

# Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

**ADAM  
CORNISH**

In profile



**TECHNICAL** Turning replacement finials • Repairing bowls • Long thin work • Using coved & beaded decoration • Creating leaf-shaped bowls  
**PROJECTS** Block-effect bowl • Illuminated Castle • Tape-measure holder





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"This machine punches well above its weight and performs very well. Having already tested various large capacity lathes within the £2,000 - £3,500 bracket, I believe that the MAXI-1 is exemplary in terms of the versatility, capacity, solidity, control and the power it offers. Go and try one out I guarantee that you will not be disappointed.

What They Say...



## Woodturning Magazine

Issue 214 June 2010

Review by **Mark Sanger**



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## Insurance and workshop protection

**The dark nights and colder weather are here – well, dark nights and wet and windy weather – and things are made in the workshop. It is a known fact that workshops are created by many people as places to not only create things, but as a personal space to get away from the 'normal' things called life.** People invest a lot of time and effort in creating them whether to use on a regular basis to create and repair or to escape into for a brief while and potter about. There is something calming about having a workshop. Friends look on in wonder when they go into workshops and often those who do not have one say they wish they did. There seems to be an innate desire in people to have a space to call their own and those who have one should count themselves fortunate.

One aspect of having a workshop that is worth mentioning is that of protecting it and also insuring it. Security of your workshop is important. Fitting appropriate locks and security measures to try to stop unauthorised access is a

must. I try to do everything I can to make things as hard as possible for people to gain access. Likewise, I make sure that I protect my investment of time and money by having the correct insurance coverage for the workshop.

I have had a few friends who have lost items to due break-in and theft only to find that they were not properly insured. All that hard work, time and money spent and to have something go amiss is a great shame – and to find that one is not properly covered adds insult to injury. I would encourage you all to please do make sure you do the best you can to protect and insure your workshop.

I know there is a cost involved but I have worked out that my costs of security measures and insurance are nothing in comparison to the risk of something happening to my workshop and having to replace or rebuild.

On a different note, if you have not sorted out your things for Christmas yet, you are running out of time. I am teasing with that last comment. You

are running out of time, but I know you have it all planned out so there is no need to panic. Please do let me know about what you make. I always love seeing the inventive and humorous things made for this time of year. I also love seeing the practical items too. At the time of writing, I have just had a request for a present of a nice salad bowl. I think I can manage that one – it saves me buying a present for them. They were one of the question marks as to what I bought or made for them so the request was most welcome and solves a problem.

I hope you all have a great holiday and look forward to catching up again soon,

Best wishes,  
Mark

markb@thegmcgroup.com





Cover image: Adam Cornish (see page 25)

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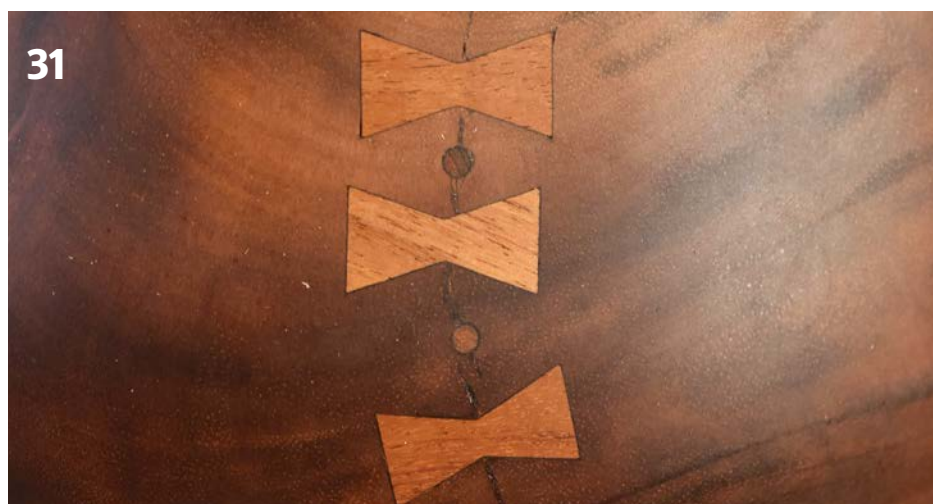
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### HEALTH AND SAFETY

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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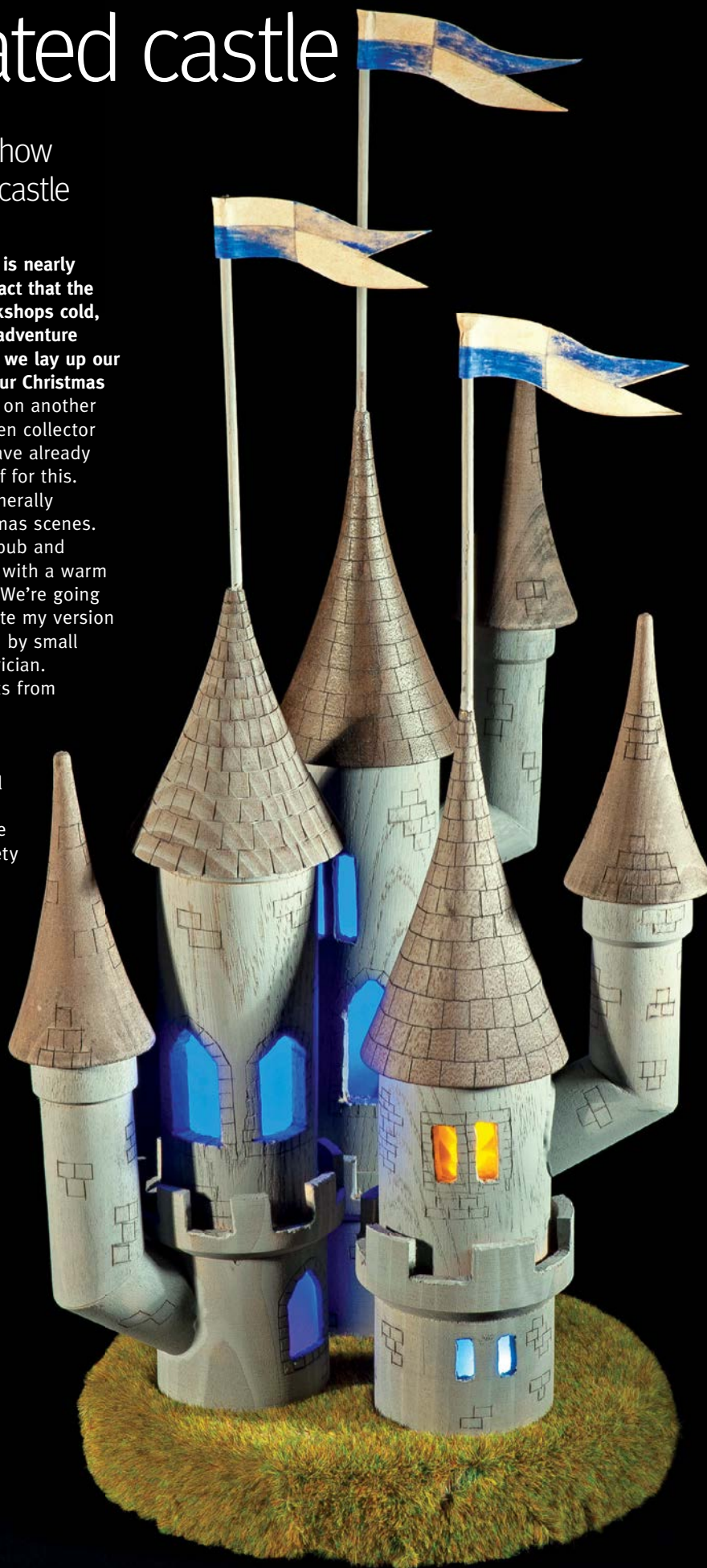


# Illuminated castle

Colwin Way shows how to turn a multi-part castle

**Well the big day, Christmas, is nearly here everyone. Despite the fact that the nights are long and the workshops cold, I think it's time for one last adventure with our woodturning before we lay up our skew and start working on our Christmas figures!** I've decided to take on another Christmas tradition. As a keen collector of these little structures I have already eyed up a space on the shelf for this. Illuminated buildings are generally collected to make up Christmas scenes. I have a Santa's workshop, pub and church, all of which light up with a warm glow from their little lights. We're going to use LED lights to illuminate my version of a fantasy castle, powered by small 9V batteries as I'm no electrician. I've sourced a lot of my parts from a local model railway shop, hence the small lights and scenery effects. This project is another multi-piece model that you can pack up at the end of the festivities for safe storage and explores a variety of work-holding methods. I've not made it look particularly Christmassy but, to be honest, that's in the decorating and I may add some things such as snow at a later stage.

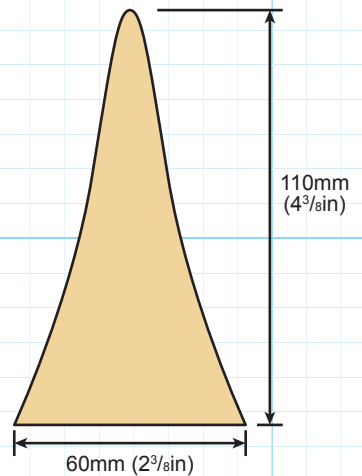
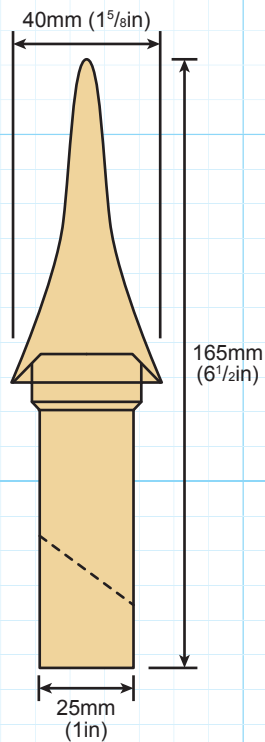
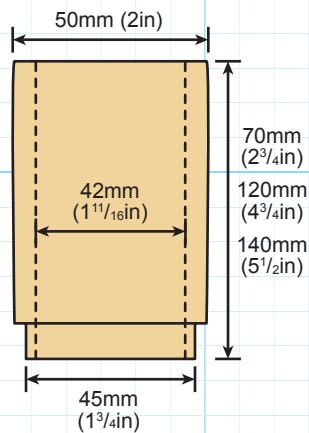
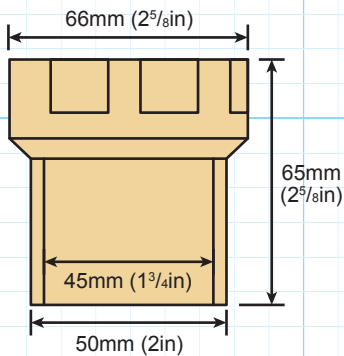
Now you've finished your Christmas carousel this should be a breeze. So here goes...





## TOOLS AND MATERIALS

- PPE & RPE
- 12mm skew chisel
- 6mm bowl gouge
- 3mm parting tool
- 42mm drill bit
- 3mm drill bit pull saw
- Drill chuck
- Rotary tool drum sanders
- Pyrography unit
- Dividers
- Callipers
- Grass-effect material (model maker's shop or online)
- Paint brushes
- Slate grey aerosol paint
- Brown paint for roof kebab sticks
- Tracing paper
- Epoxy resin glue
- LED light (model maker's shop or online)



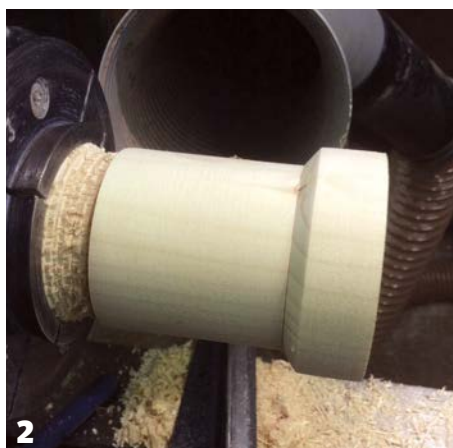
### Top tips

- Hone your pyrography tip to a sharp edge to allow for a deep penetrating burn while staying very narrow – great for the brick and shingle effects, plus your paint can't penetrate the burn so the black shows through.
- Draw out your castle design first so you have an idea of where you're going. It doesn't matter if you stray from your design, but it can get a little confusing if working from a picture in your head.





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**1** For this project you may find you can use up the scraps and offcuts from previous ventures. I am using such oddments. Start by making the lower base section – in this case the timber used was a cheap building pine (*Pinus* spp.). We will need to make three of each piece for the castle I'm making, so bear this in mind when selecting your timber. Start by turning the pieces down to a cylinder and truing up the tailstock end ready to fit into a chuck.

**2** The starting blank size is 75mm x 65mm and, once held in the chuck, turn to shape. The top of the base section is left larger so you can cut in the turrets and, as you can see in this picture, it gently chamfers down to the main body of the tower, which is 50mm in diameter.

**3** Now, hollow out the inside using standard end grain hollowing techniques, or use a 42mm drill held on a tailstock drill chuck and drill down the entire length into, but not all the way through, the waste wood being held in the chuck. Now clean up and enlarge the hole near the top to match the outside shape of the long tower body, so the whole piece measures an even wall thickness of 4mm.

**4** Once the base section is turned, you can cut in the crenellations. Mark where the cut-out sections are to be cut, then use a delicate cut with a fine-bladed saw to cut to depth the marked lines.

**5** Now mark and cut out the windows and doors for the various lights to shine through. This is done easily by using a rotary tool, which is also used to remove the waste section for the crenellations. The cutter used in this instance is a rotary burr dental-type bit, which will plunge and side cut. There is a lot to do on this project so it's wise to do them together and take the necessary precautions such as eye, ear and dust protection.

**6** Now move on to the next section, which is designed to sit into the base just worked on. Mount the wood between centres and turn the section down to a cylinder then clean up the tailstock face.

**7** These need to be hollow inside. So hold the blank in your chuck and use a 42mm drill bit in your drill chuck and drill just over halfway down the blank, then turn the blank around in the chuck and drill in from the other end until through.

**8** You can see here that I have gripped the internal section of the tower. This is a gentle hold – too much pressure can blow the side wall. A friction drive will work well here too. Both methods require the use of the tailstock revolving centre for support. I've added some shape, in the way of a plinth, to the top and the bottom, but also a tenon measuring 42mm so we can attach this section to the previously turned base. This tenon was turned while it was at the tailstock end. I reversed the piece as required to cut each end safely. Now, roughly sand the piece all over. No need to be too picky here as the walls need some texture to give the impression of stone.



9 Here are the top and bottom sections fitting together nicely. The fit wants to be snug but not tight as this will become the entry point when attaching the batteries later and will require frequent disassembly.

10 Now we can draw our attention to the sub towers, which are the sections to be cut and glued later. In this case I'm using tulip wood (*Liriodendron tulipifera*) and turning the whole tower in one go while the wood is supported between centres. You can opt to make the sections in parts. The main parallel section is 25mm with chamfering a roof section. Clean up with a skew chisel before roughly sanding each piece.

11 After most of the work has been done, between centres hold the tower in your chuck to clean up the very tip and parting with your skew chisel. You will also notice here that I've marked some lines – these are designed to help later on when drawing on the brick effects.

12 After the turning has been completed, hold the tower in a V block and cut on an angle. Sand the cut ends flat before turning 180° and glue back together with quick-set epoxy resin. When dry, sand the glued area to remove any untidy overspill.

13 The end that is to be attached to the main tower needs to have a radius to match, so use a drum sander of the right size held in your four-jaw chuck to match this, checking frequently while sanding to get the best possible fit.

14 There we are, nice and snug fitting and all ready for the glue, but hold off gluing the pieces together as you will find the decorating easier if the pieces are separate.

15 So now to start the roofs. I know I have done this already in pic 14, but here's how to make them. The timber used in this case is sapele (*Entandrophragma cylindricum*), but any soft or hardwood would work OK. After turning the wood between centres to a cylinder and tidying up the tailstock end, hold the blank in your chuck. Measure the width of your top tower and mark this diameter on to the face of the roof blank.

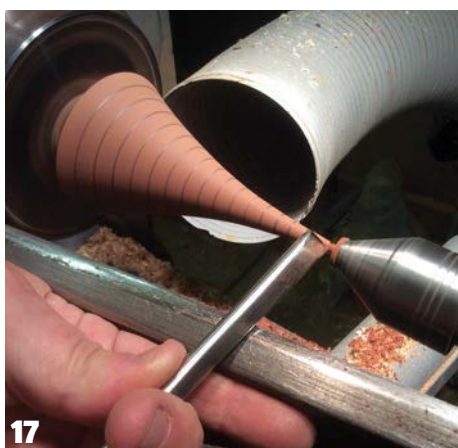
16 Using the divider marks you've just added, cut in a recess of 6mm deep and check the fit with the top tower section. Add a smaller hole as a hold point for a set of pin jaws or, alternatively you could use a jam chuck for later on. At this point you can roughly sand before turning around and holding the blank in your chuck.

#### Top tip

When drilling into timber remember to extract the bit from the hole regularly to remove debris and prevent the binding of the bit in the wood. Take your time and go gently. It is not a race. Try not to generate too much frictional heat when drilling.







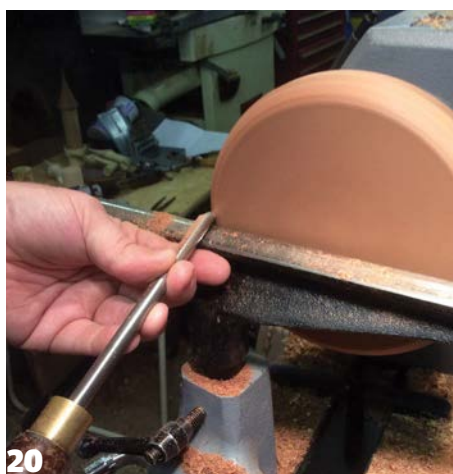
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**17** So here you can see the blank being held in the chuck and turned to a concave cone shape with tailstock centre support for as long as practicable. Again lines are added to make it easier to draw the 'shingle' effect of the roof on later. Use your skew to clean right up to the tailstock. Don't turn this to a point but rather a round over as you need to drill the top out for your flag pole.

**18** Starting by spotting the centre of the roof with a skew chisel. Use either the tailstock drill chuck with small bit or a small hand drill to drill a 3mm hole down the centre of the roof to a depth of 10mm. This hole is going to be for our flag pole, which is to be made from a kebab stick cut to size.

**19** Now move on to the base, which is going to be the support for all our pieces. In this case the base is 175mm x 25mm and, because it is going to be covered with a grass-effect material, you can get away with using a faceplate and screwing the blank on. Clean up the underside of the base and turn a recess for your chuck to grip, before turning over to shape the front.

**20** Simply shape the front by rounding over the edge, leave a good flat area for your castle to sit on then roughly sand. I also sprayed the base with a green paint which helps disguise any thin areas of the effect material from showing through.

**21** I sourced the grass-effect material from a local model railway store. It's fairly thin, resulting in it being really stretchy and pliable. Spread contact adhesive on to the surface of the base and underside of the grass. Allow it to go tacky, then place the material on the wood, easing over the edge and rubbing away any folds. Once secure, trim the edges with a pair of scissors or a scalpel.

**22** Now to add some decoration. The first steps are to use a pyrography machine to burn in the 'brick' and shingle details. Use a scalpel edge-tip for this. The observant among you may have noticed my wife has stepped in as my stunt double for this picture – actually I've stood to one side for this bit of the build, as she is far more artistic than me and enjoys the creativity that this involves.

**23** The idea is to have the burn go deep and narrow. This way, when sprayed or painted later, the dark lines will still show through and not be completely obscured by the paint.

**24** Now add and glue on all the other parts using the epoxy resin. Start with the sub towers. Mix up the epoxy, spread evenly on the sub tower joint and press firmly into place where you want it attached to the main tower. It's worth positioning the sub towers at different heights on each tower, giving a less ordered appearance when the model is finished. Then cut to length and insert the flag poles (kebab sticks) into the ends of the roofs. Round over the ends of the flag poles.



**25** So there we are – the model so far. When I first started thinking of this project I had a very different image in my head as to how it would turn out. I imagined a winter wonderland scene with snowy turrets and icicles hanging from the ramparts. However, as the build goes on things change and to be honest I nearly stopped at this point thinking it actually looks really good even with the different timbers used. So, if you want to, of course stop there; if you want to see the timber and enjoy the pyrography then that's you done.

**26** However, if you want to go for a more life-like model, then onwards with the spraying. A model maker's slate grey, matt finish aerosol spray paint is used, giving all parts a complete coat.

**27** Allow the paint to dry completely before you proceed with the next stage. Here you can see I'm using a drying board which has been drilled with a series of holes to help stand drying objects in.

**28** For the windows I wanted something frosted and plain in colour, as my lights are coloured. Without overthinking it, I've used regular tracing paper, but acetate sheeting will work well too, which lets just the right amount of light through. Cut the paper into strips wide enough to cover the windows.

**29** Roll the tracing paper into tubes and insert them into the castle, covering the windows and gluing in place with some contact adhesive. Be careful not to get any of the glue on the section of paper that will be seen as this will look untidy when the model is finished.

**30** It's important that the base is really stable, so use a good glue to attach the castle's bases to the main base. I used a hot-glue gun and also added some dark brown paint to the shingles on the roofs for a bit more realism. If the colour is too bold then wipe off excess paint with tissue before it dries for a really good weathered effect.

**31** Now for the lights. I'm no electrician and have a healthy respect for the implications of messing around with things I don't understand, I decided to speak to someone who does. I went to a local model shop where I bought sets of LED lights designed to be used when building model railways. These come in packets of two lights already wired with a battery terminal and colour coded ready to be wired together. I opted to connect the batteries to the lights then lower them into position. The LED lights I bought and used consisted of two white, two orange and two blue. Using battery-operated lights is a quick and simple solution to solving how to illuminate the castle windows and openings.

**32** So there we are. If all has gone well you will have a completed castle looking something like this one. I hope you have fun with this build and enjoy a wonderful Christmas. Until next year, happy turning. ●



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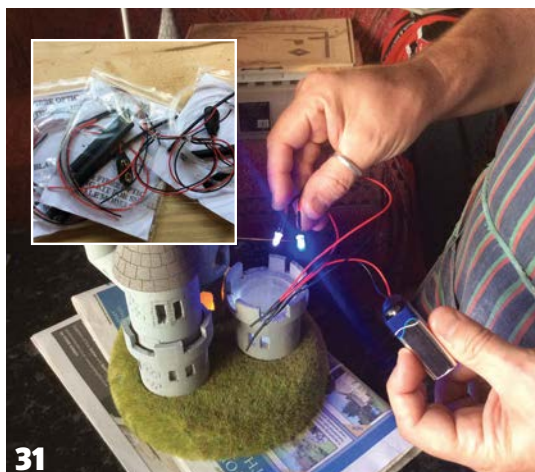
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# Make the right sharpening choice

Selecting the correct sharpening standard is key to getting the best out of your tools.

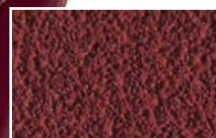
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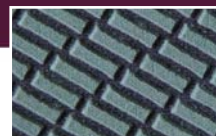
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# Replacement finials



Richard Findley delves into the techniques involved in making matching replacement finials for a clock

**Most turners will, at some point, be asked to make a replacement part for a piece of furniture. Whether that is a leg or stretcher for a Windsor chair, a drawer knob or a finial of one sort or another, the list of possibilities goes on and on.** Personally I love the challenge of making a new component and matching to an original, but it can be a real test of a range of skills. Just such a job came to me recently and I thought it would make an interesting article, especially as this series is all about turning for furniture.

My customer found me through the internet and had an old clock with a couple of missing half-finials. When a finial is split in half it is because it is planted or applied to the face of the woodwork, rather than standing on top or hanging below the clock, as a full finial would be. They are usually set in pairs on either side of the clock case. He sent me samples of the two finials he needed and I was pleased to receive two lovely, elegant mahogany finials. This should be reasonably straightforward, but with a number of different techniques involved, there's plenty of opportunity to mess up.

## Aims with restoration

I should make it clear from the outset I am not a restorer, but a turner with

a keen interest in furniture who dabbles in restoration. The sort of restoration work I do is to make a replacement part, or repair existing parts, for the customer, or a proper restorer or finisher to complete the job. I rarely see the whole piece of furniture. When I'm sent a component to turn and finish, I set myself several key goals:

- Match the timber
- Match the shape
- Match the colour
- Match the sheen level

I am aware of techniques of ageing and distressing items but have never managed to achieve the effect and make it look natural. It always ends up looking like I have hit it with a hammer or dropped it on a concrete floor, rather than damage that has happened over years of use. So, until I can achieve this level of realistic ageing, I settle for the four listed aims above and let time add the natural signs of wear and tear.

## Timber

Over the years I have collected a good amount of genuine old mahogany (*Swietenia* spp.), usually from people and businesses that have themselves had it for many years and are no longer making, or from reclaimed sources, which is exactly



The original half finials with the reclaimed mahogany I used for the new finials

where the timber for these finials came from. A few years ago a guy called into my workshop, completely out of the blue, offering me some old internal windowsill boards which were a good 200mm wide and almost 50mm thick. I must admit to being hesitant but gave him £20, which seemed acceptable to both of us. I have since been able to use this timber on a number of similar restoration jobs and, despite its unpromising former use, it has been lovely timber to work.

The finials were not a particularly dark mahogany colour so starting with this relatively pale timber was ideal as it is always easier to make the wood darker than it is to lighten it. The fact that it was genuine mahogany rather than a generic red hardwood made it naturally easier to match as the grain pattern was closer to the original. If I didn't have mahogany then sapele (*Entandrophragma cylindricum*) would be a good second choice, but it varies in colour and grain pattern, so careful selection would be needed.



## Split turning

One of the main features of these finials is that they are only half-finials. While it would probably be possible to cut them in half after turning, the chances of getting a clean, straight cut with a minimum of wastage from the saw kerf, and doing so safely, would take some very careful thought and planning, not to mention some sort of jig. My preference, and the way it would have most likely been done originally, is with a paper joint, using normal white PVA-type glue and a page of your daily newspaper.

The use of paper joints is nothing new and I'm sure that I've written about them before, but it is a topic worth revisiting, and a technique well worth having in your armoury.

With the timber planed flat and cut to size, I simply smear a good coat of glue on each face of the joint and place a piece of newspaper between the two parts, being careful to ensure it is laying smooth and flat. The two halves are then clamped together to dry. Because these are only small blanks I used two G-cramps on each finial, but for larger items such as a split newel, I would use sash cramps. I like to leave any glue-up that will be turned to dry overnight. If you rush into turning too soon then the centrifugal force of the wood spinning on the lathe will spray the glue out of the joint, leaving you in a mess in more ways than one. Allowing it to dry overnight removes any temptation you might have to return to it too early.



The blanks are clamped up overnight to dry



The finials on the blocks ready for turning

## Turning

With the ends of the glued-up blanks cut square I'm ready to turn them. My main recommendation here is to use some sort of ring centre at both ends, which will support the work on both sides of the joint, avoiding two or four-prong drives and standard point centres which are likely to act as a wedge and split the turnings prematurely. I'm using a small ring/cone drive centre and a live ring centre in the tailstock.

As there is only one of each finial to make I simply transfer the details from the original. If there were three or more I would make up a story board. Once I have marked the positions of the details, the turning follows the familiar pattern of blocking out with my beading and parting tool and vernier callipers to set the major diameters and detail positions before the shaping commences.

I use my 10mm beading and parting tool on the larger finial and my 6mm on the smaller, along with my 6mm spindle gouge throughout.

One important technique I use is to hold up the original finial in front of my turning to help me to achieve authentic curves. This technique is no use for matching diameters or anything of great accuracy, but you can see from the picture that it really helps in matching curves.

With the turning complete to my

satisfaction, I can sand. I use 240 and 320 grits on the larger finial and just 320 on the smaller one, concerned that anything coarser might begin to misshape the tiny details.

You will notice from the pictures that I choose to add a small spigot to the

base of both finials. This allows me to hold the finial in the lathe while staining, and by hand when applying finish. The spigot on the larger finial ended up smaller than I would like but was enough to do what I need.



Marking the positions of the turned details





I take my measurements directly from the original



Blocking out the shapes



Blocked out and ready for the details to be turned



Turning the details



Holding the original in front of the turning can be a good indicator of how your shapes are progressing



Turned and ready for staining

## Staining

With the finials the correct shape, my next job is to match the colour. Over the years I have experimented with various combinations, products and methods and feel I now have a system that works for me as far as getting the right colour is concerned. I generally use premixed commercial spirit (alcohol-based) stains and have gathered quite a range of colours, adding to it as I find the need. These stains can be mixed together and applied gradually either by hand with paper towel or brush, or by spraying. They can also be overcoated with more layers of stain to alter the shade or depth of colour, making them very versatile. Other types of stain are available, including water-based and solvent-based (both of

which I will use later to some degree) but at this first stage, I stick to the spirit based colours.

The first step is to use a mahogany stain, which I thin down with spirit thinners, ensuring the first coat is quite light in colour. I have found that the key to success here is to try to gradually creep up on the right shade rather than attempt to mix up the right colour and achieve it in one hit. A wipe on an offcut of the same wood suggests it will be a good starting place.

Even though the spirit-based stains are very quick drying, I have found that patience is important because, as the stain dries and settles in the wood, it will lighten and change slightly from how

it originally goes on, so after applying the first thinned coat of stain I leave it for a while to settle. Once I'm happy it has dried and the true final colour is visible I can see that it is heading in the right direction but is a little too red and lighter in colour than the original, which is perfect, so next I add a little walnut stain to the mix and reapply. This brings the colouring to about the right shade but still a little lighter than the original. Again, this is perfect because applying a top coat of any kind will darken the wood further (even a wipe of water will give an idea of how wood will look under a finish). I decide the base is about the right colour but more depth is needed, so my next step is to add a sealer.



Testing the colour on an offcut of the same wood



Applying the first coat of stain



The stain is heading in the right direction but needs more work. Sealer is next



## Sealer

Waterborne lacquer can sometimes leave work looking a little cold, so the manufacturers make what they call a 'wood-warming sealer', which is a normal sanding sealer but with a slightly golden hint to it, which will be ideal for these finials. Many of the traditional polishes were slightly golden in colour, which was hugely beneficial to the look of mahogany and oak. Modern products tend to mirror this in their own way. I spray a coat of wood-warming sealer to both finials and allow it to dry.

## Lacquer

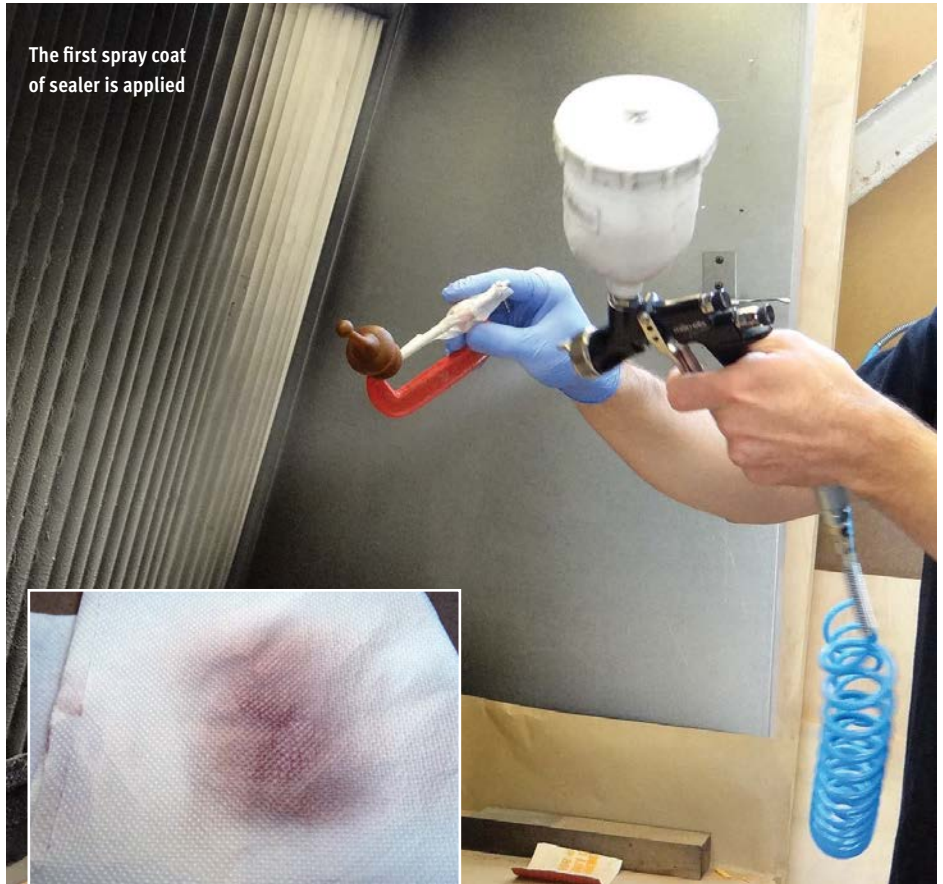
My preferred choice of lacquer is a waterborne product applied with a spray gun. I have a small spray booth and have been using this lacquer for several years. The beauty of using a waterborne lacquer is that I can add water-based stains to further adjust the colour of the finish, just as can be done with traditional French polishes and spirit-based stains. I decide to add a mix similar to the base colours to the lacquer, to add to the depth of colour and to perfect the final shade. I add a very small amount of medium mahogany and walnut to the gloss lacquer in my spray gun. After mixing I spray a little on to some white paper towel, which shows how this produces what I call a 'blush lacquer', giving just a hint more colour to the top coat. Sure enough it gets me even closer to the colour of the original.

Holding work while spraying can be challenging, for this job I take advantage of the spigots I added and grip them with a small G-cramp. To ensure the lacquer doesn't dry into the screw threads of the cramp I wrap them in masking tape. This method of holding gives good access all around the finials and allows them to dry upright without the risk of touching anything else.

## Adding character

The first coat of blush lacquer is very promising and is heading in just the right direction. An issue I have found with replicating these old items is that, in the deep corners, the colour will always be much darker than the rest of the piece, which can be a real challenge to match up. A recent discovery for me is to apply a little solvent-based stain to these areas at this stage. This may seem odd as once the lacquer has been applied big changes of colour are generally very difficult, but the solvent-based stain will melt the water-based lacquer, which is both a blessing and a curse, so a light touch is needed. I use a small brush and gently apply a small amount of the solvent-based walnut stain to the areas that appear darker on the original finial: in the corners of the fillets and at the bottom of the cove. This does effect the lacquer I previously applied but has the desired effect of darkening the areas of the finial that need it. I then apply two further coats of the blush lacquer, which seals in the darkened areas and further adds to the depth of colour.

The first spray coat of sealer is applied



I sample the 'blush lacquer' on a piece of white paper towel

## What if it isn't right?

So far, with a mix of experience and a little luck, things are going exactly according to plan – but what if they don't? What if the colour is wrong or the shade too dark? Experience has taught me that adding layers of light colours to gradually arrive at the desired colour is the way to approach this. By adding the correct thinner to the stain, it makes it less dark, giving me the control I need. If I go too

far, the first step is to wipe over with the correct thinner, in this case a spirit thinner. This will remove some of the stain, allowing a second chance. If it is still too dark or the second attempt is a failure, then I would again wipe off what I could with the thinner then re-sand the item with fine abrasive.

If it goes wrong when applying the later coats of lacquer then they can either be quickly wiped off while still wet or, once dry, can be sanded back for another try. Trials on offcuts are a vital step in the process of achieving a perfect match.



After the blush lacquer the colour is really getting close  
INSET: Adding the darker areas with a small brush and solvent-based stain



## No short-cuts

You can see from my description of the process that I use a lot of different products, which I have gradually built up as I've needed them with trial and error, experience and recommendation, over time. Unfortunately there isn't a

single wonder product that will produce a perfect match with a couple of easy applications. Colour matching and building up a finish is a slow, gradual process that can't be rushed or cheated, even with the relatively modern finishes I use. There are

clearly lots of different routes to follow to achieve the perfect match, from totally traditional to ultra-modern (I feel I'm probably somewhere in the middle), but it really is a case of using what works for you.

## Final polishing

Once the lacquer is dry I am really pleased with the colour match, but the gloss level is a little more shiny than the original. This is the final stage in matching the original – too shiny and it will look like a new piece has been added to the old furniture, too matt and it will stand out as being wrong. I take the finials back to the lathe and once again hold the spigots in the chuck. With the lathe running at a mid speed, I add some dark brown wax with a fine abrasive pad. This has the dual effect of adding yet more depth

and colour to the finial while gently cutting back the finish, both smoothing it out and gently matting back the sheen. Several times I buff off the wax with a paper towel to check the sheen against the original and on the third attempt I am satisfied with the result. You can usually tell by the light reflecting on the surface if the sheen is right. When I buff them up I deliberately leave a little wax in the corners of the fillets and other hard-to-reach places, which also adds to the aged look.



After the lacquer is dry they just need cutting back and a final polish



Gently applying coloured wax with an abrasive pad

## Splitting

Once I am completely happy with the look of the finials, the last step is to split them back into two halves. It always amazes me that the joints hold so well and yet are so easy to split. I use a G-cramp to hold a piece of scrap timber to my bench and fold a piece of paper towel as padding into the corner. Then, with the top of the finial resting on the padded and clamped piece of wood, I simply place a sharp chisel exactly on the join line and lightly tap the handle of the chisel with a mallet – the two pieces just pop apart. Both halves have newspaper on their backs so I use a piece of abrasive fixed to a flat board of medium density fibreboard (MDF) and rub the flat of the finial against it. The remaining spigot is now easily sawn off and tidied with a chisel.

I am really pleased with the end result, hardly being able to tell the new from the old, which I feel is mission accomplished at the end of the day. ●



Splitting the finials along the glue line



Rubbing against a flat piece of abrasive to remove the paper backing



The end result with the originals

**NEXT MONTH** Richard turns some four-poster bed posts that are longer than his lathe



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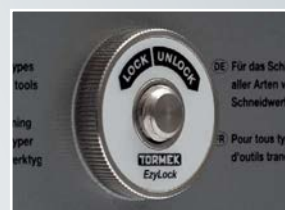
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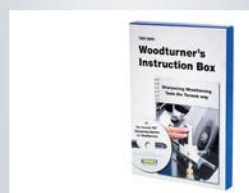
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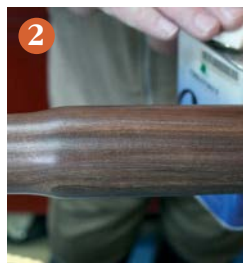
## *Using Burnishing Cream on Sanding Sealer.*

1



1 Burnishing Cream is a creamy liquid which contains a very mild abrasive; so mild that it will cut back a finish and leave a shine. Always shake the bottle well to mix the abrasive into the liquid.

2



2 Prepare your work as normal and apply sanding sealer. Cellulose Sanding Sealer is best for this (Acrylic Sanding Sealer and Shellac Sanding Sealer can be used provided sufficient time has been left for the sealer to harden). Cellulose Sanding Sealer is ready for burnishing within minutes.

3



3 Use Burnishing Cream sparingly, don't over lubricate the surface. Use Safety Cloth to apply it with the lathe running, using a firm (not hard) pressure to maintain contact between the timber and the cloth.

4



4 Continue the process, adding more Burnishing Cream to the cloth if necessary (still sparingly). Carry on until you see the shine grow. If too much Burnishing Cream is applied use a dry cloth to bring up a higher sheen.

5



5 The piece should now feel silky smooth to the touch. For best results and protection overcoat with any of the waxes in our range or Friction Polish.

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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.

## 2018 AWGB International Seminar – the association's best-kept secret

**Seminar dates: 5-7 October 2018**

**Location: Yarnfield Park Training & Conference Centre, Stone, Staffordshire.**

**This is a brand new venue for the seminar where you will never have to walk more than 75m – always under cover – for anything.**

The Association of Woodturners of Great Britain (AWGB) has 10 of the best international turners from around the world showing off their skills and passing on their experiences and knowledge, freely and with passion.

The demonstrations are taking place in individual rooms with full audio/visual equipment so that you don't miss a 'cut'.

### Demonstrators

Benoit Averly, Jean-Francois Escoulen (France), Max Brosi, Glenn Lucas (Ireland), Mike Hosaluk (Canada), Asmund Vignes (Norway), Harvey Meyer (North America), Rod Page, Gary Rance and Les Thorne (UK).

### Times and schedule

The seminar opens Friday morning so you can familiarise yourself with the venue. After lunch and the welcome, there is the opportunity to see a couple of demonstrations of your choice, and the Instant Gallery will be opened.

Saturday will feature a full day of demonstrations for you to watch, or take part in some of the new masterclasses available. Lunch is provided along with refreshments throughout the day.

On Sunday morning there is the chance to attend two more demos followed by lunch and the closing meeting.

In addition to the demos, there are trade stands to visit, a raffle and, of course, the Instant Gallery.

You don't have to be a member of the AWGB – there are various options for attendance and meals if you can't make the whole weekend.

This event is so much more than just a show with a few trade stands and people turning. This is an all-encompassing

woodturning weekend – no matter your skill level. If you're thinking of starting turning, or you're a beginner, novice or skilled turner, there are always things to learn and skills to see.



Max Brosi – Rise of the Machines



Black pot by Mike Hosaluk



### Prices and packages available

Prices for this amazing event start at £85.00\*

|                                                                           | Price   | Early Bird* |
|---------------------------------------------------------------------------|---------|-------------|
| Full weekend with meals and accommodation                                 | £435.00 | £395.00     |
| Full weekend no accommodation or evening meals                            | £315.00 | £295.00     |
| Full weekend inc. accommodation and meals with twin room for two people   | £810.00 | £730.00     |
| Full weekend inc. accommodation and meals with double room for two people | £810.00 | £730.00     |
| Friday attendance & lunch only no dinner                                  | £90.00  | £85.00      |
| Saturday attendance & lunch only no dinner                                | £135.00 | £125.00     |
| Sunday attendance & lunch only no dinner                                  | £90.00  | £85.00      |
| Saturday inc. dinner (no overnight)                                       | £160.00 | £150.00     |

\* (Before 31 March 2018)

### Contact: AWGB

Mark Hogan for Seminar booking enquiries 07907 180806

Web: [www.awgbwoodturningseminar.co.uk](http://www.awgbwoodturningseminar.co.uk)



# AAW 32nd Annual International Woodturning Symposium



LEFT PHOTOGRAPH COURTESY OF THE AAW RIGHT PHOTOGRAPH COURTESY OF ANDI WOLFE

**Date:** 14-17 June 2018  
**Location:** Oregon Convention Centre,  
 777 NE Martin Luther King Jr Blvd,  
 Portland, Oregon 97232

The American Association of Woodturners (AAW) 32nd Annual International Woodturning Symposium will bring together more than 1,200 turners from around the globe to learn, share, and celebrate the art and craft of woodturning, making it the largest woodturning event in the world.

The symposium aims to deliver unparalleled opportunities for woodturners to advance their overall woodturning experiences. Attendees, from beginner to professional, will gain insights and motivation, fast-track their learning curve, stretch their perspectives, and be inspired to think outside the box.

The action begins on Thursday evening, 14 June, with sessions including ornamental turning, pen turning, and segmented woodturning. Speciality group meetings, such as Women in Turning and Young Turners, will take place, along with bonus forums on relevant woodturning subjects (to be announced).

From Friday through Sunday, 15-17 June, the revelry continues with a broad selection of educational classroom-style demonstrations and panel discussions, led by the world's top woodturning talent, on subjects that have been specially selected to appeal to a wide variety of skill levels and interest areas. AAW's slate of remarkable presenters for 2018 will include:

## Learn-To-Turn

Keith Gotschall, Kip Christensen, Eric Lofstrom, Ed Pretty & Rick Rich

## Segmenting Techniques

Tom Lohman & Wayne Miller

## Ornamental Turning

Jon Magill

## Pen Turning Tips and Techniques

Mark Dreyer & Ray Wright

## Vessels and Hollow Forms

Dan Tilden, Kai Muenzer, Stephen Hatcher, Cindy Drozdam, Marilyn Campbell & Karen Freitas

## Boxes and Lids

Al Stirt, Giulio Marcolongo, Cindy Drozda & Mark Baker

## Embellishing and Finishing

Lauren Zenreich, Hans Weissflog, Mike Peace, Donna Zils Banfield, Eli Avisera, Jay Shepard, Graeme Priddle & Stephen Hatcher

## Sculpture and Inspiration

Jeff Chelf & Kristin Levier

## Turning For Furniture

Kai Muenzer & Rick Rich

## EXHIBITIONS

### Dia•Log

The theme for the AAW annual member exhibition Dia•Log was chosen because it reflects the city of Portland's strong community spirit and the state's long logging history but, perhaps even more importantly, it speaks to the way in which our woodturning community provides common ground. Working with wood is often described as a dialogue between the maker and the material, and art as a dialogue between object and viewer.

### Out of the Woods

Traditional Form Revisited.

The 2018 Professional Outreach Programme (POP) annual exhibition theme offers intriguing possibilities, from traditional forms to unabashed innovations, and will feature the works of established and emerging artists. The works will be sold in an online/live auction.

## Instant Gallery

The Instant Gallery, the largest display of turned-wood objects under one roof, will highlight more than 1,000 works.

## AUCTIONS

Woodturning enthusiasts may add to their wood art collections by participating in the symposium's auctions. Proceeds of the auctions will support AAW's non-profit grant, outreach, and educational woodturning programmes.

## TRADE SHOW

The latest and greatest woodturning products will be on display at the symposium's enormous trade show.

## CHARITABLE PROJECTS

This year's symposium will raise money for Portland's Meals on Wheels People, whose mission is to enrich the lives of seniors and assist them in maintaining independence by providing nutritious food, human connections, and social support.

Additionally, a display of woodturned boxes made by AAW members for Beads of Courage, which supports local children coping with serious illnesses.

## Contact: AAW

**Web:** [www.woodturner.org](http://www.woodturner.org)

## SHOWS AND EVENTS

### Northumbrian Woodturners Auction

The auction will feature a large selection of both new and little-used goods.

**When:** 8 December, 2017

**Where:** Briardale Community Centre, Briardale Rd, Blyth, NE245AN

**Web:** [www.northumbrianwoodturners.com](http://www.northumbrianwoodturners.com)

### 2018 DIARY DATES

#### Yandles & Sons woodworking show

**When:** 13-14 April 2018

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

**Web:** [www.yandles.co.uk/event/1-yandles-woodworking-show](http://www.yandles.co.uk/event/1-yandles-woodworking-show)

#### Makers Central

**When:** 5-6 May 2018

**Where:** National Exhibition Centre, Marston Green, Birmingham B40 1NT

**Web:** [www.makerscentral.co.uk](http://www.makerscentral.co.uk)

#### Utah Woodturning Symposium

**When:** 10-12 May 2018

**Where:** UCCU Events Centre is on the west side of the Utah Valley University campus at: 800 W University Parkway Orem, UT 84058

**Web:** [utahwoodturning.com](http://utahwoodturning.com)



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Adam  
Cornish

# Natural evolution

Mark Baker catches up with Adam Cornish and find out more about him and his work

I'm a third-generation woodworker. My father is a time-served carpenter and joiner and passed on his love of wood to me. As a boy in the '70s I was mesmerised watching Dougie Hart turn on a Harrison Graduate lathe at the Dartington Cider Press Craft Centre during frequent visits there with my father. This was why I started turning at school.



I have turned on and off throughout my working life. Increasingly I valued the fact that turning was becoming a form of meditation. I wasn't thinking of or worrying about anything else while I was turning and making and made the decision to be 'poor but happy' and turn full time.

I harvest highly-figured native timber and create simple sculptural forms which often incorporate metal – especially metal leaf. I'm especially drawn to oak (*Quercus robur*) because of the figures hidden within and the vast range of colours it displays. About 90% of all I turn is oak.

I sell my work – some of it I directly at the network of national curated craft events. The public pay to attend so they understand the value of one-off handmade items. At such events I can interact with the people there and can tell the story behind each piece, the process and time taken to create it. I'm able to exhibit next to the best makers in all crafting disciplines and the group of makers is almost like a tribe who help one another, supporting each other's creative development. It really is a great environment to be a part of.

I also sell a lot of my work through the Made by Hand Online website. It works ferociously to market its makers and has tremendous links to the national press, therefore I can spend more time making and less marketing my work.

### INFLUENCES

My father gave me a love of wood, especially complex, figured wood. The amazingly talented ceramicist Justine Allison inspired the use of metal leaf in my work and Mark Sanger converted me from a wood scraper into a woodturner with truly exceptional patience and clarity of explanation. He has generously mentored me for the past five years, enabled me to find my own woodturning voice and ensured I continually evaluate each piece considering where it could take my work next. So each piece often inspires the next.

### WHAT HAVE BEEN YOUR BIGGEST MISTAKES WORKSHOP/TURNING WISE?

Where do I start? Telling a fellow professional turner (no names, no pack drill) that I had more burr oak than I knew what to do with. I had three trees in total and he soon resolved that problem for me.

Picking up Mark Sanger's gouge rather than mine while demonstrating at Yandles and destroying his grind on my Tormek as the jig was set for the profile I use. He got over it quickly and with sickening good grace.

Offering to pay my wood supplier extra for a particularly good tree he sold me. Being a man of principle he took umbrage and, while looming over me, threatened to log the whole thing up. 'A deal's a deal boy!'

### WHAT HAS BEEN YOUR BIGGEST CHALLENGE?

Spindle turning challenges me because I don't do enough. I don't take on production runs or repairs because I'm too slow at that type of turning. Instead I recommend people use Steve Jones (seventh-generation production turner). Steve's videos inspired me to practise regularly with the skew and I now enjoy using it.

<https://m.youtube.com/user/woodturner21>

### HELPFUL ADVICE FOR OTHER TURNERS?

#### Use your senses:

**SIGHT** Is obvious in terms of looking for faults which may cause the piece to scatter and when looking at the shape of something or tool marks when finishing, but I always wet my work after the first grade of abrasive has been used. I use lemon oil which seeps deeper into the wood than other, thicker oils and shows up tool marks, torn grain and cracks, leaving a clear indication of the areas that need attention. It's frustrating when you discover any of the above on application of your chosen finish. This method of working helps me avoid that situation.

**TOUCH** Again, let's pass over the obvious testing of the exterior finish by rubbing a hand over it while the lathe is switched off. When I turn bowls or open forms, after my final gouge or hollowing tool cut I switch the lathe off, close my eyes, put my hand inside, place a fingertip on the base just



Adam in his workshop





ABOVE: Collaboration with Carol Hunt. Silver and walnut (*Junglans regia*)

BELOW: Adam Cornish's tiger oak-handled vessel on painted base

past the centre and pull it across the base toward the rim. Closed eyes heighten the sense of touch and any hollows/pips and ridges are exposed, allowing me to focus on them with a shear scrap afterwards. This helps remove them before sanding rather than discovering them during the sanding process and having to back-track.

**HEARING** The most important sense in my view – a change in how the wood/equipment sounds or a noise that just doesn't seem right indicates something is wrong. Don't ignore it. Stop the lathe and investigate. Check the wood, chuck, toolrest assembly, headstock, tailstock and the tool you're using. Often something has come loose or wasn't tightened in the first place (it happens to all of us). An over-tight tailstock, if using a standard point revolving centre, can split wood and occasionally wood just fails even after the most judicious inspection of the timber prior to turning.

#### NEXT DEVELOPMENT IN YOUR TURNING?

I want to continue developing my metalworking skill and how it is incorporated into my work. I also want to undertake more collaborations with makers/artists across the craft/art disciplines. Collaboration sparks new ideas and ways of thinking. I like working with wood, but love exploring the use of other materials and colour, especially metal, in my turnings.

#### HAVE YOU EVER GIVEN UP ON A PROJECT?

Seldom – one of the things I love about turning is the problem-solving required.

If I come up short, which often happens, I've a great network of really skilled and knowledgeable friends I can mull the challenge over with. I'm a big believer in the expression: 'The only stupid question is the one not asked.' That's not to say they don't take the mickey out of me, but I enjoy a bit of banter.

#### WHAT WOULD YOU LIKE TO HAPPEN IN THE FUTURE?

I want to continue enjoying my work – I realise this is something to cherish. Too many people

aspire to this to take it for granted. My 10-year-old lad enjoys turning so it will be interesting to be involved with what he wants to do next.

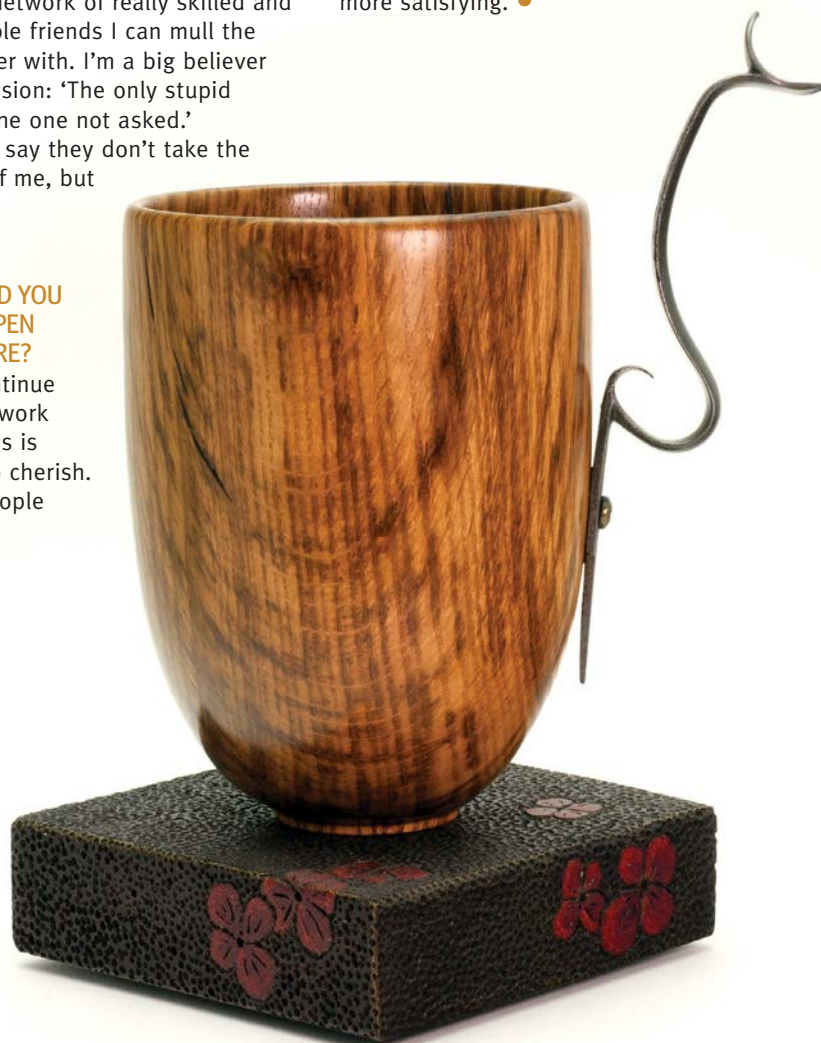
#### WHAT ARE YOUR LIKES AND DISLIKES REGARDING THE WORLD OF TURNING?

**LIKES** Well-made tools, the smell of a woodworking workshop – reminds me of growing up – how turners help each other. I'm a believer in the concept of karma – what you put into the world you get back.

**DISLIKES** Dust, but now I always use lemon oil when sanding. Turning wet elm – it smells like cats, urine. Cleaning up my workshop – so I pay my children to do it (wearing dust masks). I think I get this from my father as whenever we work together I still do the cleaning up as he's the master craftsman and I'm still the apprentice – in his mind.

#### FINAL BIT OF ADVICE FOR TURNERS?

The best money I ever spent on woodturning was quality tuition. The best tool in the world will not improve your work unless you are presenting the tool to the wood correctly. I spent a lot of time scraping bowls before my tooling was corrected and immediately became more satisfying. ●





◀ Gallery of Adam Cornish's work



Brown oak and pure gold



Burr oak and rose gold



Spalted birch (*Betula* spp.) and bronze



Mulberry (*Morus* spp.) and variegated green leaf





Tiger oak-handled vessel



Sapele (*Entandrophragma cylindricum*) and purple leaf



Turkey oak and mixed flake leaf



Spalted oak copper leaf



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# Hawaiian-style bowl repairs

Emiliano Achaval shows how to repair work using pewa patches and huini pegs

**There was a time at the beginning of my career that if the piece that I put on the lathe had a crack or any flaw, I would keep on turning till it disappeared. Sometimes starting with a 30mm bowl blank, I would end up with a toothpick holder, or just a toothpick. Eventually, I started fixing the cracks and imperfections.**

**But not always – sometimes they become a part of the design.**

When trying to decide what to do with a less than perfect blank, the most important consideration is safety. Can I safely begin turning it? How deep do the cracks go? Is it worth repairing it?

In this article I will show you my favourite and a traditional ancient way of repairing Hawaiian vessels, but the methods work well on furniture and other turned work too.

The repairs comprise of pewa, which are also known as ‘flying Dutchmen’, ‘butterflies’ or ‘bow ties’ and probably other names.

In the Hawaiian language it means ‘fishtail’. These are typically inset into the wood and used to bridge a split, crack or void to keep things from moving further apart and stabilise the work. They can also be used to cover over blemishes or holes. The pewa often went all the way through to the inside of the vessel. In this article I will be looking at in setting pewa at a depth of 3-5mm or so into the wall thickness. That said, more than one thin pewa or a thicker one can be used, so they do go all the way through the wall thickness of the vessel.

If one is working with splits and not voids, pegs, known as huini in the Hawaiian language, are inserted to stop the crack from extending further.

They complement each other greatly and they enhance any turning. When properly done they add ancient beauty to a modern work.



## ◀ Laying out the pewa and huini

Pewa are typically applied after the piece has been turned inside and out. This allows one to see exactly the size and shape of the crack or void and know exactly what is required to be done. That said, they can be inset once the outside is turned prior to turning the inside. The piece being used in this article has a small crack running part way along the vessel and the piece. The vessel has also had the inside turned. Once you have the shape you want on the outside, sand your work turned down to, say, 120 grit. Once at this grade of sanding, it is ready to lay out the pewa on the crack or whatever you want to cover up or fix.

Determine how many pewa you need, play around with the layout and outline them with a pencil. They go perpendicular to the crack, and the crack should run through the

thin part in the middle of the pewa used. Also check what size will look good.

You can make your own pewa or buy ready-made ones in different sizes. The pre-dimensioned versions are available in different coloured woods, likewise you can cut your own from whatever timber gives the effect you want, so you can add contrast to the work too. If you are making your own pewa you can use a scrollsaw to cut them. Accurate measuring and marking is required and, once cut, lay them in the position you want them on the work and mark around them with a scalpel. Then use a knife and chisel to cut out the correspondingly shaped recess to fit them in.

The bought ones are numbered size-wise and you can use a matching polycarbonate

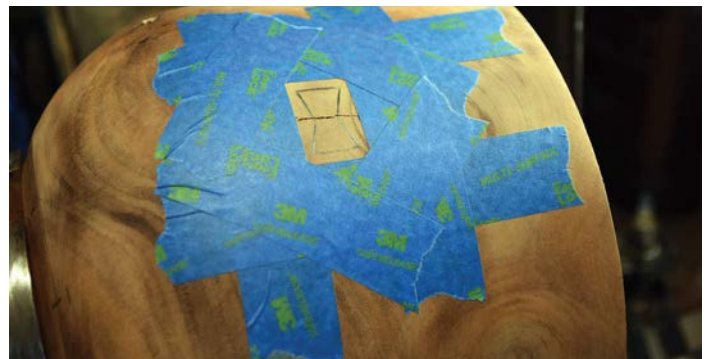
template to suit them. This is employed in conjunction with a small laminate router, fitted with a guide bush to suit the template and a thin, spiral, downcut router bit inserted in the router collet. This set-up allows you to cut the pewa shape into the wood. I am using this method in this article.

Whatever route you take, remember to match the size of the pewa to the item being worked on and how you wish it to look. Notice that I have also marked where I want to place the huini.

The template will need holding in place while the router is used so once you have marked where the pewa need to go, lay painter's masking tape around the first pewa you want to cut. This tape prevents marring the wooden surface when you affix the template in place.



Marking out the position of the pewa and huini



Masking tape applied round the patch to be cut

## Fixing the template in place

You could just hot-glue the template to the wood, but with the tape there is hardly any clean-up. If any hot glue leaks on to the wood, a little bit of denatured alcohol will soften it up, making removal much easier.

The key requirement of the platform is for it to be stable and not rock when you gently place your small router on to it and guide the bushing inside the template while cutting the wood. Apply a generous amount of hot-melt glue on to the surface of the template, keeping the adhesive clear of the template opening. Once done, press the glued face on to the work ensuring it is placed correctly, with the line of the crack running across the centre narrow section.

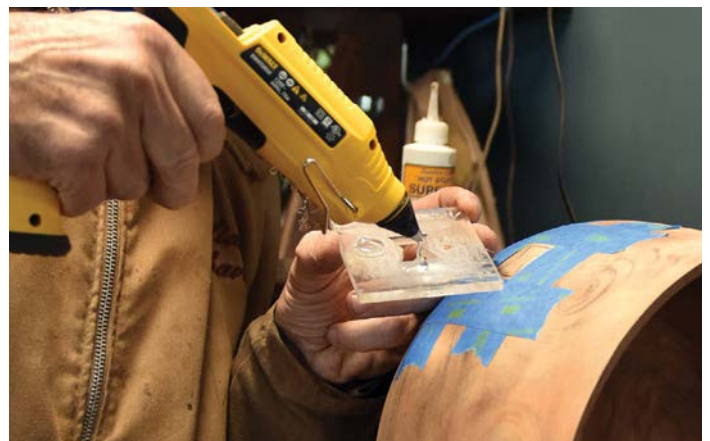
If you are using pewa to cover a knot or hole, you position the template to best cover the blemish and also look the most attractive.

Once the glue dries, add more glue, building up a bridging gap so you have a steady platform that won't move when you rout the recess. Remember this is, in this instance, a flat template sitting on a round turned piece of work, so some gaps under the template need more adhesive than others. Once dry and stable you are ready to use the router.

Templates are reusable hundreds of times. Simply clean up the hot glue with a chisel or soak it in denatured alcohol to remove it.



Here are some dimensioned pewa and templates



Preparing to affix the template on the turned work





Careful alignment is required



Bridging the gaps with hot-melt glue to provide stability

## Routing out the shape

Now you are ready to start routing the recess with the laminate router. Set the bushing so it sits far enough inside the template guide to run against it without it being dislodged easily from the template, and set the cutter depth so that it cuts at 1mm. Place the router on the template, start the router and cut

about 1mm deep into the wood while manipulating the guide bush around the cut template. Don't cut too deep in one pass. I would say make at least three passes depth-wise. Clean the recess every time after cutting. Blow it out with a shot of air from your compressor, or you could use a small brush. The debris prevents

the bushing from reaching the edges of the template. You don't want to go deeper than the thickness of your pewa or inadvertently slip and damage your template. You need to be careful. You are routing a flat-bottomed recess on a curved surface so, by default, the recess is not a uniform depth on the arc of the work.



The picture shows the router with guide bush and bit attached and a spare router bit to show what is being used to cut the wood



Wearing appropriate PPE and RPE and keeping the router firmly against the template, make gentle cuts, incrementally deeper until the required depth is achieved



Stop regularly and clear out the debris



Here is the fill depth recess and the corresponding pewa to be inset



## ◀ Fitting the pewa

**1** Cut all four corners square. For this step I use a jeweller's magnifying glass headset that came with a LED light mounted right above it.

**2** Sand all four corners of the underside of the pewa lightly. This will make it sit flush inside the recess if the corners on the router-cut recess were not cut perfectly.

**3** Now ready to test-fit the pewa. It is a snug fit. If it doesn't fit, it is probably due to one of the corners not being straight. The commercially available pewas have the size marked on the bottom. This helps in knowing which way to place it.

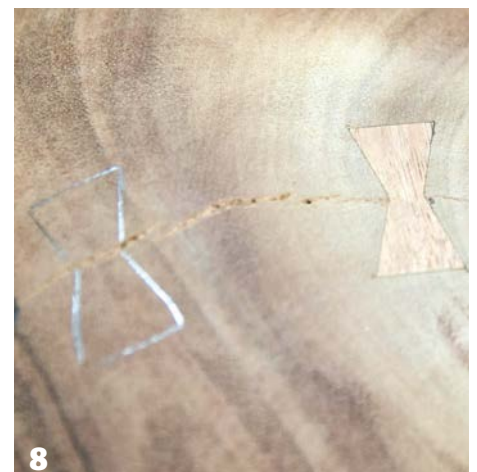
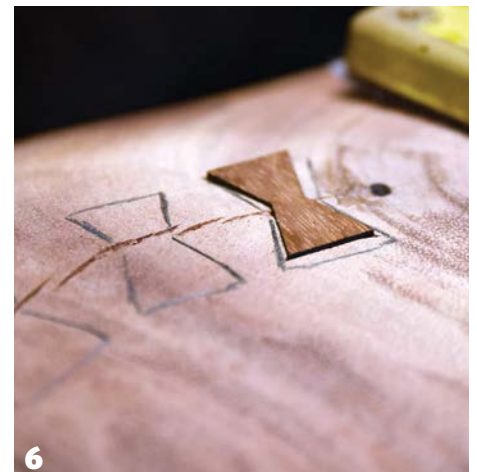
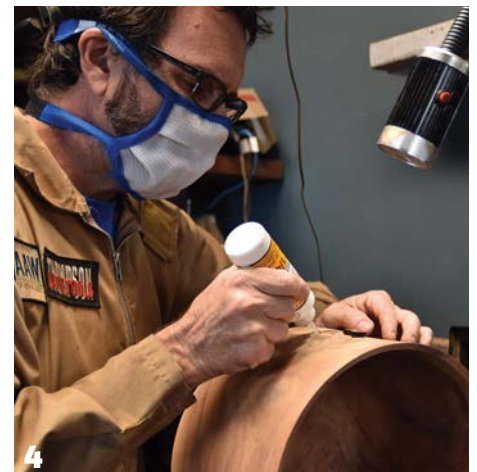
**4** Using the glue of your choice, apply a small amount to the bottom of the recess. Have a paper towel ready in case some squeezes out when you press the pewa down. I have been using CA glue for years, the gap filling consistency. The thin CA will run all over the crack, and could get into areas that you don't want it. If the crack is deep and shows on the inside, apply some masking tape to prevent the glue from running on the inside.

**5** Tap the pewa firmly but lightly. I use something that we all have laying around – the handle to tighten a chuck. It's the perfect size. You want to feel the pewa sitting on the bottom of the recess.

**6** An important step here, sanding the pewa. You need to sand it flush with the bowl – use something flat, like a painter's sanding block. I started with a piece of timber that I glued on a piece of Velcro, where I could attach Abranet sanding mesh. I found a nice light piece of hard plastic at an automotive finishing supply store.

**7** You have to do the sanding with the lathe turned off and with the same grit that you last used – 120 is a good starting point. If you sand while the lathe is turning, you will end up with a divot right next to the pewa. Every time the abrasive hits the pewa it will jump, landing hard on the same spot, causing an ugly undulation. Trust me on this one, it's one of those personal learning experiences.

**8** Congratulations! If you followed the steps closely, you ended up with something very close to the pewa in this picture. If your pewa is not a snug fit, when you do the sanding very fine dust will accumulate in the space. Apply thin CA, keep sanding and repeat as needed for a perfect looking fit. Now cut and fit as many more pewa as required.





## Fitting huini



A drill bit of the right size to suit your huini is required

I try to stay true to historical accuracy as much as possible so I am using a huini also on the repair. This is simply a peg that goes in the crack. There is a little controversy as to whether they are effective. I use them because if the ancient Hawaiians went to the trouble of using them, they did the job. You could make your own pegs or buy rods of any timber colour you choose and



The drilled holes with the huini glued in place ready for cleaning up and sanding

match the size of the drill bit to the rods or pegs being used. They look good when in place and resemble the repairs seen on ancient vessels. Simply drill a hole of the right size in the location you want it, apply medium cyanoacrylate adhesive, tap the peg in place, trim off excess and then sand with the flat block you used for sanding the pewas. ●

## Ancient repairs



This is a close-up of a pre-contact puahala calabash. I have been able to reproduce the pewas and huini. But notice the tiny zig-zag slivers, called kepakepa in Hawaiian. I have not been able to do them that small. How did they do it 200 or more years ago?

## WHERE TO BUY templates and pewa

You can make your own pewas, but you can also buy everything you need from: [www.bigislandengraving.com](http://www.bigislandengraving.com) It's under 'precision inlay repair system'.



Here is the finished repair. I think it is not only functional but looks good too





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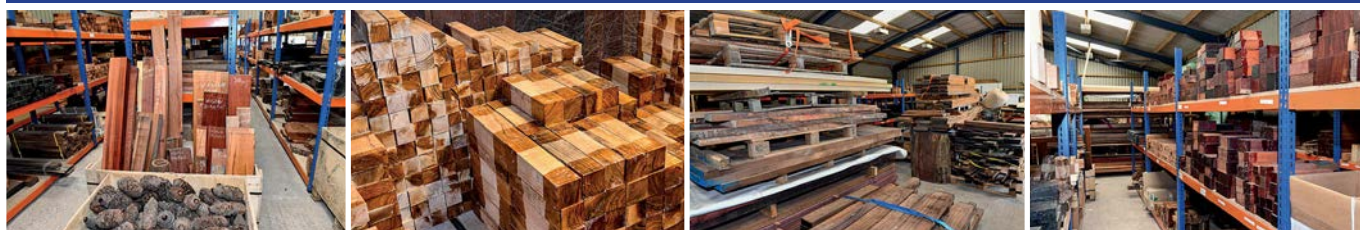
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# Block-effect bowl

Pat Carroll makes an unusual bowl with a brick illusion



**The block bowl is another aspect of my brick illusion which I incorporate into my pieces. I mainly use a router to achieve this effect.** Many other turners use methods such as power carving, hand carving and pyrography to achieve similar results. In the illustrated drawing measurements are given as guidelines only. This project was purely trial and error to try to achieve a balance of shape and proportions. Never be afraid to explore ideas in your craft. In this article, it will be explained how a router was used to create the block affect, and how to mark out the piece using a homemade platform in conjunction with the lathe's index system. With the addition of colour and gild cream the corners of the blocks are highlighted and give a more aesthetically pleasing view. Elm (*Ulmus*) was the chosen wood for this project as it cuts very cleanly when using router cutters. A large 38mm router bit was used for this project, but you can use a smaller router cutter to create finer detail than I have used here.

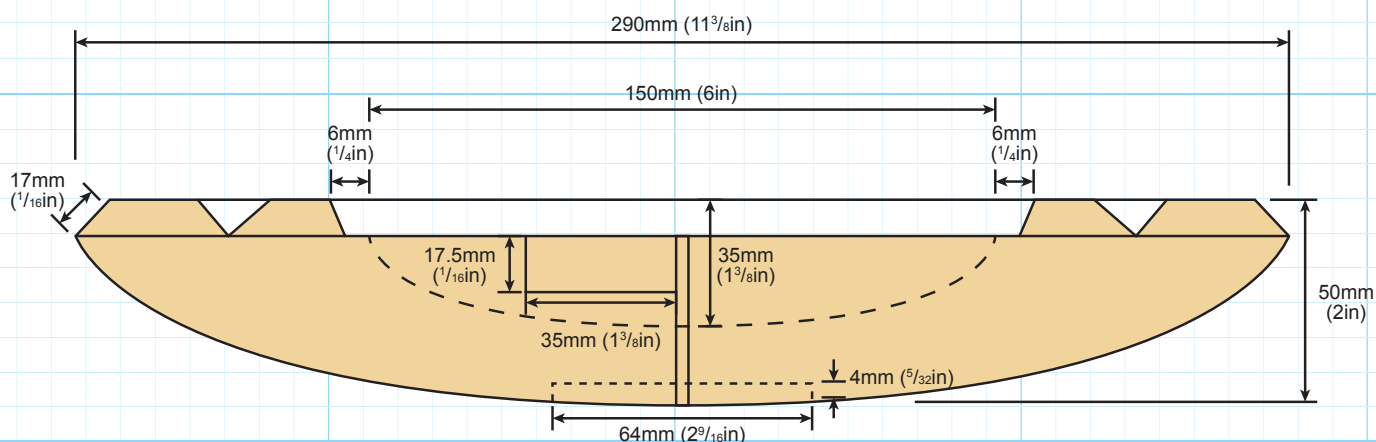
## TOOLS AND MATERIALS

- PPE & RPE
  - 100mm faceplate
  - 13mm bowl gouge
  - 10mm detail tool
  - 6mm parting tool
  - 40mm square end or angled scraper
  - 25mm round-nose scraper
  - Router with 38mm cutter
  - Ebonising lacquer
  - Acrylic lacquer
  - Sandpaper
  - Danish oil
  - Ruler
  - Elm (*Ulmus* spp.) bowl blank 290mm x 50mm
- Guideline measurements only, create to your ability, requirements and lathe capacity.

## Top tips

- Always unplug the lathe when you use power tools such as routers to decorate the work.
- If you are unsure how a project may be developing, use a lesser-quality wood to experiment before moving forward. You can create a sample board of different effects and see what you like and the ease or difficulties involved with a given technique.
- Think twice, cut once.

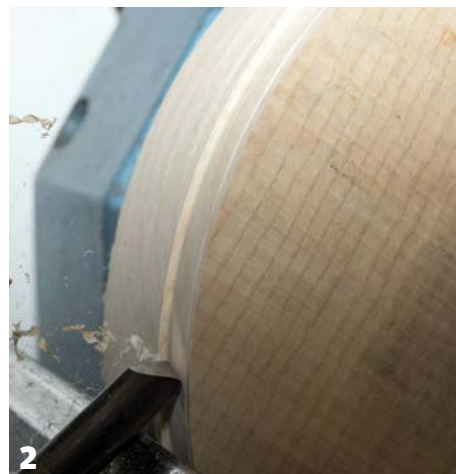




**1** Check over your blank of timber to see if there are any faults that will cause problems. If there are not, mark the centre of your blank and fix a faceplate, or drill a hole and use a screw chuck, in the centre of the wood. This faceplate originally had only four screw holes. A great tip from Jimmy Clewes was to drill extra holes for further security. When using a faceplate or screw chuck, make sure the screws used, or hole drilled, go far enough in for security of hold, but not so far as to be too deep for the inner shape you want.



**2** With the wood secure, the toolrest in place and everything locked tight, a freshly sharpened 13mm bowl gouge is used to true up the piece. Starting with the speed low, it is gradually increased to a safe working speed.



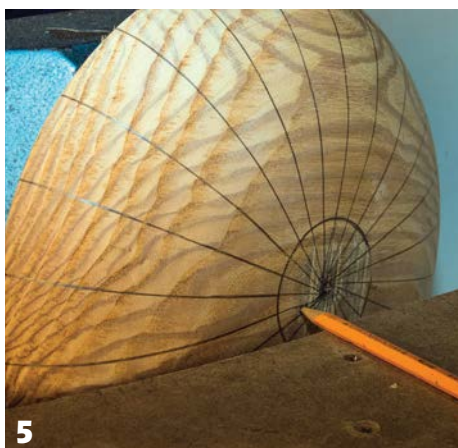
**3** Once the rim of the piece is trued up, work begins on shaping the bottom of the bowl. Working with light cuts towards the outside, the shape is gradually refined.



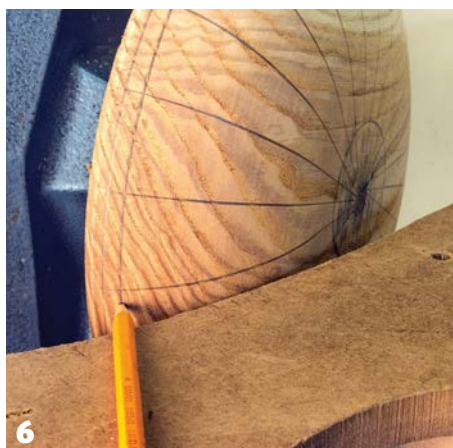
**4** For further refinement, a wide, flat scraper can be used to take very light cuts. This timber usually responds well to all tools presented to it, so very little sanding is required. Start sanding at as coarse a grade as required to remove the damage and work down to 400 grit.







5



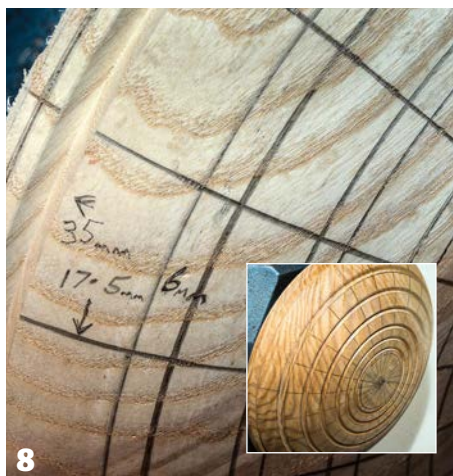
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**5** Use a height-adjustable platform so that the pencil is exactly on centre for marking out lines. Now, using an index system, mark out 24 sections.

**6** The first concentric V-groove is to be marked out just below the rim. The design I had in mind was to have the blocks angled at the rim to complement the V-groove. Based on the diameter of the bowl, I decided on using a 5-6mm width at the outside of the groove. As the grooves get closer to the centre, the widest point is reduced by a millimetre per groove. This was part of the trial and error mentioned earlier.



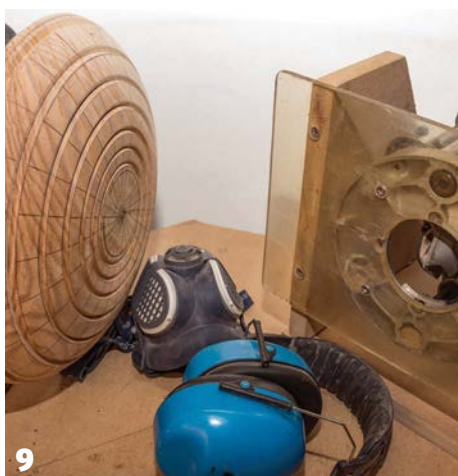
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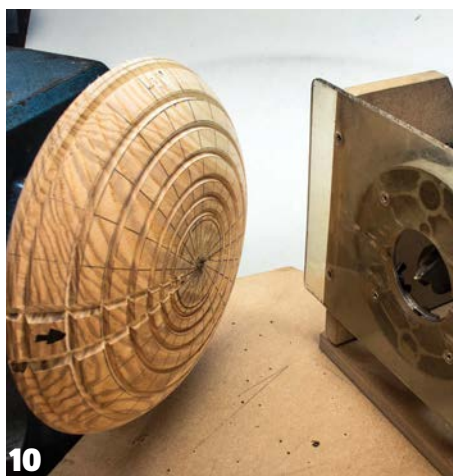
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**7** I used a 10mm point tool to create the concentric V-grooves. You can use a scraper of the right shape too. Use light cuts and sharpen regularly as that is key to maintaining a clean finish.

**8** When all the concentric grooves are cut, the radial grooves can be prepared for cutting. The recess for the chucking point is not cut at this point. The more surface area for the router to move across the cleaner the lines will be. Mark out the blocks by measuring the widest point of the block for the horizontal line and halving this measurement for the verticals.



9



10

**9** For the routing aspect, a wide, flat platform needs to be fitted to the bed of the lathe for the router to traverse back and forward on. The higher the carriage the more unstable the router becomes. All necessary safety equipment is used including face shield and dust attraction. Safety first.

**10** The lathe has been unplugged at this point. I find my first reaction working at the lathe is to turn the lathe on. Starting with light cuts from the outside, make several passes until sufficient depth of groove. As the surface is convex, the router will cut deeper on the curved area than the flat area. So the diminishing depth of cut is ideal for this piece.



11



12

**11** Now with all the grooves cut, a fine sanding between grooves is carried out. The concentric grooves could be sanded with the lathe rotating, but the crisp corners would be softened and this was not the desired effect.

**12** The piece is now ready for the first of many light coats of paint or dye. Black ebonising lacquer was my preferred choice of colour. Due to the grooves, light coats built up gradually work far better. Large amounts will only run and look unsightly as a finish.



**13** Use a parting tool to create a recess for the chuck. Very light cuts minimise damage to the surface area. The centre point now needs to be marked for re-chucking the piece later.

**14** Only remove the faceplate when you are sure the recess fits correctly on to the chuck. Once the piece is firmly secured to the chuck the faceplate can be removed. Using a 13mm bowl gouge the rim of the piece is trued up with an angle complementing the block pattern underneath.

**15** The face of the piece can now be further trued up with the 13mm bowl gouge. A flat surface for the router is needed, so use a straight edge to check.

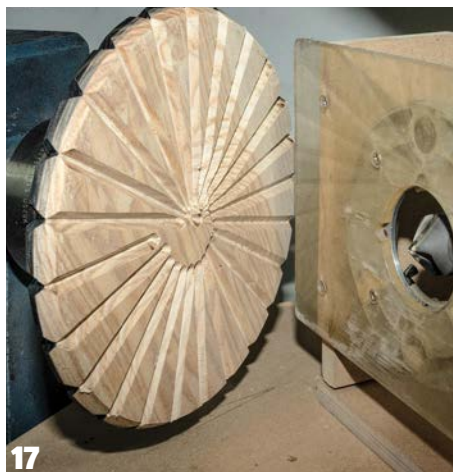
**16** The platform for the router carriage is once again fitted to the lathe. Align exactly the router cutter with the centre of the existing grooves. Lock the spindle on the lathe and loosen the piece in the chuck just enough to allow rotation. Now align the cutter with the centre of the groove.

**17** As this is a flat surface, the groove will be the same depth throughout, unlike the convex surface as in step 10. Unplug the lathe and make several passes to cut the surface concentric grooves. Do not cut to the exact depth at this point.

**18** A guide piece of wood is fixed to the platform in line with the angle of the rim. The router depth is set and again several light passes are made, adjusting the depth as needed. Now that a reference groove is visible the surface radial grooves can be completed to match the rim of the piece.

**19** The concentric grooves were not cut first in this process. The reason was so that a better visual of the size of block required can now be seen at this point. The lines were drawn on the piece first and checked for how aesthetically pleasing and balanced the block shapes looked. With the point tool or scraper the cutting begins with the lathe as fast as safety allows. The faster the lathe, the less time the tool spends in the negative space of the grooves, giving a cleaner cut and crisper corners.

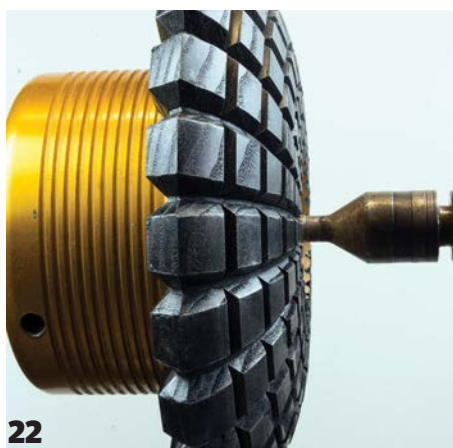
**20** The piece is fine-sanded and coloured using the same steps as in no.4. Silver gild cream is added at this point, brushed on lightly with a soft brush. Then the piece receives the first of three coats of satin lacquer. Allow drying time between coats. Using the 13 mm bowl gouge the piece is now hollowed to the desired depth.







21



22

**21** The bowl is now sanded from 180 grits down to 400 grit. The first of three coats of oil is applied and buffed. The piece will be denibbed with 320 grit between coats of oil. Of course you can use a different finish.

**22** With the piece oiled the bottom can now be completed. A vacuum cup was used to hold the piece for this process and the tailstock used for support and centralisation. If you don't have a vacuum chuck system use a between-centre friction-drive method. For this, use a piece of scrap wood with a convex shape on the end. Place a piece of soft cloth or thin non-slip router mat over this, place the inner face of the bowl to the friction drive, and bring up the tailstock for support.



23

**23** Using a parting tool, shape the area as required. A flat area was formed where the blocks end, and the rest was shaped with a 25mm round-nose scraper. Two lines are added with the point tool for aesthetics. Once shaped, the base is then sanded with 180-400 grits and the first of three coats of oil is applied.

**24** The bottom of the piece. •



24





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# Bird house ornament

Kurt Hertzog shows how to turn a bird house ornament



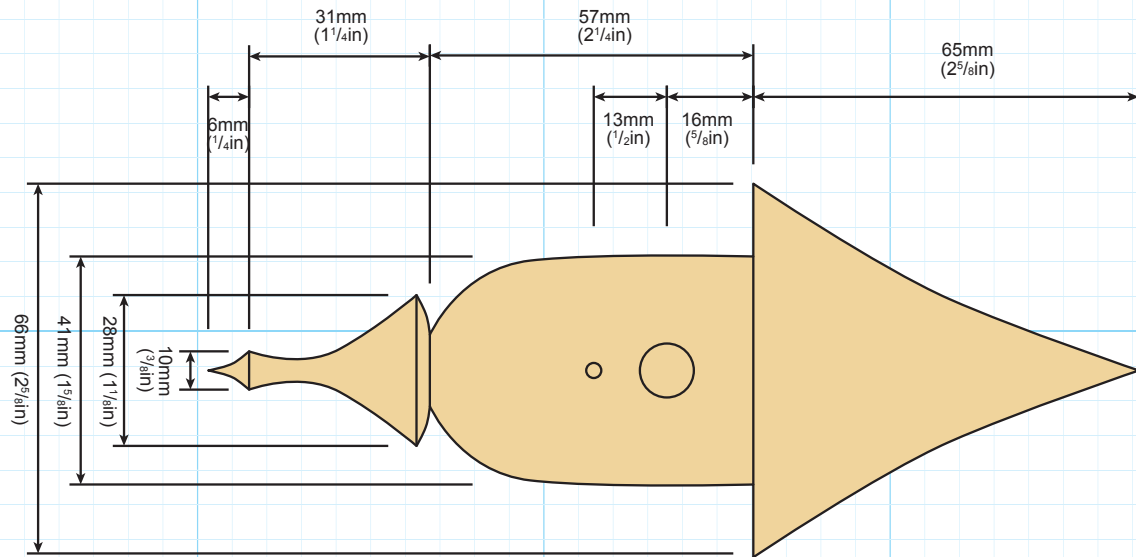
**As a continuation of the hanging ornament projects, this month we'll turn the traditional bird house ornament complete with its own resident. We'll use a paper bird, available in craft stores in various colours and sizes, to live in our house.** In order to make this ornament light enough to hang on a tree or stand, we'll hollow it as well. I've picked sizes for the project but feel free to scale it up or down based on your own needs. The concept of the ornament is the important part. This will work for a wide variety of designs. You can mix and match species or alternate materials as desired.

There are many opportunities for additional enhancements of the bird house parts by using painting, piercing, pyrography, carving and more. Let the component parts be the start of your creation. You can also integrate a glued-in finial from the technique in last issue's project. This allows you to create longer and more delicate finials as well as have an interchangeability capability. You can turn finials until you arrive at one that suits your body and roof design and then commit to gluing it in. Merge these projects as building blocks.



## TOOLS AND MATERIALS

- PPE & RPE
- Spindle gouge
- Spindle roughing gouge
- Narrow parting tool
- Ring tool, round nose scraper, or round carbide cutter for hollowing
- Chuck with mid-size jaws and spigot jaws
- Drill chuck
- 35mm Forstner bit
- 10mm drill
- 3mm drill
- Brass screw eye
- 5 minute epoxy adhesive
- Abrasives from 150 to 320 grit
- Wipe-On Polyurethane finish
- Thick viscosity Cyanoacrylate adhesive
- Accelerator for Cyanoacrylate adhesive
- Hanging material of choice such as string, yarn, monofilament, or fine wire
- Paper bird decoration (floral decorations) from craft store
- Timbers of your choice

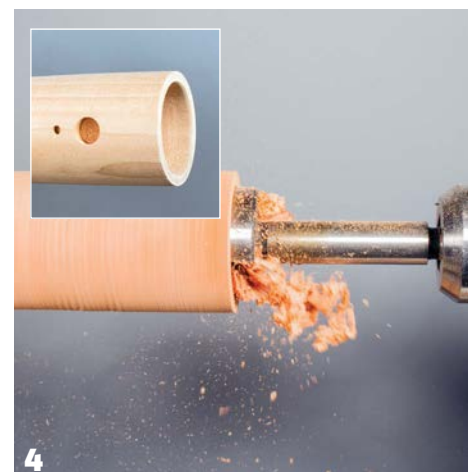
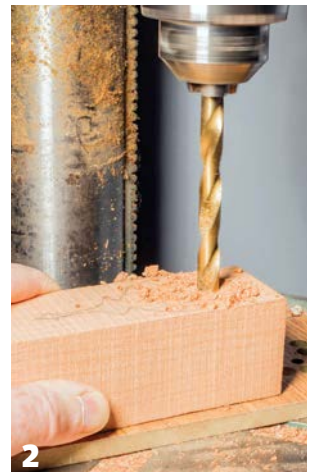
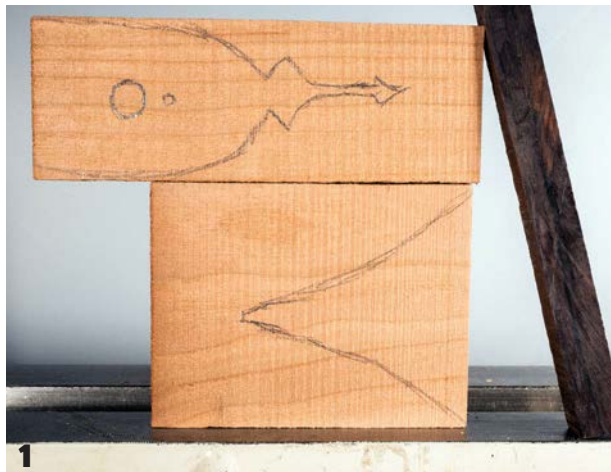


**1** Select the stock. The roof and the body can be the same or different species – I prefer to use timbers that will hold detail well. I am using a piece of cherry (*Prunus* spp.) for this project, but of course you can use what timber you choose. Use perch material of dense wood and straight grain. I chose purpleheart (*Peltogyne* spp.) for contrast. Lay out the bird and perch hole, spacing them for a pleasing appearance directly in line with each other.

**2** While you have flats, drill both of the holes in the locations you've marked. Drill halfway through the block with each hole. The bird hole is 10mm and the perch hole is 3mm. A pistol drill will also work.

**3** Mount the body between centres and round the shape. The project used 40mm for the body diameter but scale yours as desired. Plan any changes based on your roof diameter allowing for overhang. The project roof diameter is 63mm. Turn a spigot on the bottom end of the body. Be certain you cut it on the correct end. The spigot should allow for the shoulder to mount on the jaws with clearance at the bottom of the chuck.

**4** Mount the body in the chuck. Hollow with a 35mm Forstner bit. Adjust size if you have changed body diameter. The body can be also be hollowed with a round-nose scraper, ring tool, or carbide cutting tool. Hollow to slightly below the perch hole. Clean up and face the open end of the body to be flat using a spindle gouge. Sand the outside of the body, working through the grits to your desired finish.







**5** While the body shape is securely mounted in the chuck, make any changes you wish, being cautious of the hollowing already done. You can mark the bottom of the hollowing if needed. Remove stock to shape the finial while still leaving support to sand. The lower finial can be any length you find pleasing. A good starting point is a finial length of  $\frac{1}{2}$  to  $\frac{3}{4}$  of the finished body length. Remember that some of the body length will be shrouded by the roof overhang.

**6** Sand the finial through the grits, faring your work into the already sanded body. Sand at a slow speed, letting the abrasive do the work. Clean the debris between grits and sand to your final finish. Use a skew chisel or detail gouge to thin the finial to the point of parting off. Support the body with one hand as you part it off or use the tail centre with a pencil in a drill chuck.

**7** Mount the roof blank between centres to round the stock. Put a spigot at one end for mounting in the chuck. After mounting the roof blank in the chuck, face off the end using your spindle gouge. Use the spindle gouge to create the roof overhang. The undercut can be slightly concave-contoured or straight walled since it won't be seen. Start with a slight undercut. It can be deepened after checking the look.

**8** Using the completed body, place it into the roof overhang to check the appearance. There is no special measurement for this. Deepen the undercut until you have a pleasing relationship between the roof overhang, the bird hole, and body overall.

**9** Use a narrow parting tool to cut the channel for the body gluing. Create a slip fit then deepen for a good glue sidewall. Leave the gluing channel shoulder intact as you hollow. A round-nose scraper will work well here.

**10** Bring the tail centre up for support. Begin shaping the roof using your spindle gouge to progressively taper the roof. Remove stock only as needed for access. Keeping the extra mass will reduce the vibration. Continue to work towards the headstock.

**11** Continue to shape the roof. The overall roof height will be based on the contour you cut. Make it concave to achieve the overall length you wish. Progress until nearly complete. Sand through the grits to prep the surface for finishing.

**12** Check the look of the finished ornament by placing the body into the slip-fit gluing channel. Return the tail centre and alter the contour for a taller or shorter roof if needed. Part off the roof and hand-sand the tip.

#### Top tip

- Not only do these ornaments make great tree decorations, you can buy multi-branch wire hangers to display them at other times of the year.



**13** Mount your perch stock in the chuck exposing about 50mm or so. Make sure the piece is nice and stable as this section will be turned thin. Use the parting tool to round and reduce the diameter over a short length. This will be the end of the perch that will be glued into the body. Turn the perch diameter progressively smaller until you achieve a slip-fit into the perch hole on the body. You can measure this but it is very easy to use the body hole to test the diameter. Test the fit only while the lathe is switched off.

**14** After completing the glue-in diameter, turn the shoulder that presses to the ornament body. Size it to be pleasing to the ornament size. Complete the perch with the narrow parting tool in small steps toward the headstock and part off. You can create a different shape of perch if you choose.

**15** Use the wipe-on polyurethane, or finish of your choice, and apply finish to the ornament parts as the instructions direct. Thread the screw eye into roof. Here is where you hope you left enough thickness so it does not split. Use a pin to create a start point. Go slowly and carefully to avoid breaking the brass shaft.

**16** Apply a small amount of epoxy to the inside of the perch hole with a toothpick. Insert the perch. Place four small dots of epoxy on the side wall of the glue channel and insert the body positioning for appearance.

**17** After gluing, set the assembly aside to allow for full curing. I use a small glass as a curing rest. Pick the colour and size bird you will use for the ornament. Different colours will complement different species.

**18** Wet the perch with cyanoacrylate (CA) accelerator. Place a dot of thick CA on the bottom of the bird and position it as desired on the perch. Hold in place while the CA sets – which will happen quickly. Use hanging material of your choice.

## Other options

The same project can be made using other woods – walnut and chestnut, for example. The roof could also be made slightly convex with some detail groove rather than a concave contour. ●



**RIGHT:** An example using white oak. After hollowing, the side walls were pierced. Rather than a perch outside for the bird, a perch and the bird were assembled inside so it resembled a caged bird.  
**CENTRE:** A different shaped ornament constructed from a blank created from cut-offs of glue-ups of different species.  
**FAR RIGHT:** Another example of an ornament that has had the roof pyrographed and coloured with alcohol dyes. The body is a pierced brown chicken eggshell. If you can pierce eggshell, timber is easy.





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# Turning a tool handle on four axes

Ernie Conover looks at putting a twist on a very old idea

**Tool handles are designed to hold securely a tool and be of a size to enable the user to manipulate and control the tool correctly. The handle needs to be wide enough to fit in the hand and hold the tool inserted into it and long enough to withstand any counter leverage that the tool will might be subject too. What shape fits and feels right in one hand many not fit nicely for someone else. So being able to make one that works for you is excellent and to create one that is different from the norm adds that personal touch.**

The idea of manipulating a spindle in multiple axes to create a more complicate form dates to at least the 17th century. Turners from the 1600s onward created cabriole legs by first turning the shaft and foot on centre, then offsetting the ends to a second axis that converged with the centreline just below the pommel. This mechanical manipulation created a slender ankle and distinctive cabriole foot. Mechanical manipulation is the term used by Charles Holtzapffel in volume one of *Turning and Mechanical Manipulation*, the definitive five-volume compendium on woodworking and woodturning he and his son wrote at the end of the 19th and beginning of the 20th century.

A second type of cabriole leg used parallel axes to create the front legs for Hudson River chairs. I cover both techniques in my turning books, *Turning for Furniture* and *The Lathe Book*.

Our tool handle exercise is a great introduction to multi-axes turning for several reasons. It does not take a lot of wood or a large lathe. The axes are sufficiently close to one another to remove the intimidation that a converging-axes table lathe presents and the layout is straightforward. It is an excellent tool handle because it fits the hand nicely and gives a rotational sense of where the tip of your tool is oriented on the clock face – what today we call ergonomics.

Any wood that is good for tool handles is what you need. I used

ash (*Fraxinus* spp.) for the demonstration piece in this article but elm (*Ulmus* spp.), oak (*Quercus* spp.), hickory (*Carya glabra*), maple (*Acer* spp.), London plane (*Platanus* spp.) would also be great choices.

My example is made to receive a hollowing tool with a 13mm bar so I started with a 50mm square by 250mm long billet. The finished handle is 223mm long with the surplus being chucking bosses that are removed after turning. The resulting handle is only 38mm at the butt end and the extra diameter is to facilitate chucking and holding.

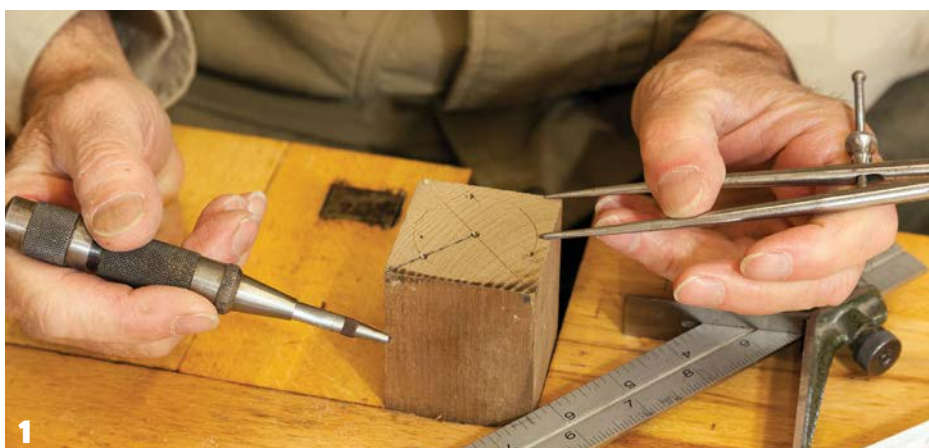
## Tools and technique

The lion's share of this project is best turned with a spindle roughing-out gouge of gentle radius. I also employed a beading and parting tool to size the two ends and a spindle gouge to turn the half bead. I made brief use of a skew to plane the taper.

Multi axes turning requires careful reading of 'the ghost.' By this I mean the ghostly aberration of the major diameter of the workpiece during any interrupted cut. You are cutting air more than you are cutting wood, and you see this in all spindles as you cut from square to round. An experienced spindle turner is looking at the tool doing its job and the top edge of the spindle (which is the back of the spindle from their viewpoint) simultaneously. Persistence of vision, which is what 24 frames per second causes movies to convey motion, allows the reading of the ghost. A bit of speed, but not too much, is helpful, as is a strong light source at the correct angle.

During this tool handle exercise, you can only get the correct shape from the reading of the ghost on all but the centre axis. In a converging axes cabriole leg, making the ghost go away is what makes the shaft the correct, perfect taper. Lighting is also important in helping to see the ghost image.





## Marking out

**1** Find the exact centres of a 50mm square by 250mm long billet. Mark one half of the diagonals on each end to the same corner. With a set of dividers lay out a 14mm radius circle on one end and a 21mm circle on the other. Divide each circle into thirds, starting from where each circle intersects the darkened half of the diagonal. If you simply go two radius each way from the punch mark on the darkened line it will be close enough to thirds.

**2** Mount the wood between centres dead on the centreline of the billet and turn a cylinder.



**3** Make a pencil mark 19mm from each end and size just to the right of the headstock end to 28.5mm and just to the left of the tailstock end to 38mm. Now turn a straight taper between the two chucking bosses. Make a pencil mark about 10mm from each of the chucking bosses.

## Multi-axis turning

**4** Re-chuck to the second axis. For right handed turners (you should be ambidextrous you know) chuck the headstock end on the centre mark that is on darkened line and the tailstock end on the centre mark that is 120° clockwise from the darkened diagonal. Left-handers should go anti-clockwise and adjust the rest of the directions accordingly.

**5** Reading the ghost carefully make a light cut with a roughing-out gouge between the two pencil lines. Stop the lathe frequently and check the results.

**6** When satisfied with the results, rotate the piece clockwise to the next set of marks. They always remain 120° out of alignment as per the first chucking making the final three axes parallel.





## ◀ Sanding and finishing off

**7** Some hand-sanding with the grain may be necessary if you are to maintain a crisp edge between cuts.

**8** Turn away the chucking bosses and turn the butt end to a half bead. I leave chucking nubbins to facilitate drilling in the lathe and incise the tool end under the chucking boss for removal after drilling but also to define the area for the fitting of a ferrule.

**9** This handle is to be used to hold a round bar tool and to fit this I drill a hole about 0.8mm smaller than the bar diameter of the tool shaft to a depth of a minimum of 75mm. Once drilled, I apply a small amount of cyanoacrylate adhesive in the hole and gently push the bar into place. Whether you apply any finish is up to you. Many people choose not to.

**10** The finished handle with ferrule and tool in place.

Give this project a go, it is fun and the tool handle is unique and useful. ●

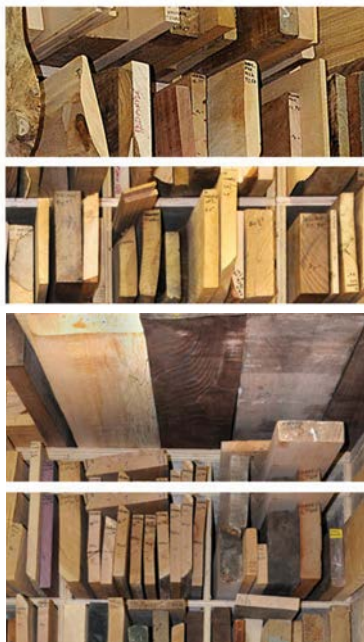




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# Turning long and thin

Andy Coates looks at some of the techniques and problems of turning long and thin objects

**If you ask a room full of turners what is meant by turning long and thin I think most would say you were talking about stair spindles, and they would not be far wrong in most instances. Stair spindles are about as long and thin as most of us ever turn.** This tends to be done begrudgingly and with trepidation. Long and thin is difficult, prone to disastrous results, and requires a greater level of concentration than we believe we possess. Also, it might involve the dreaded skew chisel. None of this is untrue. Long and thin can be, and often is, all these things. So why bother?

It might be a requirement of a commissioned piece, which would leave little option other than declining the job. It might be as a diversion from the normal catalogue of objects you turn. Or it could be as a personal challenge, an ideal way to develop tool techniques and refine those already acquired. Whatever the reason, it can be as rewarding and interesting as it can be frustrating, but even the failures can teach us a lesson along the way.

Stair spindles might seem too obvious a starting point for a look at long and thin objects, but these have been covered by Richard Findley in detail in previous editions, and you will struggle to find a more qualified opinion on how best to turn them, so stair spindles will only be mentioned in passing. For this

article I will concentrate on the process, techniques, and additional aids that you can make or acquire to ease the way. And in order to illustrate these things I will create some purely decorative, utterly useless objects that might be fun to make.

## Basic tools

Turning long and thin requires only basic woodturning tools, but two less-common, or modified, tools can be added to the selection to make the process a little easier.

A spindle roughing gouge, skew chisel, spindle gouge, parting and beading/parting tool are the basics required. Optional additions could include a bedan and a spindle gouge with very long (pointed) grind and a very short second bevel at the cutting edge.

It should not need stating, but all tools should be freshly ground to the keenest edge possible, and the edges must be kept keen throughout the turning process.

## STOCK SELECTION AND PERIPHERAL EQUIPMENT

Square stock between 75mm and 50mm is ideal. Wood species should be close grained, sycamore is ideal. Length depends on what you think you can manage. Ideally start at the shorter size of long until you are comfortable and work



From left to right: Spindle roughing gouge, three sizes of skew chisel, bedan, pointed-grind 10mm spindle gouge, 15mm spindle gouge

up to longer projects; 200mm to 250mm is a good starting point – probably longer than you are used to but not so long as to be unachievable.

A good four-jaw scroll chuck is a must, and a set of long jaws, ideally gripper jaws or large O'Donnell jaws. Long spindle steadies are also a must, and while these are available commercially they can be homemade quite easily. Three types are detailed here. One is a very basic steady, a type that might be found in an old production workshop, and the other two are based on steadies designed by Jean-François Escoulen.

You may need to modify the mounting method to suit your particular lathe bed and centre height but this should not be too onerous a task.

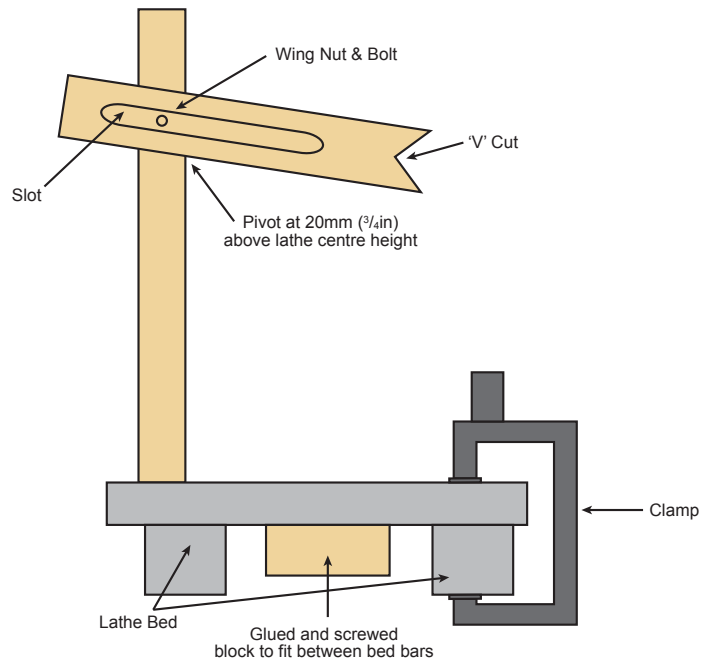


## ◀ Using a simple steady

Initial mounting can be between centres to rough down or to create a long tenon to suit your mounting jaws, or directly into the chuck if you have the facility to grip square stock securely. During the roughing-down stage the tailstock is fitted with a revolving ring centre. It is vital that you do not wind the tailstock out too far – this causes pressure on the workpiece and will bow the wood at the centre. If you first cut a suitably sized section down to a true cylinder at the middle of the workpiece, a simple steady can be used to reduce flex at the middle. The area used as support will be turned away later.

Applying some paste wax into the cut helps reduce friction and scorching. These simple steadies can be mounted in a number of ways, but this style is simply clamped to the lathe bed with a suitable G or F clamp. With especially long workpieces you may still find there is some flex as you rough down; this can be reduced by adopting an overhand grip. The fingers of the hand loosely wrap around the workpiece, providing counter-resistance to the pressure of the tool. The thumb is used to hold the tool down to the rest. The tool handle is supported close to the body. Remember to take light roughing cuts and let the tool do the work and do not be tempted to aggressively push the tool into the wood. Any force you exert on the wood will cause flex, bounce or chatter, so the aim is to exert as little force as possible. Cutting towards the headstock rather than the tailstock can also help.

For long, thin work the aim is to first produce a clean and parallel cylinder. This ensures there is no vibration due to balance issues. In order to achieve this you may wish to take



The basic steady

the final cuts with a skew chisel. While the stock is still at full size a larger skew is often best for the job. The weight of the tool will assist the cut and the horns are away from the stock. However, vibration can still be an issue. Your tool grip can assist here.



Stock held in chuck jaws



Simple steady used to reduce flex during roughing down



An overhand grip is used to help reduce bounce in the workpiece

## Tool grip

The style of your toolrest can determine which grip you are able to use, and you may find one more comfortable than the other, but modifying your standard grip can help considerably here. In overhand grip (below left), the hand rests on the top of the toolrest, fingers lightly supporting the

workpiece, and the thumb clamps down on the tool. An underhand grip (below right) sees the hand wrap around the toolrest stem and the index and third finger lightly support the workpiece. If your fingers burn you are gripping instead of supporting. Relax the contact. I do not recommend

the use of a glove as sometimes seen on websites. Our aim should be to reduce vibration and flex, not the number of fingers on our hand.

These grips can be adopted where appropriate with the other tools during the proceeding turning.



Overhand grip being used



Underhand grip being used



## Turning branches

One of the advantages of turning long and thin is that for some projects you can make use of irregular branch stock. In the picture below you can see that within the irregularity is a parallel blank waiting to be revealed by roughing down. Roughing down is carried out between centres and balance will be achieved as the workpiece becomes parallel. Ensure you turn the long tenon to suit your jaws to achieve maximum hold in the chuck, and then proceed to remove stock with the spindle roughing gouge until you have a parallel workpiece. Your project may require areas of bark to be retained, in which case gently taper towards the bark at the appropriate places.

In the case of this long, thin-stemmed goblet the simple steady was used to support the end of the workpiece after mounting in the long jaws. This allowed the hollowing to be achieved with reduced vibration. As this is end grain hollowing is best achieved with centre to rim cuts.



Using irregular stock



Preparing the long tenon



Reducing the irregularity and improving balance

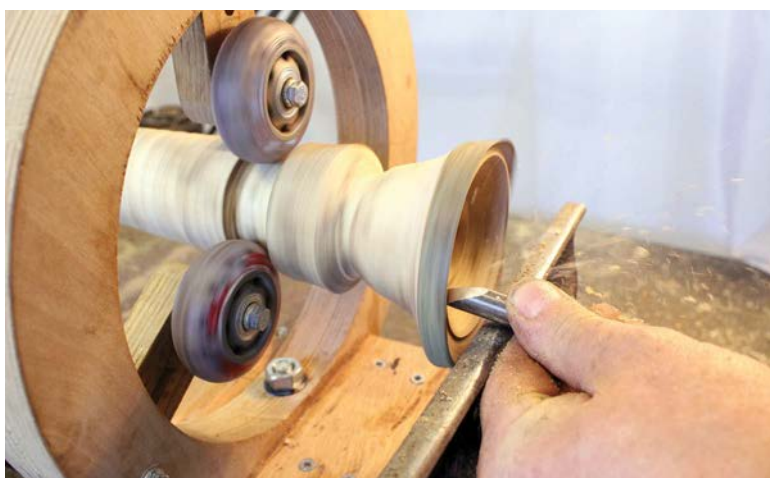


Using the simple steady to support the end of the workpiece

## Using a more complex support

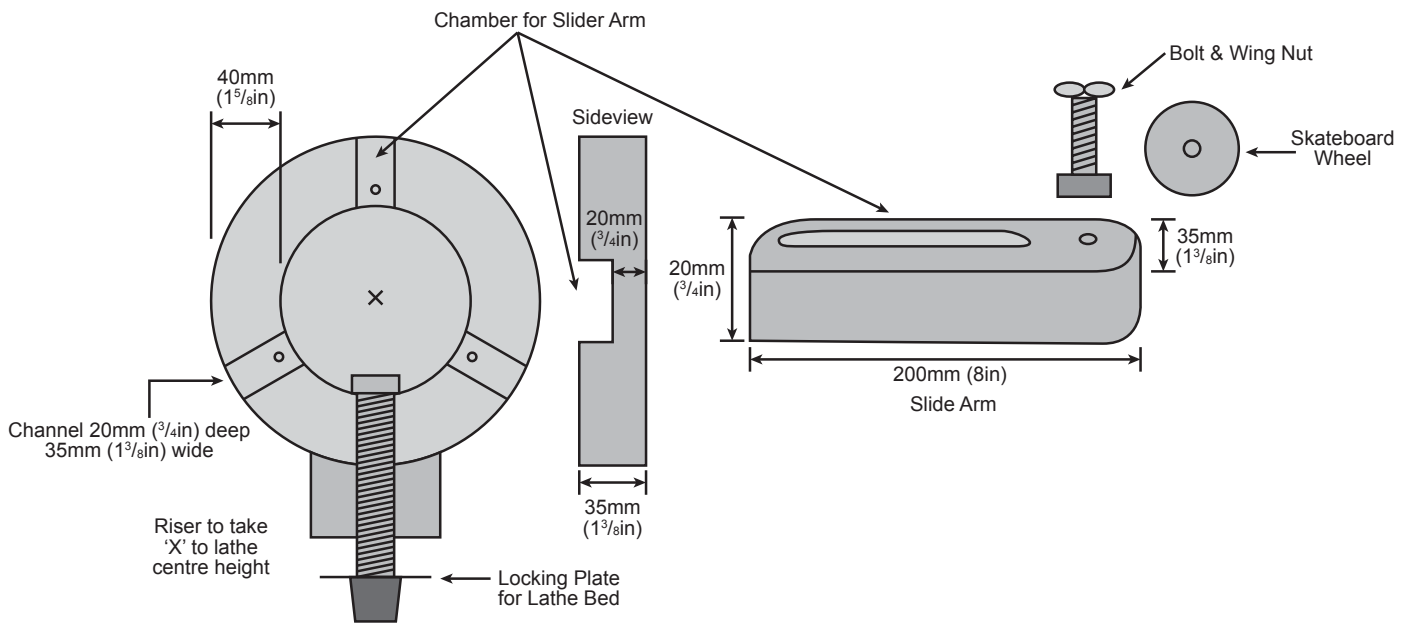
If the simple steady proves to be uneven to the task then the three-wheel steady should be used. A channel for the wheels should be turned while the stock is still between centres. Ensure the surface has no flats or blemishes as these will cause vibration. Set up the steady and then remove the tailstock for turning the end.

Once the goblet body is completed a shaped bung can be placed to take the revolving centre. This can be padded with workshop towel to prevent marking. Apply only light pressure from the tailstock quill. You need to avoid bowing the workpiece under pressure. At this point you can begin to reduce the diameter of the stem down to 'thin'. This is, of course, a relative term. Just how thin depends on a number of things: material strength, wood species, intention, design, abilities, nerve. The minimum would be about 5mm, 2mm a good dimension to aim for.



Using a three-wheel support





### An effective three-wheel steady

Less than 2mm would be an incredible achievement.

Using a spindle roughing gouge to take the stem down is too aggressive and causes vibration in its own right, so a skew chisel is preferable here. Allow the tool to cut and do not force or rush the cuts. Used correctly the skew exerts little pressure on the workpiece and while it may be a slow process it is an ideal opportunity to practise using this much maligned tool.

You may wish to bring one of the steadies back into play once you begin to reduce the stem. Which one you use is your choice; any would do.



Reducing the stem down

## String steadies

String steadies can be used for a number of turning projects, but are most commonly used for producing the trembleur. The design detailed is for the Jean-François Escoulen type. They can be made from MDF, plywood, metal, or any other suitably stiff material you have to hand. For exceptionally long projects you will need more than one, so it pays to make a set up at the same time. One steady for every 150mm of stem is a good guide.

The advantage of this adjustable style is that it can be used on different lathes, and in order to ensure it is mounted centrally over the project a simple alignment chuck can be used to graduate the arms for simple resetting between lathes. The steady could also be made to fit one lathe, which would make it a

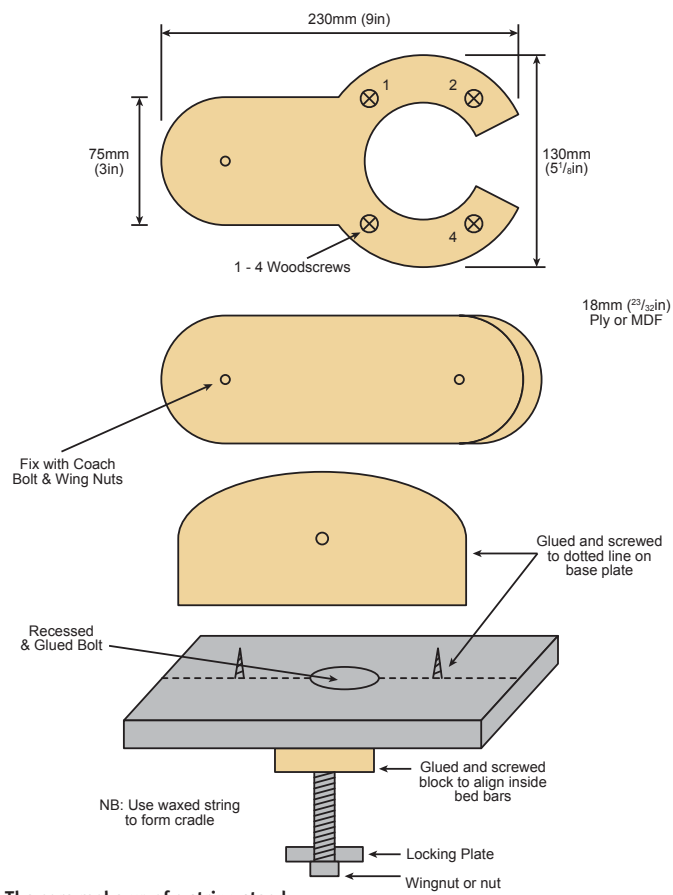
simpler device to construct. The steady is first brought into use after the initial 50mm is turned.

The string used should be waxed string, or string with paste wax applied. There are a couple of methods for tying off. Tie off the string on pin 1 then loop around pin 3 and return to pin 1. Wrap once around pin 1 then take the string to pin 2 and repeat the procedure to pin 4. Tie off the end. Another method is to tie the string to pin 1, loop the string around the thin stem and return to pin 1, take the string to pin 2 and repeat until all four pins are done. I generally use both methods at the same time. The first centres the stem and the second supports the weight of the turning. It is worth remembering that this is the only job

the steady does; it supports the weight and holds the stem central. It does not support the cutting action for subsequent sections. Every 150mm a further steady will be required. Work slowly, taking light cuts with a sharp tool, and abrade carefully as you proceed. You cannot go back to make adjustments.

Cutting the thin sections can be done with the bedan, the French style, or with the severely ground-back spindle gouge. This gouge has a second short bevel at the tip that allows it to slice with very little pressure applied to the wood. You may also find a small skew chisel can be adopted on these sections. An overhand grip, fingers lightly supporting the stem, and cutting on the top of the workpiece works best.

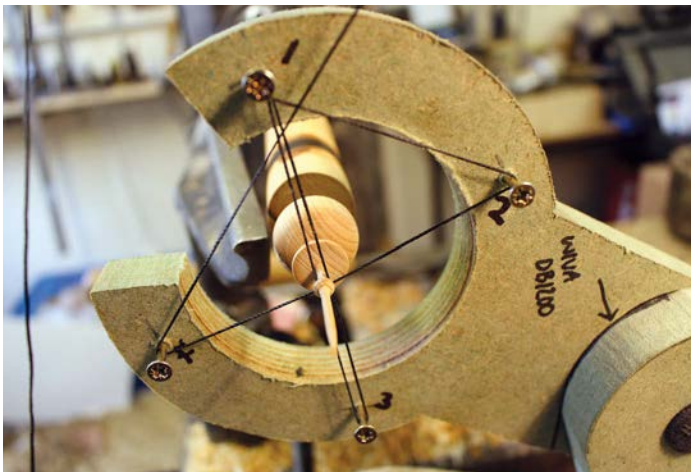




The core make up of a string steady



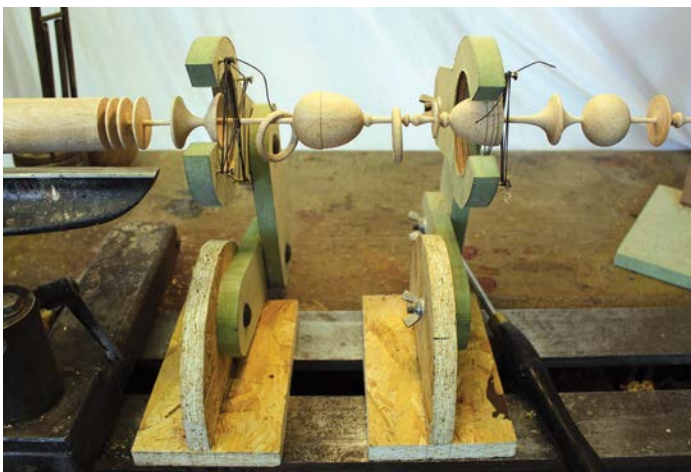
String steady and alignment chuck



Tying off



Turning the thin sections



Multiple steadies in use



String steady tied off



## ◀ IMPORTANT POINTS TO KEEP IN MIND WHEN DOING LONG AND THIN WORK

- Working speeds for the lathe should be lower than usual – 300-600rpm depending on the object, the weight, and the length.
- Be mindful of the speed at which your lathe slows down. If it decelerates quickly it may cause the piece to snap, so first slow it down via the VS control prior to switching the lathe off.
- Parting a piece directly off the lathe is not advisable. Part a little way then cut off with a pull saw while supporting the workpiece.

## Conclusions

Unless your chosen project requires that you use kiln-dried wood it is preferable to turn it from green wood. The wet wood is far easier to cut, and the inherent flexibility will be slightly more forgiving than dried wood. Undertaking a wet-wood apprenticeship will pay dividends for later advancement to making long and thin objects from dried wood.

The most important things to remember are to keep the cuts light and least resistive, so sharp tools are vital. Start with the tools freshly ground and return to the grinder more often than would be usual. Support is of equal importance – thin sections are far more prone to breaking, and the potential causes of such breakages are perhaps out of the norm: flexing, bounce, whipping, and abrupt starting and stopping of the lathe. Supports will reduce the likelihood dramatically.

Turning long and thin will almost certainly frustrate you at some point. You will have catastrophic failures and have to begin again, but you will also dramatically improve your tool control and technique. But I have no doubt that, despite the failures, you will enjoy the process and feel a great sense of achievement when you first succeed in producing a finished piece, be it a stair spindle, a long-stemmed goblet, or a more purely decorative object. ●

Just a few of the long and thin types of turning one can enjoy having a go at making





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Turning and image by Brad Herrington

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# You want how much?

John Plater looks at putting a price on turned items



**The price of my woodturning has been described on a number of occasions by knowledgeable people as being 'reasonable and realistic'. Over the next two articles, I want to try to unpick a multi-faceted element of our chosen craft which only really raises its head when the work is put up for sale. I am not talking about producing pieces as favours for friends and family, but about offering work for sale to the general public, to people not known, initially, to the maker.**

I am in a fortunate position in that I can operate as a woodturner in a professional manner but without needing to rely on it to generate an income in order to live. I choose to price my work so that I am not undercutting those who have to woodturn for a living. There is plenty of anecdotal evidence of others working in a similar vein, whose only criterion seems to centre around covering the cost of the materials. In my view this practice devalues the craft, making it more difficult for the professional woodturners and maybe less attractive to a person thinking about a career in woodturning. It may be that the 'craft' tag functions to keep prices low. There is an inference that if something is crafted, that process

is within the reach of the viewing public and they perceive that they could make it for themselves rather than pay the price being asked. If a piece has an artistic or sculptural tag does it somehow become more removed, more cerebral and, as such, command a higher price?

Fundamentally there is that thing called price, much of which can be quantitative and easily calculated. Let's call that the cost of making. This could typically be the cost of materials to include timber, abrasives, finishes and overheads such as maintenance, energy costs, administration and property costs if one is renting a workshop. The amount of time taken to make a piece can be arrived at and possibly equated to an hourly rate. One may be involved in the whole cycle of events from collecting timber, storing it, the work at the lathe then marketing and selling. Maintaining an online presence even tidying up after work can be easily overlooked. One might work with commercially produced woodturning blanks which have a cost. Even found material has costs in terms of time taken to collect and transport it and wear and tear on the body and equipment. There are also direct costs relating to the

context within which one sells, but more about that later.

A speculative one-off piece may take longer to make and result in a greater cost in terms of time taken. As one becomes more practised, the making procedures become more fluent and the time taken might be reduced. That for me is a part of the joy in the making. It is not just about getting a piece done, there is an element of getting a piece done with satisfaction in the process. It has to do with efficiency and control over both the outcome and the process. The skills and experiences which one develops then transfer to the next piece or body of work, to a single 'statement piece' or a batch of branch-wood bowls, for instance. The costs of making become reduced.

Personally, I do not want to work to a set pattern and make lots of the same item. I want to use different timbers and make pieces of different sizes and different shapes. The constant for me is in the intention, not in the outcome. I want to use each piece of timber to best advantage, working in the moment in an organic way. I do not set out to make stuff that sells but to make what I enjoy and enjoy what I make. ●



# From the community

Here are some letters the Editor has received from you, the readers

## Sourcing timber

Hi Mark,  
I have been a long time subscriber to the magazine and going digital has saved me a considerable amount. Living here in Australia, by the time newsagents apply both premiums and freight it becomes quite expensive in hard copy.  
In *Woodturning* issue 310, you asked where people get their timber from. My wood store is full of exotic pieces.

Among them are spotted gum (*Eucalyptus globulus*) and lemon-scented gum (*Corymbia citriodora*), cut from trees that have become too large on my two acres of land.

Native olive (*Notelaea ligustrina*) I get from a friend in Tasmania. This timber could be the rarest in the world now as the tree is more than 1000 years old but was caught up in a forest tree-felling operation and should not have been cut down. My friend, luckily, was able to rescue the tree from the government forestry yard. As Tasmania is the last place where it grows the remaining coups are all protected. The colours due to the age are just stunning. Its use in history was for carriage wheel bearings due to both hardness and its inbuilt oil for lubrication.

Most of my burls come from the Coolgardie area of Western Australia, harvested under strict government licensing permits. They are sustainability harvested by not cutting down the tree – they are sliced off which lets the



tree potentially produce more burls.

Plywood is a medium I am increasingly using in my carving/wood art. Here I only use architectural grade that has minimal flaws in the internal layers.

The oak used in the Tasmanian tiger (above) was sourced from a massive collaborative effort of our state road authority when it had to cut down 64 oaks for the village's road widening. There was community uproar about the removal, so a few of us took on the task of negotiating a deal that won over community support, in that the authority agreed to mill the timber for community projects. There is still some \$120,000 of dried oak kindly stored in an old aircraft hanger in the university grounds.

Then there is the free market where I swap or just receive interesting timbers, such as an amazing weeping cherry (*Prunus* spp.) burl that unfortunately was cut by the tree surgeon in four pieces – yes, that's how large it is, measuring 1000

x 6000 x 550mm when put together.

I also have a quantity of Tasmanian blackwood (*Acacia melanoxylon*) which, due to the southern growing location, is heavily barred, giving much more character than the mainland blackwoods.

Often the woodpile is a combination of fallen branches and firewood, where little treasures can be found. I also use timbers discarded by friends or the timber suppliers as I enjoy the challenge of enhancing flaws with a filling technique I have developed, using pod coffee grounds dried and darkened with walnut stain, then using cyanoacrylate adhesive to fill the voids. The results are stunning – the coffee grounds show off an organic effect and blend with the wood, so no artificial, shiny resin look.

I do use a few imported timbers such as beech (*Fagus* spp.), walnut (*Juglans* spp.) and purpleheart (*Peltogyne* spp.). I hope this answers your editorial question.

Kind regards, Chris Drysdale

## 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](http://www.woodworkersinstitute.com) and click on the forum button.

### SYCAMORE HOLLOW FORM

[www.woodworkersinstitute.com/forum/pimples-dimples\\_topic21600.html](http://www.woodworkersinstitute.com/forum/pimples-dimples_topic21600.html)

Visit our very own Woodworkers Institute website for this great piece of work by Edbanger. He comments: 'Sycamore hollow form 150mm x 130mm. Textured and highlighted with Chestnut Products gold gilt cream.

CHJ wrote: 'That's a real work of vision and a display of dogged patience in its execution Ed.

'Most folks would have been happy to turn and finish the piece well enough to have its inner feelings exposed by the piercing. The additional time and effort to do the hand-applied texturing is a whole leap in determination.'





## Materials with provenance

Hi Mark,

I was most interested in your editorial on timber sourcing in *Woodturning* magazine 310.

Most of the wood I obtain is from tree surgeons, woodland managers (estates and parks), friends and family. Much is saved from either being shredded or being processed for firewood. The majority of the wood is freely given, with the debt being repaid by the gift of a turning or two.

A 30-year career working for a regional museum service taught me the vital importance of provenance (information relating to the source and history of an object). For example, a museum may contain a bowler hat – not in itself something of great interest or value. However, if the associated information reveals that it was owned and worn by the iconic film star Charlie Chaplin, then it is immediately of interest and also historical and monetary value. Any museum object which has lost its associated information is greatly devalued, be it a work of art without an artist, an archaeological artefact with no excavation data, or a natural history specimen such as a plant or animal, fossil or mineral without location data.

So I apply the same principles of preserving provenance to my woodturning. When obtaining wood, I try to find out when and where the tree was felled. This adds so much more interest to



Walnut bowl made from an old tree which developed a rotten base and had to be felled for safety reasons at a farm near Bovingdon, Herts

the finished turning as it retains its association with the place from whence it came, instead of being an anonymous piece of timber which could have come from anywhere.

It can also be a good marketing strategy. I help support a community orchard in Somerset by turning items from timber which has been derived either from felling or pruning the fruit trees. On Apple Day, when the orchard is open to the villagers, the stall offering the turnings for sale can guarantee to sell out of everything made

from the orchard wood, thus raising funds for planting new fruit trees.

With most of my turnings I produce a folded A4 printed leaflet which outlines the source of the timber and how it has been processed, from raw wood to completed object. This, I hope, gives the recipient some idea of the skills involved in our wonderful art as well as preserving the link between the wood and the location of the tree whence it came. I have attached one such leaflet as an example.

*Tim Pettigrew*

## Going local

Hi Mark,

With regard to your leader this month on timber sourcing. I have owned an Alaskan mill for my chainsaw for about 15 years now and have gradually, as funds permitted, bought increasingly powerful saws to run in it. I now can run a 1065mm-long bar in it which gives approximately 840mm through the mill. This enables us to plank timber where it has fallen or been felled and carry the resulting lumber to our trailers. Both myself and the club, through our contacts page, are offered trees from time to time which, when cut, stacked, dried and processed into blanks is offered to club members, Christchurch woodturners: [www.christchurchwoodturners.org.uk](http://www.christchurchwoodturners.org.uk), at a much-reduced cost.

I have recently been offered a beech trunk that has been laying in the woods for about three years so could be nicely spalted. Also two ash trees that are still standing which, if straightforward, I will fell myself then process. At the moment we have oak, ash, beech, lime, sycamore, robinia, American black walnut from the edge of Bournemouth, yew, laburnum, boxwood, black poplar, apple, pear plus various other odds and ends.

A gentleman from Bournemouth council contacted us last week to see if we could use any of the wood removed from municipal land. We are going to see him next week to discuss the logistics of being able to make it happen.

*Best regards, Paul Reeves*

## Free wood

Hi Mark,

I just found the latest issue of the magazine on my doorstep and read your letter from the editor. All of my turning stock comes free. Local people know what I do and if they have a tree down they will ask if I want some, or a local school cuts dead or dying trees from its vast amount of land and it gets logged up and dumped for staff to use as firewood. I gained permission to help myself once in a while, within reason. I also pick up a few bits while on walks that I can carry, usually finding some lovely splayed varieties. This is all green wood which I like turning in one go but which could be part-turned and left to dry.

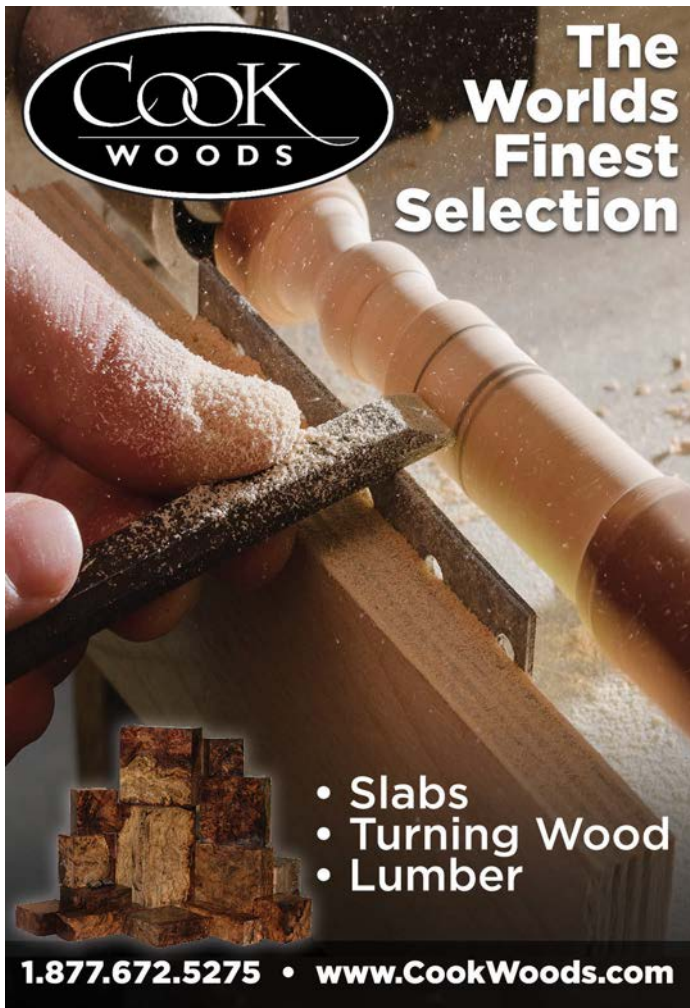
I have a gardener friend who helps me move trees from land and we split the amount we get. He burns his share. I then process mine at home with an electric chainsaw. I am now starting to dry my own timber for chopping boards also. I have obtained all manner of woods this way – oak, ash, walnut, box, olive ash, laburnum, yew, false acacia, holm oak, alder, sycamore, beech and others. I haven't paid for a piece of turning stock for four years. The wood is there to use – you just have look for it. Just yesterday I saw an ad for some free veneer on a local Facebook page. I was the only one interested and it's literally 100s of pieces, including burr and banding and an old marquetry press. No idea what I will do with it but hate to see it wasted. Anyway, that's how I get mine.

*Duncan Hooper*



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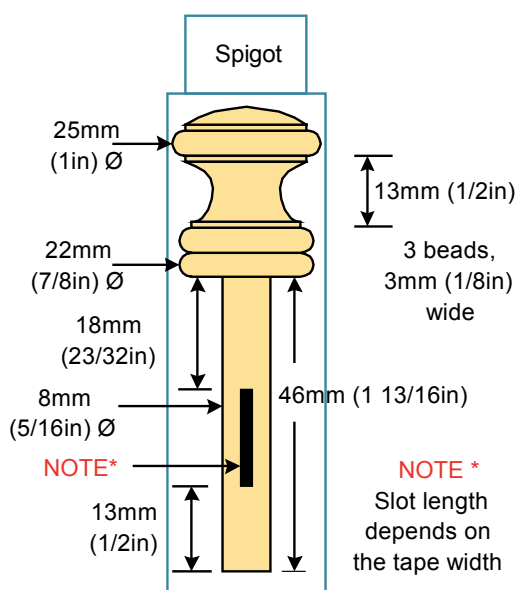


# Sewing tape measure

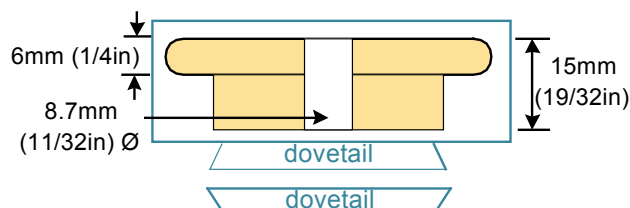
Chris West provides some inspiration and plans for you

PHOTOGRAPH BY RITA MITCHELL

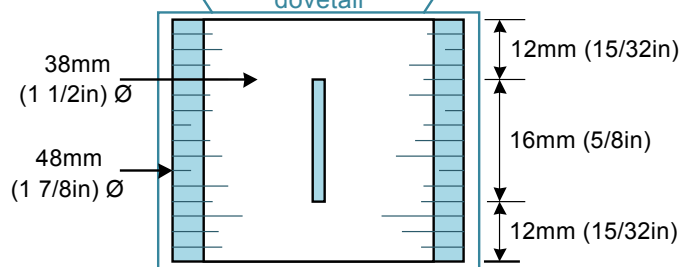
**E**



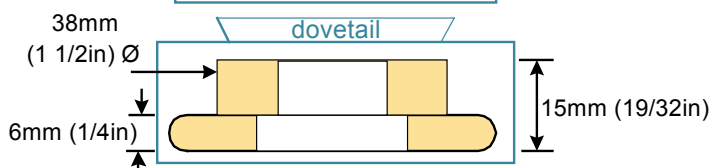
**D**



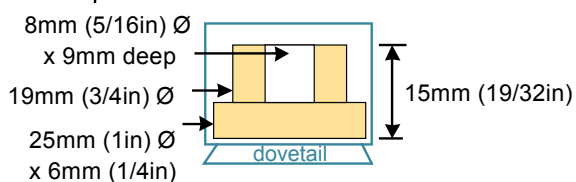
**C**



**B**



**A**



## TOOLS AND MATERIALS

- Spindle roughing gouge
- 10 or 13mm spindle gouge
- 3mm parting tool

Any attractive hardwood

## Accessories

- Tape measure 160mm x 13mm wide
- 20mm key split ring

## RECOMMENDED ORDER FOR TURNING C, B, A, D, E

The reason for this order is that everything needs to connect in some way to the body which is labelled part C.

[C] Blank size. 56 x 56 x 51mm The slot is +2mm (1/16in) wide. Drill with either a 2mm or 1/16in twist drill before filing the slot flat.

[B & D] Blank size. 60 x 60 x 25mm The holes in B should allow A to move freely.

[A] Blank size. 30 x 30 x 30mm.

[E] Blank size. 30 x 30 x 92mm.

## Fitting together

Ensure E is a loose fit in D.

D's tenon is glued to C.

The 160mm end of the tape has its metal end removed and is pushed through C before E is pushed through.

The tape is placed through the slot in E and glued.

Glue is applied to B's tenon and a small amount of glue applied inside the 8mm hole in A before being pushed on to C and E is pushed into A's 8mm hole.

Align the grain direction of D & B.

A key split ring is attached to the free end of the tape to stop it being wound.



# CuBoroN

*With the release of the new R-series CBN wheels from The ToolPost, sharpening for woodturners enters a new phase. Produced to the same high standards as our renowned series of face and rim-coated CBN grinding wheels, the R-series brings the brilliance of CBN*

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*little-used face of the wheel we have been*

*Of course, we still keep face and rim- this format of wheel, but now we offer styles, but a choice of wheel diameters, sizes. All of which seemed to warrant CBN wheels from The ToolPost.*



## Sharpening? - No Problem!

If you're going to take full benefit from having the best CBN wheels available, then it makes perfect sense to pair them up with the best sharpening jig too. For very good reason, many folk get more than a little anxious when it comes to sharpening their turning tools. They have seen experts and heard them extolling their own ability to sharpen "freehand" and are frequently left with the impression that this is the 'proper' way to sharpen. Nonsense! The 'correct' way to sharpen is the one that enables you to get the best edge, quickly, accurately and repeatably.

That way, there's nothing to fear and nothing to discourage you from sharpening as often as necessary to keep your tools turning-sharp - and that can mean as frequently as every few minutes. Without sharp tools, you can never be a sharp turner, so it is important to get this particular little trick under your belt as soon as possible.

So make it easy: always sharpen using a jig - and use the best jig available for bench grinders: the Oneway Wolverine.

This is a jig developed by turners for the benefit of turners and produced by one of the most respected engineering companies in the business. The basic system satisfies all standard turning sharpening needs but accessories are also available to complement the system and to meet virtually any turning tool sharpening requirement - including really precise wheel dressing. Standard system with long arm and platform (above), including setup and operation DVD: £85.67. Varigrind jig accessory for Celtic profiles (right): £51.18. What great ideas for Christmas!



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# 10th anniversary

Galloway Woodturners celebrate their anniversary and Roger Cutler shares how the club is developing what it can offer as a group



A typical gathering of Galloway Woodturners' members on a club night

**Galloway Woodturners celebrates its 10th anniversary this year, a period that has seen the club develop from a small group meeting at a member's house to a club with its own workshop.**

Membership is drawn from across Dumfries and Galloway – from Stranraer in the west to Carlisle in the east – and currently stands at around 60 members. The membership also encompasses a wide range of expertise and skill with people who have been turning for several years to those who are just starting out.

And, thanks to the club's educational programme, those starting out have a good foundation on which to build.

The club meets in Castle Douglas, initially at the local community centre once a month – not an ideal venue as this entailed setting the lathe up each time and making sure everything was cleaned down afterwards.

Membership at this point settled at around 25 but it was difficult to see how we could develop further given the constraints of the community centre.

We found an alternative venue when one of our members, Robert Irvine, a local baker, offered space in his warehouse.

This was eagerly taken up and, with the help of a lottery grant, a workshop was soon up and running.

During this past year, as part of our anniversary celebrations, we upgraded the workshop making it more energy efficient, safer and comfortable when watching demonstrations.

We now open the workshop each Tuesday and Wednesday evening (and Wednesday



A selection of club members' work





Nikos Siragas masterclass

afternoons during the winter months) when members can use the club's eight lathes or just meet, sharing their knowledge and experience over a coffee. We find that, for some members who may be on their own, this is an opportunity to meet with others and is a great social opening.

As well as having the workshop open two or three times a week we also have a club meeting on the second Tuesday of the month which, as in most clubs, takes the form of a demonstration, usually by a club member, showing different techniques or projects. We also hold monthly competitions which culminate at the end of the year with a club champion being named.

We normally have three or four full-day professional demonstrations each year. Recently some of these have been followed by full-day masterclasses – which have proved very popular and beneficial.

We hope to develop our professional demonstrations by having mid-week evening demonstrations followed by a masterclass the following day, by doing this we hope to encourage more professional turners to come up to visit us.

The club is trying to encourage people within the local community to try new things and is offering various courses, starting with a two-hour taster sessions for people who have never turned before and wish to try the craft. Following on from this we run a six-week, two-hours-a-week Beginners' Course, where we take the student through all the basic techniques, starting with spindle turning and going on to faceplate turning, taking in health and safety, finishing and wood technology. Two of our members are qualified AWGB tutors and oversee these courses. We are currently looking at following our Beginners' Course up with

the AWGB Certificate in Woodturning.

As a club we attend three or four craft events a year, where we have people turning and a display of work for people to see. We are passionate about what we do as a group and want as many people as possible to see what we are about.



Andrew Hall masterclass

We are also working with the local Scout group for them to try turning. This will be wonderful if it does come to fruition.

As our 10th anniversary also coincided with the AWGB 30th anniversary we celebrated with demonstrations by Nikos Siragas, Dave Lowe, Andrew Hall, Sally Burnett and Eugene Grimley, with Nikos and Andrew both hosting masterclasses.

Galloway Woodturners is an active and vibrant club, always open to new members or visitors coming to enjoy the beautiful Scottish Riviera that is Galloway. ●

**CONTACT:** [gallowaywoodturners.co.uk](http://gallowaywoodturners.co.uk)



Sally Burnett demonstration



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# Woodturning

Issue 314 on sale 28 December

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Richard Findley looks at  
turning jointed four-poster  
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Walter Hall shows  
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# Should you wear gloves when turning?

Most safety professionals are normal people. Geoffrey Laycock discusses the issue of wearing gloves when turning

**In the '70s, starting my new career as one of Her Majesty's inspectors of factories was a slightly traumatic affair. It took from first interview in January until August before my appointment was confirmed – somewhat awkward as I had a job offer from Leyland Bus & Truck to work in its design department and I had to keep stalling.** Anyway, that would have been another life and I chose the one that would see me being a mostly unwelcome visitor to workplaces, prosecuting companies and people and occasionally being offered the chance to live in concrete under a motorway bridge. The trauma started in the first week as, by Wednesday I was sitting in on an interview with a young man who lost his arm to a radial-arm drilling machine when his sleeve was caught by the rotating drill bit – yes, it pulled it off – and, Thursday, helping to collect evidence in a de-gloving incident. That leads us to this month's safety message. I have always said it took me nine months to get to be an inspector, one week to decide I might not like it, and nine years to get out.

De-gloving is a polite term for having the skin of the fingers or hand pulled off, often by a hand-held cloth or gloves becoming caught in something moving – usually rotating. It is not a nice sight and obviously devastating for the injured person. It can result in complete loss of use of the digits involved or even elective amputation. Single digit de-gloving can happen when rings on fingers get caught. One notable example was a chap jumping off the back of a lorry and putting a steadying hand on the tailgate. He caught the ring on a rope cleat and...

Now I must admit to sometimes wearing gloves when turning. Some people will tell you it is an absolute no-no. It is, as with many things related to safety, all about assessing risks and acting accordingly. If I am turning green wood, especially with suspected unseen defects, I wear gloves when roughing down the wood.



**Gloves being used while roughing one of 100 presentation honey dippers for a local country club – green beech from its estate, rough turned to allow drying. I turn left and right-handed to vary posture and access, wear protective gloves, remove my watch and use extended jaws with no projections. Plastic sheet protects the lathe from the worst of the flying sap**

With some green timbers, this can be for more than one reason, Yew sap can have an adverse effect on heart control and the central nervous system, among other things. I also wear gloves with some dried timbers because of the potential effects, especially those I have had experience of previously. If working multiple blanks in succession, a lot of wood will pass over a hand and this can hurt.

How do I minimise risks? First, I think about how I have the workpiece mounted and especially if I have chuck jaws projecting as potential catches. I wear thin, well-fitting gloves designed to give abrasion, cut and contamination protection. I only use them when roughing down work. I never wear them after this process. I never stop the work with a gloved hand, sand or do any other process other than rough shaping.

And I always remember young Steve from the 1970s who was never the same

again after his incident. Notice please I avoid the word accident as this tends to imply it was not preventable and almost all are. In his case a loose-fitting glove caught a metalworking lathe chuck jaw and his life changed in less than a second.

Wearing suitable gloves can be the safer option for turning at times but think it through. Never become complacent, consider what you may get caught by and take the time to make those little changes that would reduce or remove the risks you identify.

I apologise for the slightly gory start to this short piece but so often people making pronouncements about safety have rarely seen the end results of things going wrong – and their comments can go both ways – too few precautions or some of the ridiculous restrictions we hear of. I have 40 years of sometimes vivid recollections of incidents, injuries and, most importantly, the people. ●





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# Beads and coves



Mark Baker explores using beads and coves as decoration on turned work

**If you visit any museum, look at glassware, ceramics, earthen and stoneware, bronze vessels and so on, you will note that through the ages some work has featured decoration of some kind or another – beads, coves, imprints, paint, glaze, raised detail, linear or radial striations and scoring... the list goes on. Please do some research and have a look for yourself at vessels from different cultures through the ages. You will find that each culture and nation had different styles that they liked and created too.**

In this article I am looking at using beads in various shapes and sizes, which are not always semicircular or half a hemisphere in shape, and also coves, or modified

versions of them, be they shallow or deep and not necessarily hemispherical, which I will call beads and coves respectively for the purpose of this article.

Both have often been used singly or in multiples to create some interesting visual and tactile aspects for items of glass, pottery or ceramics and also bronze and ironware.

Wood, whether spindle or faceplate grain, readily lends itself to these forms of decoration too. Coves and beads can be cut with gouges and, as with the article on using V-grooves in the last issue where I used a thread chaser to cut uniformly spaced and depth grooves, if one wants multiple beads or coves of a uniform

size and shape, then cutting them all with a gouge is a wonderful thing to be able to do. But a forming tool will, in my opinion, help create the uniform shapes and sizes required quicker and easier for most people.

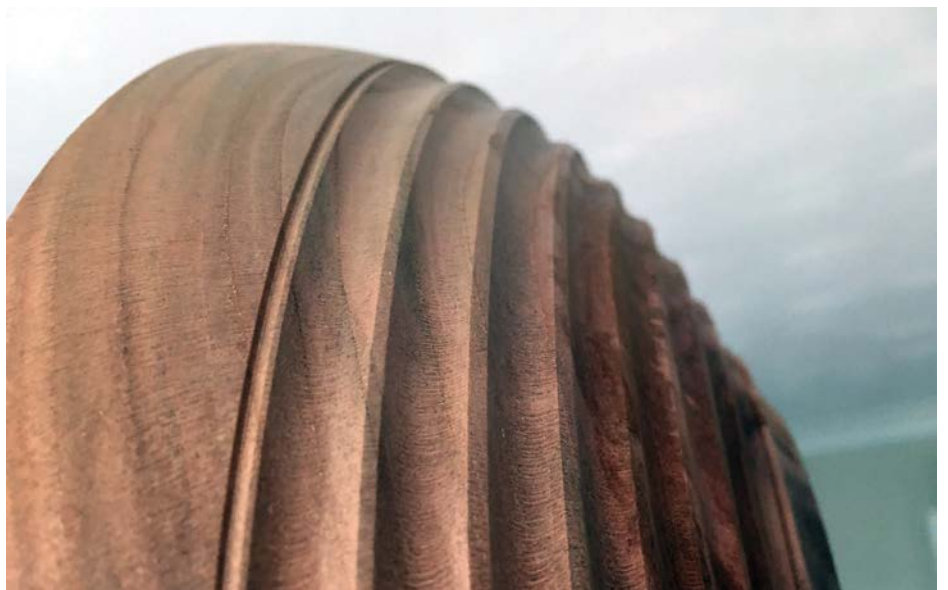
It is worth noting that most decorative effects have both decorated areas and areas which are plain. Having beads or coves over the entire surface can be visually too much. However, create a band, or area of decoration that leads into a non-decorated area, and the visual contrast works to your advantage.

In this article I will show some simple techniques and examples of how beads and coves can be used to good effect.

## Using coves

You can see an example of a bowl with coved detail in the right-hand bowl of the image (above) and the close-up image to the right.

The coves, or 'radiused grooves' as I once heard them described, are interesting as a decorative effect, both visual and tactile. We all like perfectly smooth surfaces, but creating a texture on work is also pleasing to the eye and touch. Coves can be easily cut using a shaped scraper. You can grind and shape the front section profile to the shape and size you require. I tend to use ones shaped to about 6, 8, 10 and 12mm width, with the cutting edge running all the way around the shaped profile. Whether you have a conventional flat-top scraper cutter or create a top bevel on a scraper to create a negative-rake scraper is entirely



Close-up of reasonably regular-spaced cove decoration. They will be even with a little bit of adjustment





A negative rake scraper (top) shaped to cut a cove and a standard scraper profiled to cut a cove



A partial cove-shaped rim around the opening hole of a hollow form

up to you. Both cut well and the negative rake scraper cuts a little more gently than the conventional scraper and is less likely to grab if one presents the tool blade more towards the horizontal rather than using the handle higher, cutting tip low conventional scraper presentation mode. Conversely, you can use a tip from one

of the many multi-tipped hollowing tools or the carbide-tipped turning tools.

Just because you have a uniform width of cutter does not mean you have to use it to a uniform depth. You could start with a deep cove and then gradually back off the depth as you cut the decoration around the work.

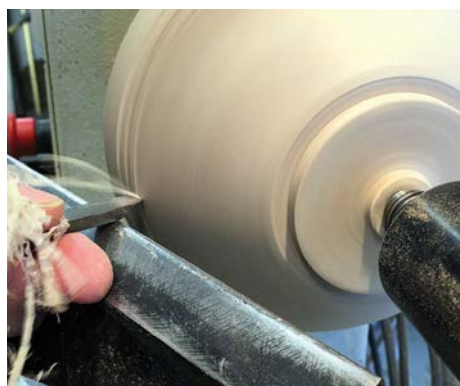
You can have the coves equidistantly spaced or graduated gap and depth-wise.

Coved detail can also be a transitional element – think of spindle work where coves can be used as a separation point between two other elements of detail in work or as a frame around an opening.

## Cutting coves

Scrapers are not, as some describe them, ‘push and poke’ tools. They can be used with great finesse. I sharpen all tools prior to use and keep them sharp during use. Scrapers do not hold their edge very long so they need regular sharpening. I typically have the handle of a scraper higher than the cutting tip, the blade of the tool positioned securely on the toolrest and have the cut occur just below the centre of the work when working on external curves. Present the cutting edge square/90° to the surface. Any other angle and you create uneven-sided coves.

Once this position is achieved with the scraper, I lightly approach the cutting edge to the work and, once engaged, I very gently lower the handle, arcing the cutting edge into the wood. I do not use much force. I allow the cutting edge to cut. Once I have the depth and width of the cove I require I move on to cutting the next cove. You may, depending on the wood used, need to gently pull or push, depending on the grain orientation, cutting along each side very gently to clean up minor grain tear-out/damage.



Using a forming tool to cut the coves



## Sanding the work

Try to get as good a finish off the tool as you can. Choosing close-grained, dense timbers helps no end with this, because sanding the coves invariably is a pain and you run the risk of altering the profile. I use a radial bristle brush which fits in a drill, a rotary sander with fingers which are abrasive, a very soft fine wire brush or abrasive wrapped around a dowel or

shaped stick to sand the coves. Whatever you use you will slightly alter the shape and round off the top section. Sanding the main body profile later will sort that slight softening out.

I like the tactile and visual aspects of coves' decorative effect, but I do not find coves as versatile as using beaded detail/decorative effects.



## ◀ Using beads

Beads can be used sunken below the main bodyline, flush or raised from the main bodyline of work. They can be used as a transitional element between shapes, used singly or as multiples, spaced close together, spread

apart and of any size to suit the work being undertaken. I have already said that they are not always a true half-hemispherical form, so you can play with the form to get the look you are after.



Lidded vessels with raised bead effect



Beads used on the main body and foot area of a vase form



Raised bead to act as a rim on a bowl



Beads used to disguise a join

## Cutting beads

The number one rule of forming beads, using the bead-forming tools mentioned, is that you should never use the tool to reduce the diameter of the work – even by a fraction of a millimetre you run the risk of fracturing the crowns. That means if you want sunken beads where the crowns are below the surface of the main body of work, you cut the area to the required depth first and then use the bead-forming tool to cut the beads to that cut surface.

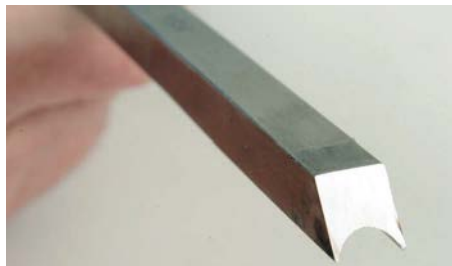
If you want the crown of the beads to be flush to the surface, you cut to the surface of the work but no deeper. And if you want raised beads, I find it easier to turn the work to the right profile required and to the maximum width of the band of beads required. Cut the band of beads and then reduce the diameter of the main bodyline either side of the beads to create a raised band and turn the main body form to match the new depth either side of the raised band.

The trick is to visually get either side of

the band to visually run on without a step change from each other. An example of what I mean can be seen on the vase.

Due to the risk of fracturing the crowns of the beads, you only ever form these with the cutting edge of the tool used

at a trailing/negative-rake angle in. To further minimise fracturing of the crown it is also advisable to use timber that does not readily splinter readily, so dense close-grained timbers are better to practise this type of work on.



A typical scraper-type bead-forming tool, and two tools which have a flute running down the length of the tool blade that are used in both shear cut and negative rake scrape mode





## Cutting the beads with a scraper-type cutter

The scraper-type forming tool is used in exactly the same way as the scraper or tipped tool used earlier to cut the coves. Present the cutting edge at 90° to the work, as with the cove – any other angle and you end up with lopsided beads. Have the handle high and tip low, cutting just below the centreline

of the work when working on external curves. When you have the right presentation angle, lower the handle so the cutter arcs upwards into the work very gently until you have formed your bead, remembering only to cut to the form of the cutter and not any deeper.

## Cutting beads with a fluted bead-forming tool



The points of the forming tool flattened/reduced in length just a little **BELOW:** Cutting multiple beads

The fluted tools have a bevel on the topside. This is what you place against a grinder or hone to keep the tool sharp. Never touch the flute. The cutting edge has two long points. Depending on the make of the tool and the side of the flute, these can project a long way and thereby cut into the wood a long way. So I use a diamond hone and create two micro-flats on the very end of the cutter. This minimises the projection of the points into the work so when turning the inside to thickness so there is less likelihood of inadvertently accessing the deep point cuts. Also, when the beads are aligned side by side, the flats spread them apart a little, which I think makes the spacing look better and also helps when sanding them later.

The fluted tools are used with the flute down on the rest, so go gently. The edges of the flute, as the tool gets shorter, become the cutting edges of the tool. I tape up the non-used areas to minimise the risk of chipping/damage.

Place the flute flat on the rest, have the handle low so the blade of the tool points upwards, but still have the bevel on the front end of the tool not quite horizontal, but still just pointing downwards. See the starting sequence of the cut in the pictures shown. Align the two points of the tool at 90° to the work surface and gently arc the points into the work. They will score two lines. Now, gently arc the cutting edge of the tool into the wood, cutting ever deeper and raising the handle of the tool at the same time.

The bead will gradually form and, as you cut the crown, the handle needs to be nearer, but not quite horizontal, and the bevel on the front of the tool is pointing downwards at an almost 45° angle. This is a very gentle negative rake cut which minimises the risk of crown breakage.

If you want multiple aligned beads, simply place one point of the cutter in the previously cut groove then cut a bead, repeating the process as you choose.



The bead-forming tool being used, showing the starting position with the handle lower than the tip and the finish position with the handle just off horizontal





## ◀ Damaging the crown of the beads

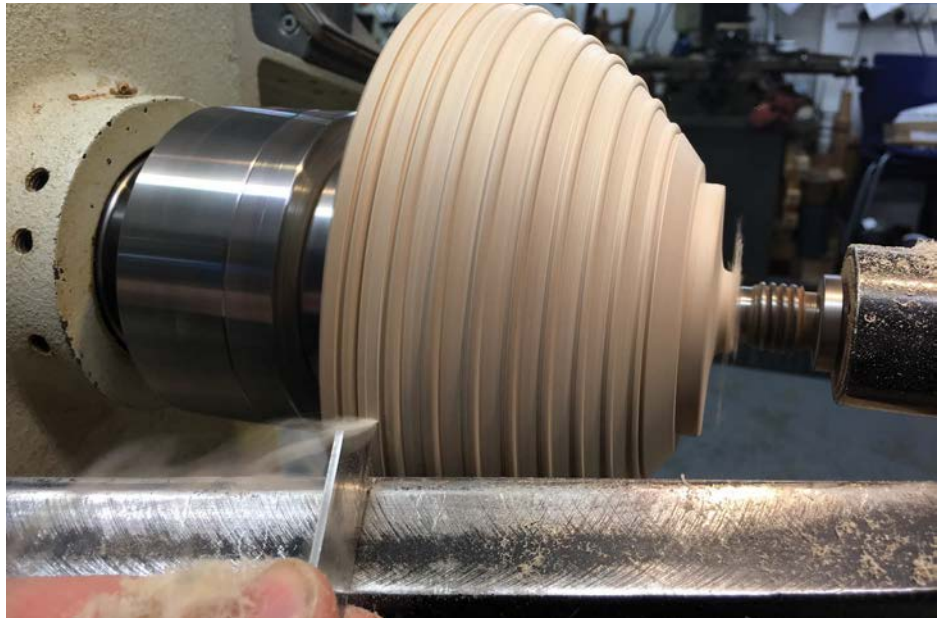
If you inadvertently damage the crown of a bead for whatever reason, there is sadly no magic fix. It is a real pain when you have cut a lot already. The only escape route is to change your design

or skim the crowns of the already-cut beads down just enough to remove the damage. This may mean you alter the shape of the vessel slightly but, once done, you can reform the beads.

## Spaced raised beads

You can space bead positions as you choose and have them raised, flush or inset at graduated or regular intervals. One approach that is very effective is to have raised beads with a gap between them, but still have the beads' crowns follow the bodyline of the vessel. You can measure and cut beads the distance apart you want them, but to get used to this type of work I would suggest you cut multiple aligned beads and then just remove every other bead with a thin parting tool.

The beads cut – if you have placed a micro-flat on the points – have a small gap between the solid wood and the side of the bead. A parting tool is used to remove the bulk of the waste then, to refine the shape between the beads, the parting tool is gently arced between the two gaps, never touching the sides of the beads.



Creating spaces between the beads using a parting tool

## Sanding the beads

Hand-sanding beads works OK, but can result in altering the shape. As with the

coves I use a radial bristle brush which fits in a drill, a rotary sander with fingers which are abrasive that fits in a drill and,

if there are gaps between the beads, I use hand-sanding techniques or a stick with abrasive on it to reach in the gaps.

## Beads and coves on the same work

Beads and coves can be used on the same piece of work. They complement each other well. They are commonly used on the same piece in spindle work but also bowls. Where and how you use them is a case of planning.

Equidistantly-spaced beads on the bronze-effect picture and the bowl beading cut have coves cut between them to create an interesting look.

Experiment and see what you like. ●



Lidded bronze-effect bowl with beads and coves for decoration



Using a cove-forming tool for cutting coves between beads



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|----------------|--------------------------|
| Motor          | 2 HP                     |
| Centre Height  | 230 mm                   |
| Spindle Length | 700 mm                   |
| Speeds         | 80-1350 / 180-3700 U/min |
| Spindle        | M33 x 3.5                |
| Weight         | 178 kg                   |
| Dimensions     | 1350 x 510 x 1230 mm     |

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Change-System for  
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# Leaf-shaped bowls

Derek Horner shows how he creates his leaf-inspired bowls



**I belong to High Peak Woodturners and the Cheshire Guild of Woodturning. Some time ago Tony Wilson visited and mentioned the basic aspects of turning a leaf-shaped bowl, demonstrating certain aspects but without completing the turning. I liked the idea and have spoken to him since about the idea and my starting to do some. He said it was nice to have someone take up an idea and then develop it as they chose to. So it was Tony who started me off on this journey.**

I like the shapes of maple (*Acer* spp.) and oak (*Quercus robur*) leaves and these are the two forms I use. I find both leaves

attractive, but it is interesting that more people comment on the oak leaf form than the maple.

I like to work with monkey puzzle (*Araucaria* spp.) and thought that the leaf-shaped bowls would maximise the use of the timber I had. I source this timber from ornamental garden trees that are felled locally. I like the knots and the distinctive look. I also work a lot with maple as a timber. It is easy to work with and holds detail nicely. Since the edges of the bowls are carved or bandsawn I work with maple and monkey puzzle because both are timbers that cut nicely.





Patterns drawn on the timber sections

## Pattern and bandsawing

I start by creating a drawing of the shape, using a leaf from the tree I intend to use as inspiration, scale this up on to paper and cut the shape out. I then lay this on the timber and draw around the template. The maple leaf has a more serrated, spiky look than the oak leaf, which is more rounded in appearance. To help with bandsawing the oak leaf, I drill holes at various positions on the blade of the leaf at the lower ends of the curved profiles to create the shape required and help not to cut tight radii on a bandsaw.

Also, do not cut too far and leave very narrow sections of wood design. This would make the areas fragile and prone to vibrate or break when turning. You need to select your shape carefully.

I bandsaw the timber blanks to shape first, then turn them. This gives me the shape required and turning it is just like working a natural-edge, irregular or square-edge bowl.

All that is required after the turning of the bowl is to refine the edges a little later.

Cutting a standard round bowl to a leaf form on a bandsaw after the turning is done is not safe. You can, of course, power carve it to shape later, but bandsawing first then refining a bit after turning is simpler and safer. Leaf forms lend themselves to being turned as thin, platter-like items or deep bowls, so you choose the size and thickness of timber to work with.

I tend to cut a few timber blanks to shape while on the bandsaw and have them ready for turning when I am able to find time.



The oak leaf patterns with drill holes to make bandsawing easier



Various timber sections cut on a bandsaw ready for turning

## Turning the underside

If working an maple leaf blank I mark the centres, it is a reasonably regular shape, and then mount the blank between centres on the lathe to initially turn the underside. For oak leaves which are irregular in shape, mark the centre and then offset the mark by about 20mm on a 230mm long oak leaf blank to correct any imbalance. Mounting the work between centres allows me to adjust the positions of blank on the lathe to further refine the balance. Mounting it between centres also leaves a solid timber section for me to work with rather than

having to work the design to remove holes caused by using a screwchuck or faceplate.

I am careful of the speed selected for turning this type of irregular-shaped work as there is still likely some imbalance. Like working on any other irregular shaped work, err on the side of caution speed-wise. The timber is no longer a solid round section, so slow things down.

I typically cut a spigot to hold in the chuck to be able to turn the inside later and remove the waste and rough-shape the piece using a pull cut, working from the tailstock end up to the outer rim. I leave enough

thickness to be able to make cleaning cuts later using a push cut from where I can reach while the tailstock is in place.

Once I have done the rough shaping using the pull cut, I move to cutting against the grain to deal with the uneven bandsawn areas. This is the technique most people use with natural-edge or square-edge work. This minimises the risk of splintering off any uneven edge or bark. When the piece is shaped, I remove it from the lathe and mount the wood in the chuck on the previously cut spigot and check everything is secure.





Finding the centre of the maple leaf using a compass



For oak leaves, draw a centreline along its length and halve this to find the centre. Then, offset the mark by about 20mm to offset the imbalance in the shape



The blank mounted between centres and the irregular bandsawn edge area is turned against the grain to minimise breakage and tearout of the irregular edges

## Turning the inside

To turn the inside I cut the irregular area first, leaving the centre section alone. I use a push cut from the face of the blank down to about 4mm shy of the final wall thickness required and do this in a series of stepped cuts. I then use a push cut entering into the uneven edge to make a series of light cuts until I have the wall thickness required, rotating the blade of the bowl so the flute is pointing at about the 3 o'clock position, in scrape mode, as it meets the raised solid timber area.

Once the uneven edge is to thickness, the solid raised wood area can be treated like the underside of a bowl and push cuts can be made into the wood to a depth of about 3-4mm shy of the final thickness required.

At this stage a series of push cuts can be made coming from the direction of the irregular edge area down to the centre of the bowl.

For sanding I mount a sanding arbor in a drill, load it with abrasive and sand the wood while the lathe is stationary. There are too many irregular sections for me to want to stick my fingers in there. I work through the grits until I have a nice, smooth, blemish-free surface. It is at this stage I also refine the bandsawn edges with a burr loaded into a rotary carving tool. I then use finer grit burs to smooth the edges more. This is followed by hand-

sanding to clean the edges further still. Once sanded, I slightly soften the sharp edges on the top of the bowl and

sand the inner bowl section with the finest grit grade. I then remove the bowl.



Turning the irregular edge areas before dealing with the centre section



Here is the piece turned but not sanded



Using a rotary carving tool with a burr to refine the leaf-shaped edges



## ◀ Finishing the bottom

To finish the bottom I create a friction drive by mounting an oddment of wood in the chuck and shaping the end to fit nicely on the inside surface of the bowl. I then put paper kitchen towel or non-slip router mat over the friction drive, place the inner face of the bowl over the friction drive and bring up the revolving tailstock centre to align with the indent already created when initially mounting the bowl.

Once everything is secure, I select a low lathe speed and either shape the spigot to form a foot, or turn most of it away, leaving enough wood to support the bowl while it is sanded with the lathe switched off.

Again, I use a drill chuck with sanding arbor and work through the grits with the lathe stationary. Once it is sanded I lightly soften the lower edge of the irregular edges. I then select a very low lathe speed and remove as much of the waste wood as I safely can while it is between centres. Then I remove the bowl from the lathe, carve off the pip of wood left and sand the last little section of unsanded wood. Then it is a case of applying a finish. I usually apply three coats of oil finish, denibbing between coats.

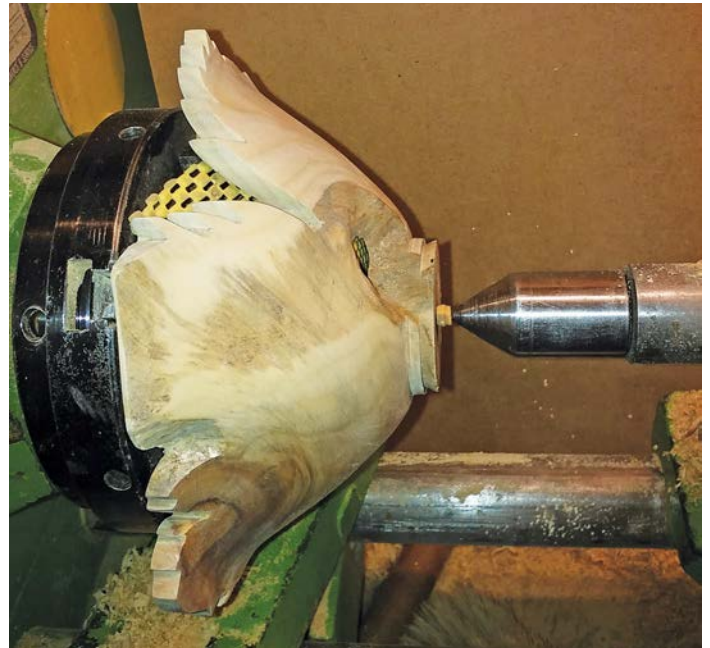
This is how I create leaf-shaped bowls I hope you have fun making some of your own. ●



Here is a selection of leaf-shaped bowls ready for the bottom to be refined



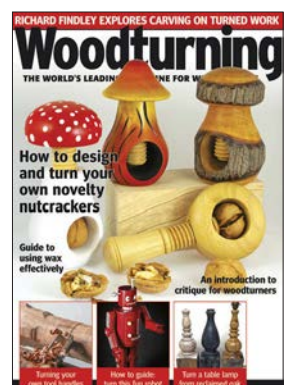
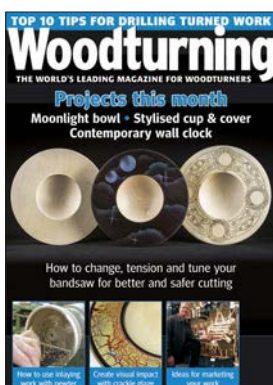
Jam chuck mounted in the lathe and the inner face of the bowl with non-marring non-slip router mat on it ready for placing against the jam chuck



The bowl mounted between the friction drive and revolving tailstock centre  
BELOW: A selection of finished bowls







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# OUR CONTRIBUTORS



## ANDY COATES

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. **cobwebcrafts@btinternet.com**  
**cobwebcrafts.co.uk**



## COLWIN WAY

Colwin started turning aged 13 and has since gone on to teach the craft. He wishes to continue to give people the confidence to try the wonderful hobby for themselves. **colwinway@btinternet.com**



## CHRIS WEST

Chris has spent a good deal of his time designing, turning and writing on the subject of salt and pepper mills. His latest book, *Adding Spice to Woodturning: 20 Salt, Pepper & Spice Shaker Projects for Woodturners*, was published in 2017 by Artisan IDEAS in North America  
**www.westwoodturnery.co.uk**



## DEREK HORNER

Derek has been turning since the 1960s. He is the past chairman of High Peak Woodturners and has been a member since 1993. He is also a member of the Cheshire Guild of Woodturners. He loves experiments with new turning ideas and things to make.



## EMILIANO ACHAVAL

Emiliano is an almost full-time professional woodturner who resides on the Hawaiian Island of Maui. He is the president of the Maui Woodturners Association. When he is not in his shop, he's deep-sea fishing. **www.hawaiiancoaturner.com**



## ERNIE CONOVER

Ernie is best known for teaching and writing about woodturning, as well as designing and marketing the Conover lathe. **erconover@conoverworkshops.com**



## GEOFFREY LAYCOCK

Geoffrey is a Chartered Safety Practitioner, Chartered Ergonomics Practitioner and Fellow of the Royal Society for the Protection of Health and has written extensively for our sister magazine, *Furniture & Cabinetmaking*. **geoffrey@otterconsultancy.co.uk**



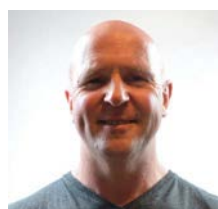
## JOHN PLATER

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 OK with a bowl gouge but useless with a skew. **www.johnplater.co.uk**



## KURT HERTZOG

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. **kurt@kurthertzog.com**  
**www.kurthertzog.com**



## 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. **www.patcarrollwoodturning.com**



## 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. **richard@turnersworkshop.co.uk**  
**turnersworkshop.co.uk**



## WALTER HALL

Walter is a woodturner who has specialised in making pens and pencils for more than 20 years. Based on the beautiful Northumberland coast in the UK, Walter sells his bespoke pens and pencils through local craft centres and via his website. **walter@walterhall.co.uk**  
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Seymour Distribution Ltd  
T: +44 (0) 20 7429 4000  
Woodturning  
(ISSN 0958-9457)

is published 13 times a year by the Guild of Master Craftsmen Publications Ltd.  
Subscription rates  
(including postage & packing)  
12 issues: UK £47.40 Europe £59.25  
Rest of World £66.36  
24 issues: UK £94.80 Europe £118.50  
Rest of World £132.72  
US subscribers should visit **www.lightningpublications.com** for subscription rates in USD \$.

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# Kit & Tools

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

All prices are correct at time of going to press but are subject to change without notice. Products from US & overseas to UK are subject to shipping & taxes



PHOTOGRAPHS BY AXMINSTER TOOLS & MACHINERY

## Axminster Evolution Series probes and woodturning handle

The Axminster Tools & Machinery Evolutions Series handle is 440mm long, constructed of tubular steel and covered with a medium/hard foam. The handle sports a threaded collet nut which houses an ER20 collet which accepts 12.7 ( $\frac{1}{2}$ in) bar. Other sizes of ER20 collets are available. The nut has some round indents in it so you can, if you need to, use a C-spanner and tommy bar (supplied) to release the collet.

The Axminster Evolution Series probes come in two styles. One is straight but featuring a taper at about 75mm from the end of the bar and the other, called the Offset Probe, has the taper but a cranked head section. Both are 300mm long and are made from 12.7mm bar. The cutting tip is a cup-shaped carbide cutter held in place with a Torx screw. Both are supplied with the Torx wrench. The cutters are rotated round when the edge becomes dull and are replaceable at the end of their life.

### Handle in use

The build quality of the handle is very good. It fits in the hand well, and when the probes and gouges of the right size were fitted to it, the collet clamped on to the tools firmly without much pressure at all. The collet nut was easy to use by hand. Not once did I encounter anything coming loose or any slippage of the blade when in use. Nor did I have to use the C-spanner and tommy bar to release the hold on the inserted blade. It only ever required a firm twist to lock or release the tool. The handle length was just right, for me, as far as providing counter-balance to



PHOTOGRAPH BY PAUL HOWARD

The straight probe removing waste on the inside of a box





The offset Probe working on the undercut rim of a bowl

the probes when cutting at depth and also for control when using gouges. I was also able to fit round-bar skew chisels, scrapers and parting tools in there. The handle covering was nice too – it didn't allow my hand to slip when in use and provided a positive feel when adjusting the cutting angle of tools.

#### Probes

Both of the probes were nicely made. The straight probe is going to be typically used on internal end grain work, but can also be used on internal faceplate work. Its round bar allows the user to present the cutter horizontal to the work or rotated to a shear cut angle.

The tip, being cup-shaped, has a raised cutting edge. It is best not to use the cutter edge presented dead horizontal and with the blade horizontal – it is a very aggressive cut. Instead rotate the blade slightly to slice the wood to varying degrees of finesse and have the handle slightly higher than the tip.

As with any tool it takes a few moments to get used to the presentation angle of the cutter and shaft to the work but, within a few moments, rougher shaping cuts and refining cuts were made with ease. The tool worked very well indeed and the cutter held its edge well.

The offset probe is used to undercut rims on bowls and hollow vessels. Like the

straight version, I found having the handle very slightly high and the blade rotated so the offset head trailed downwards and sideways to the work gave the most control and the best cuts.

Again, aggressive or gentle cuts can be made, but you do need to experiment a bit more with how to lift and rotate the handle to get the best cut.

#### Conclusion

The Axminster Evolution Series woodturning handle and probes are nicely made and work very well.

The cutter-edge lasts a long time and I tried hard, dense timbers and more forgiving ones too and the cutters worked very well.

The tools and handle gave no problems in use at all and I am sure that people will very much enjoy using them for boxes, some types of hollow forms, undercut vessels, vases and for some forms of faceplate work too.

Do have a look for yourself.

#### Prices:

- Evolution Series probe £35.95
- Evolution Series offset probe £39.36
- Replacement 8mm carbide cutter £11.36
- Evolution Series handle £49.94

**Contact: Axminster Tools & Machinery**  
**Web: [www.axminster.co.uk](http://www.axminster.co.uk)**

## ROTUR ORIGINAL MANDREL PEN TURNING KIT

The Rotur Original Pen Turning Kit is manufactured by Planet in the UK. Planet says: 'It offers the beginner an introduction to pen turning with a kit that has everything you need.'

The kit includes a mandrel (available in 1MT or 2MT) and 7mm spacers, 10mm cone spacers for 7mm and 10mm pens, 7mm trimming tool kit, spanner, three drills: 6.8, 6.9 and 7mm, and five gold or chrome 7mm pens. Instructions are included in each kit.



**Price £73.92**

**Contact Planet**

**Web: [www.planetplusltd.com](http://www.planetplusltd.com)**

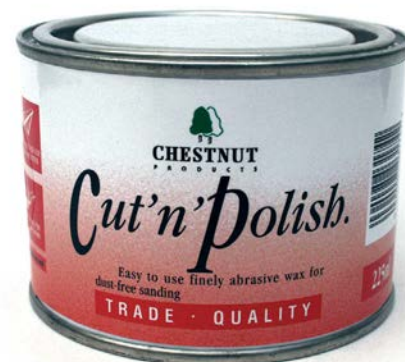
## CUT'N'POLISH

Chestnut Products' new wax, Cut'n'Polish is a blend of softer waxes designed to stay wet longer so it spreads easily, allowing the fine abrasive within it to disperse over the piece easily. Applied with the lathe stopped, once the lathe is started it cuts back and buffs the surface to a soft sheen very quickly, which can be overcoated with friction polish or any of the waxes in the range. Supplied in a 255ml tin.

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**Contact: Chestnut Products for stockist details**

**Web: [chestnutproducts.co.uk](http://chestnutproducts.co.uk)**





## HAMPSHIRE SHEEN WAXES

Martin Saban-Smith has introduced three new waxes to his range of products. Hampshire High Gloss is designed to leave a high shine on your decorative wood. With a higher quantity of carnauba and microcrystalline waxes, this version is stiffer than Original Hampshire Sheen wax but is just as easy to apply.

### Hampshire Sheen Ti-Wax and C-Wax:

- Ti-Wax is a variation on a traditional liming wax but contains titanium dioxide to add ultra-bright white highlights to open-grained woods such as oak and ash.
- C-Wax is black in colour so accentuates the grain with a black colouring. Both Ti-Wax & C-Wax are for use on decorative wood only.

All the waxes mentioned are sold in 130g lever-lid pots.

**Price: Hampshire Sheen Gloss £13.99**

**Ti-Wax and C-Wax £13.99**

**Contact: Martin Saban-Smith**

**Web: [www.msabansmith.com](http://www.msabansmith.com)**



## SIMON HOPE DELUXE QUICK-RELEASE HANDLES

The handles are CNC-machined for accuracy and made from aircraft-grade aluminium. The collets are made from acetal, an extremely strong plastic which absorbs vibration and prevents loosening.

**The handles, available in three sizes, 240, 340 and 490mm long, come with three collets as standard:**

- The small collet is 9.8mm in size and the threaded collet nut is coloured gold.
- 9.8mm collets suit 3/8in spindle and 1/4in bowl gouges.
- The medium collet is 13.2mm in size and the threaded collet nut is coloured blue.
- 13.2mm collets suit 1/2in spindle gouges and 3/8in bowl gouges and any bar from 12.5mm to 13.2mm in dia.
- The large collet is 16.2mm and the threaded collet nut is coloured red.
- 16.2mm collets suit 1/2in bowl gouges and 5/8in to 16mm dia bars.

### Prices:

**Handle with three collets: £56-£58**

**Extra handle with no collets cost £22, £23 & £24 respectively**

**Individual collets & head cost £18 each**

**Contact: Simon Hope Web: [hopewoodturning.co.uk](http://hopewoodturning.co.uk)**



## TOTE TOOL STORAGE

Toolbank ([www.toolbank.com](http://www.toolbank.com)) is one of Europe's leading specialist distributors of hand and power tools, in association with many of the leading independent DIY retailers and the world's leading manufacturers. It is offering a range of tool totes for use in the workshop, home and on site.

### FatMax Open Tote Bag

The FatMax tote is constructed from extra tough 600 x 600 denier fabric. It offers maximum tool protection thanks to its rigid and waterproof plastic bottom, reinforced stress points and industrial leather, which provides extra strength and carry comfort. A heavy-duty steel handle with rubber grip makes lifting more secure and comfortable. The open structure makes for quick and easy tool access as it keeps everything in place.

**Dimensions: 480 x 250 x 330mm**

**Price £47.99**

**[www.toolbank.com/o/p/STA193951](http://www.toolbank.com/o/p/STA193951)**

### Roughneck open tote

This Roughneck open tote bag is lightweight and hardwearing. It is ideal for the storage of multiple tools and designed to withstand heavy use everyday. The bag has multiple pockets for extra storage and a built-in saw sleeve and level holder. It has a tubular steel handle and an adjustable shoulder strap. Its reinforced base provides extra protection while reflective taping provides added visibility.

**Dimensions: 510mm long.**

**Price £47.94**

**[www.toolbank.com/o/p/RNKTOTEB20](http://www.toolbank.com/o/p/RNKTOTEB20)**

### DewaltPro open tote

Dewalt 1-79-208 Pro open tote bag is resistant against all weathers with a multi-layer strength, consisting of steel bar, p-board, PVC backing, water-resistant 600/1200 denier and injected base. This makes this bag the perfect accessory for inside and outside working by professional or domestic users. It has a waterproof base and features a level holder, tool loops, inner divider and charger/battery storage. Guaranteed to be tough.

**Dimensions: 500 x 300 x 360mm**

**Price £88.44**

**[www.toolbank.com/o/p/DEW179208](http://www.toolbank.com/o/p/DEW179208)**

### Bahco open tool bag

The Bahco 3100TB tool bag has an open top for easy access and use, with a comfortable padded carry strap and handle. There are 10 internal and 11 external pockets for holding various tools, as well as a tape measure clip and straps to hold your spirit level. It also has a waterproof base to help protect your tools.

**Dimensions: 400 x 230 x 300mm.**

**Price £42.41**

**[www.toolbank.com/o/p/BAH3100TB](http://www.toolbank.com/o/p/BAH3100TB)**



## TEST

## Easy Live Centre &amp; Cone set

Easy Wood Tools has recently introduced the Easy Live Centre and Easy Cone Set. The Live Centre is available in 2MT and has a front end ring/cup centre to support the work with threaded body behind it to accept a point cone or a cup support from the cone set Easy Wood offers as accessories for the centre. The centre is bored through with a  $\frac{5}{16}$ in hole and there is an adjustable centre pin to help locate work before bringing the ring up to bear against the work. The bearings are said to be 'precision angular contact bearings, sealed and lubricated, requiring no maintenance and can tackle both thrust and radial loads combined with a high-quality radial bearing in the nose'.

The cone set comprises two cones, each threaded to locate on to the end of Easy Centre. One is a 32mm point centre and the other is a 100mm open cone type. Both are machined from '6061 aluminium'. The open cone type can be threaded on to the nose of the centre, so the open area is outer-most, or reversed, so you create a giant cone support. The point cone is useful to add extra options using that of the ring/cup support on the end of the revolving centre.

**In use**

The build quality of the centre and cones is very good. Everything runs and locates together well. I have been able to try the revolving centre and cone set in a wide bar variety of situations. I am on record

as saying that I use a revolving ring-type centre for the main bulk my initial supporting of work due to it spreading the load over that of a point centre. It also leaves an indent ring mark which is useful for perfect relocation when re-centring the piece later for dealing with cleaning up the base of the work or relocating it to continue turning.

That said, the ring is not always the best option, so this is where the cone set opens up more options for the user. The larger reversible cone is incredible when working with hollow forms with larger openings and also when working on ball-shaped forms. It can also help support cubes and irregular-shaped work mounted between centres. The point cone can also be used to support/centre work in smaller holes in boxes, vases and so on, or as an initial support on work too.

**Conclusion**

The Easy Centre is a nicely machined, smooth-running and easy-to-use revolving centre. The Easy Cone set adds additional versatility to the revolving centre which allows people more options for work support and is also very easy to use. Not once did I experience any problems in using any of the items and it is certainly a smooth-running revolving centre. Both are well worth taking a look at.

**Prices:**

**Easy Live Centre \$119.99**

**Easy Cone Set \$55.99**

**Contact: Easy Wood Tools**

**Web: [www.easywoodtools.com](http://www.easywoodtools.com)**



Pictures showing the various cones supporting work. But likewise the ring on the revolving can be used on its own to support work too

## AMAZING DOUGHNUT CHUCK

Ron Brown's Best has introduced the Amazing Doughnut Chuck, which is available in 250mm, 300mm and 405mm diameters. The company comments: 'It performs all the tasks one would normally expect to get from a traditionally designed doughnut chuck, such as finishing the bottoms of bowls, plates, platters and other types of vessels. However, with one or more of the optional accessory packs available, you can also put the finishing touches on goblet bases, spheres, tall vases, etc. There is no better way to hollow the inside of the bowls for ladles and scoops than with the Amazing Doughnut Chuck using the optional notched ring accessory set.'

The doughnut chuck is attached to the lathe via a faceplate. The thread sizes available are: 1in x 8tpi and 1½in x 8tpi and M33 x 3.5tpi, M30 x 3.5tpi. The metric threads faceplates attract a \$15.99 extra charge.

### The Amazing Doughnut Chuck comprises:

- Base plate with 1in x 8tpi face plate (other size options available)
- Top plate (doughnut hole) with 150mm hole
- 150mm to 100mm reducing ring



- 100m bolt set ¾in x 16tpi, washers and T-knobs
- Written instructions

### Combo deals for the 250mm, 300mm or 405mm versions comprise:

- Base plate with 1inx8tpi faceplate (other size options available)
- Top plate with 150mm hole
- 150mm to 100mm reducing ring
- 150mm to 100mm notched ring
- 150mm to 75mm notched ring
- 150mm to 50mm notched reducing ring
- 150mm to 50mm base ring for spheres and ladles
- 100m bolt set ¾in x 16tpi, washers and T-knobs
- 200mm bolt set
- Written instructions

### Prices: Amazing Doughnut Chuck

250mm, 300mm and 405mm Amazing Doughnut Chuck  
\$149.99-\$179.99

Amazing Doughnut Chuck combo deals 10, 12 or 16in  
\$199-\$259.99

Contact: Ron Brown's Best

Web: [www.ronbrownsbest.com](http://www.ronbrownsbest.com)



300mm combo Doughnut chuck kit

## FOREDOM MICROMOTOR

Foredom rotary tools are now available from Turners Retreat Craft Supplies.

For those who want a more portable machine, the Foredom K.1030 Micromotor Kit features a pocket-sized control unit. It runs off a rechargeable Li-ion battery with an approximate run time of five hours. It features a digital speed display dial on the front of the unit which allows the user to adjust speeds from 0-30,000 rpm.

The lightweight 130mm handpiece delivers plenty of power from the fan-cooled, brush-type continuous duty motor, ensuring the machine runs cool and vibration free.

A wide range of burs, bits, buffs, cutters and abrasives are available to fit this unit

Contact: Turners Retreat Craft Supplies

Price £368.99

Web: [www.craft-supplies.co.uk](http://www.craft-supplies.co.uk)

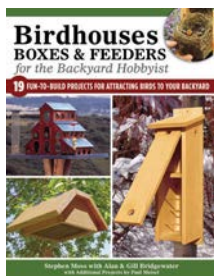


### Conversion chart

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



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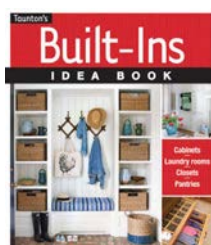
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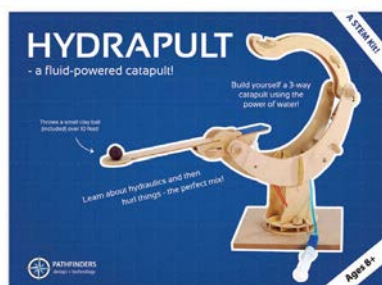
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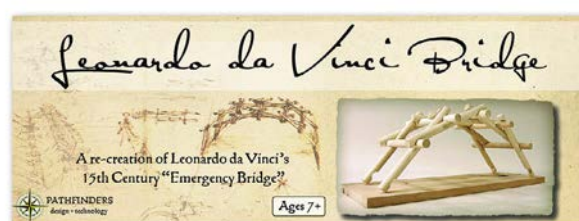
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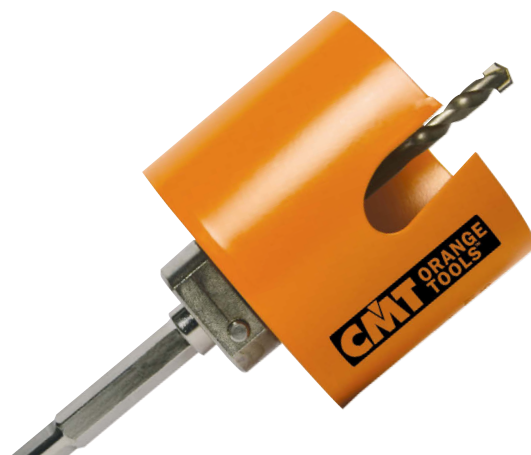
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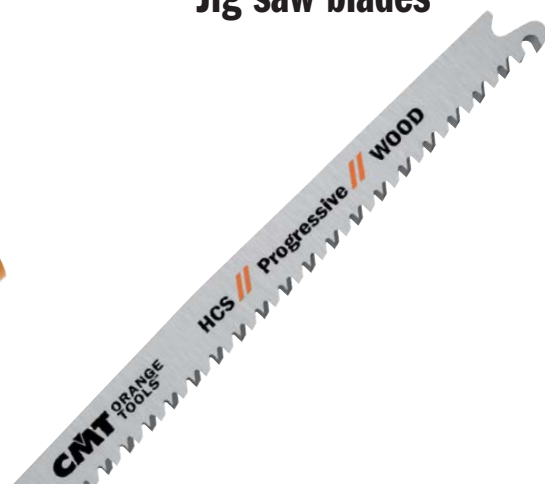
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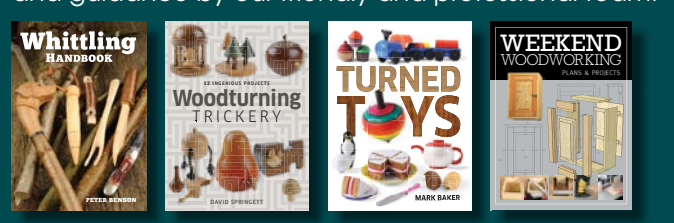
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# Geometric patterns

Richard Shock shares with us his inspiration for his latest creations

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PHOTOGRAPH BY RICHARD SHOCK

**Having become a professional turner 12 years ago I am luckily in a position to focus on my passion for making speculative gallery and exhibition pieces, which are mainly faceplate work. If I find boards with particularly striking figuring, such as burrs or rippling, I go for simple designs, letting the beauty of the wood shine through. However, much of my work uses less exciting timber which I can use as a canvas to highlight geometric patterns, with mixed timbers.**

Using different timbers in one design brings its own technical issues to be addressed, including differences in hardness and degree of humidity and the need to ensure that the grains of two timbers line up properly when inserting a plug of one timber into a background of another one.

Many of my signature pieces include inlays of banding which I form into geometrical patterns – these includes my radial inlay bowls such as the hexagon pattern bowl shown in the photograph. This design harks back to my previous life as a research chemical engineer – the hexagon is the symbol for the chemical structure of benzene, which I used in my early research days and is the building block of many of the chemicals around us. I hope it also makes a pleasing

design to those who neither know, nor care, about chemistry.

The lines are banding strips, supplied in lengths of 3.4mm sq, though I sometimes use other sizes, usually in sycamore (*Acer pseudoplatanus*) or dyed boxwood (*Buxus sempervirens*). The main timber in this bowl is ash, though I sometimes use sweet chestnut (*Castanea sativa*) and am using it as the stable basis for my new range of veneered rim bowls.

The process of marking out the radial lines is complex because, usually with 54 or 60 lines in these designs, it has to be done by hand rather than with the indexer on my lathe, which won't supply the required angles. There's usually a bit of calculation involved but I can just remember enough of my scientific training to be able to do the sums. Having marked them out I use a router with a simple homemade jig to make the channels in the right places, and cut and insert the bandings, cutting them to length to ensure that they butt end on at the right angles.

The sides of the hexagon appear curved but it's an optical illusion due to the curvature of the rim.

**For further information visit: [www.woodstockturning.co.uk](http://www.woodstockturning.co.uk)**





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