the dimensions used here are for guidance only. Amend to your own design if desired.

TOOLS AND MATERIALS

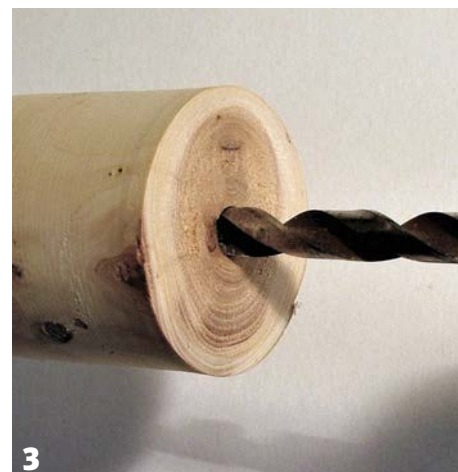
- PPE & RPE
- 10mm long-grind spindle gouge
- 10mm standard grind spindle gouge
- 20mm-32mm spindle roughing gouge
- 6mm skew
- 6mm round-nosed scraper
- 12mm round skew
- Fine-toothed saw
- Carpenter's chisel
- CA glue
- Friction polish
- Belt sander or abrasive round a dowel
- Hardwood timber of your choice
- A bit of puff!

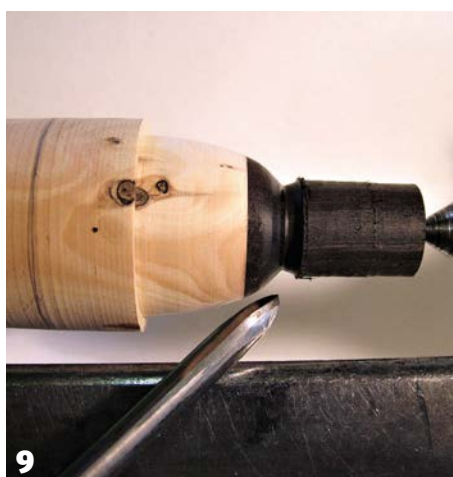
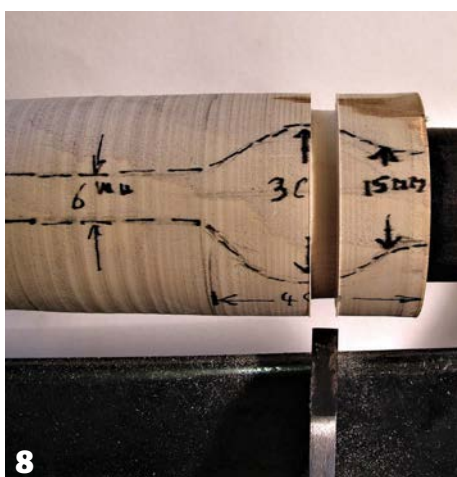
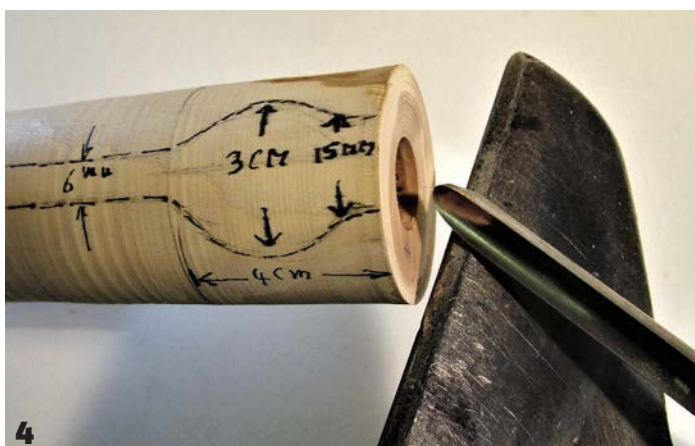


1 You have a choice of either creating a two-piece instrument with a hollow chamber or a simpler one-piece whistle with a straight linear hole. Start making the two-piece version by using a 10mm long-grind spindle roughing gouge to turn a 30mm cylinder of ebony (*Diospyros* spp.), Then use a spindle gouge to turn a dished concave section on the end and complete by creating a 25mm diameter spigot with a parting tool. Part off to a suitable length and put aside.

2 The stock for each whistle is very dry, stable yew branch wood. This is a traditional material but if you are wary of using it select a hardwood of your choice bearing in mind the comments I made earlier in the introduction. The choice of suitable timbers is vast. The unturned wood here is a generous 15 x 50mm working blank with plenty of scope. A chuck with tapering outer jaws allows good access and the wide internal surface is ideal for holding the material securely without relying on continuous tailstock support.

3 Drill a 6mm hole to a depth of 75mm. The easiest method for doing this is via a drill bit held in a Jacob's chuck supported in the tailstock. Make sure that you wind the drill bit in slowly and at a slow lathe speed, say about 500-600rpm. Withdraw the drill bit regularly to clear the flutes and prevent binding and over-heating.





4 Using a 10mm long-grind spindle gouge hollow out the end to the indicated drawing dimensions. As this first example is to be a more sophisticated two-tone cuckoo whistle you will need to turn a hollow chamber. This creates a deeper tone, whereas a straight hole tends to produce a higher-pitched sound.

5 Use a thin parting tool to turn the recess that will be used to fit the ebony section to the main body.

6 Check that each section is a good fit and that the meeting faces are square, allowing for a crisp joint when turned further following my design or one of your own creation. As with many of my projects this is one that will allow for some lateral thinking regarding form and design. It can be a challenge to follow exactly an original design but equally satisfying to do your own thing.

7 Since the timber blank is still firmly held in the chuck jaws it is sensible to utilise this in conjunction with the tailstock and use the set-up as a clamp to hold the two components together while the glue is setting. Cyanoacrylate (CA) glue is perfectly suitable for this as it will eliminate the waiting time required for other adhesives to set. Make sure that everything is at hand due to the almost instant setting time. Also take care to avoid inhaling any fumes. If, for some reason, the completed joint is not perfect, a decorative line could be turned here as a feature.

8 The black pen sketch provides an indication of the hollowed portion. Using a 4mm parting tool cut a datum groove as a turning guide to the safe depth available for subsequent shaping.

9 Again using the 10mm long-grind spindle gouge, create your desired finial. Shape as much as you can while you have tailstock support and only remove it to finish off the finial form. When turning is completed sand and finish this segment. Note the nice clean joint.

10 This cross-section illustrates the process so far. From here we move to another yew wood blank to turn a one-piece whistle with just a simple 6mm hole drilled through the centre. From here on the process is the same for both types.

◀ **11** Using a previously turned whistle for illustration; please note that you will need to be aware of the hole depth so as to add an allowance at the finial end to prevent premature shortening.

12 Starting at the end furthest from the chuck it is a simple task to reduce the bulk to a taper and define the mouthpiece.

13 Further define the mouthpiece and adjacent area and sand before proceeding to shape the finial end.

14 A little more sanding and you will be ready to complete the second section.

15 Having completed the main body, sand to a fine surface and, at this stage while there is still good solid support, apply your favourite finish. All that is left to do is to turn a decorative knop-end finial. This example will have an acorn finial.

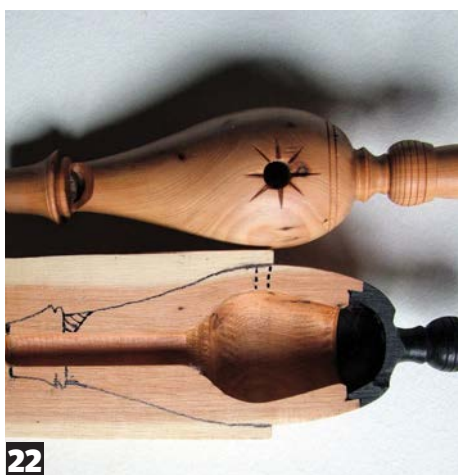
16 Before parting off the whistle from the waste section, bring up the tailstock for light support while creating the sound hole. With a fine-toothed saw, cut through close to the mouthpiece a vertical cut to approximately one third into the previously bored hole.

17 This time hold the saw close to 45° and carefully saw to meet the previous cut. Do take care not to over-cut. Any under-cutting can be more easily sorted.

18 These saw marks can be carefully removed using a sharp, flat carpenter's chisel followed by careful sanding using a fine abrasive. A sharp knife could be used as an alternative, although it might prove a little more difficult to maintain a good flat surface.

19 The same chisel is then used to create a flat area by removing one third of a 6mm dowel. This will be inserted and glued into the mouth piece up to the V-cut. The dowel is turned from laburnum, which provides an interesting contrast to the light-coloured yew.





20 Now sand a concave section on the underneath of the mouthpiece. This shaping is traditional and facilitates a better fit between the lips while blowing. You could also do this using a sharp chisel, knife or abrasive wrapped round a dowel.

21 The completed mouthpiece. Ensure this area is well finished with comfortable rounded edges

22 A reminder of our whistle-stop journey. Finally, we need to drill a small hole to give us that two-tone cuckoo sound. Take care that there is no break-out while drilling. This can be avoided by drilling while it is still in the lathe and then skimming the area with the last tool cut.

23 Completed – an exercise in small-scale turning that offers much scope for the imagination. Some antique examples of a more rustic knife-cut nature were carved with the head of a cuckoo. Sometimes a small separate complete cuckoo was whittled and mounted on top of the whistle pointed away from the mouthpiece.

24 Many decades ago at a time when I was demonstrating at a craft show every other week I used to wear a hat covered in miniatures, including a tiny French-turned boxwood whistle. I still have that hat hanging on my study wall.

Top tips

- 1.** This project is ideal for using some imagination as to the outward form and design. It is also a good opportunity to practise fine detail and use smaller, maybe handmade or adapted tools.
- 2.** If short of design inspiration check out Google Images, especially antique pieces, for the most classic and crisply turned examples. Search for 'wooden whistles'. There is no need to slavishly follow any measured drawing but try interpreting any photographic image that takes your fancy.
- 3.** Time spent on obtaining a fine finish on such a small artefact will be well spent, especially as it will be handled and used in close contact with the body. It will also enhance the work aesthetically.
- 4.** Caution: there is no guarantee that your completed whistle will whistle. I must say that serendipity plays a part here, or more precisely the physics and nature of airflow and resonance over which I personally have no control.
- 5.** To those enthusiastic hobby turners among you who have by now tested the goodwill of family and friends to the limit by generously lavishing the results of your workshop labours upon them as gifts, how about this following suggestion? If you belong to a woodturning club, have a sales table at your organised events at which donated spare items can be sold and donated to a nominated charity. ●

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Yes: Your Health Matters Too!

Woodworkers in all disciplines are becoming increasingly aware of the risks implicit in breathing dust-laden air. Modern woodturning methods, especially using power sanders and similar tools, create far more dust, of a smaller particle size, than the techniques used by previous generations. Turning dry timber and any lathe sanding does the same. Wood dust is known to be a cause of respiratory disease and cancers.

There can be no more important message for woodworkers today - and perhaps woodturners in particular - than the need to be protected against the ravages of dust by using appropriate and effective respiratory protection equipment. Turners are being irrevocably harmed, and even killed, by ignoring the protection that a relatively low cost respiratory device can offer.

'Low cost'? That's a description which is easy to explain and to evaluate: my life is worth one heck of a lot more than the price of one of these devices. You may value

your own mortality differently, but of my own I have no doubt!

One of the very best of the solutions available to combat the significant dust hazards posed by woodturning is a personal powered respirator. Having used such devices for many years, we have selected proven and effective products from major manufacturers which are designed to protect your health and reduce the chance of harm from respiratory illness. Foremost among these is the JSP PowerCap IP offering 8 hour operation on a single charge, full impact protection and costing just £215.00* under our 'clean air' campaign pricing.

Beware though: not all respirators are created equal. Just because something looks like a JSP PowerCap does not mean that it is built to the same specification. We supply only the full industrial specification model: no compromises on air delivery, robustness or projected product life. We sell respirators at low prices to keep you alive, not to make us rich! Call it enlightened self-interest if you want to be cynical - but it sure beats being sick - or dead!



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sharing expertise

*Price correct at time of going to press

Four-legged stool

Rich Rick shows how to make a four-legged stool on a mini-lathe

Mini and midi-lathes seem to be ever more popular these days. Lower price, not much space needed and easy to move from bench to shelf were reasons I purchased one. Like many woodturners, I now have a full-size lathe and a mini-lathe.

Small and delicate creations often dominate the turnings made on mini-lathes, so this project will use the small lathe at complete capacity. This stool was designed to be turned on a mini-lathe with only 300mm of swing and at least 355mm between centres once the drive and revolving centres are placed. My mini-lathe just allows this. Of course you can make a larger version on a bigger lathe if you choose, just scale up all the measurements in the drawing provided.

For this small stool, I turned a Windsor-style design to convey a classical look. To get the leg design to look correct I had turned several legs moving the 'working parts', which are the bead, cove and balusters up and down until I liked what I saw. I then made the story stick I use from that leg.

For this design, the tenon is marked 38mm from the top of the blank and turned 20mm round. The tenon base must then swell larger at the same place on all four legs. This provides a base for the tenon to stop against the bottom of the seat blank.

No special tools are required. The turning tools are basic and already in most turners kits. The few woodworking tools and supplies needed are likely in your toolbox or easily obtainable from a hardware or big-box building supply store. I use a standard school supply-type protractor and pencil compass, the sort that are nearly given away every year during back-to-school sales.

To make it easier to set the legs into the seat make a simple jig of 20mm plywood 300mm square with the corners cut out. The jig's purpose is to support the seat and raise it so the leg tenons can protrude



PHOTOGRAPH BY RICK RICH

through. The other jig is simply two small pieces of construction 40 x 100mm timber,

with a V-notch cut into each. It supports the leg when cutting the saw kerf.

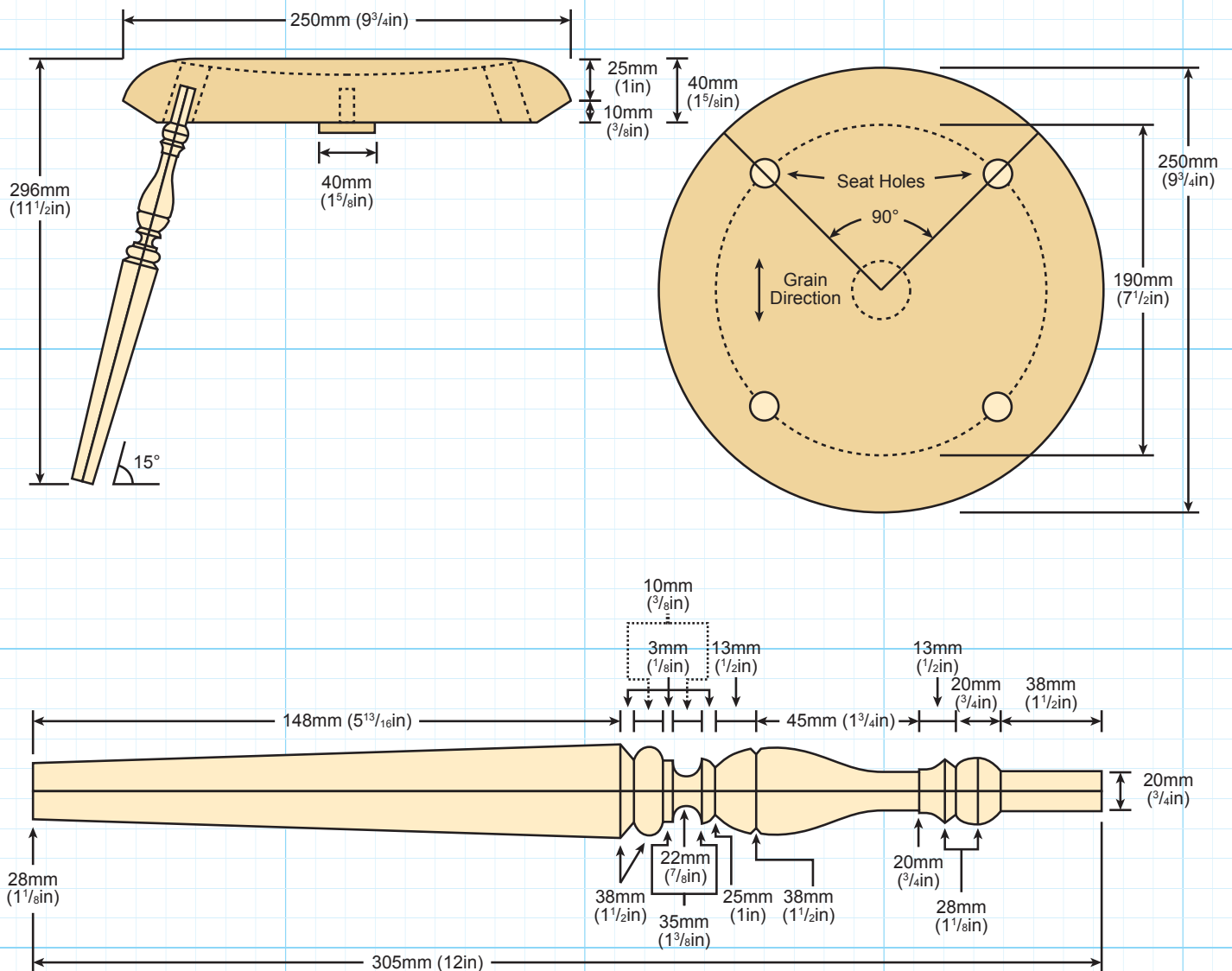
TOOLS AND MATERIALS

- PPE & RPE
- Drive and revolving centres
- Four-jaw chuck with standard jaws and woodworm screw
- Spindle roughing gouge
- Skew chisel
- Spindle gouge
- Parting tool
- Bowl gouge
- Chatter tool (optional)
- Sliding bevel, pencil compass and protractor
- Two turning 'outside' callipers
- Two clamps.

- Drill with proper bit for screw centre and a 20mm spade bit
- Hand saw
- Hammer
- Seat jig – 300mm square 20mm thick plywood with corners cut out, and two V-jigs

Blank sizes prior to turning are:

- One seat blank – 250mm round by 38mm thick
- Four leg blanks – 305mm long by 38mm thick
- One button blank – 75mm long by 38mm thick
- Four wedges – about 50mm long by 20mm wide by mm thick with one end tapered. I used hard maple (*Acer spp.*)





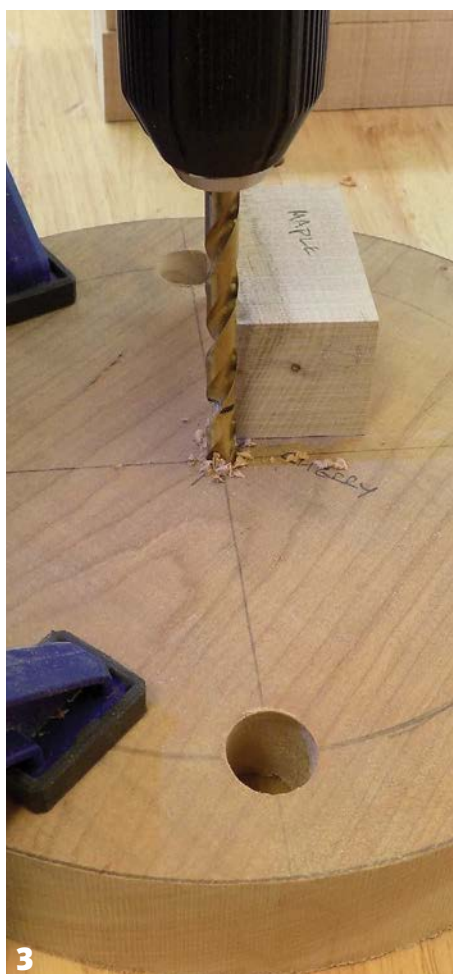
SEAT LAYOUT

1 Place seat blank on workbench with the centre mark side up. This will be the bottom side of the seat blank.

Use the protractor ruler to measure and spread the pencil compass – pencil to point to 95mm. Use this to draw a 190mm diameter circle around the centre mark.

Find the grain line along the blank the best you can. Align the protractor with the grain line and make a mark at 45° from centre. With a straight-edge (the story stick will suffice), mark a line at 45° from the grain line. Go from edge to edge.

Pick either side where the line intersects with the circle. Place the pointy end of the compass there. Stretch the compass out enough so the pencil will mark a short line above and below the halfway point along either side of the middle. Do this from the other intersection also. There should now be an X on the side of the circle. From this X and the centre mark, draw a line from edge to edge. There should now be four equal intersections around the circle. These are the leg hole drilling points and layout lines.



SEAT DRILLING

2 Load a drill with a 20mm spade bit. Mark or centre-punch the four leg intersections. Set the sliding bevel to 75°. Clamp seat blank, layout side up, to the workbench. Leave about half the blank overhanging the workbench edge.

Place the sliding bevel alongside the layout line, leaving room for the drilling to take place. Drill through the blank using the sliding bevel to guide the drilling angle. The angle will be towards the centre of the blank so the legs splay outwards. Use the layout line to keep the hole straight while drilling the angle.

Be careful to ease the drill bit and not apply too much pressure as the bottom of the hole can suddenly give way. In addition to being dangerous, it can cause more tear out than if moderate pressure is applied. I don't worry too much about the tear-out because the blank is still thicker than needed. Drill the remaining three holes this way.

3 Drill a hole in the centre of the blank bottom 20mm deep or the proper size for your chuck screw centre.



TURNING THE SEAT

4 Mount the blank on to the chuck screw centre. Advance the tailstock revolving centre for extra security. Screw centres longer than 20mm from the jaws will need a spacer in front of the blank.

5 Mark the blank sides at 10mm and 35mm from the blank bottom side (headstock end). Set the toolrest for cutting the bottom side of the blank. Turn the lathe on – the layout circle and the marks on the blank sides should be visible. If the marks are not visible, make them darker or longer. With a bowl gouge, connect the layout circle line on the blank bottom with the first line 10mm from the bottom edge. Take small nibbles instead of trying for one cut. Once complete, turn the lathe off and reset the toolrest to cut the other side of the blank. With the bowl gouge, remove excess material from the blank top down to the second line made 35mm from the bottom edge. Round over the top edge to make a pleasing radius for the seat top, connecting with the bottom edge made earlier.

6 Remove the tailstock support. Dish the centre of the seat like a very shallow bowl, being careful not to go more than about 6mm deep. Once complete, sand, finish and remove from the chuck.

BUTTON TURNING

7 Clamp button blank securely in chuck jaws and turn exposed portion of blank round and smooth, being careful of the jaws. Use your skew to peel cut if desired. It is fast removal of waste material. Smooth the sides about 25mm from the edge.

Smooth end face and Chatter tool or cut small grooves in the end as I did.

Cut a V-groove about 10mm from the face end and part down to 8mm (or bit size used to drill centre hole) to make a tenon about 13mm long. Parting slightly inwards towards the button face allows the edges of the button to seat completely around. Part the button off.

LEG TURNING

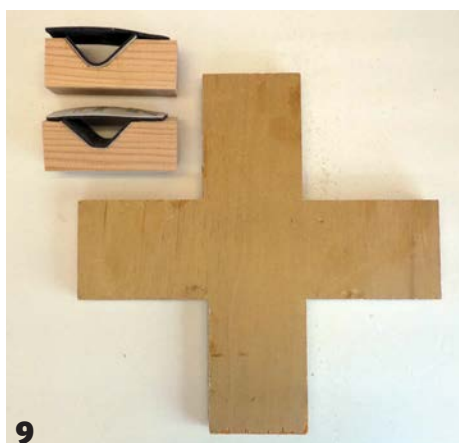
8 Mark and punch centres on all four leg blanks and mount between centres. Set toolrest to turn tailstock end first, which will be the top tenon portion of the leg. Set callipers, one to 20mm and the other to 26.5mm. Turn the blank round. Using the story stick, mark the tenon and other leg details. Turn the leg to the desired design.

Check tenon fit in a seat leg hole. It should go in relatively easy yet fit snug. Like other woodworking mortise and tenon fits, try the gravity test. Install the leg tenon into a mortise. Lift the leg up. The seat should stay with the leg, at least briefly. If you must beat the leg in with a hammer, it is too tight.

Handy hints

- For the drive spur, I use a Steb-centre, which seems to slip easier than a standard four-spur centre if a cut gets too heavy.
- Use a popsicle stick or old toothbrush for glue spreading – cheap and disposable.
- Put masking tape on the seat prior to cutting the tenons. It helps save the seat from being scratched by the saw blade.
- Use a flush cut saw to cut the tenons off for best results.
- Set the toolrest at centreline, or slightly above as I prefer, for use of the skew chisel.





9



10



11



12

WEDGE KERF SAWING

9 Now make a simple jig board and leg holder. The jig's purpose is to support the seat and raise it so the leg tenons can protrude through. Take a piece of 19mm plywood, 300mm square with the corners cut out. The leg jig comprises two small pieces of construction timber 50 x 100mm with a V-notch cut into each to support the leg when cutting kerfs.

10 Install (dry, no glue) all four legs into the mortises of the seat. Arrange the tangential plane of each leg to the grain line of the seat. Mark the leg at the tenon base to the layout line. Number each leg and hole respectively – 1:1, 2:2 etc. – to help place the proper leg into the proper mortise on glue assembly. With the legs attached, turn the stool over on to the legs. Mark the top of the tenons at a 90° angle to the grain line of the seat.

11 Remove the legs and draw a line down the tenon on all the legs from the line marked on the top, stopping about 10mm up from the tenon base mark you made. Secure the legs in the leg jigs and saw the line drawn down the tenon to make a wedge kerf on all four legs.

STOOL ASSEMBLY AND LEVELLING

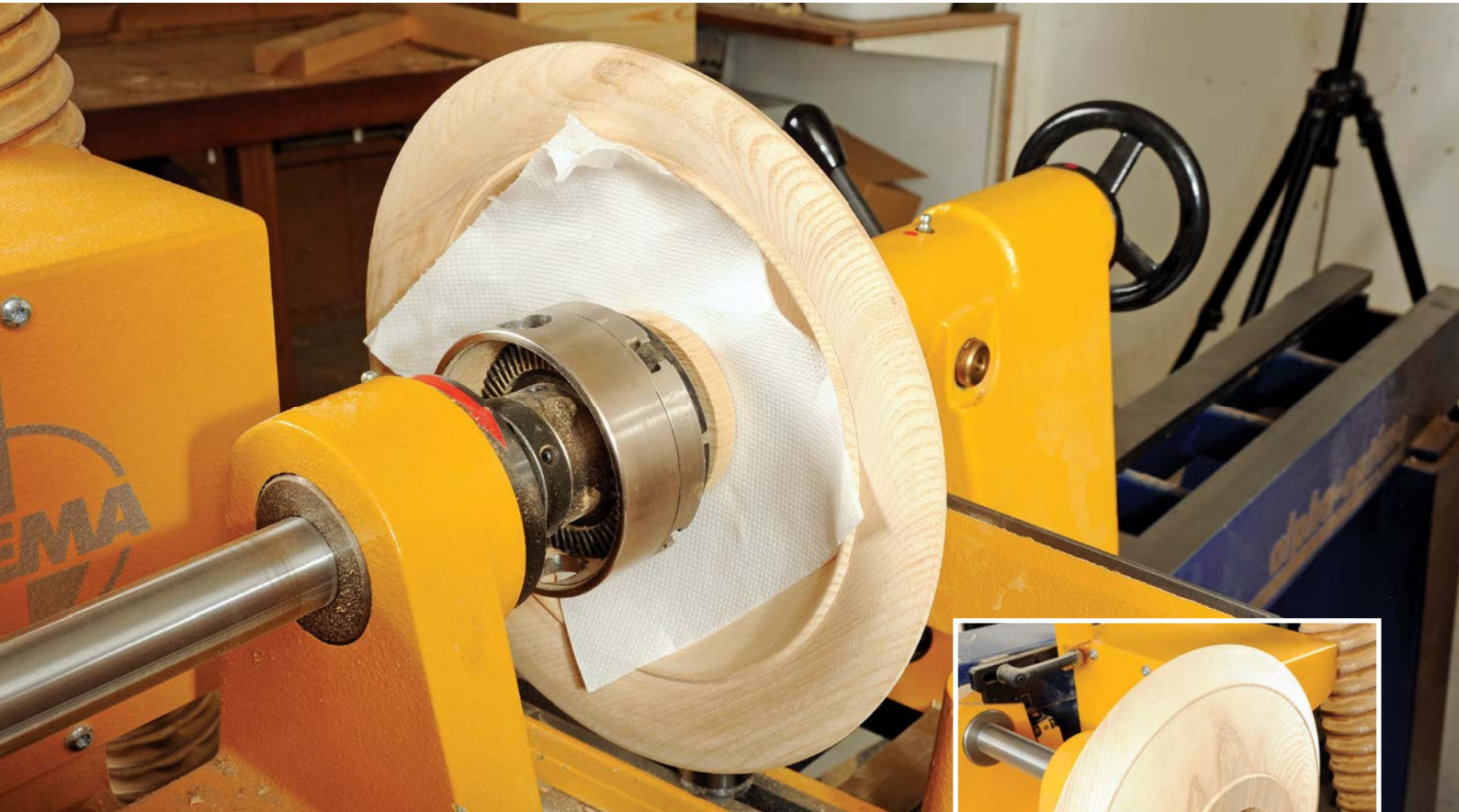
12 Place some kitchen paper on the bench and put the board jig on the paper. Place the seat, layout side up, on the board. Glue the button in place and spread glue in each mortise. Start with leg one and glue the tenon into the corresponding mortise, making sure the alignment marks meet. Repeat for the remaining legs. Now turn the stool right-side up. Glue the wedges and hammer them securely into the sawn kerfs. Clean up any glue squeeze out and allow to dry. Place strips of masking tape on seat top and use a flush-cut saw to cut off exposed tops of tenons and wedges. Remove the tape and sand the seat as necessary. Apply finish as desired and set the stool on a flat surface. Find out which legs need trimming and use one of the following methods to trim any legs.

Method 1: Use a block plane to remove wood from the bottom of the longer leg(s) until the stool sits flat. A bench vice is handy to hold the plane while rubbing the leg bottom across the plane.

Method 2: Sandpaper is taped on the bench and the longer leg bottom rubbed across it. ●

Cleaning up the bottom of work

Mark Baker looks two simple and cost-effective solutions – jam chucks and friction drives – to hold and support work while refining the underside after the main turning is done



Friction drives

I have spent a lot of money trying to buy solutions to the turning of the underside of work once the main turning has been done. All of what I bought worked in certain situations and not others, but the simplest and cheapest solutions for the majority of non-professional turners is to mount the work between centres to hold the piece.

Typically this involves holding a piece of waste wood in your chuck and turning it to a shape that will properly sit against or into your work to provide as large an area of support as possible. This is called a friction drive. Once turned, cover this with paper kitchen towel or non-slip router map and bring up the work to sit against the shaped wooden block.

I always mark the centre of the underside of work when turning a piece. Typically this is because I use a tailstock for support whenever I can, be that on faceplate or spindle turnings, and the

revolving tailstock centre creates an indent. If you have not marked the centre, mark the centre of the spigot or recess cut with a pencil now and bring up the tailstock revolving centre. I usually use a revolving ring centre to spread the load, but gentle pressure from a pointed revolving centre will work too. Don't drive the point too far into the work or you will always have a mark or, worse still, punch through thin-walled items.

Once the work is secure between the paper-faced friction drive, the tailstock centre is located and the tailstock is locked in place, you can turn away the waste wood leaving a small nub around and under the revolving centre.

Once done, decorate this lower area and sand and apply your finish as required. Remove the piece from the lathe and carve off the small remaining nub then sand and finish the small areas that are left.



Bring up the tailstock revolving centre to support the work securely against the friction drive



Turn away the waste and clean up the base leaving a small nub of wood under the revolving ring centre

Jam chucks

To finish the base of some work, especially when it can be held securely to work on the underside well, I tend to use a jam chuck, which either has a recess or a spigot/tenon on the front end to hold the almost-finished work while one refines the base section.

If you have a piece of work with a hole in it of a size that can be locked into it well, the jam chuck will need to have a tenon cut on the front of the waste wood to lock into the hole in the work.

If you want to hold and support the rim of work while you shape the underneath area, the jam chuck will

have a recess cut into it that will hold or locate the rim of work.

To make one for locking into a hole cut, mount a piece of waste wood in a chuck and shape a tenon. Adjust the tapered tenon until you know you have a secure fit for the hole in the workpiece. Place some paper kitchen towel over the tenon and mount the work on to the tenon using the tailstock to keep everything in place. Once secured, use a gouge to remove the waste material on the underside of the work until you have the shape you want, but leaving a nub of timber around and under the revolving

centre support. Once done, stop the lathe and remove the tailstock and check whether you have a secure hold on the work. If so, using a slow lathe speed you can turn the lower area and sand it.

If you find the work is not held securely, remove the piece from the lathe, carve off the nub of timber and then hand finish as required.

If you cut a ring to support the rim of the work, after refining most of the base section while the work is held between centres, stop the lathe, remove the piece, carve off the bottom and sand it. This is safer than trusting a rim hold in a jam chuck. ●



Cut a tenon on the waste wood so it is a snug fit for the size of hole in the work and check for fit with the lathe stopped

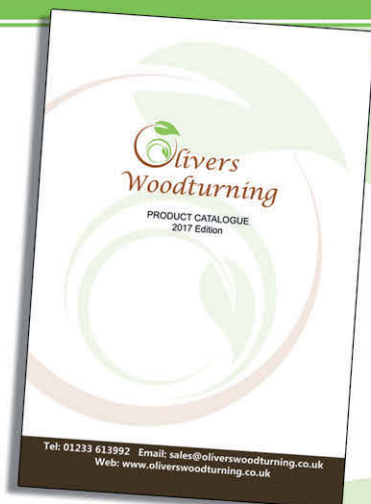


Place tissue paper over the tenon, fit the work on to the spigot cut and secure in place with a revolving centre in the tailstock, then shape the bottom



Once the underside is partially shaped, remove the tailstock and check the work is secure. If the hold is secure finish the bottom, if insecure, remove and hand finish

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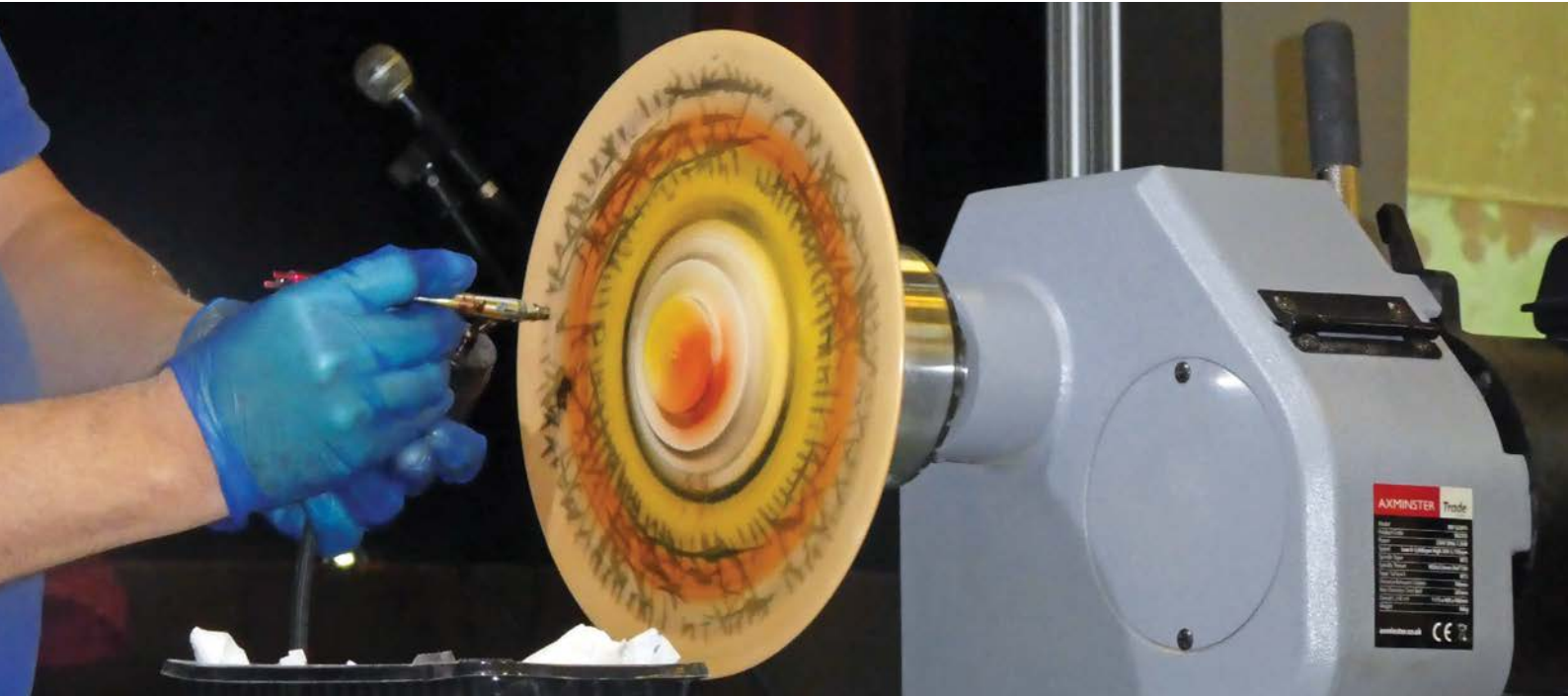


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Olivers Woodturning supports the AWGB

What is woodturning?

John Plater ponders the question that many have an opinion on



Different things to different people is an oft-quoted phrase. There must be as many ideas about woodturning as there are woodturners. Some people make a couple of pieces a year, others will make a couple in an hour. Some individual pieces will take hundreds of hours of work, others a few minutes. If we factor in the varieties of timber, the scale of the intended outcome and the ways of working it on and off the lathe the range of possibilities is without limits. Long may it continue.

I need to set out my stall. I am always on the lookout for interesting pieces of wood, something with character – perhaps an interesting colour or grain pattern, maybe a good contrast between heartwood and sapwood. Working from the round it might have an interesting bark with texture and colour of its own – a lovely contrast to the smooth and silky surface which I picture for the rest of the piece. It might have knots or the evidence of overgrown wounds sustained in the tree's past. It might have decay, weathering, spalting and natural staining. Burrs, whorls and rootballs are always welcomed.

I use the lathe to exploit that which nature has provided. I want to show off the character which I perceive in the material I have mounted on the machine. More often than not it results in a hollow form with a natural edge and smooth profile shapes. I like to turn green timber. This means that nature decides on the final shape. I impose a certain geometry through the woodturning

in order to make the piece and expose the wonders in the material. Nature then distorts this shape as the timber dries and the stresses are released. The more pieces I make the greater my experience becomes and the more refined are the decisions I take about the orientation and working of the material on the machine. That is one of my takes on woodturning. It might be that it is a fairly limited view but it is the one I have considered and developed. It works well for me.

An internationally renowned sculptor welcomed the honesty in my pieces and the genuine nature with which timber had been treated, with nothing added and forms which took nothing away from the beauty of the grain and textures.

So, for the majority of my work it is the wood which takes centre stage. Every so often I come up with a way of working which exploits more of the possibilities offered by woodturning processes. I have made quite a few split turnings, deep hollowings and have experimented with multi-axis turnings quite a lot. Any resulting finished item might be seen as more about the woodturning than the wood. That is my second take on woodturning. It also works for me, but not as often.

For my third take on woodturning I need to consider the work of others. This is where the material and the woodturning have a smaller part to play in the finished

piece. For some the turned item is a blank canvas for subsequent work with pyrography, painting, staining, carving, piercing, ornamental turning and cutting and rearranging the turned form. Plus, of course, any combination of the above.

Some woodturners put many hours of work into the preparation of a piece before it reaches the lathe, laminating timbers, veneers and other materials or constructing the blank for a segmented turning. Others will incorporate mechanisms for pens and pepper mills or clocks and barometers.

I understand what these are about. I can enjoy some of them as an owner or viewer of a piece but in no way do I want to make them myself. What people produce is their own business, whether it is a carefully thought-through idea or a 'let's put a piece of wood on the machine and see what happens' approach. For some, the attraction of woodturning might be the physicality of controlling the process of making shavings.

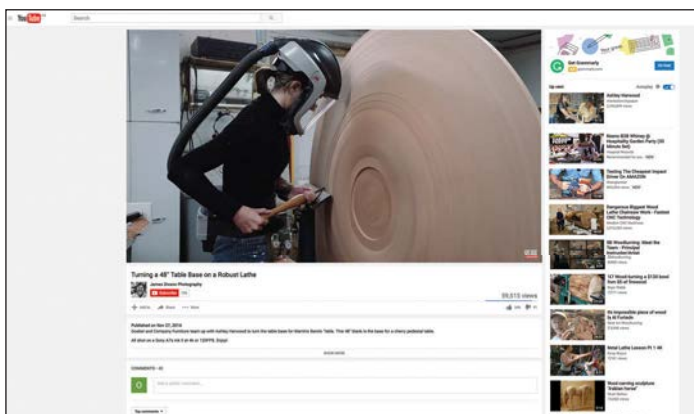
I think there is a trend within woodturning for pieces which are smaller, finer and much embellished with carving and colour. Some pieces are made to look like ceramic, plastic, shell or metal. Is that the way to go to be noticed within the woodturning community? Is woodturning about techniques and processes when the material often becomes sidelined? What works for you? What comes first, the material, the idea or the process? ●

Community links

Here is a selection of letters and some of the interesting and fun websites, blogs, pins and pictures we have found this month

YouTube

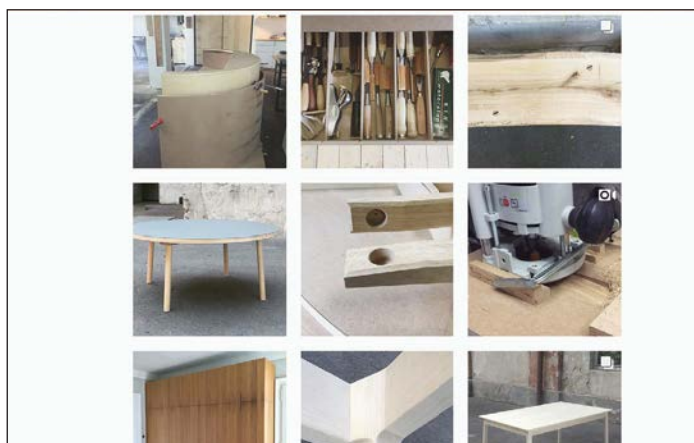
ASHLEY HARWOOD – Turning a 48in table base SB
Woodturning: Meet the Team – Principal Instructor/Artist
www.youtube.com/watch?v=w3yMknTsfa0



Here is a clip of Ashley Harwood turning a large base section for a table on the lathe. There is no commentary, just a soundtrack. You can see the tools Ashley is using clearly and can follow the sequence from shaping, refining to the final sanding, quite clearly. It is always interesting seeing what tools other turners use and how they tackle projects.

Pinterest

STEVE DO WOOD
uk.pinterest.com/pin/742671794770857978/



Apologies for the ghastly string of numbers in this Pinboard link – it's worth, it trust me. It is a collection of turned and carved vases which are either amazingly inspirational or depressingly good, depending on your point of view. Lizards climbing a vase or one so beautifully finned it would never hold water – got my attention.

Vimeo

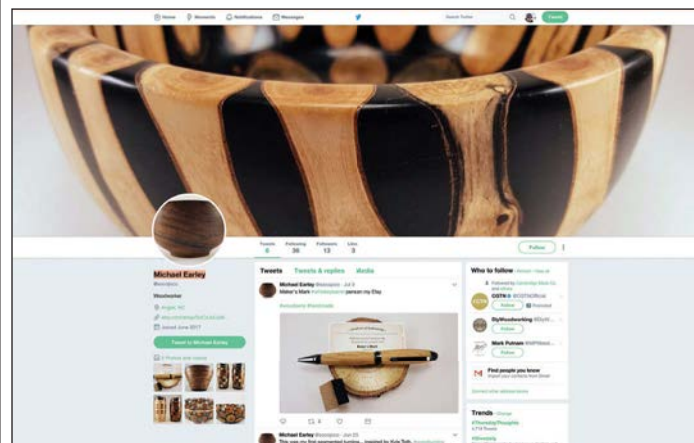
ALAN STRATTON
vimeo.com/58744052



This is one of a selection of instructional videos from Alan Stratton of 'As Wood Turns'. He has some interesting ideas for homemade wooden faceplates so you can work on various jobs at time and not limited to one metal faceplate.

Twitter

MICHAEL EARLEY
twitter.com/socojoco



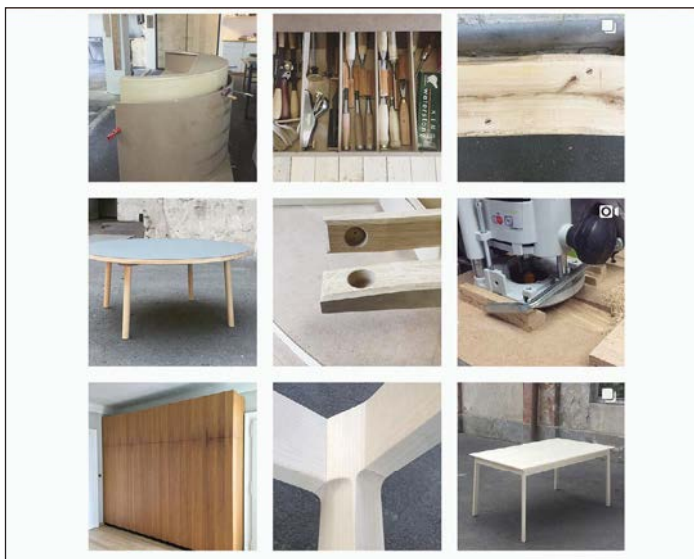
The work of Michael Earley. Some of the segmented turnings are nice but what caught my eye was his turned bowl with birch branches set in alumilite clear resin – most effective. His headline shot is a similar idea with branches set in a dark resin. Very interesting indeed.

Video clips listed have been selected for their interest to other turners. We do not endorse any of the videos or websites selected. We take no responsibility for any information contained or acted upon in any sites listed. You need to be aware of your own skills and your own responsibility as far as wearing appropriate protective equipment and turning as safely as practicable.

Instagram

GALAMBOSIDANI

www.instagram.com/galambosidani/



The first half of this page shows plenty of cylindrical elements incorporated into well-designed furniture. Oversimplified you may say, but here it is all about that design, of which the turnery forms a key visual and structural element.

FROM THE FORUM

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

SMASHING TIME

www.woodworkersinstitute.com/forum/smashing-time_topic21446.html

Dalboy uploaded a series of three images connected with a piece of work called Smashing Time. He comments: 'As the title I had a smashing time doing this one.'

As of yet this bowl has not got a name. This was just experimenting with the rim. I kept the main bowl and underside simple as I wanted the rim to speak for this one.

Wood is unknown but I believe it is maple – if you know different then please let me know (I don't get maple usually). It measures 343mm x 63mm and the decoration was done using acrylic paints.

Nick Simpson posted: 'Love the colour patterns Derek. As to the wood there's some colour there in the grain or is it an optical artefact? If not then my guess – cherry.'

Regards, Nick



Excellent service

Dear Mark,
I wonder if you could pass on to your readers the amazing service I received from the ToolPost and in particular Peter Hemsley.

I purchased an item from the ToolPost and received it last Thursday (8 June 2017). I was unable to check the item on the Thursday. So on the Friday I rushed home from work to check my purchase. I found there was a problem so I emailed Peter at the ToolPost on the Friday night. I received a reply from Peter on the Saturday informing me to return the item to them, and he said he would check his stock to ensure there was not a problem with a replacement item.

Well, only six days later, I received a replacement item and when I checked it out it was absolutely perfect.

Peter had sent out a replacement without waiting for the offending part to be returned. Now that's what I call first-class service. I could have purchased from an internet auction site maybe at a cheaper price, but I am absolutely sure I would not have received the level of service that I received from Peter at The ToolPost.

Many Thanks, Keith Golds

Turning course

Hello Mark,

Re your article on courses in this month's *Woodturning*, my experience some 10 to 12 years ago when I first started out was one I remember for the wrong reasons. Together with a friend I booked a two-day course with a professional turner within reasonable driving distance from home. Tuition and his attitude could have been better. At one stage he said: 'You just haven't got it, have you?' I wasn't quick enough to say: 'And whose fault is that?'

Secondly, I had taken in an antique tea caddy that I was restoring (it required ring handles and the appropriate stubs into which they are fitted). He was helpful in advising and showing how to make them, and I said he could take a photo of the caddy if he wanted. His reply was: 'I already have.' I think he should have asked. I would guess this is not a typical experience. I was just unlucky.

Thanks for a great read every month.

Kind Regards, Peter



PHOTOGRAPH BY ANTHONY BAILEY/GMC PUBLICATIONS

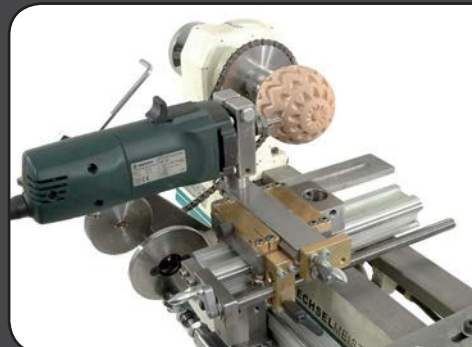
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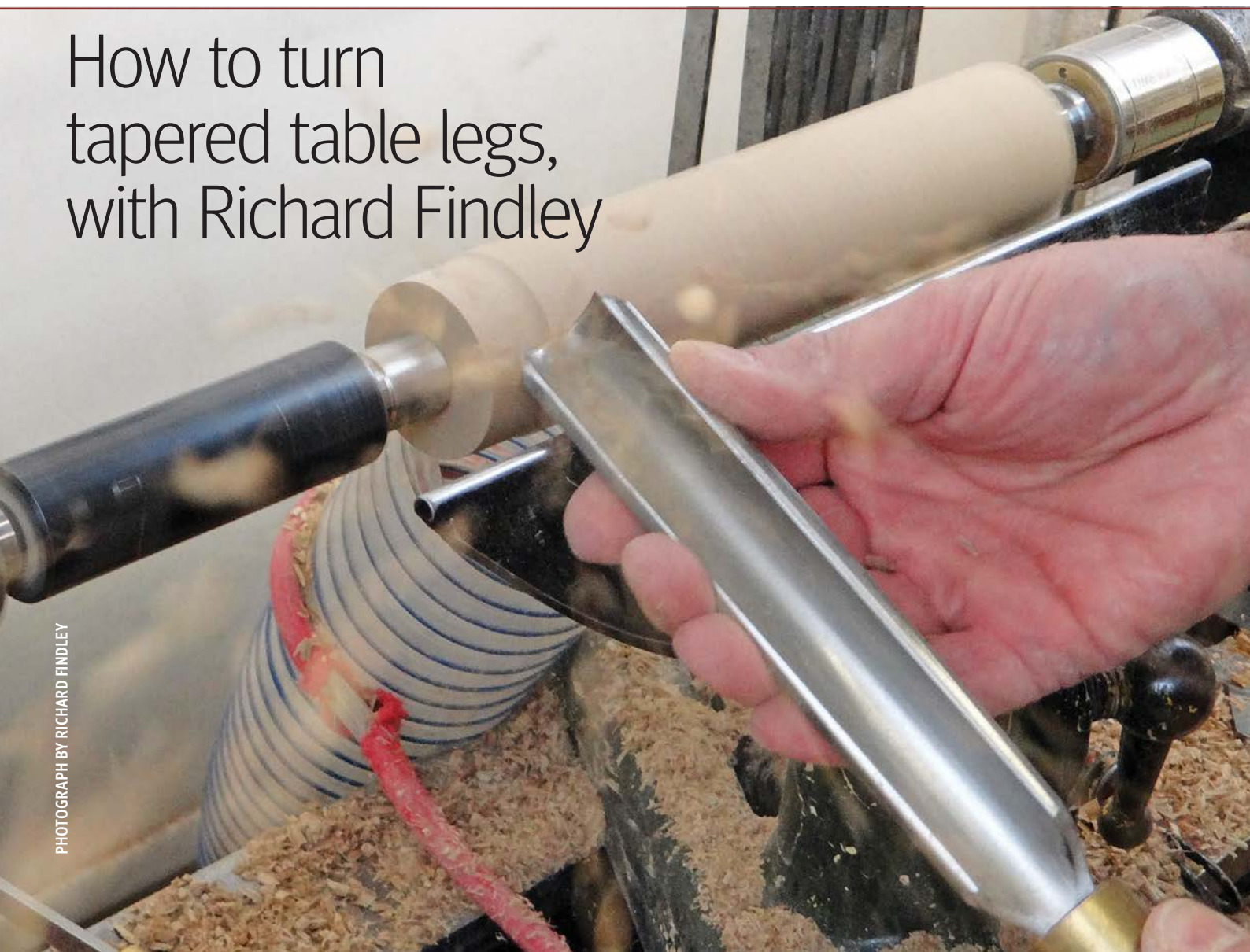
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Woodturning

Issue 311 on sale 5 October

How to turn
tapered table legs,
with Richard Findley



PHOTOGRAPH BY RICHARD FINDLEY

John Pedley explores turning an ancient-design
vase with ring-turned handles

Andy Coates explores turning
projects from burr offcuts

Easy guide to turning off-centre
candlesticks, with Walter Hall

Colwin Way's novelty projects –
Christmas pyramid

Kurt Hertzog investigates key tools
and techniques for the pen turner

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Chris West provides some inspiration and plans for you

Turning the coaster

Rough turn the blank with a dovetail at what will be the bottom of the coaster to fit your chuck jaws. Hold by the dovetail to face off the top. Form the 76mm x 5mm deep recess. Turn the outside of the coaster to a diameter of 89mm. Sand the top of the coaster.

Reverse, holding the recess in expansion jaws or on a wooden jam chuck. Measure and mark the height of the coaster, 16mm plus 2mm for the tenon. Part, removing the dovetail as you go. Form the 2mm tenon which will allow the coaster to sit in the top of the one below it. When everything is turned, sanded and sealed, apply a waterproof finish and buff.

TOOLS AND MATERIALS

- Bowl gouge
- Parting tool
- Scraper if required
- Drill chuck for the lathe
- 9.5 & 10mm drill bit
- Any attractive wood
- Consider using different woods for each coaster
- 90mm cork discs

Accessories UK:

www.just-cork.co.uk
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Accessories US:

www.blankcork.com
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round cork coaster



PHOTOGRAPHS BY BRIAN MITCHELL

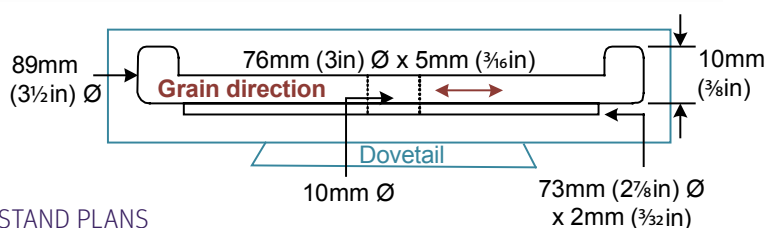
Turning the stand

Follow the same principles as with the coasters. A chuck recess is drilled and a disc to fit, turned. This and the post are glued in after the stand is sanded and given a waterproofed finish. Finally glue on the cork.

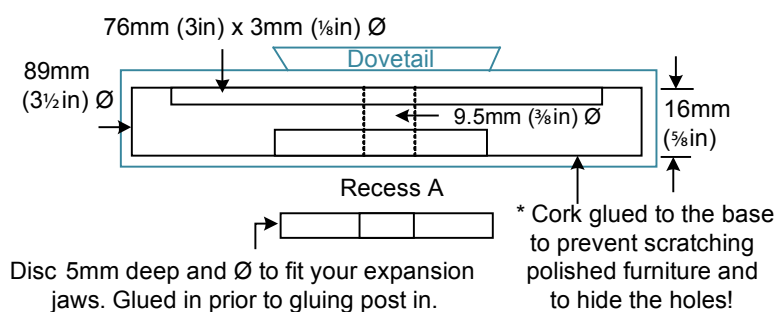
Turning the post

The post is turned to a length of 95mm x 9.5mm diameter. The top is rounded over to remove sharp edges. Finish as the other parts. •

COASTER PLANS



STAND PLANS





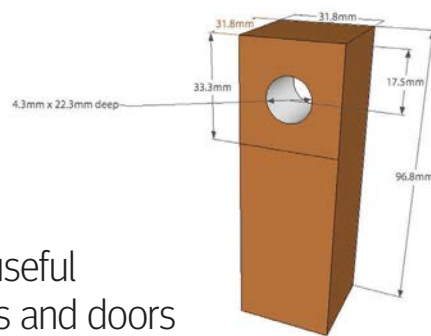
Turned handles

Ernie Conover suggests some useful handles for joined boxes, chests and doors

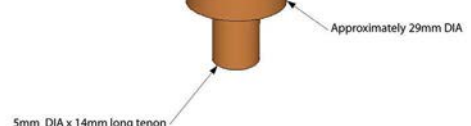
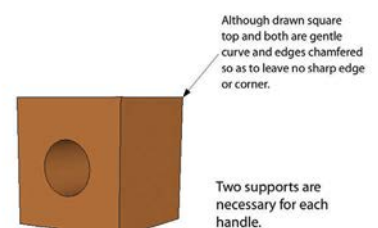
As often stated, I am a cabinetmaker with a turning problem, so I am always looking for ways to incorporate turning into general cabinetry projects. As much as possible I turn the knobs and handles for my casework and this focuses my turning more toward spindle than faceplate. Handles come into play in the good number of dovetailed boxes I have made over the years, mostly for protection and organisation of valuable or fragile items. Well-made boxes were a staple item in the past and a reason so many scientific instruments are in great shape today – they were housed in stout boxes.

Today, most makers purchase a handle for such boxes. The choice is either a gate/barn door handle or a leather handle such as you would find on an attaché case. The former is easy on the pocket but cheap looking; the latter is refined but expensive. Also, the barn door handle does not make a very good box handle and the attaché case handle does not work well for heavy loads. My solution is to make my own handles that are unique, refined and inexpensive – not counting my time, of course.

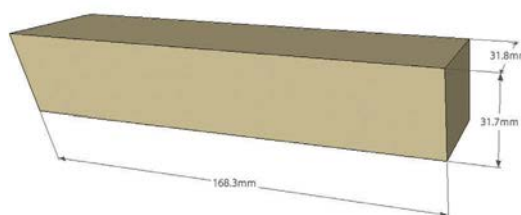
I have illustrated my turned handle design with turned tenons on the support



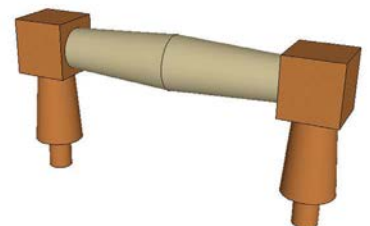
Hole is drilled 2mm further from the edge so that this amount may be sanded away to hide drive centre marks.



The Starting Billet



Turn to this shape



The finished handle ready to install. This handle looks spiffy on a hand dovetailed wood attaché case.

Drawing of turned handle supports

stem that are glued into similarly drilled holes in the box. Where more strength is needed I raise a 10-13mm square tenon and chop a similar mortise through the face of the box. With either drilled or square mortises I split the tenon and wedge from the inside during installation. I always make the mortise a through

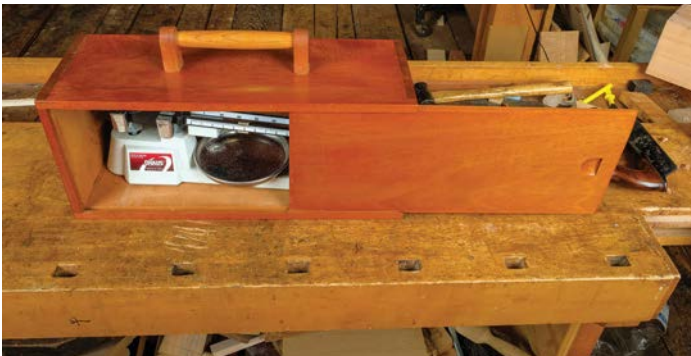
mortise and make the tenon about 2mm greater in length than the thickness of the material. The excess is chiselled flush once the glue dries. The mitered liners on the four sides of the box hide the mortise and if the handle support ever needs repair, removal will be a lot easier for being able to get to it from the inside.

The through holes in the support stems to accept the handle tenons should be drilled before any turning. I size all turned tenons with a beading and parting tool and an open-end spanner of the mortise hole drill size. Used as a go gauge, when the wrench just drops over you have a press fit. This is really too tight, so I cut a bit more for a slide fit. This becomes quite snug once glue swells the wood. The length of the stem in the illustration is for my hands and those with large fingers may want to lengthen the design accordingly.

I have used my handle system for some chests that are heavy once fully loaded and have never had a failure of any of the tenons. However, in these situations I have always opted for 13mm square tenons and wedged them from the inside of the box.



I do not glue the liners but fit them so well with a plane and a shooting board that they stay put. This makes repair of the box much easier. Here I am removing the newly fitted liners so I can drill the holes for the handle stems



Box for chemistry lab balance scale with sliding lid requiring asymmetrical dovetail layout



Box for mostly turned croquet set with turned wheels and handles. Stems are turned as well

My preferred finish is French polish and I do as much polishing in the lathe as possible. Rather than mineral oil I first apply a coat of a drying oil finish such as Waterlox. After at least 12 hours I brush on a coat of shellac and wait another 12 hours. Now it is standard French polishing technique, using the lathe at a very low speed to keep the work moving under the application pad. It is good practice to wrap the tenons with masking tape to prevent the finish from interfering with the glue adhesion. Likewise, I finish the outside of the box before handle installation.

It takes longer to properly install one of my handles than to turn it. They are great fun to make and bring good comments from the public. Above all, they give an art look that separates your efforts from the bric-a-brac of mass-produced furniture these days. ●



Custom box for author's Japanese chisels along with construction sketch



A tool chest with functional and aesthetically pleasing contrasting handles

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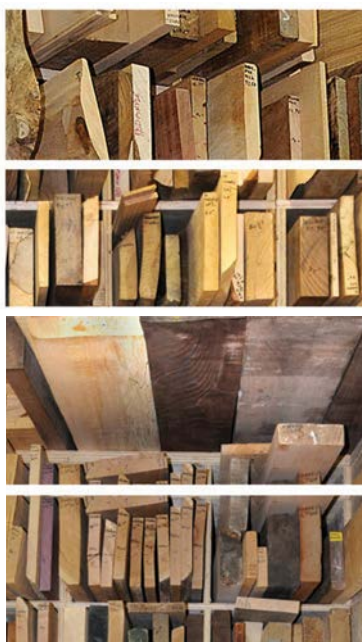
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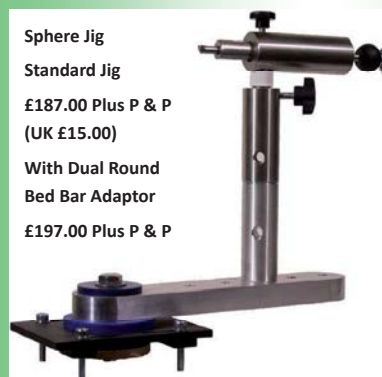
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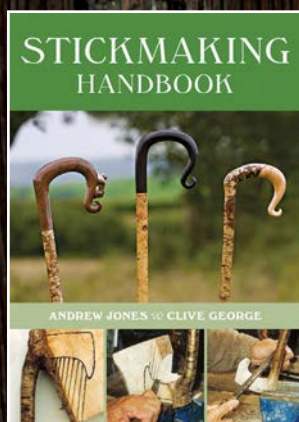
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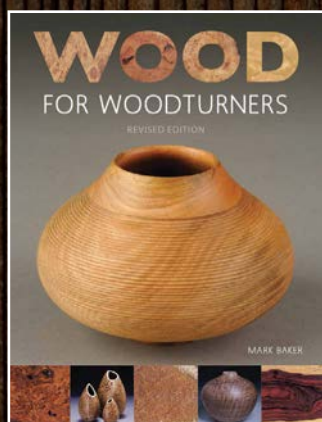
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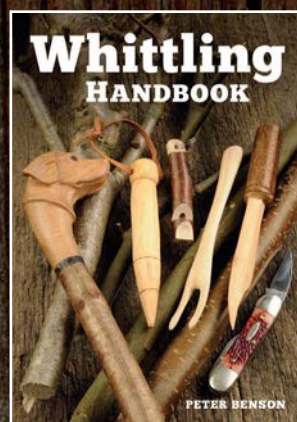
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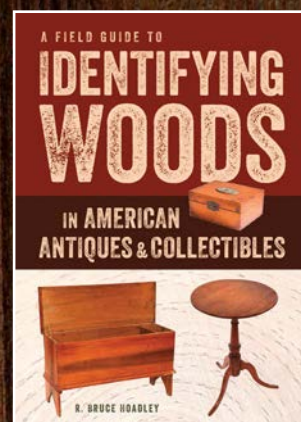
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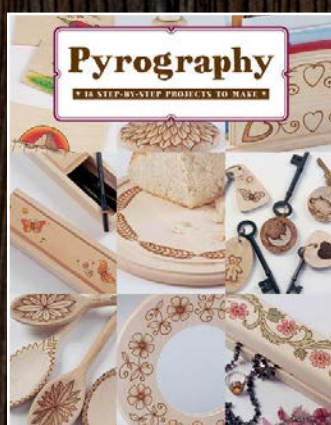
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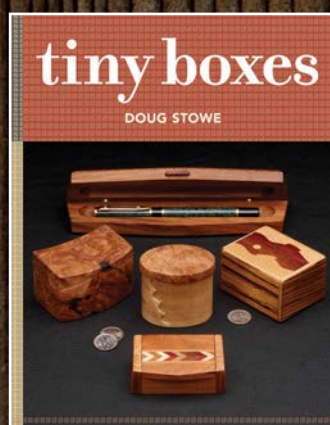
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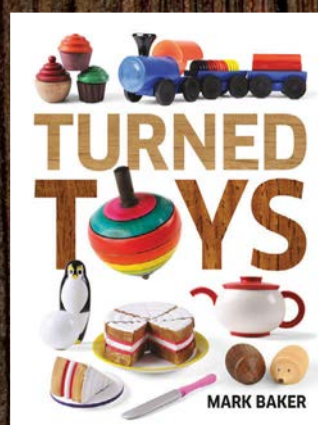
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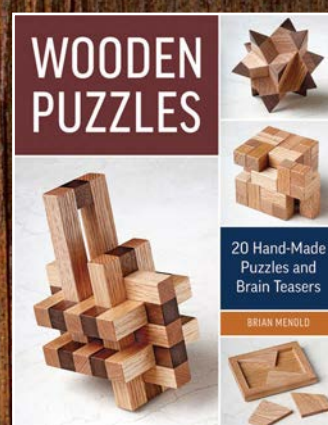
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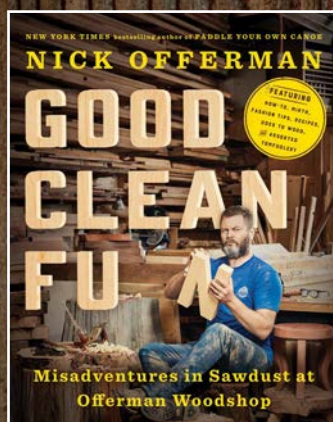


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Hamlet Craft Tools M42 Stay Sharp HSS tools

Mark Baker and Andy Coates put Hamlet's M42 Stay Sharp tools to the test

Hamlet Craft Tools of Sheffield recently introduced a range of M42 tools to its product selection and sent some down for testing. On opening the package, the first thing I noted was the red epoxy-coated coloured ferrules. Coloured ferrules seem in vogue at the moment and I am all for them – they certainly brighten things up.

The handles are made from ash (*Fraxinus* spp.) with a matt finish. The flutes are highly polished and the tools come with a swept-back 45° grind on each, but nothing too radical. The bevels have a relief grind/secondary bevel, which shifts the heel of the bevel a bit closer to the cutting edge, giving you more control when turning internal curved surfaces.

CLOSER INSPECTION

The tools supplied were: 6mm and 10mm bowl gouges fitted to 355mm handles and a 13mm bowl gouge fitted with a 405mm handle. All the bowl gouges come with a Masterflute parabolic flute profile. There were also two spindle gouges 10 and 13mm fitted with 250mm handles,

For information, bowl gouges are measured differently in the UK to the USA. In the UK, bowl gouge sizes are loosely determined by the width of the flute. In the USA the bar diameter used to make the gouge, determines the size of the bowl gouge. So a 13mm bowl gouge is made from 15mm bar and a 6mm bowl gouge is made from 10mm bar, or close to that. Spindle gouges in the USA and UK are sized by the bar diameter.

Unhandled versions of these tools are available with machined handle ends to fit imperial measurement multi-handles. At the time of writing a new spindle roughing gouge has been added to the range and I gather there are more tools to be added.

The gouges come with an easily-removed protective hard-plastic over-shield on the cutting edges to protect the packaging and the unwary. The cutting edge is very sharp straight from the packet. The flutes of the gouges are highly polished, coupled with what looks like a very fine wheel used to sharpen them, creates that fine cutting edge on the gouges.

Using M42 HSS steel for turning tools is said to result in a significantly longer edge life over that of conventional M2 HSS.



The tools received for testing and close-up of a bowl gouge and spindle gouge tip

TESTING

Consistent with previous tests the timber I tried included spruce (*Picea* spp.), pine (*Pinus* spp.), maple (*Acer* spp.), burr elm (*Ulmus* spp.), various Australian burrs and oak (*Quercus* spp.), ash (*Fraxinus* spp.) and other species.

The gouges work well straight from the packets. They can, like any other well-sharpened gouge, be used in pull or push cut mode and, of course, one can manipulate the handle and cutting edge to create shear cuts or no bevel-rubbing scraping cuts. Many turners are likely to be regrinding the tools over time and reshaping and sharpening them was not a problem on aluminum oxide wheels, CBN, wet wheels or belts. They also responded well to hand-honing with diamond or ceramic hones. The Masterflute profiles allow the user to

shape the cutting edge easily as one chooses, whether that be a swept-back profile, straight across conventional grind or anything in between.

CONCLUSION

Whether cutting spindle or faceplate grain oriented timber, the gouges performed significantly better edge-wear wise than the comparative M2 HSS turning tools used for testing. They coped with the most delicate or deliberately heavy-handed cuts well. I would say that for the 10mm gouges, both bowl and spindle, I would like to see longer handles fitted. All the handles fit well in the hand, but on larger gouges the blades are strong enough to project over the rest a long way if required and if one does this, longer handles would provide extra help with control in these situations.

The tools look good and work very well indeed. They take and hold a very sharp edge a long while. Go try one and find out for yourself.

SECOND OPINION FROM ANDY COATES

I received a 10mm Stay Sharp bowl gouge and 10mm spindle gouge to try out. The first task, as ever, was to look at and feel the edge, and I am glad I did this carefully, because straight out of the packet these tools are sharp. They also come pre-ground at 45° in a Celtic/swept-back style with a secondary bevel.

The gouges come with well-shaped and balanced ash handles and a bright red ferule, which sets them apart from standard HSS tools. The blades are firmly fitted and overall the tools look good quality.

After trying the bowl gouge, which works fine from the packet, I sharpened the gouge to my preferred profile on a CBN

wheel and tried them first on a piece of seasoned beech (*Fagus* spp.). The quality of the edge was immediately apparent. These are sharp tools and they cut cleanly through the dry wood leaving little in the way of problems. Sheer cuts on the wing left a clean finish too. Turning a 350mm bowl was achieved without any problems at all, whether it was the internal or external shape. The flute shape is a good profile to create swept-back grinds, which allows for a range of cutting styles to be undertaken with a single tool. I also tried the tool on a blank of exceptionally dry old oak (*Quercus* spp.) and, just as before, the results were fine with no issues.

After turning half a dozen vessels the edge was only just beginning to dull slightly, and I was being quite aggressive with my cuts to put the tool through the test. One pass on the CBN wheel and the tool was back to its original degree of sharpness.

I predominantly turn spindles in white softwood (*Pinus* spp.), sapele (*Entandophragma cylindricum*) or sycamore (*Acer* spp.) I tried the spindle tool on blanks of all three timbers and perhaps somewhat boringly found no issues whatsoever. I retained the manufacturer's fingernail grind on the spindle gouge and found I preferred it to my own usual grind.

The tool creates a fine, clean cut and produces coves and beads with no surface damage with ease. The handle gives good support but is not so long as to be cumbersome. I had no need to regrind the tool during use and suspect it could turn a considerable number of spindles before it did require regrinding. In this sense it did exactly what it says on the handle. It stayed sharp.

M42 HSS is still considered by some as something quite exotic in woodturning tools. I found the M42 steel performs notably better than standard HSS, and both professional and hobby turners would benefit from this degree of edge durability and sharpness. Not only does it mean fewer trips to the grinder, but it also increases the life of the tool. ●

Technical specs

PRICES:

Spindle gouge 10mm £30.52
 Spindle gouge 13mm £37.28
 Masterflute 6mm bowl gouge £48.38
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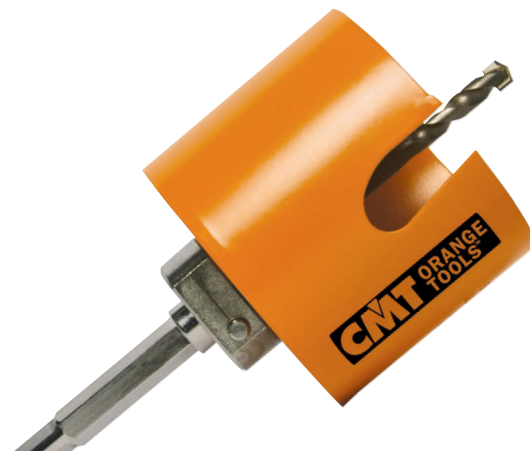
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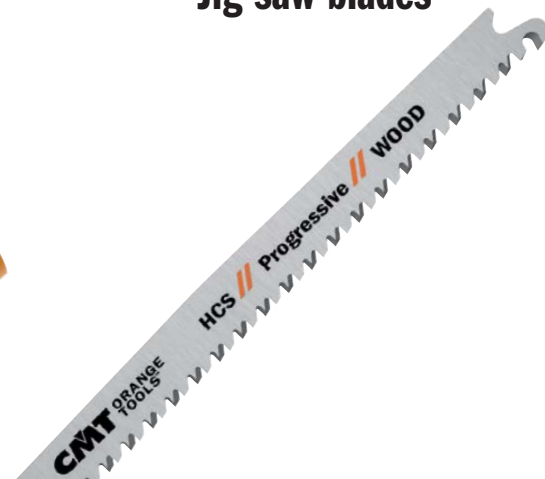
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12 top tips for pen turners

This month Kurt Hertzog offers some tips and tricks to help you make better pens

Many woodturners relegate pen turning to the grade school students as their entry into turning. Of course, pen turning is many turners' entry point into the woodturning world whether young or old. That doesn't make pen turning a newbies-only craft. You can make pen turning as creative and challenging as you wish. Moving beyond the kit offerings, creating your own blanks, custom-made fittings, special presentation and more will offer many years of challenges and potential growth. This kicks-off of a short series on pen turning will capture the most important points as I see them. I'll use the two-piece, 7mm kit as an example for most of these tips but they are universally important to any of the kit or non-kit pens.

Safety

Pen turning is probably the safest of all woodturning because of the size of the turning workpiece envelope and the mounting techniques. Turning pieces of wood or other pen blank material that are usually sized 20mm square and 125mm long and held captive between centres presents a relatively low-risk situation when compared to other turning projects. Especially when they are captive on a pen mandrel. Even with smaller materials and very secure mounting, don't become complacent about safety. Fractures can occur and projectiles of material can still happen. The sanding dust and finishing chemicals offer the same concerns as larger woodturning projects. Eye, face and lung protection are always in order as well as chemical-handling safety gear.

The small size of the turning doesn't exempt you from good turning safety techniques and use of the appropriate PPE.

1 Fit is paramount

If I could offer only one tip, it would be to pay attention to the detail of fits. There are many more fit interfaces on a pen than there are on most other turnings. With the turning aspects of pens being easier than most other turnings, these fits of turned and provided components are what will separate your work from that of others. Of all of the fits, the fit at the interface of the nib is the most critical. Your end user will feel that interface each and every time they use the pen. You should make every effort to make this fit absolutely perfect. Any flaws, physical or perceived, in this area will definitely degrade the quality of the pen.



The most important fit of any pen is where the user's hand will feel the interface with every use



Not only will a quality inkfill write well but exact replacements can be found around the world



The most noticed difference in the quality of the kits is the construction of the clip. Durability also varies

2 Make it write well

Any pen that you make intended to be used can be less than optimal if it doesn't have a great writing inkfill. For most kits, the factory provided inkfill is adequate but certainly not ideal. The inkfill, being just one component of many, must hit a price point. In our environment of intense price competition, the quality of the inkfill usually is low on the priority list compared to the visible parts. I suggest you replace the kit-provided inkfill with a quality inkfill from a company whose reputation is based on its high standards of writing. Not only will you provide the pen with an inkfill that writes nicely but also with one that can be readily replaced. The inkfill projection through the nib that you commit to on assembly may change when a different inkfill is used for replacement. If, for example, you change the inkfill and provide a genuine Cross, Parker, Shaeffer, Hauser, or other brand name, the end user will be able to find the exact replacement anywhere in the world.

3 Don't scrimp on quality

In the frenzy to save when buying kits and blanks for pen turning, the area that suffers is quality. The race to the bottom for pricing usually entails lesser quality in plating and stamping that might not be apparent until the pen has had some use. When you calculate the value of your time to create the finished pen, the few dollars you may have saved on kit purchase are false economy if the pen is flimsy or doesn't hold up to use. Don't take this advice as encouragement to buy the most expensive or be oblivious to price. It is intended to caution about being blinded by low price. Buy wisely to get the best value and the quality level that is appropriate for your work, time invested, and appropriate for the end customer. There are higher-quality offerings from every manufacturer/reseller. They are only modestly higher in cost. That material cost increase will probably be inconsequential when you put it into the context of true total cost.



My personal pen. The hardware has been replaced four times yet the CA finish over the body endures



CA finishes are easily done. Sand to desired grit, clean and add a few drops of thin CA on the corner of your applicator towel



With the lathe off, wipe on your thin CA application axially then rotate by hand to cover entirely



Use a clean corner of the paper towel and repeat. Thin coats. Repeat until you've reached the desired look

4 Not all finishes are equal

Of all of the turnings you might do, a pen has the toughest life. Bowls, platters, ornaments, lidded boxes and other turnings might see use and handling but rarely need to endure the harsh conditions a pen often does. Pens will be buried in the bottom of a purse, put into a pocket with change and car keys, thrown into the glove box of a car, used to pierce the packaging tape on a box,

and a myriad other abusive situations. The extremes in environment, along with constant handling, will stress any finish to the limit. I don't believe there is a finish applied to a pen that is overkill. Any finish that goes on quickly and easily often comes off quickly and easily. My first choice of finish for a 'working' pen is cyanoacrylate. Properly applied, a CA finish looks good and provides great protection for the pen.

Cyanoacrylate adhesive is a plastic. When applied and cured it creates a plastic protective coating over the pen blank. It will provide excellent chemical and mechanical protection for the pen for years. Lacquer and epoxy are other finishes that I think are good looking and very protective. Pick any of the three that you favour. Using one of these will keep the pen in good stead for years.

5 Lose the centre band



The centre band in the kits really constrains your shapes. The same kit hardware with the centre band removed frees your designs



Live with a slightly shorter pen or get creative about making up some of the length lost removing the centre band



Make up as much or as little of the lost length as you wish. Here a couple of plastic shims add accent too



You can also make up the lost length and more if desired by leaving part of the interface ends partially unsupported by brass tube

The traditional 7mm kit uses a provided centre band. Once you've mastered the basics of pen turning, I recommend you create your pens without a centre band. The purpose of the centre band is to aid the newcomer and help them be successful. It provides the mechanism to turn and complete pens providing very forgiving fits between the upper and lower barrels. Pens with a centre band label the maker as a newcomer. The dimensions and shapes that the centre band force you to

follow severely compromise your design freedom. Eliminating the centre band will let you use the 7mm kit components in a variety of sizes and shapes of your own design. The loss of overall length from the missing centre band can be compensated for if desired but it really isn't necessary unless the original length is important to you for aesthetics. The pen can be completed and will work quite nicely without compensating for lost length.

6 Don't waste time on losers

I think pen turners are hesitant to accept defeat. If a bowl turner has a catch, it is viewed as a design opportunity. The shape or size of the design will be altered to accept the new constraints of the blank. Pens are not as forgiving. If you have a blowout of a blank, turn to a shape that you can't recover from, find or create a flaw that needs filling or repair, or some other problem when working, you are tempted to try to fix it. There are many ways to recover from these issues and

often without leaving any or too much evidence of your repair. If your problem is minor, go ahead and try to fix things if you think your success rate is good. I suggest you assess the situation early on and decide when to walk away. The type of flaw and the skills you possess for making repairs will dictate how likely your repair will let you produce a pen you can be proud of. If you spend the time and energy performing a repair that will always show evidence, I think

you've thrown good money after bad. If you don't think your fix will yield a great result, give it up. Don't waste time on losers. Your investment in time and materials only increases as you progress. To take a pen to completion, or near completion, and then decide it isn't acceptable is maximising your loss. The moment you see or know you've got a problem that has a low percentage of success, accept the loss, toss the non-recoverable pieces and move on.

7 The magic isn't in the tool

Virtually every toolmaking company has a pen turning tool, or sometimes a family of pen turning tools. New pen turners often get wrapped up in the tool aspect. You can turn pens with just about any properly sharpened tool. While I don't often use a scraper, just about any other turning tool can be easily used to turn a pen. Not to trivialise the turning aspect, but all you are doing is knocking the corners off the blank and getting it close to dimension. Get the corners turned off, get close to size with pleasing tapers, then sand and finish for assembly. My favourite tool, which can be

used for any pen I've ever encountered, is a 20mm spindle roughing gouge. If that isn't available, an 1/8in parting tool will substitute nicely. In demos I've used everything from carbide pen tools to sharpened screwdrivers to illustrate this point. Sharp and properly presented, any turning tool is capable of creating good results. The magic has never been in the tool – it's in the hands of the user. Don't agonise over not having the latest whizzbang tool. If you can't be successful with the run of the mill turning tools, the new whizzbang one won't solve your problems.



A ground discount store screwdriver illustrates that a properly sharpened and presented tool will cut wood very nicely. This is done just to prove a point – don't do this at home, buy correctly made blades



Whether kit or custom-made, never let anything out of your hands unless you can be proud of it

8 Nothing but top shelf

Pens are easy to do well. In my opinion, if your pen doesn't exhibit your work at its finest, it should never see the light of day. If you have to explain what went wrong or apologise for any aspect of the pen, you've put a mistake out there that shouldn't have been seen. Tied in with cutting your losses early, if you have anything other than top-shelf results, pitch them into the scrap bin. If you have less than perfect work out there, your reputation will be determined by that. That doesn't mean you shouldn't have work going out as you master the art of pen turning. It means that if you aren't putting out only the work that is the best of your abilities, you are making a mistake. For those who are making pens by the skidload for sale in their booth at the craft fair, their price point may dictate a time and material commitment they can afford. For those who are not in the price-is-the-only-important-thing category, I suggest you let nothing out of your sight that isn't flawless.



Measure your accomplishments by the quality of your results, not the number of species you've turned or how far you've sanded

9 Measure important accomplishments

The number of pen turners who brag about how many pens they've made or how many species of wood/plastic/other materials they've turned puzzles me. The quantity of pens created is far less important than how far you've progressed and the calibre of your results. I think some pen turners get lost in the wrong measures. I believe the true measure of accomplishment is how much better the fits and finishes have gotten and how far the maker has progressed separating themselves from the masses. Their own unique take on altering things or using any particular material extremely well is far more important than bragging about having turned petrified animal body parts. If the maker's selling point is explaining they have sanded through 12000 Micromesh, I believe they have missed the boat. Presenting a well-executed, well-fitting and well-finished pen lets the recipient know you are a penmaker. Sanding through 12000 Micromesh doesn't.

10 Practice, practice, practice

Mastery of any skill comes with practice of fundamentals. It is rare that woodturners, and particularly pen turners, ever practise their skill sets. They may spend time in the shop but they are working on a project with an end point. Whether a bowl or pen, the focus is doing what it takes to get to a successful end, not refining skills. I

believe that some focused practice will pay dividends. Necessary skills from sharpening to finishing, including cutting and sanding, improve with practice. Honing those skills on practice pieces will refine your techniques. Over time, it can speed your work if you wish. Even if time is not an issue, your results in quality and

uniformity will improve with practice. Pen turners tend to think that learning to refine their general woodturning techniques isn't of value. I suggest that your woodturning skills apply directly to all of your turning projects, including pens. The better your turning skills, the better your pens will be.



Grow your skills by doing different kits and personal design variations. Using every species on earth in the same kit won't move you forward



Experiment with non-kit designs. Develop stands and presentation ideas. Work with different materials. Failing still is learning

11 Attention to detail is telling

Creating a well-turned and finished pen is the end goal. Even having done that, there are many other details that can help distinguish your work. All of them are easily done once you begin paying attention to them. Second only to the fit at the nib is the orientation and match between the upper and lower body. With solid coloured acrylics or plain Jane woods, it doesn't require any special attention. With figure or colourations of the blank, care should be taken to minimise the kerf loss and maintain top and bottom orientation to provide the best grain match.



It might seem minor and silly but the attention to detail shows your skills. Here the extension of the inkfill is pleasing and uniform

12 Don't quit your day job

With the exception of a very few, not many pen turners make a living creating and selling pens. To the starry-eyed newcomer, it seems like easy money. Crank out pens with only a small outlay for kits and materials and sell them to all of your friends, family and co-workers. This appears to be a great money maker. The truth is that if you calculate your true costs as a for-profit business would have to, you are in a financial spiral downward. Initially you have easy sales and can recover some of your outlays but a sustainable sales volume factoring in the real costs isn't a winning proposition. Keep your day job to pay the mortgage and use your pen sales as pin money. Cranking out tons of mediocre work is a sure way to turn an enjoyable pastime into drudgery.

Conclusions

Pen turning can be exclusively your woodturning endeavours or just one of many. Regardless of which it is, you can make it as simple or complex as you wish. Whether you are content with doing kits and creating a few gifts or want to drive the state of the art by designing and fabricating your own pens, pen turning can offer a fun and enjoyable pastime. Modest equipment and tool needs as well as fitting into a small space make it far easier to get involved than other forms of woodturning. As we go forward with this series, I'll offer ways to improve your results and challenge your horizons.

Interesting things to remember

- Using lesser-quality kits is false economy
- The fits and finish never improve with age
- The recipient will remember you by your worst work, not your best
- The same kit, same woods and perfection don't separate you from the crowd
- Practising and developing your skills isn't wasted time
- There isn't too tough a finish for a working pen
- Your design and execution will be more important than bizarre materials ●



When you think you've arrived, tackle your own design, fabrication of parts and turnings. From my personal collection by Brian Gisi

OUR CONTRIBUTORS



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Andy is a professional woodturner and has a workshop and gallery in Suffolk. He mostly makes one-off pieces, but is just as likely to be doing small-batch runs, antique restorations or any number of strange commissions. He also demonstrates and teaches turning.

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Chris is a retired sales & marketing executive now living in the beautiful North Wales countryside on the edge of Snowdonia National Park. Here he is currently developing ornamental turning techniques and is an active member of Shropshire and Mid Wales Woodturning clubs.

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CHRIS WEST

Chris has spent a good deal of his time designing, turning and writing on the subject of salt & pepper mills. His book, *Turning Salt & Pepper Shakers and Mills* was published in 2012 by Taunton Press in North America and GMC Publications in the UK.

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JOHN PLATER

John has woodturned in the UK since his schooldays but in a more meaningful way since taking early retirement 10 years ago. He likes making decorative hollowed pieces from interesting woods with holes, sap and bark. He thinks that he's okay with a bowl gouge but useless with a skew.

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A professional woodturner, demonstrator and teacher, Kurt writes for various woodturning and woodworking publications in the US. He is on the Pen Makers' Guild Council and is past president of the American Association of Woodturners.

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PAT CARROLL

Pat is a builder and carpenter who has always loved working with wood. After taking his first woodworking class in 2002 he has been keen on every type of woodturning but is particularly drawn to hollow forms. He is currently looking to introduce a combination of texture and colour into his work.

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RICHARD FINDLEY

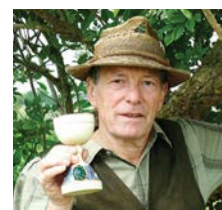
Richard discovered woodturning while working for his father as a joiner. He makes all kinds of work to commission, and offers demonstrations and a range of woodturning supplies.

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STUART KING

Stuart has been a familiar figure in traditional woodworking circles since the early 1960s and has built up a broad knowledge of woodworking and turning techniques. Stuart's historical interest has led to much research into endangered or lost skills

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German Woodturning Show 2017

Peter Hills gives us a report on the annual show held this year in Olbernhau

The 6th German Woodturning Show took place on Saturday 6 and Sunday 7 May 2017 in the beautiful little town of Olbernhau, right on the far side of Germany up against the Czech Republic border. The show was organised by Drechselreunde Erzgebirge (Woodturning Friends in the Erzgebirge, the locality) but sponsored by Steinert, one of the major German lathe manufacturers and retailers, which is based in Olbernhau. About 3,000 people from 14 countries attended the show.

The show was a mixture of commercial opportunities for many of the European manufacturers, with international demonstrators, and a display with a competition for members of the German Internet Community of Woodturners. It was held on the beautiful old Saigerhütte site in Olbernhau, which had once been the site of one of the German copper and

silver metalworking elements of its industrial revolution. It now became a woodworking centre for one weekend. As well as organiser DFT (for information, DFT is Drechsler Forum Treffen, which means 'meeting of the internet community of woodturners' or 'woodturners' forum meeting'), there were many little kiosks with demonstrations and displays from nine other German regions. International contributors included Czech, Austrian and Swiss, which one might have expected, and also Brazilian, which was a surprise.

There were a range of international demonstrators, including some British ones, and a wonderful competition display by German turners.

These displays were varied and of a very high standard. Some were beautifully simple but immaculately presented, some were making the very best of complex,

natural-edged pieces of burr wood and some were incredibly complex assemblies of many parts.

In addition, our continental friends really know how to do woodturning on a large scale. My wife and I enjoyed watching the Swiss Team XXL using a two-tonne lathe working on pieces of wood 150cm tall and 60cm in diameter. They weren't messing about.

On the other hand, there was some delicate spindle turning, again about 150cm long but this time the diameters went down from 70mm to 1.5mm. Again, work of the very highest standard.

I have just been advised that the 2019 German Woodturning Show will actually be held in Austria in the town of Ebbs, about 50 miles south east of Munich, right up against the German/Austrian border. The dates are 4-6 October 2019. ●



Bochnik by Michal Hanula



Johanna Hisle created this piece of segmented work



A large vase being created by Team XXL



Nautilus by Erich Thelen



Autumnus Dare by Alfred Wiens

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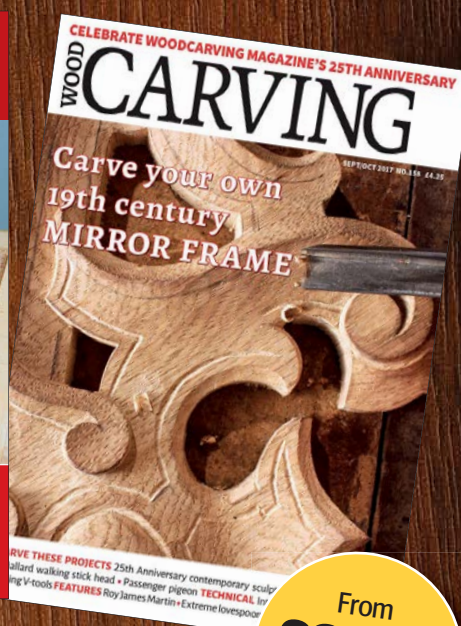
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Price: £1112.47

Contact: Brimarc Tools & Machinery

Web: www.brimarc.com

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For USA and stockiest enquiries contact:

Carter and Son Toolworks

Web: <https://carterandsontoolworks.com>

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Conversion chart

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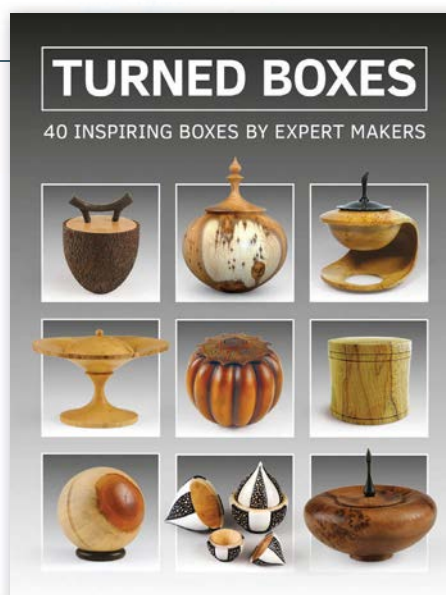
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The Warden Tree

Richard Kennedy shares with us how the Warden Tree came into being



PHOTOGRAPHS BY RICHARD KENNEDY

Spend any time on the west coast of Scotland and you will notice the wide variety of trees that grow here. Surrounding many of the forestry plantations, deciduous trees are encouraged to grow to act as a barrier to the wind that can roar in from the Atlantic Ocean. In addition to these trees Argyll is lucky to have descendants of the old oak forest that once covered the country, but here these trees have taken on a different appearance. The weather has taken its toll, stunting their growth and exaggerating the twisted nature of their branches.

Living in this area is a great inspiration. The raw beauty of the landscape and the varieties of plant life continue to find their way into my work, through texture or, in this case, the line and form into which some of the trees have been contorted.

Warden trees have their 'roots' in Norse mythology. Symbolising guardians or good luck symbols trees were often placed on burial mounds with their roots doused in ale during religious festivals. The west coast

of Scotland is littered with these mounds.

Warden Tree combines two recent strands in my work – the carving of trees and the use of piercing, in this case to create the illusion of leaves. The way the light filters through the holes in the wood mimics dappled light through a canopy. This casts a variety of

interesting shadows on to the plinth.

Made from weathered schist, this stone plinth is a metamorphic rock that contains a fabulous range of colours that tone perfectly with the wood.

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This small, benchtop lathe with five spindle speeds is well suited to those new to turning. The 375W induction motor gives sufficient power for the type of projects likely to be produced on a lathe of this size, and an extension bed is available providing up to 965mm between centres.

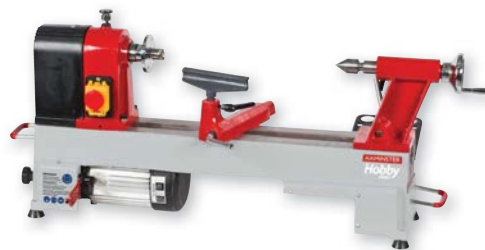


AH-1218

£299.95 Inc.vat 505020

A good option for anyone looking for slightly larger capacities and more motor power than is normally found in small benchtop lathes.

Made almost entirely of cast iron, the bed of this lathe has a finely ground top surface ensuring stability and minimal vibration. Powered by a 500W motor, this lathe is smooth and quiet during operation.



AH-1218VS

£342.49 Inc.vat 505021

Similar to the AH-1218, but this model has the convenience of variable spindle speed. The lathe is powered by a 550W DC motor with electronic speed control that provides full torque at all speeds. The spindle speeds range from 500 to 4,080rpm, with a choice of two belt ratios.



For both the AH-1218 and AH-121VS models, an extension bed is available giving extra capacity of 670mm between centres. These two lathes and the AWSL all come with an Axminster drive, live centres, 150mm tool rest and 75mm faceplate.



AWVSL 1000

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With a huge turning diameter over the bed, the big brother of the Hobby Series lathes has the capability to turn larger diameter bowls without the need to rotate the head. It has a useful 1,100mm between centres enabling it to turn longer spindles and other items. The swivelling headstock freely slides along the length of the bed so the head can be positioned conveniently to suit the item being turned. This lathe has a large 750W motor to match its other large capacities.

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