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using staved
construction

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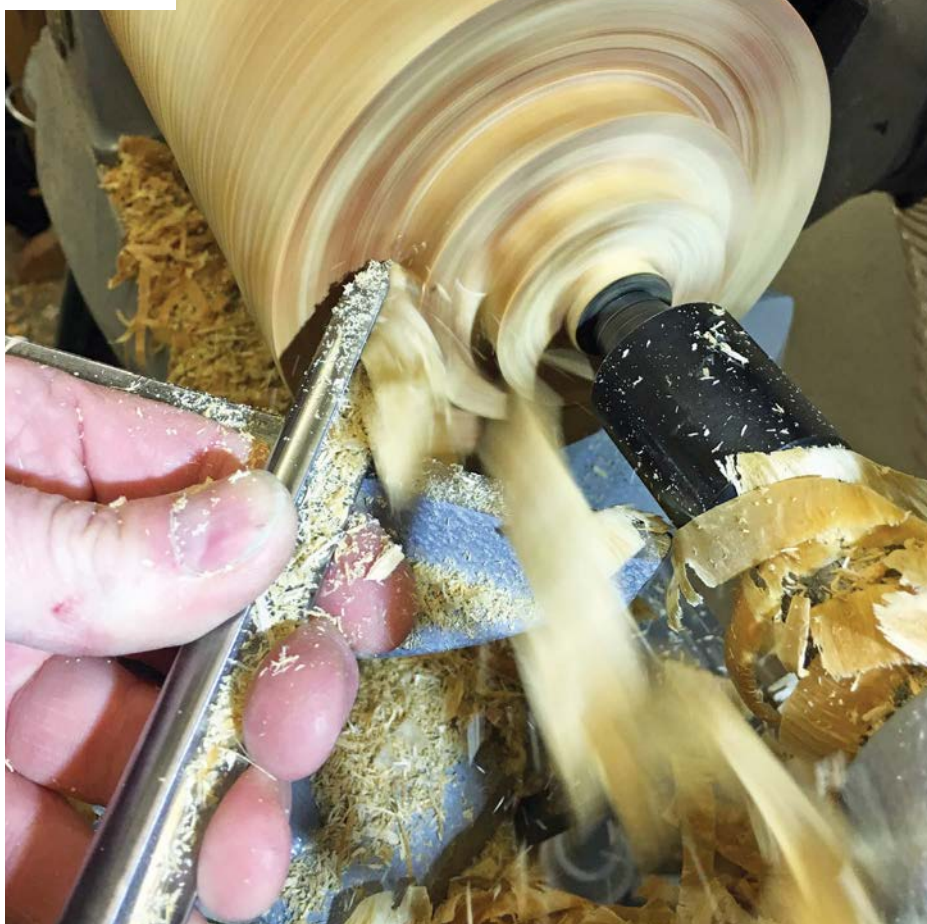


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What is something worth?



PHOTOGRAPH BY ANTHONY BAILEY/GMCPUBLICATIONS

The headline might sound somewhat strange but, as happens occasionally – OK, make that ‘regularly’ – I was in a group conversation and the subject turned to prices of things. It started with someone commenting how much a gourmet burger with fries and a side salad had cost on a day out. It was, if I remember rightly, £15.95. We all chuckled and asked if it was very good. The response was it was all right but nothing special. Our response was: ‘You knew what it was going to cost, what did you expect?’ The answer was: ‘Something a lot better than I can get for £5 elsewhere.’

What a dilemma. I asked if the venue was nice and the staff helpful? He responded: ‘Lovely and yes.’ I then enquired whether those two things would have been as good where the £5 burger could be obtained from. He replied, ‘staff

probably’, then changed it to ‘... possibly’, and then finally; ‘No, not as good at the venue.’ He then gave me a hard stare and said: ‘You’ve boxed me into a corner here haven’t you?’ ‘What?’ I asked with my most innocent face. ‘You are going to tell me that those aspects cost money hence the difference in price, aren’t you?’ I smiled but made no comment. He then went on to say: ‘The reviews I checked online were all good and I thought it worth a try.’ The group commented that we have all done that when visiting somewhere new and some said they subsequently agreed with the reviews they had seen for the places visited and would sometime later go back again. Others said things were OK in some places or not what was expected and probably would not go back. Isn’t that the way of everything, I thought.

The discussion then moved on to holidays and our experiences of flights, hotels and food at various locations – and then on to woodworking. Whenever a group discussion happens about woodworking the conversation will eventually lead to techniques and tools. The chap who initially commented about the burger talked about a new piece of kit he had recently got – a disc and belt sander. He said he had a much more expensive one last time and it had lasted years even though he had in the past used it every other day. But he had found himself not using it as much for recent projects and it had finally packed in. So he bought a new one, which was about half the price of the previous one. He said: ‘It’s great. I was able to try it before I bought it. It’s not as refined as the other one castings and machining-wise, but has the power I need. It tracks right and is as accurate as I need it to be.’ Someone, not me – but I did chuckle – said: ‘Is it a £5 or a £15 burger?’ There is always something who will make a sage comment like this. ‘I don’t know if it will last as long, but at the moment it was worth every penny, he said.

I think we can all place ourselves in a similar situation of paying for something that did not live up to our expectations. In the case of the sander, trying before buying was helpful in making an informed decision for my friend. Whereas, in the case of the burger reviews, my friend’s tastes or requirements or expectations were obviously not the same as the reviewers’. I have yet to pluck up the courage to ask to try a burger or food before I buy it. But I have certainly had some delicious food and some that was OK and, on the rare occasion, urghh!

I long ago realised that worth and cost are not the same thing and also that, when buying things, our needs, likes, requirements and wants are not always the same as everyone else’s. If you can, try or use something before buying it. Doing so can save you money and maybe time as well as helping you know what you are getting, how it fits and how it works for you.

Have fun,
Mark

markb@thegmcgroup.com



Cover image: Colwin Way (see page 65)

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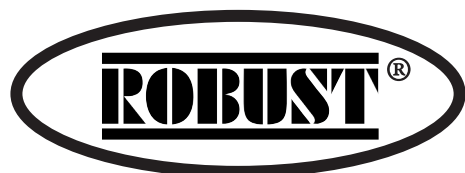
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Staved barrel

In this new series, Richard Findley takes on a challenge from the Editor each month, beginning with something made with a stave construction



As each series of articles I write comes to a close, the Editor and I have a chat about what I could write about in a future series. Feeling that I have covered most of my usual work quite thoroughly over the past seven and a half years, I suggested that a challenge from the Editor each month could be interesting. With a wicked chuckle, Mark ran with the idea. So, here we are.

The first challenge he set is to make something with a stave construction. With no more information than this, the idea is that I should use my imagination and see what I come up with. I can only imagine the challenges will become more and more challenging from here, so here goes.

The plan

With such a vague brief, I think about what is usually made with a stave-type construction and the thing that immediately springs to mind is a wine barrel. This naturally seems to lend itself to a box-making project so that's what

I'll make. Wine barrels are usually oak, so that is straightforward enough, although if I use all the same piece of oak, it won't be easily identifiable as made from staves. Thankfully, in my day-to-day work, I use a mix of American white oak (*Quercus alba*) and European oak (*Quercus robur*), which are very slightly different. Looking through my timber pile I find a piece of each, the European being almost quarter sawn against the American being more randomly cut from the tree. This gives them a slightly different appearance, so my plan is to alternate them around the barrel to give a more visible difference between each stave.

Barrels are usually held together with steel straps. I don't want to start introducing metal, but perhaps a dark wood could work to give the right look. Searching through the timber pile I come across some bog oak (*Quercus* spp.) which, being almost black, will do the job perfectly.



The oak selected for the project

◀ Setting out

My first step is to draw out the barrel box in plan view, looking down on the end, to work out how many staves to use and the size of each. I can picture a wine barrel in my mind, but I have no idea of the actual size of them, so a quick internet search and I am armed with some average sizes to base my barrel on. At the widest point they are usually around 700mm and 530mm diameter at the ends, most barrels being 890mm tall. With some rough calculations, I settle on around 100mm tall and 80mm at the widest point, which keeps it to realistic proportions.

Drawing out the barrel full size on paper, I decide that using eight staves would work well. I have no real basis for this other

than what seems to look right. I suppose for a more realistic look I might use more staves, but I know for a fact that the more staves I use, the more difficult it will be, so eight seems like a good balance between realism and practicality.

Knowing I am going to use eight staves gives me the angles I need to work with:

- 360° makes a circle
- Divide this by eight faces to get 45°
- Each complete angle is made up of two faces, so 45° needs splitting in half, making each of the 16 individual angles 22.5°

Forming the staves

There are lots of ways of cutting an angle along the edge of a stave:

- Tablesaw with a tilting blade
- Tablesaw with a jig
- Router with an angled cutter
- Router with a straight cutter and a jig
- Hand planing
- Machine planing

I have most of these options available to me (apart from the tilting blade on the tablesaw, as my blade is fixed) but it seems to me using my planer would be the best option for me. An adjustable jig to work with either a tablesaw or router seems like it would be fiddly and labour intensive to get right, especially for a one-off job like this. I have a router

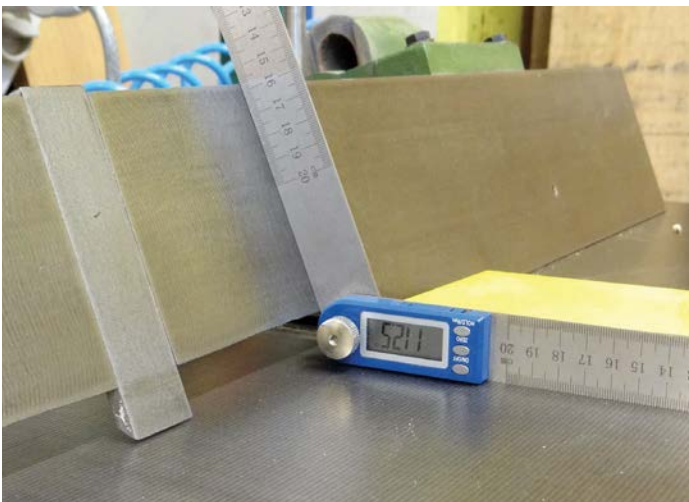
fixed under a table so an angled cutter would be easy, as long as the router is perfectly square to the table, which I can't honestly say that it is. My industrial Sedgwick planer-thicknesser has a sturdy, adjustable cast-iron fence, which should give me all of the control I need.

Having selected the timber and planed and thicknessed it to size and perfectly square and true, I am ready to set my fence. After my last brush with segmenting back in *WT294*, when I was trying out things I'd never turned before, I found accuracy to be key, so shortly after I bought a digital protractor to give me more accurate readings for angles.

I carefully set my fence to the required

22.5° angle (the reading is 112.5° as it measures from 90, so the angle is $90 + 22.5 = 112.5$). Obviously 100mm lengths of timber aren't safe to push over a planer – the minimum recommended is around 300mm – so I cut lengths of around 450mm in each of my selected timbers, giving me plenty for my eight 100mm pieces. It seems that only machining two pieces of timber should make it a lot more simple too.

Light passes over the machine give the best finish, so nine passes over each face formed a perfect angle, easily repeatable on each of the faces. The guard on the planer is set right up to the wood and I am careful to keep my fingers well away from the sharp blades.



Setting the planer with a digital protractor

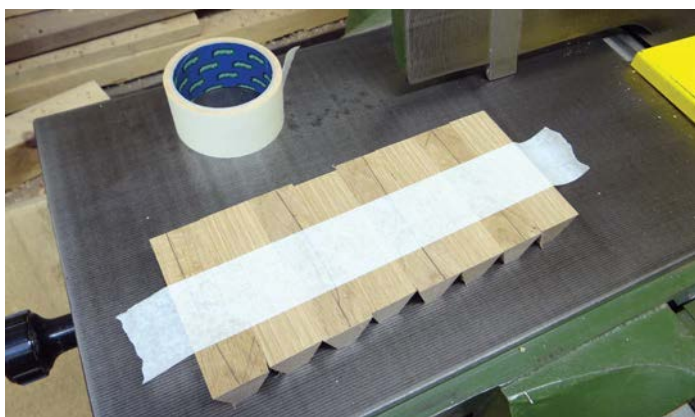


Machining the angle on the timber

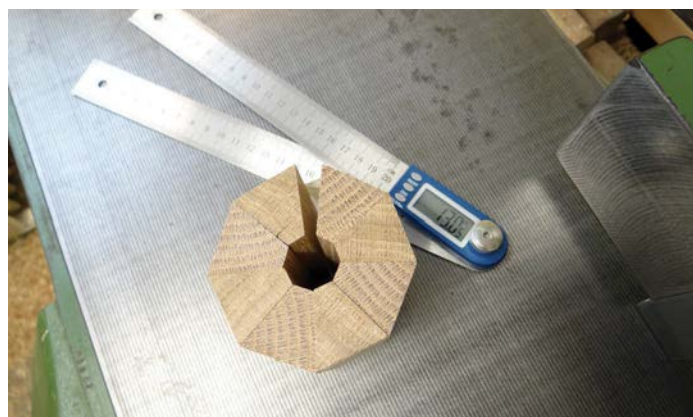
First attempt

With the timber machined and looking very promising, I cut the timber into four equal lengths and test them out, certain that my careful setting of the fence with a digital protractor could only give me a perfect result... how wrong I was. I lay each piece, side by side like soldiers, with the inner faces down on the bench and attach a piece of masking tape along the back of them, which fixes them together with a kind of flexible hinge. This makes it very simple to roll the eight pieces together to form the ring. I am gutted to find that my carefully machined timber has a quite large gap between the last two pieces.

After more than a few swear words, double and triple checking my settings and a good bit of head scratching, I decide it must be a discrepancy between the protractor and the fence. How or why I can't say, but there clearly is. I use my digital protractor to measure the angle of the gap in my first ring, which is 13° . When I divide 13° by the 16 angles, I find each angle is out by just 0.8° , I could have screamed in frustration. This level of accuracy in normal woodworking is incredibly rare, but in this instance it is crucial. The only answer is to prepare new timbers adding 0.8° to the setting on my fence (so now 113.3°) and try again.



Using masking tape to hold the staves together



Attempt one has quite a large gap

Second attempt

Having repeated the process with the new angle, I am certain this one will be perfect. It has to be, right? Once again I apply the masking tape to the back of the angled soldiers and roll them up. This is much better than the first attempt but frustratingly, there is still a gap. It seems there are two options open to me now. I can once again repeat the process, adding the extra few decimal places to the angle of my fence and risk a third attempt, or I try to adjust the pieces I have here. The gap I have now is, after all, only quite small. I decide that a little tweaking with

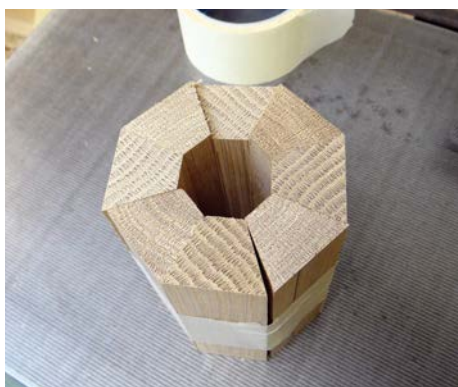
a sharp hand plane is worth a go, and if it still isn't right, I can have a third attempt.

Holding such small pieces of wood with odd angles can be difficult, but I have experience of holding tricky pieces of wood and use a sash cramp to hold each piece by its ends, and in turn hold the sash cramp in my bench vice. It's a slightly awkward setup but presents the wood to be planed very well.

Experience with angles in a previous life has taught me that, for best results, every angle needs the same treatment. Just planing one piece with a new angle

is likely to throw everything off to such a degree that it will never work properly. So, with a sharp plane, I adjust the angle on each face, regularly testing the set to see when they form a perfect ring. The picture shows how ridiculously little wood I had to plane off to make it all fit together perfectly.

Once happy with it, I apply a new strip of masking tape, spread a light, even coverage of glue over the joints and roll it up, adding more tape over the final joint to hold it in place overnight while the glue fully cures.



Attempt two is an improvement but still not perfect



Using a hand plane to adjust the angles



Now dry fitted together perfectly, with the sum total of the shavings I had to remove to achieve the fit



Gluing up the staves



Glued up and left to dry fully overnight

◀ Turning

With the staves glued up and the ends cut flush, I am ready to start turning. Initially I mount it between a scrap block held in my chuck and turned to a taper, and my standard 60 degree live centre. Like any box, I turn a chucking spigot at both ends and begin to turn the blank into a roughly barrel shape, using the proportions I had worked out as a guide.

Looking at various pictures of barrels on the internet, it seems that they often have multiple steel bands around them. As I'm only making a representation of a barrel, rather than an exact scale model, I take a little artistic licence and decide two equally spaced bands will look good. I mark this out in pencil and part the bottom of the box from the rest. Next, I form a recess in the base and main body of the box to accept the bog oak, which will have tenons turned into it.

Next I prepare two discs of bog oak, holding them on a screw

chuck to give the ability to accurately remount them either way round. I turn the first, leaving it over size in diameter but taking down the tenons to fit the recesses. The bog oak discs are cross grain, like bowl blanks, so I cut the tenons with my beading and parting tool used like a negative rake scraper, leaving a good finish on all surfaces of the bog oak, which turns beautifully. Satisfied with the fit into both halves of the box and with the size of the visible band, I settled on 5mm wide, I carefully spread a layer of glue into each recess and push the whole thing together. I used the lathe as a cramp, mounting the box back in the chuck and fitting a wooden block to my live centre to apply a good, even pressure to it. This worked perfectly to produce a tight joint.

Once dry, I part off the top of the box in the same way and cut a recess in the box body to fit the second band.



Mounting the blank between tapered centres



Shaping the barrel



Barrel marked out and ready to part



Parting the barrel



Cutting the recess in the base with a negative rake scraper



Preparing the bog oak



Using the lathe to apply pressure while the glue dries

Seating the lid

This part of the process is similar to the last, except that I only glue it to the box body. This second ring of bog oak will form the join between the box and the lid.

Once again I turn a recess in the box and turn a corresponding tenon in the bog oak disc and glue them together, once again using the lathe to apply pressure. After leaving the glue to fully cure I am ready to continue. It is now

very much a case of turning a box in the standard way. I turn the inside of the lid with a recess to the final size I need and remount the box in the chuck, hollowing it out using spindle gouges and a carbide probe tool to smooth it all out when I couldn't reach any further with the gouge. With the inside hollowed suitably I form a tenon in the bog oak rim, leaving the same 5mm visible banding.

As always when making boxes, I initially

make the lid a tight fit, so I can use the body as a jam chuck and turn the top of the lid.

To make them as realistic-looking as possible I decide that the ends will have a simple disc of oak glued into a recess. During the planning stage I did have some concerns about wood movement but after a little research my fears were allayed and I felt safe to continue with this course of action.



Gluing up the second bog oak band



Hollowing the box

Wood movement issues

When working with wood, movement is an ever-present issue. In some respects, segmenting avoids many of these problems by using lots of little pieces of wood, but where movement can ruin a piece of segmented work is when a larger solid piece is added, such as for a base on a bowl. The ends of my box concerned me a little, as solid discs can move, whereas the staves of the box are unlikely to move much at all.

After some internet research, it seems there definitely are issues with solid bases, but the general consensus is that, as wood moves as a percentage of its size (so if wood moves, for example by 5%, on a small piece of wood this isn't much, but

5% of a large piece of wood is a relatively large movement), using solid pieces below 100mm in diameter, especially when they are quarter sawn, which is known to be the most stable way to cut wood, cause very few problems, so my small discs should be fine. My only slight concern that still remains is whether the rings of bog oak will move, but several days after turning the lid still fits perfectly, showing no signs of movement, so I am hopeful they won't cause an issue. For total certainty, it occurred to me later that I could have made up segmented rings for the bands, which would make sure there were no movement issues.

Bottom of the box

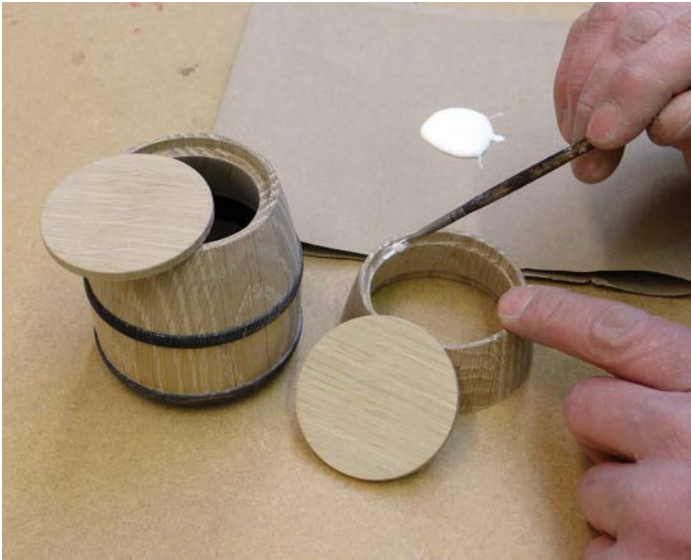
After finishing the lid to my satisfaction I remove it and adjust the fit to my liking. My aim with boxes is for a lid that won't fall off when turned upside down, but will come off quite easily when pulled. It's a tricky balance to get right but I think it works well. The last stage is to finish the bottom of the box in the same way. I could have made a jam chuck but opted to lightly hold the box by its rim in the chuck, padded by paper towel. This works well as long as light cuts are taken and the wood is tough enough not to bruise in the chuck jaws. Softer, more easily damaged wood should be held in a jam chuck.

I turn a recess in the bottom of the box as I had the top, and am able to reach inside the box to improve the finish inside.

The final step is to turn two discs of quarter-sawn European oak as ends and glue them in place. The box is oiled with hard wax oil and is complete.



Tidying everything up with the lid jam-chucked on the base



Fitting the quarter-sawn end caps



The finished barrel box

Conclusion

This was an interesting first challenge, presenting me with a number of problems to solve. I feel I met them well, and, while there is still a slight question in my mind over whether the bog oak rings will hold up long term without movement, I am hopeful. The fact that the box itself is so stable, unlike a box made from solid wood of the same

size, is encouraging, and well worth considering for larger boxes in the future.

The Editor's plan with these challenges is to take me out of my comfort zone, so what he has up his sleeve for me in the coming months remains to be seen, but I'm sure they will be interesting. ●



Finished box with lid removed

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Japanese-inspired vessel on stand

Mark Sanger shows how to make this intriguing, decorative lidded vessel



Colouring and texturing wood is not to everyone's taste – it does, however, open many avenues and styles to explore. My work has always been heavily influenced by Far Eastern culture as well as other sources, such as nature and architecture, all giving a rich source of reference to work with. In this article I make a lidded form reminiscent of Japanese rice caddies and similar containers. The character that an aged object exudes has a depth of history that a modern, shiny piece for me just does not have. After all, age takes on its character over many years of knocks and handling, which builds up a beautiful deep patina.

Here I have used sycamore (*Acer pseudoplatanus*) as this close-grained wood takes texture and colour well without having

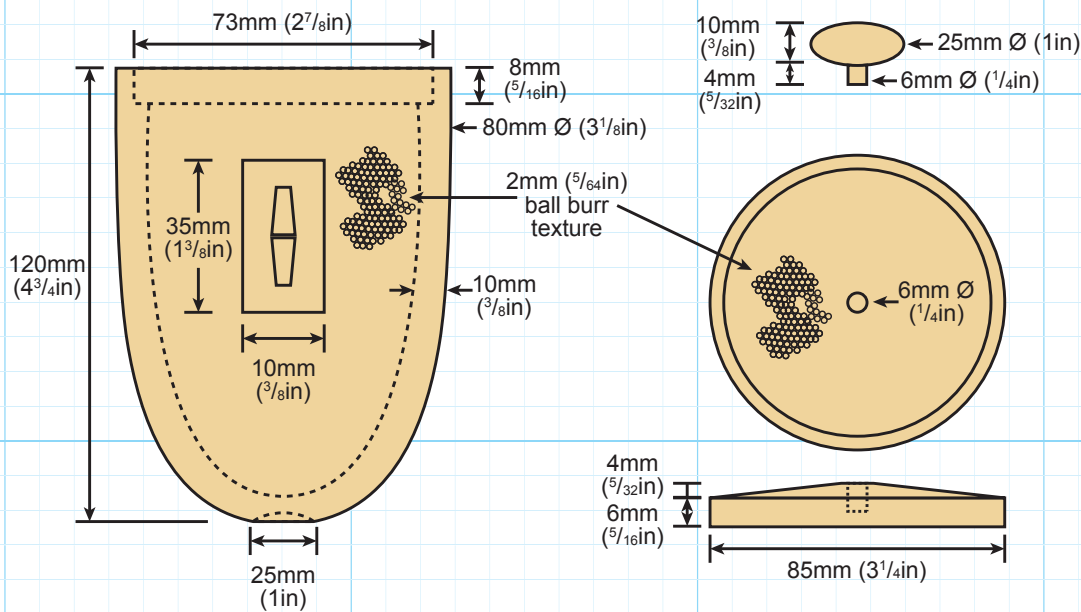
to fight with an obvious grain showing through the colouring applied. All parts here are turned – even the legs, turned in part using German hoopturning techniques employed since the 1800s to produce and replicate toys and similar small items. Here I have simply adapted the technique for the legs. Once all parts are completed, texturing is applied with a 2mm ball-nose burr in a rotary tool with the colour applied being standard spirit stains and artist acrylic paints available in any good woodworking and art store. As with any project, the texture and colour can be omitted with the bare wood being left natural, so experiment with the project here to come up with your own adaptation of the theme.

TOOLS AND MATERIALS

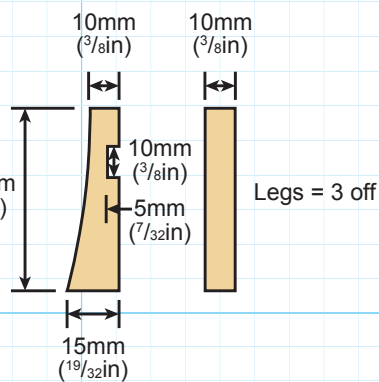
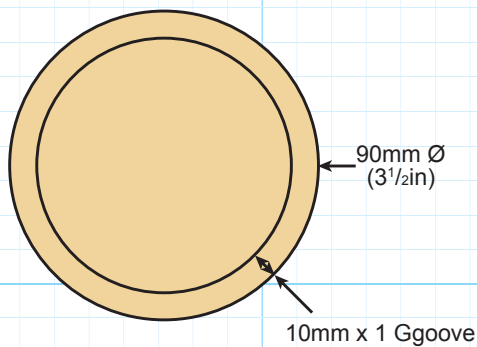
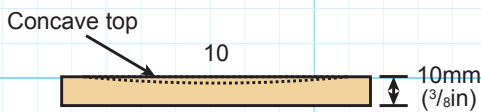
- Personal and respiratory protective equipment
- 25mm spindle roughing gouge
- 10mm bowl gouge
- 10mm spindle gouge
- 6mm parting tool
- 19mm skew chisel
- Drill chuck
- 25mm Forstner bit
- 6mm drill bit
- Vernier callipers
- Callipers

- End-grain sycamore (*Acer pseudoplatanus*) blank 100mm D x 150mm H (main form)
- End-grain sycamore blank 100mm D x 100mm H (plinth disk)
- End-grain sycamore blank 100mm D x 120mm H (feet)
- End-grain sycamore blank 25mm D x 50mm H (button)
- Acrylic paints: rich gold and sap green
- Small natural sea sponge or similar
- Small acrylic paintbrushes

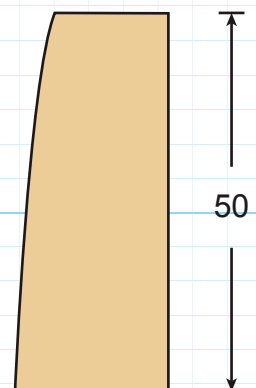
- Fine blade saw
- Tweezers
- Protective gloves
- Brushes
- Black spirit stain
- Red spirit stain
- Acrylic matt and satin lacquer
- Insulation tape
- Masking tape
- Small section of bamboo
- Cyanoacrylate (CA) glue
- Two-part epoxy adhesive

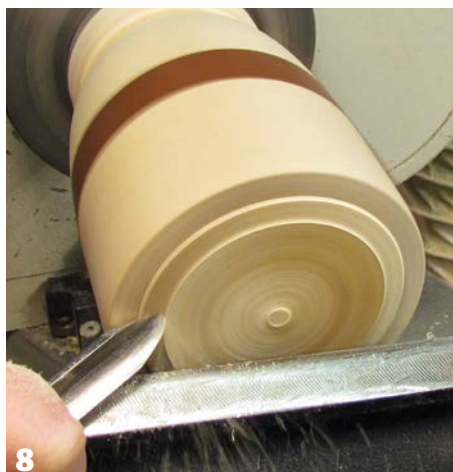


Stand Top and Legs



Template for the arc of the leg





1 Rough the vessel blank down to the round between centres, slightly oversize from final diameter (see diagram), turn a spigot to suit and tighten in the chuck. Using a 10mm bowl gouge, turn the outside form to finish size to a safe distance from the chuck jaws. Continue with the gouge and clean up the face, working from outside in. Then, using a 6mm parting tool, part in from the front face to a depth of 8mm x 12mm wide, this being the lid that will eventually be parted to fit into the top.

2 Create a convex form on the top of the lid using a 10mm spindle gouge. You can create the shape you choose or profile as per the diagram. Now, using the toe – the long point – of a skew chisel in scraping mode placed horizontal on the toolrest, produce a groove 6mm in from the rim to a depth of 1-2mm.

3 Drill a 6mm diameter hole 5mm deep into the front face using a drill held in a Jacobs chuck within the tailstock.

4 Using a 2mm parting tool, part off the lid leaving a small registration of it remaining on the front of the main form for hollowing out for fitting of the lid.

5 Now, either use a gouge on centre line to bore an internal hole, or, use a drill chuck with a large bit to remove as much waste as possible.

Then, using a spindle gouge, hollow out to the registration mark previously left by the parted lid to a depth the same thickness as the lid.

Have the flute of the gouge pointing in the direction of travel, which is from the centre out towards the inner marked section, and pointing at about the 10 o'clock position. Now, work from the centre of the wood, with the cut occurring on the lower wing and gentle arc or pivot the gouge in an arcing cut from centre out to just shy of the finished internal dimensions required. Make multiple light cuts working ever deeper until you reach the required depth.

6 Using the toe of a skew in scraping mode horizontal on the toolrest, refine the recess to parallel. Leave it shallow at this stage so that the lid is close-fitting and sitting proud of the rim. Be careful not to push it all the way in or it can jam tight. Once complete, sand the inside and the outside with abrasive from 120 down to 400 grit.

7 Place a folded piece of strong DIY tape between the lid and recess and jam-fit the lid into the recess. Wrap a further section of tape around the outside of the form to secure the tape ready for turning.

8 Clean up the base of the lid using a spindle gouge. Try to make a nice shearing cut to clean up the surface and minimise the risk of grain pull/tearout as much as you can. Then, add a small groove using the skew as before for the top of the lid and sand with abrasive down to 400 grit ensuring you have a nice evenly sanded surface.

9 Remove the lid by pulling the tape and, as before, use the skew to deepen the recess so the lid sits a few millimetres below the rim. Use a depth gauge here or Vernier callipers to check the depth again to prevent the chance of the lid jamming in the top of the form, then sand the inside.

10 Mark the panel detail on the outside of the form. I do this by using a home-adapted rule fixed 90° to a piece of wood, which helps with the drawing of a line on convex surfaces. Draw a central line vertically from rim to base as datum, followed by the two sides of the panel parallel to this line. The top and bottom of the panel are accurately marked straight by placing the pencil on the toolrest to mark at the desired measured point and rotating the form by hand to scribe the lines.

11 Shade the panel for clarity then use a skew chisel or other sharp-edged tool to score the scribed lines to define the panel precisely.

12 Turn a jam chuck to fit the inside of the form. Once turned to ensure a snug fit, mount the piece on it and bring up the tailstock centre to align with the indent previously created. Use a spindle gouge to refine the base form and create a slight concavity on the base, stopping a safe distance from the tail centre. Then, stop the lathe, remove the piece and use a saw and chisel to remove the waste. Once done, sand to a fine finish.

Producing the top of the plinth

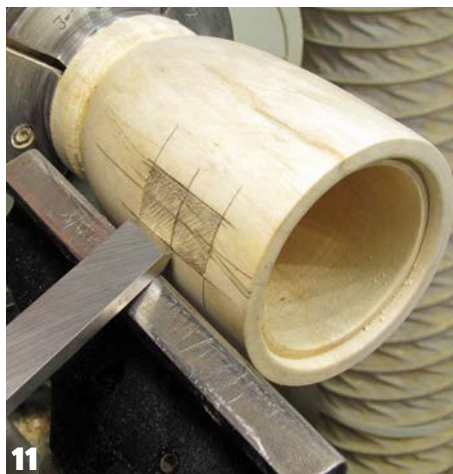
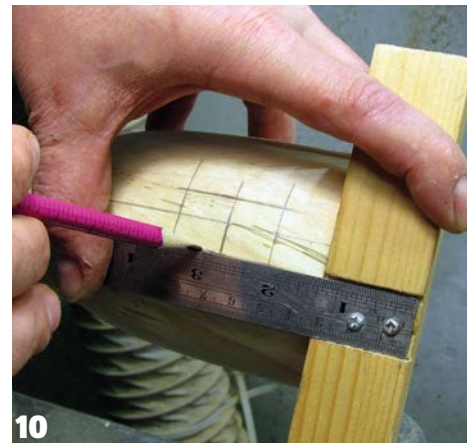
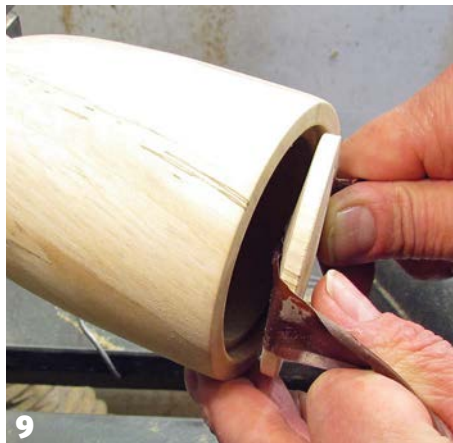
13 Turn the plinth blank to diameter between centres with a spigot as for the main form. Secure in the chuck, clean up the face to a slight concave as shown in the diagram. Create a groove 8mm in from the rim using the toe of the skew as shown before and sand the surfaces down to 400 grit.

14 Mark the thickness of the plinth on the blank. Using a 6mm parting tool, part in at this line. Stop before parting all the way through and cut off using a fine-bladed saw.

15 Using a suitable sized piece of scrap wood, turn a jam chuck to accept the plinth. For this I first drill a 10mm hole through the jam chuck using a spindle gouge or a Jacobs chuck. This enables the finished plinth to be pushed out with a small piece of dowel if it becomes jammed. Recess the jam chuck so the plinth sits 5mm above the surface, clean up the face with a spindle gouge and finish with abrasive as before.

Turning the feet

16 Rough the end-grain blank for the feet to fit into the chuck as before. Turn the outside diameter parallel to 90mm diameter with the bowl gouge. Clean up the front face and finish all surfaces with abrasive as before. Mark the height of the legs and centre of the grooves to accept the plinth using a pencil as shown in the diagram. Using a 6mm parting tool, part in to depth and width producing the groove necessary to create a snug fit for the plinth.





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17 Using a 25mm Forstner bit or similar, mark the height of the legs plus 10mm on to the drill bit and drill out to this line. Remember to remove the bit regularly to clean the shavings and stop the bit binding in the hole.

18 Mark on the front face two rings – one 10mm in from the rim and the second 15mm, this being the thickness of the top and bottom of the feet. Using a 10mm spindle gouge, hollow out to the inner line so the internal profile is parallel to the outside. The inside here will eventually be the outside profile of the legs.

19 Continue hollowing with the spindle gouge from the internal diameter at the base to curve gently up to and out towards the second line closest to the rim. Take your time and stop regularly to check the internal profile with the template provided on the drawing.

You can of course create your own template to suit your preferred profile. But if this is your first venture into such projects, the template provided will serve you well.

20 Using a 2mm parting tool, part in at the line denoting the final height of the legs. As the centre was drilled and hollowed out deeper than this line, part in slowly with the lathe speed set very low, stopping just before you part all the way through. This can be gauged using callipers set to a few millimetres larger than the bottom width of the legs. Now, with the lathe stopped, cut through the remainder using a fine-blade saw. Never try this cut with a saw with the lathe running!

21 Hold the turned section in a vice. Mark out the width of the legs using a pencil and the T-square rule, as shown in step 10, and once marked cut through using a fine-blade saw.

22 Using a small drum sander held in a Jacobs chuck in the headstock of the lathe, refine the curved profile of the legs. Make sure the chuck is positively secured with a draw bar. Alternatively, place the drum sander in a pillar drill if you have one for the same process.

Alternatively, hold the piece of wood in a vice and use a sanding drum held in a drill to do this too.

23 Refine the flat sections of the legs by rubbing against abrasive stuck to a flat surface. You could use power sanders, but it is such a small amount of adjustment and this abrasive on flat board method is gentle and allows you more control. Refine all surfaces with abrasive down to 400 grit.

Turning the button

24 Turn the end-grain button blank to fit into the jaws of your chuck. Secure in the chuck and turn to a diameter of 25mm x 70mm in length. Clean up the front face and mark around the outside the height of the button from the front face. Now, using a spindle gouge turn the top working from outside in, then the bottom to the left without reducing the diameter.

25 Finish with abrasive to 400 grit and, using a 6mm parting tool, part in to produce the spigot to 6mm diameter using accurately set callipers. This will push-fit into the hole drilled into the top of the lid, so double-check the setting of the callipers before finishing the cuts. Finally, with the lathe stopped, cut through the remainder with a fine saw blade to a length of 4 mm.

WARNING: The picture shows the hand close to the chuck – this is due to the camera angle. The reality is they were quite some way from the chuck, but it is good to be wary and not get close to the chuck at any time while it is running.

Texturing

26 Using a 2mm round-nose burr in a rotary tool, texture the outside of the form up to the rim and previously scribed front panel as well as on the top of the lid within the grooved area. Here I have deliberately run the burr fast to induce burning to the texture in turn to add a subtle depth of contrast to show through the stain/colouring later.

27 Clean the texture with a soft bronze or copper wire brush or a stiff toothbrush. If needs be the surface can be lightly abraded with 320 grit abrasive to remove lifted or grain tear-out.

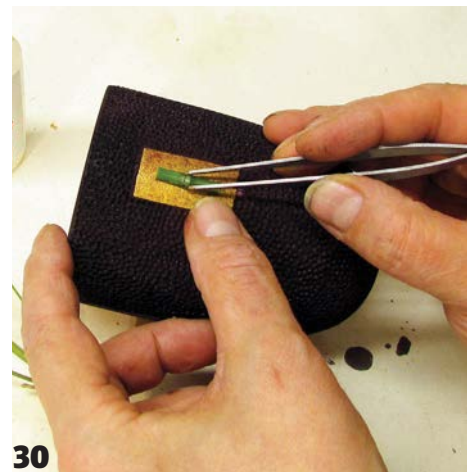
28 Here the parts are coloured with two colours of spirit stain decanted separately with dedicated brushes. For the main form, lid and button a mix of red with a drop of black spirit stain is used to make a dark burgundy red. Pure black is used for the plinth and feet. Coat each individual part with stain and lay out to dry. Note the protective gloves, which not only stop staining but also prevent the chemicals being absorbed by the skin (very important).

29 Mask off the panel with masking tape. Dampen a piece of natural sea sponge, dip it into the gold paint and dab off the excess on to a piece of paper. Apply a mottled texture of gold paint to the panel and button and set aside to dry.

30 Take a small piece of bamboo cut through its length. Paint with a green acrylic artist paint and fine brush to match the bamboo colour as, over time and as it dries the colour will brown. Stick central in the panel using medium viscosity CA glue and tweezers.

31 Finish all parts with several fine coats of acrylic spray lacquer. Here the main form is sprayed with matt acrylic spray to help subdue any shine as aged items generally have a low-lustre finish. The plinth is finished with satin lacquer with all pieces being allowed to fully dry. Wear suitable respiratory protection when using aerosol sprays.

32 Glue the legs equally spaced around the plinth, and the button into the lid using a mix of two-part quick-set epoxy and use elastic bands to hold the legs in place until set. Use only a small amount of glue to prevent it squeezing out of the joins. Once set, mount the form on the plinth and the project is complete. ●



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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.

North London Woodturners club moves to grand new location



North London Woodturners
Join the Club

Woodturning is a fascinating hobby. There is tremendous satisfaction to be had from making a bowl, or box, or a gift for a friend and joining a group of like minded enthusiasts.

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**Arkley Village Hall, Brickfield Lane,
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Opposite The Gate Pub
Barnet, EN5 3LD.

northlondonwoodturners.co.uk
or contact David Gerrard davidgerrard@btinternet.com
07971 877598



Demonstrations • Advice • Friendship

The North London Woodturners (NLW) club was formed some 20 years ago in a founder member's kitchen and saw remarkable growth in its early years. However, many members have since retired and attracting new enthusiasts has proved challenging. The NLW has recently moved from the Muswell Hill Community Centre to the Arkley Village Hall, near Barnet and Elstree.

The club has among its members the winner of the AWGB bursary, Ghenadi

Vasileiv, a young and talented turner, as well as Terry Vaughan, a professional turner of some 40 years standing.

The AGWB has recently bought a lovely Axminster lathe, which is on permanent loan to the club. There is also a portable mini-lathe for use at fairs and hands-on evenings.

The club meets every third Wednesday of each month from 7.30-10pm. Demonstrations are on alternate months by well-known professional turners. Alternative months are either workshops where advice is given and newer members can learn to turn under supervision, or members give a talk on an interesting topic, such as sharpening, toolmaking, finishing or anything that may come up. Competitions and critiques are encouraged. Training is offered by approved members for anyone who wishes to improve their skills either in a workshop evening or in a local workshop belonging to one of the approved teaching members.

Club members are currently working on a copy of a Jacobean chair as a team project. They plan to hold two craft fairs this year, one in the summer at Stephens Hall in Finchley and a Christmas fair at Burgh House in Hampstead. Members can make items specifically for the fair or donate items made in the past.

The NLW is extremely friendly with currently only 25 members. The club



Hawthorne vase turned by NLW member Ghenadi Vasileiv

is now actively seeking new members to help fill its new hall, which has the capacity for 100 people.

For further information:
Web: www.northlondonwoodturners.co.uk

Broadland Woodturners

The long-established Broadland Woodturners is proud to announce that it is moving to a historic and atmospheric venue. Future meetings will be at Great Yarmouth's Priory Centre, NR30 1NW, on the second Tuesday of each month starting around 7pm. Visiting turners, as well as local prospective new members, are welcome.

Email: broadland.woodturners@btinternet.com

Observatree

In 2013 the Woodland Trust set up the Observatree scheme, which is designed to act as an early warning system on tree health.

The projects brings together the experience of 'tree-health professionals' in conjunction with trained volunteers to report map, verify and liaise with the relevant government bodies to deal with issues as effectively as possible.

For further information visit: www.woodlandtrust.org.uk

Portuguese cork oak wins Tree of the Year,

The 200-year-old Whistler cork oak tree in Alentejo, Portugal has won the title of European Tree of the Year 2018. The tree is named after the sound of the countless birds that perch on its branches. Planted in 1783, the cork oak has been stripped more than 20 times. It is classified as a Tree of Public Interest and is registered in the Guinness Book of Records as the largest cork oak in the world.

Spain's ancient elms of Cabeza del Buey came second and a Russian oak tree known as the Elder of the Belgorod Forests came third. The UK's tree of the year, The Gilwell oak in Epping, finished fifth.

The European Tree of the Year contest highlights the significance of trees in the natural and cultural heritage of Europe and the importance of the ecosystem services trees provide. The contest is not looking for the most beautiful tree, but for a tree with a story, a tree rooted in the lives and work of the people and the community that surround it.

Contact: European Tree of the Year
Web: www.treeoftheyear.org



PHOTOGRAPH COURTESY OF LINAC

ABOVE: The Whistler tree in Portugal is the European Tree of the Year



PHOTOGRAPH COURTESY OF THE WOODLAND TRUST

LEFT: The Gilwell oak in Epping was the UK's entry to the competition

SHOWS AND EVENTS

American Association of Woodturners Symposium

When: 14-17 June 2018
Where: Oregon Convention Center, 777 NE Martin Luther King, Jr. Blvd, Portland, OR 97232
Web: www.woodturner.org

UK & Ireland Woodturning Symposium (UKIWS)

When: 30 June-1 July 2018
Where: Doubletree by Hilton hotel, Paradise Way, Walsgrave Triangle, Coventry, CV2 2ST
Web: www.ukiws.co.uk

Woodfest Wales

When: 28-29 July 2018
Where: Caerwys, North Wales
CH7 5BP (A55, J31, signposted from J31)
Web: <http://bit.ly/2FRTu8S>

Norwegian Woodturning Cruise

When: 20 August-1 September 2018
Where: Starting at Stavanger, Norway
Web: www.woodturningcruise.com

Southwest Association of Turners Symposium

When: 24-26 August 2018
Where: Waco Convention centre, 100 Washington Ave, Waco, TX 76701, USA
Web: www.swaturners.org

Yandles & Sons Woodworking Show

When: 7-8 September 2018
Where: Hurst Works, Hurst, Martock, Somerset, TA12 6JU
Web: www.yandles.co.uk

Rocky Mountain Woodturning Symposium

When: 14-16 September 2018
Where: The Ranch/Larimer County Fairgrounds, 5280 Arena Cir, Loveland, CO 80538, USA
Web: www.rmwoodturningsymposium.com

Mid Atlantic Woodturning Symposium

When: 29-30 September 2018
Where: 5 S Queen St, Lancaster, PA 17603
Web: <http://www.mawts.com>

Bentley Woodfair

When: 28-30 September 2018
Where: Bentley, Halland, East Sussex, BN8 5AF
Web: www.bentley.org.uk

AWGB Seminar

When: 5-7 October 2018
Where: Yarnfield Park Training & Conference Centre, Stone, Staffordshire
Web: www.awgbwoodturningseminar.co.uk

Irish Woodturners Guild National Seminar

When: 13-14 October 2018
Where: Radisson Blu Hotel, Ennis Road, Burtonhill, Limerick, Ireland
Web: www.iwg.ie/drupal/Seminar2018

Woodworking and Powertool show

When: 26-27 October 2018
Where: Westpoint Centre, Clyst St Mary, Exeter, EX5 1DJ
Web: www.wptwest.co.uk

The Toolpost Open House

When: 3-4 November 2018
Where: Unit 7, Hawksworth, Southmead Industrial Park, Didcot, Oxfordshire, OX11 7HR
Web: www.toolpost.co.uk

North of England Woodworking show

When: 16-18 November
Where: The Great Yorkshire showground, Harrogate, HG2 8QZ
Web: www.skpromotions.co.uk

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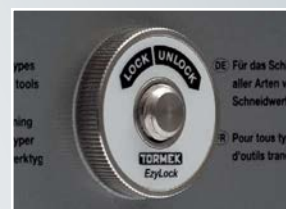
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Setting up shop



Les Symonds tells Mark Baker about how he became a professional turner

I am married with one son and currently live in Bala, in the Snowdonia National Park, in North Wales. In the 1970s I managed an import/export warehouse in South Wales, but following the recession of the late 1970s, moved to a village outside Bala where I ran a small business for a while. Then I worked in residential care, before qualifying to teach special needs adolescents with learning disabilities and challenging behaviour. I taught essential life skills and vocational skills to some very challenging young people. It was extremely rewarding, but it could also be physically and emotionally demanding. Early in 2015 I took the difficult decision to leave my teaching career behind. My wife, who had worked alongside me at the school, also resigned,

and between us we set up a small business centred around my hobby of woodturning.

New venture

Our new venture, which is based at a small high street shop and gallery, is now in its third year. About 70% of our turnover is generated by the sale of my work, including a small amount of income from woodturning demonstrations. The other 30% of our turnover comes from craft work and home accessories that we buy in and sell at our shop. I have a small studio-workshop at the shop, where I can make the most of my time when the shop is quiet, and where customers can see me at work.

Once the decision was taken to set up

the business, a fellow turner encouraged me to aim high by developing my skills sufficiently to apply to be included in the Register of Professional Turners. My application was successful and I was inducted early in 2016.

When did you start turning and why?

I tried turning a lamp-base at school, but didn't really enjoy it, then I bought a small lathe and a few tools in my early 20s, but once again didn't develop any real skills and soon parted with the equipment.

Late in 2012 I was teaching a particularly boastful young man who claimed to be a woodturner, so I called his bluff, Googled 'woodturning lathe' and put an image



Les in his studio at the rear of his shop

Burr oak (*Quercus* spp.) vase

of a lathe on a computer monitor. As it happened, we were looking at a live auction for a Coronet No.1 on a famous internet auction site, and three minutes and 14 seconds later, I had bought it, along with a chuck, a load of tools and some timber – and all for £130. Having bought it, I thought that I'd better learn to use it.

Influences

After buying the lathe I immediately joined the AWGB and immersed myself in its forum. I recall being fascinated by the way in which woodturning had changed since I'd first dabbled in it, and the early influences on my work came from pieces exhibited in that forum.

I was especially impressed with the way

in which some turners were using pieces of timber that an earlier generation would have thrown away and I soon started to search the hedgerows and woodlands of the rugged countryside that I live in to find suitable materials to work with. From that point onwards, even though I turn pieces in many different styles, it is still that rugged nature of the Snowdonia National Park that inspires and influences me.

Mistakes and challenges

Being a hobby turner with a very busy lifestyle, I turned for relaxation and for the joy of making something challenging, but I struggled through being self-taught and wasted valuable time making mistakes and relearning techniques. I also

regret not having built myself a proper workshop from the outset. Instead, I converted the garage at our home into a utility room and a workshop – the latter being just 2.4m x 3mm – and from that tiny space I set up my business and continued to produce enough stock to fill the shelves of our shop. I have now built a new workshop outside my house – it's not huge, but it's a massive improvement on what I formerly had and I deeply regret having not done it a few years earlier.

I guess that the biggest challenge I have now is restricting my output to a sensible range of items to sell. People constantly suggest new lines and I sometimes experiment with them. When those lines prove successful I end up

with yet another item to make to keep the stock levels at a sensible volume. I often feel the urge to make more artistic items, but give in to the need to make functional items to meet the customers' demands.

I struggle with the concept of pricing my work. It gives me enormous pleasure to see local people buying artistic work from me, for their homes or as gifts for others.

When I set up the business there wasn't a market established locally (or even regionally) for artistic woodturning, so my pricing structure had to be right to tempt people in to become customers. As the business has become established and as my reputation grows, we have become accepted as a specialist shop and my prices have risen to reflect that. I know that I could demand even higher prices if I sold my work in other, more affluent regions of the UK, but this is where I want to operate, and I feel strongly about the fact that artistic work should not be so highly priced that it becomes available only to the more affluent members of society.

Development

I want to experiment more with some artistic techniques, so I am considering developing two quite different ranges of work. I will still make functional and some artistic pieces for my own shop, but I am also considering making special pieces for sale through a few galleries in North Wales. I have enjoyed success exhibiting work at several galleries as a part of our annual 'Open Studio' event, and some of the galleries have expressed an interest in stocking my work on a regular basis.

Have you ever given up on a project?

In the past I have been quite stoical about my failures, refusing to acknowledge them and hanging on to poor pieces of work in the mistaken belief that I'll fix them one day. However, the move from the old to the new workshop brought those pieces to light once again and most of them became firewood overnight. I guess I have now accepted that there is a right time to let go of some projects. One example was a very punky piece of superbly spalted beech with several large worm holes in it. I had tried filling the worm holes with brass powder and epoxy resin, but I'd got the mixing ratio of powder-to-resin wrong and the finish was dreadful – it just looked like khaki plastic-wood. Undaunted by that, I had kept it on a shelf to fix it, but several days ago it got burnt.

Favourite type of turning?

In a word, organic. Pieces where the form can be heavily influenced by the natural



Detail of an burr oak bowl with leather, wire and inset stone accents



A selection of boxes



Spalted apple (*Malus* spp.) bowl with copper wire detailing



Boudicea's Chalice. Yew (*Taxus baccata*) with crazy lace agate inset stone

features of the timber, using my skills as a turner to display the best that nature has to offer. I sometimes use other materials in my work, where I feel that they have something to add. Leather thong and semi-precious stones often get incorporated and now I'm experimenting with turning slate as adornments for some of my sculptural pieces. Added to this, I often use fire to colour and texture wood. All too often we achieve a quality of finish on wood that creates great visual impact, but which gives a bland, uniform texture, so I sometimes use a scorch-and-scour technique to allow the texture of the grain to become far more distinct and tactile.

The future?

I have two main aims for the future. One is to develop the artistic side of my work by supplying the regional galleries that have expressed an interest in it. The other aim is to start teaching woodturning. My former workshop was far too small to teach in, whereas the new workshop has been designed to provide a good teaching environment for a single student, with a lathe, workbench, tool-racks and sharpening station all in one place. Advertisements have been placed, leaflets printed and several students have now enjoyed productive sessions at my workshop.

Dislikes?

What I especially like about woodturning is the joy of exposing the beauty of timber by shaping wood in a way that is sympathetic to its natural features – it is something I never tire of. What I dislike, and rarely do, is precision turning, principally because I find it too controlled by the design of the piece. For me, the enjoyment comes from the free flow of the more organic approach.

There was a time when I disliked a style of work that I frequently saw on woodturning forums, in which applied colours and textures dominated the piece, failing to leave any of nature's beauty visible. I've become more accepting of this recently, adopting the opinion that in such cases, timber is being used as a base medium for applied art, in just the same way that ceramics might be.

Helpful advice?

My best advice would be two-fold. First, consider form. Keep looking at other turners' work, especially that of successful, renowned turners. Think about what it is that makes their forms pleasant to look at and try to incorporate that into your own work. When turning,

learn to step back and study your work in progress. If it's something like a bowl or a vase, remove the work, in its chuck, from the lathe and stand it upright to get a better view of the form that you're creating.

Second, if I were to start again, I most certainly would have attended some training with a professional turner. My self-taught approach was slow and it has taken a few years to correct some of the poor techniques that I developed. Equally important to this is that novice turners should not work in a vacuum, so join a

woodturning club. From the outset I joined Mid Wales Woodturners and benefitted greatly, both from the advice that their members passed on and from watching the many professional demonstrators who appeared there.

Don't be overly influenced by the myriad of instructional videos on the internet until you can confirm that the maker of the video has the skills and true professional approach needed to teach – there's far too much on the internet that is of an inferior and sometimes unsafe nature.

Tip for fellow turners

Practice, practice and more practice of tool technique. Don't be afraid to sacrifice a piece of timber purely for the experience of practising a technique. Once those techniques are developed, it will pay dividends in the time that it takes to make things, in the finesse of details and in the quality of finish. ●

For further information:

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Burr oak platter with scorched and limed beads



Spalted beech (*Fagus* spp.) bowl



Cherry (*Prunus* spp.) bowl with crack stitched with leather

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Multi-section vase

Pat Carroll shows how you can make this stunning vessel

Large wood-turned pieces need a large-capacity lathe with a powerful motor and the associated torque. Turners often say they would like to make larger pieces and their lathe just isn't capable. Then there is the issue of sourcing and harvesting larger pieces of wood and having the more substantial tools to work with. This piece shows that it can be done with multiple sections of wood and standard woodturning tools.

The photos will show the piece fully assembled on the lathe – this is mainly for photography reasons. A screw chuck was used for this project but a small faceplate will also work. This piece can be made and assembled off the lathe. The defining lines can be added to each piece individually and, with great care, the texture added to each piece as it is turned. If the lathe does not have the capacity for you to glue the full piece together at once, do it in stages and for the final stage use a heavy weight to hold everything in place while the adhesive sets, while making sure it will not topple over.

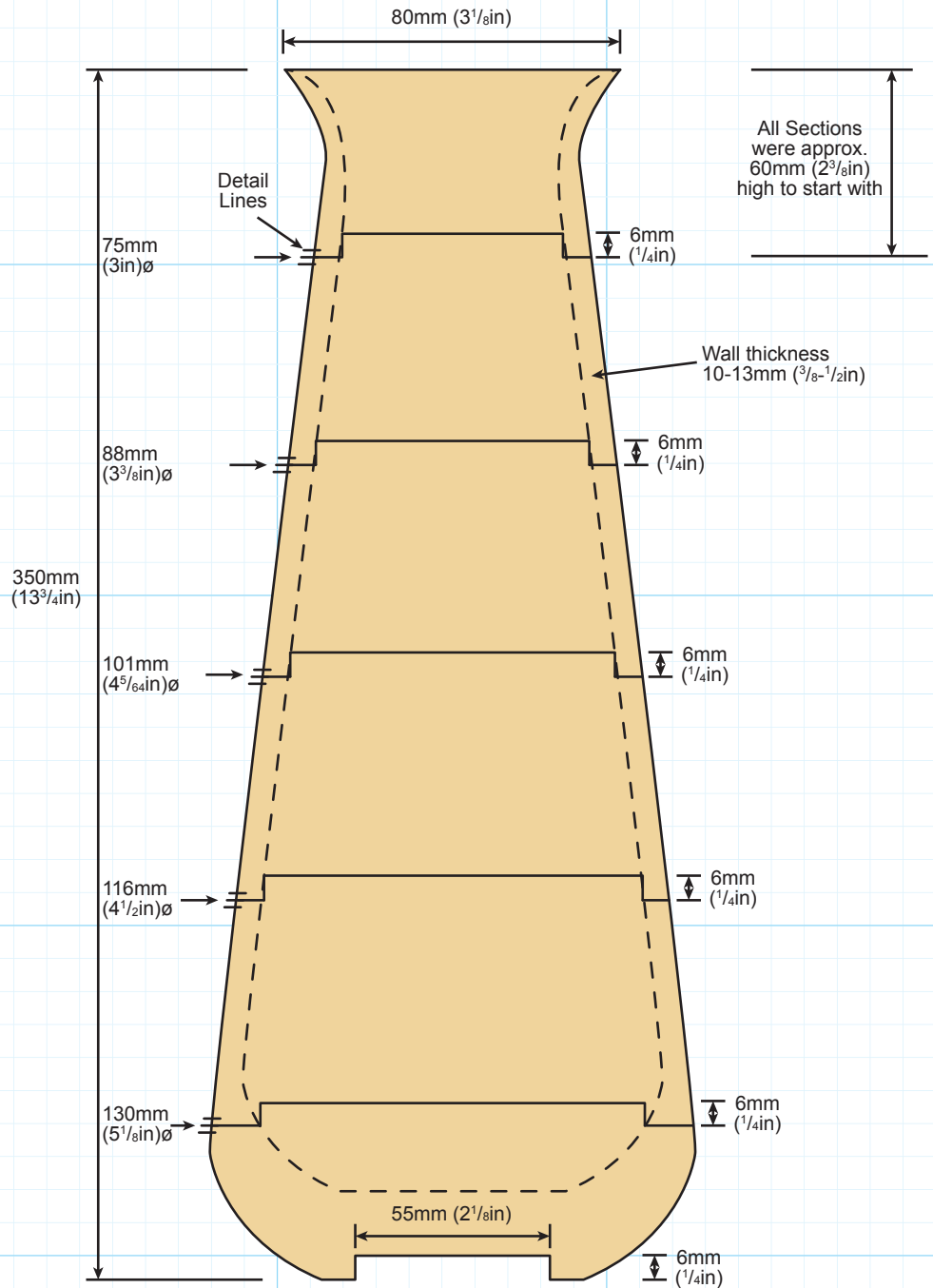
The texture is added with a long-neck mini-grinder fitted with a slim cutter. Various rotary cutters or hand-carving tools are available to create such textures. Due to three different types of wood being used – beech (*Fagus sylvatica*), sycamore (*Acer pseudoplatanus*) and purpleheart (*Peltogyne* spp.) – I added colour to disguise the timber mismatch. That said, if you do not want to colour your piece, use all the same timber, or use contrasting coloured woods to create the effect you are after.



- Bowl gouge
- Parting tool
- Point tool
- Chuck
- Screwchuck or screw insert for your chuck
- Dividers
- Wire burners
- Hand or power carving unit to create texture
- Abrasive radial wheel or similar to sand the texture
- Protective gloves for use when applying colour and wax
- Brush to apply verdigris wax
- Brush for buffing verdigris wax
- Brush for applying gilt cream
- Black dye
- Verdigris wax
- Gilt cream
- Black marker
- Lacquer

In step one, I note that you can use either faceplate or spindle orientated grain timber for this project and either will give great results.

Spindle roughing gouges are not strong enough and were never designed to be used on faceplate orientated grain projects.



2 Either cut your own blanks from a plank or buy pre-dimensioned timber and mark the centres on one side of each piece. I number the pieces to help keep track of the design. A hole needs to be drilled to accept your screw chuck. Alternatively, use a faceplate to hold the wood. The depth needs to be a little deeper than the length of the threaded area of the screw chuck.





3 Mount your base section, no.1, on a screw chuck and bring up the revolving tailstock centre for additional support and safety. Once secure, use a bowl gouge to rough shape the piece and cut a spigot at the tailstock end – which will eventually be the bottom of the piece. Now remove the piece.

4 Secure section no.2, the piece to be joined to the base section, on the screw chuck, true it up and rough shape it with a bowl gouge. Then, using a parting tool, create a recess for your chuck jaws.

5 This process of creating recesses is continued for all pieces except the last three, which have spigots instead of recesses (nos. 4, 5, 6). This accounts for the gradual decrease in size of the sections as they near the top of the vase. The sizes may vary due to the size of wood and chuck jaws available to the turner. One piece in the photo has a hole in the centre as it was used for a previous purpose, but it is still suitable for this project.



6 Now remount piece no.1 on the previously turned spigot. True up the face with a bowl gouge, then use a parting tool to create a tenon about 6mm high and of a diameter that will allow you to lock piece No.2. on to it later. Use the drawing as a guide to how everything fits. Keep in mind when forming the spigots and recesses that you need to allow for internal hollowing and exterior shaping without reducing the strength of either feature or cutting through to them when shaping the outside of the vessel. Once done, remove the piece from the lathe and use dividers to take an accurate measurement of the tenon. It will be hollowed at a later stage.



7 Re-chuck piece No.2 in the recess already created. The measurement taken with the dividers earlier now needs to be transferred to the front of the piece. Use a parting tool to cut a recess to accept the tenon cut on piece no.1, ensuring a good fit. The joints need to be a snug fit with no movement, but not so tight they have to be forced together. Now use a bowl gouge to remove some of the internal waste.

8 Dry-fit the base on to piece no.2 and secure in place with the revolving tailstock centre. Once secure, rough-shape the external shape required.



9 Continue this process of fitting the next section on the lathe, creating a recess and tenon as required so you can turn and lock all the pieces together later. Remove as much internal waste as you can at every opportunity. If the lathe capacity does not allow all the pieces to be positioned on the lathe at once, try continuous dry-fitting of the pieces together, working in small batches to get the external shape required. It is harder to work in small batches rather than having everything all together, but with careful planning and cutting it works.

10 Note the witness marks to help correctly align each section with the next piece.

11 Once the external shape is correct, mount the top section and hollow it out to your preferred wall thickness. Note the pencil mark which corresponds with the shoulder of the adjoining piece. By working to the lines, a fluid intersection is easier to achieve on the interior.

12 The next section below the top needs to be held on the spigot and hollowed as in step no.11. Once hollowed, the top and lower section are glued together so that the top can be refined later when the glue has cured.

13 Continue this process for all the pieces, using the recesses or spigots created to hold them in the chuck as required. Align the pencil marks to each other as you turn and glue pieces together.

14 I wanted the bottom to feature a different piece of wood, purpleheart, so I cut a hole in the bottom and shaped a piece of purpleheart with a tenon to fit and glued it in place. This section will be visible in the final piece.

15 Once the glue has fully cured on the top and section below it, they can be re-chucked and the top refined. The chuck is working in expansion mode gripping on the recess in the lower section. Take gentle cuts to create the shape you require.

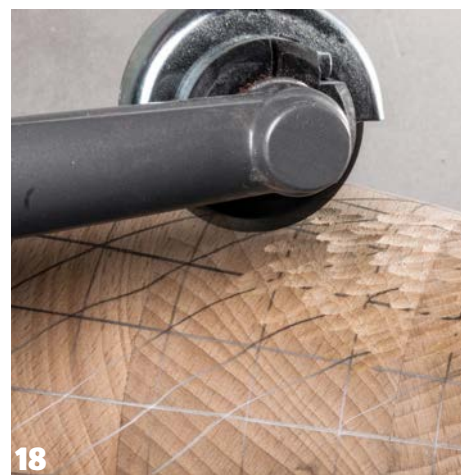
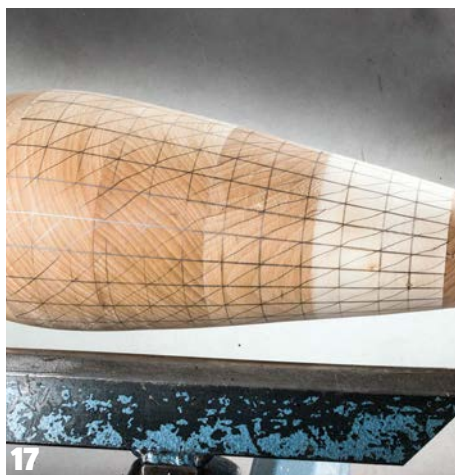
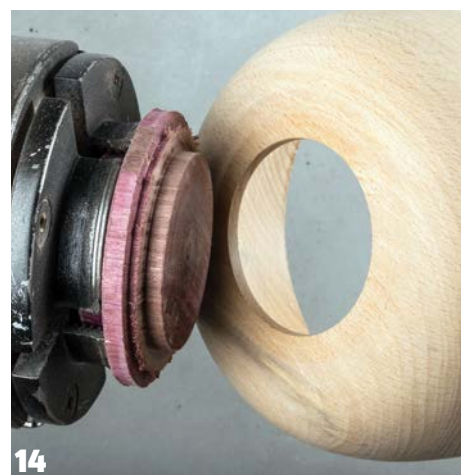
16 Once top section and lower piece are hollowed, the top is sanded inside and around the rim. Once sanded, glue the top sections to the lower sections.

17 Once the top is hollowed and the piece is fully glued together and the adhesive cured, you can start texturing. I opted to create small scallop-type grooves in a spiral pattern up and around the piece.

To set out the pattern I divided into 24 sections using an index wheel on the lathe. If your lathe does not have one, there are accessory index wheels available to fit lathes. Once the 24 were marked, I divided further into 20mm sections from the base up. The start and finish of the lines are the intersections of the wood joints. I then used a pencil to run lines diagonally from corner to corner of each square. This gave me guidelines for a uniform texture.

What texture pattern you choose to create is entirely up to you. Make some sample boards and see what textures/patterns you like.

18 I chose to use a mini-grinder with a two-tooth carbide disc fitted to it. You can, of course, use other tools and discs to create texture as you choose. Before texturing, I unplug the lathe and use the indexing system to lock the work in the position required. The texture is added by gently touching the cutter to the wood, pointing the cutter in the direction of the diagonal lines created, and quickly lifting off the cutter from the surface so small cuts are made. Make longer grooves if you want. Take care at the top and bottom so as not to run past the lines. Be careful on the end-grain areas – make slow, light cuts to help minimise grain tear-out.





19



20



21



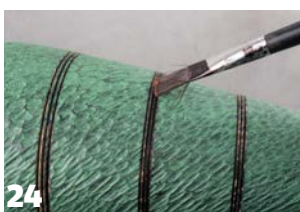
22



23



23A



24



24A



25



26

19 Once the piece has been textured, clean up the surface using a nylon rotary brush to remove any fibres raised by the grinder. The filaments/fingers of these brushes are abrasive and they get into the carved details well to remove and whiskers of timber. Alternatively, use a very fine hand or rotary bronze/brass wire brush. After this, lightly sand the area with 320 grit.

20 Once textured, keep the piece on the lathe and give it three coats of black spirit stain, inside and out, allowing time to dry between each coat.

21 Once the base coat is dry, coat the piece all over, including the rim and as far as you can inside the piece, with verdigris wax. Use a brush dipped in the wax to brush it on, lightly building up a coating on the complete piece. You can create a light verdigris-dusting or a heavy coat as you choose. I opted for a heavy coat and it took a few coats to build up to the required depth.

22 Now you need to buff the piece. This can be done using a rotary brush in a drill or with a hand brush, paper towel or safety cloth. This will remove excess wax and allow you to polish the piece. If using a rotary brush in a drill, you might encounter some wax splatter, so wear old clothes and protect walls etc. from the wax.

23 & 23A Use a detail tool to add V-grooves on the joint lines. I used three, one on the joint and one on either side. High-tensile wire, or kitchen top laminate, is used to create burn lines in the grooves. **WARNING:** Be sure to wrap the wire around scrap pieces of wood. Hold the wooden handles and pressure the wire into the cut grooves, stopping when you have the required depth and darkness. NEVER wrap the wire around or hold the wire directly in your hands.

24 & 24A Now, add copper gilt cream into the grooves very carefully and add a light coating across the exterior of the piece to create an aged look. Once dry, use some paper towel to burnish the surface to a nice shine. This can be done on or off the lathe.

25 Now, remove the piece from the lathe. Fit a scrap piece of wood in the chuck and create a cone to fit inside the opening, or use a recess in which to fit the rim section. Once done, use a paper towel as an interface as you place the opening of the vase on to the cone and bring up the revolving ring centre in the tailstock to support. Turn away the spigot to create your base area, leaving a little stub of timber beneath the revolving centre. Alternatively, you can carve away the bottom spigot off the lathe and sand it to shape too.

26 Once turned and sanded, use a permanent marker instead of the black dye to colour in the uncoloured main body section, not the purpleheart area. Apply verdigris wax and gilt cream and burnish it. Remove the piece from the lathe, carve off the stub of timber, sand and finish off. ●

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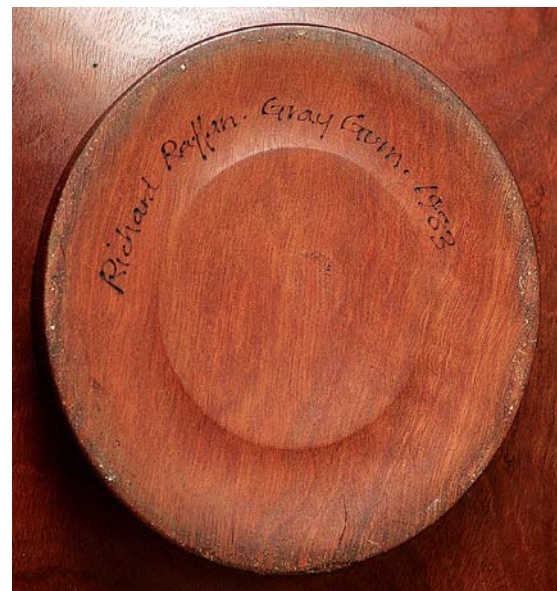
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Completing the base

In this abridged extract from *Turning Bowls with Richard Raffan*, published by Taunton Press in 2002, Richard explores finishing the bases of bowls



A bowl base with plugged screw holes is not as aesthetically pleasing as one without

In the small country workshop where I began my turning career, all bowls were made using screw faceplates. We filled the two screw holes in the base of each bowl with plastic wood. There were few attempts to remove evidence of how the bowl had been fixed on the lathe, but at least we sanded and polished our bases.

A good many turners of those times covered their rough bases and unplugged holes with a layer of baize (a coarse woollen or cotton fabric resembling felt). In theory, the baize was there to protect any furniture on which the bowl might sit, but it's a convenient way to hide sloppy work.

For years I remounted roughed bowls for completion on two No.14 wood screws that penetrated the wood about 11mm, flattening the base on a coarse belt sander before attaching the faceplate. The wider the faceplate, the better support for the bowl and the shorter the screws you can use. A medium-sized bowl can easily be held using two 10mm screws, provided the faceplate's diameter is about 40% of the bowl's diameter. Once sanding was complete, I filled the screw holes with plastic wood and sanded the base smooth with 180 grit on a belt sander. The big problem with this technique is keeping the base in the same plane as the bowl rim. It's easy for bowls to develop a lean, and it's difficult to rectify the problem. If you rechuck the bowl by the rim and turn the base, you know your bowl will stand upright.

Eliminating screw holes or chuck marks from the bottom of a bowl definitely enhances the overall quality of the piece. However, well into the 1980s, neatly plugged holes were par, and I put labels over them so they had very little impact at the point of sale. Years later, I still have some of those salad bowls to remind me of how we used to do things. Turning the bases was always an option, but at the time that added 20% to the wholesale price and most markets wouldn't bear the extra cost.

Things have come a long way since then, the self-centring four-jaw chucks revolutionising how we can go about making

bowls. Green baize on the base of a bowl is now mostly viewed as a sign of ineptitude, of poor work being covered. If you need to protect furniture from your bowls, three or four small self-adhesive felt discs readily purchased at most hardware stores are the preferred option.

A more extreme school of thought insists that no bowl should ever retain any evidence of how it was fixed to the lathe and that all rabbets, feet, nubs or grooves you might have grabbed with a chuck should go. I think retention of a fixing point is not a bad thing, especially if you need to refinish a bowl at some later date. Being able to remount it on the lathe makes the job a whole lot easier.

There are also times when you might want to alter the profile because the original concept doesn't look too good, as shown on page 40 in the top photo (left). The form looks better without the foot, as you can see in the photo at right.

For the many occasions when you might want to rework a base or foot, you have three basic options for rechucking. Open forms need to fit into a chuck to be gripped by the rim, whereas any bowl with an undercut inner lip can be mounted over a chuck. In each case, you can use tail centre support for security. Ultra-thin and bark-rimmed bowls are best mounted between centres so there is minimal pressure against the rim.

Whenever you remount a turned form, there is the possibility that it won't run true or as true as you'd like. Wood is not as stable as metal or plastic, or as even in density, so there are a number of reasons why you will have to come to terms with eccentric surfaces. As when truing up a rim before completing the inside, you turn your new surface as near as possible to the old, then blend the two together with abrasives.

There are a number of different approaches to remounting bowls for completing the base. But before looking at the ways mechanical chucks can be used, let's take a look at how low-cost homemade options can be made from scrap or roughed bowls.



There are often times when a profile looks better without the foot, so even if the foot is nicely finished, consider risking your bowl to end up with a better object. Tasmanian myrtle, 6in (150mm) diameter

Jam chucks

The photo essay in Jam Chuck Simplicity (opposite) shows the basic sequence for turning the base of a bowl. In this case, the enclosed bowl fits over a shoulder in a chuck turned from a piece of 32mm medium-density fiberboard (MDF).

First, measure the diameter that will fit the chuck, in this case to the inner lip of the rim. In steps 1 and 2 on page 41 note how my left fingers locate one point of the dividers on the rim so I can watch the other point as I adjust it. Transfer this measurement to the face of the chuck.

The shoulder or tenon can be turned using a square-end scraper, but I always use a shallow gouge, taking the opportunity to practise my entry cuts when a catch doesn't matter (see step 3 in Jam Chuck Simplicity).

The secret to getting a secure fit is turning a very shallow taper on the shoulder into which or over which the bowl is fitting. Think in terms of 1°. Pushing the bowl over or into the chuck

should create a slight grating noise. If the taper is too steep, the bowl will jam on quickly and unjam just as quickly. The rim of the bowl should sit against the chuck as shown in Figure 1 of the illustration below for maximum security and easy centring. A bowl fitted into a chuck as shown in Figures 2 and 3 is held more securely, but it is difficult to ensure that the rim is in contact with the bottom of the chuck because you cannot see what's happening inside.

Theoretically, symmetrical bowls will mount accurately, but typically, heavy sanding or slight warping will have distorted the rim enough that the bowl is slightly out of true. Watch the top horizon of the bowl (the far side) as you spin it by hand a few times. When it's pitched away from you, give the opposite side of the bottom a glancing tap to pull it into true. The shallower the taper of the chuck shoulder, the easier adjustments are to make.

Burl bowls

These bowls were not dissimilar when turned, but while I completed the one on the left from a roughed bowl that had seasoned, I turned the one on the right (with a rounded base) to completion from green wood, knowing that it would warp.

Materials:

Tasmanian myrtle (left), eucalyptus burl (right)

Sizes:

150 x 100mm (left pic)

130mm x 90mm (right pic)



FIGURE 1

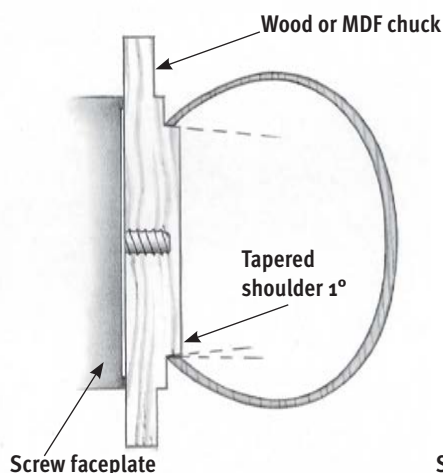


FIGURE 2

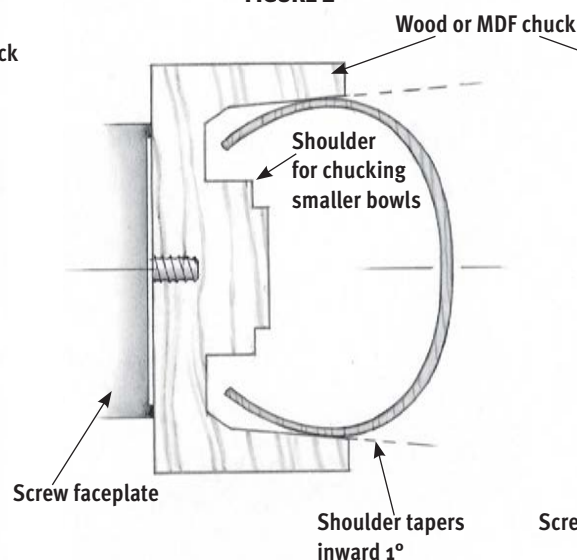
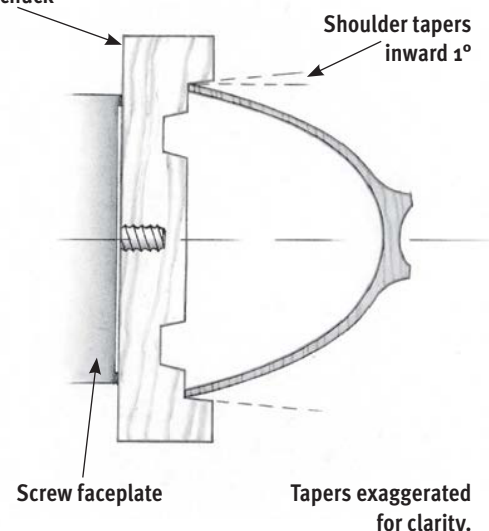


FIGURE 3



Jam chuck simplicity

A simple and inexpensive way to remount a bowl so you can finish the base is to turn a jam chuck, which will hold the bowl by friction. Tap the bowl gently into or over the chuck until it runs true. Use the tail centre for extra security.



1 Measure the diameter of the bowl.



2 Mark the diameter on the jam chuck



3 Cut a light taper into the chuck. Think in terms of 1°. Make the bottom of the shoulder slightly fatter than the top so the bowl fits on to the tenon with a slight grating sound



4 Mount the bowl, then use a $\frac{3}{8}$ in (9mm) shallow gouge and small arcing cuts to remove the waste around the rim of the foot, working from smaller to larger diameter



5 Then turn the base slightly concave, cutting toward centre from the rim

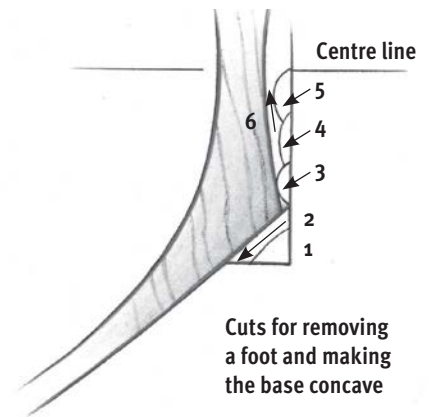
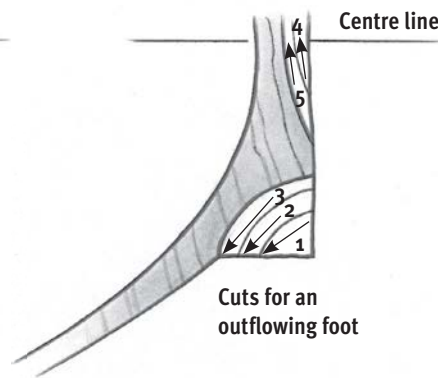
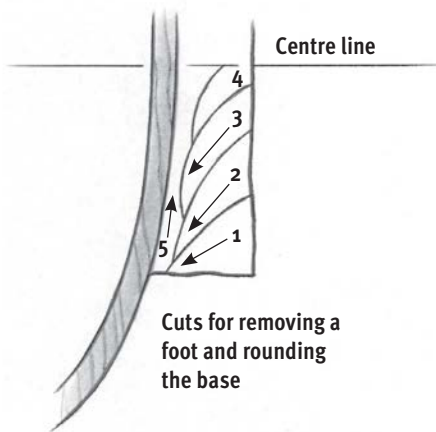


6 Complete the profile with a shear-scrape, and blend the new surface with the old



7 Finally, complete the base. Here I use the scraper corner to create a small rabbit-like detail

◀ TURNING THE BASE



A flat tail centre is useful when the base is thin or finished. Flat centres are commercially available, but it's easy to turn your own to fit over your conical or cup centres

If you have a variable-speed control, slow the lathe slightly for the turning so that when the bowl comes loose (as it will sooner or later) the experience is less exciting. Go down one speed with step pulleys. As work proceeds, it pays to keep your left hand across the bottom of the bowl as well as on the rest, where your thumb provides a lateral fulcrum on the rest for the gouge. Then if the bowl does come loose, it will rattle around in or on the chuck without flying off while you hit the off switch. (This is when you need a readily accessible off switch that you can reach without using your hands.)

Remove the waste – in this case the foot – with a series of small arcing cuts, as shown in the illustration above, before working from the rim of the base towards the centre. The main reason for a bowl coming loose is making a cut toward the centre too fast for the speed of the wood.



If a bowl is difficult to remove from a jam chuck, firmly tap the chuck with something heavy, and the bowl should drop free

The wood is moving ever slower as you near the centre, so you must reduce the pace at which you move the tool forward the nearer centre you get, otherwise the wood will roll up the tool edge and the bowl will be levered from the chuck.

Use a series of small arcing cuts away from the centre to remove the bulk of the waste, then make a very light and slow final shear cut into the centre. Better still is to complete the base as much as possible earlier, while completing the profile, when the job is more securely fixed on the lathe.

Once the waste is gone, finish smoothing the surface using a shear scraper very gently, or start sanding. I like to detail the base, which is most simply done by easing the corner of the shear scraper into the wood.

You can use tail-centre support, but of course this prevents access to the centre

as well as damages it. You can use a flat centre, as shown in the photo on the facing page, but this further limits access near centre. Tail-centre support does allow you to work with greater confidence, although I rarely use it. If you have a nub remaining at centre, it's easy to remove it and finish by hand off the lathe.

Removing a bowl from a jam chuck can be a problem because when fitted properly a seal is created and suction keeps bowl and chuck together. The simplest way to release the bowl is to tap the chuck with a heavy instrument, which breaks the seal and frees the bowl (see the top photo left). If this fails, unwind the chuck and tap its rim against the lathe bed until the bowl drops free.

Rechucking between centres

Bowls with an uneven rim and no possible fixing point on the inside or bowls full of holes can be mounted over a rounded form with tail-centre support. The disadvantage is that you might have to finish the centre of the base off the lathe by hand, but that's not a big deal.

I have several rounded forms of different diameters turned from MDF that I mount on a screw chuck just like my jam-fit chucks. A piece of soft cloth goes between the bowl and the drive to protect the finished surface. The cloth is a well-used finishing rag full of wax and oil, the stickiness of which helps prevent the bowl from slipping, but if it does slip, the inside gets a little extra polishing.

The bowl shown in the top right photo on page 43 is thin and very fragile, so I wrapped it in cling wrap to make sure it didn't fly apart. I folded the surplus cling wrap around the rim inwards, and there was enough to separate the bowl and chuck. The depth of this bowl demanded a long chuck, so I use a roughed bowl

so I use a roughed bowl mounted over large step jaws.

You can get very good at centring bowls over a chuck by eye, but it's easier to mark the centre when you're completing the profile. Then all you

have to do is align the dot at the centre with the tail centre. With the job firmly between centres, no special cutting techniques are required until you are almost done. The photos at the bottom right of this page show the 10mm

shallow gouge in action across the base.

Once the finish is applied, you can use the gouge right on its side to undercut the wood around the centre, but it's safer to complete the base off the lathe using a sanding pad mounted on the lathe.



This thin box elder bowl being mounted over a bowl profile with tail-centre support is wrapped in cling wrap to keep it from flying apart



Putting a dot at the centre when you are completing your profile makes centring a bowl over a vacuum chuck or between centres easy – just align the dot with the tail centre



A 10mm shallow gouge is the best tool for working across the base and around the tail-centre cone

Mechanical chucks

Most commercially available chucks offer an optional set of bowl jaws with adjustable buttons, enabling you to grip a wide range of rims so you can turn the base (see the top left photo). These chucks offer huge flexibility over the jam chucks you turn yourself, eliminating all the fiddling around trying to cut a recess or tenon just right. Most large jaws have eight buttons, but since button-changing is a bit tedious in production, I often have them set in fours so I can accommodate two ranges of bowls.

Another option is to forget the buttons and make some jaws in MDF, like those shown in the photo on the right, and turn shoulders to fit your bowls. This is especially useful for production work, and if you turn the shoulder with the jaws wide open, you increase the range over which they can grip without the corners of the jaw bearing on the bowl.

You can mount small enclosed bowls over expanding chuck jaws, or use the shoulder as I do in the photo right. The roundness of the jaws generally won't damage the inner lip of a rim, but a wide rubber band, such as a short length of tyre inner tube that can expand with the jaws, provides both protection for the wood and extra grip.

With some older or worn-out chucks, you might have a problem with the jaws expanding due to centrifugal force as you switch on the lathe. This would easily split many small bowls, so take care to stand to one side of the bowl as you hit the on switch. ●



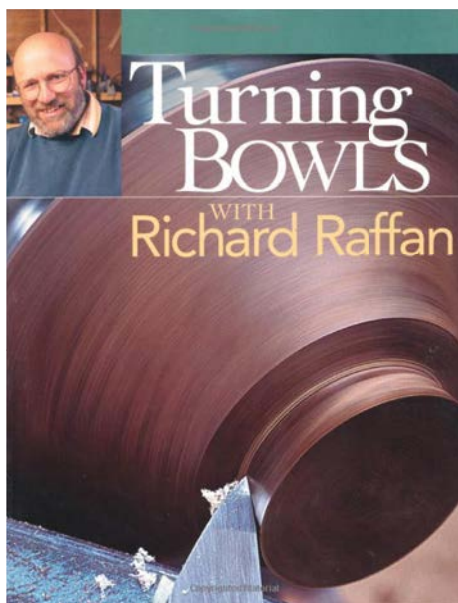
Bowl jaws provide by far the most secure grip for turning the base. The red buttons can be relocated on different diameters for smaller bowls



On these smaller bowl jaws, I've replaced the buttons with MDF cut to match the jaws. By opening the jaws wide before turning the recess, I extend the range over which the chuck can grip around a rim



Small bowls are easily mounted over expanding jaws. If the rim of the bowl is against the chuck, the bowl should run true



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Winged box with finial

Andy Coates demonstrates the making of a winged box



Last month we looked at some of the technical issues of turning objects with square edges. This article will build on that by looking a little deeper at the issues and then moving on to a project with square edges.

As stated in the previous article, the main issue with this type of turning is safety. Throughout the process you must remember to ensure that fingers, hands, arms and any other body parts are at all times on the tailstock side of the toolrest. Spinning corners are like a tablesaw blade and will make short work of separating you from bits from your body. At best you could get a painful knock, at worst you could lose a finger tip. And the potentials in between are no more pleasant. So focus, focus, focus. Hands and fingers always behind the toolrest.

With that dramatic warning just sitting there, why would we want to turn objects

with square edges, corners and inherent difficulties? Well, first because it can result in some interesting work with an unparalleled opportunity for providing immediate and striking contrasts, and I firmly believe that it is contrast that provides the greatest interest in a turned object.

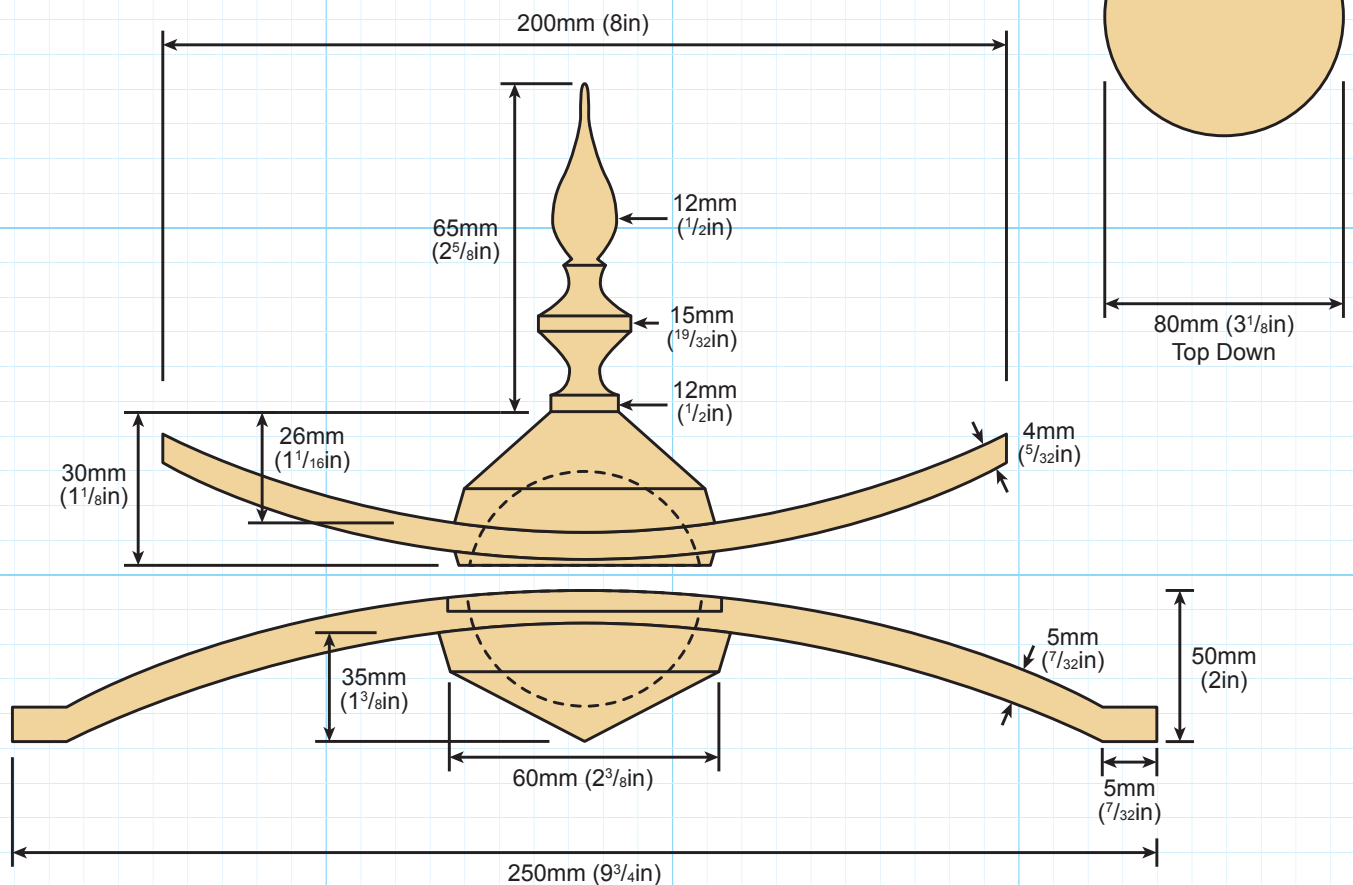
If you think about a simple finial, it is nothing more than an adornment, a spike stuck on to the main object. Of course not all finials are equal, but let us for one minute imagine that all finials are made by Cindy Drozda (most of the best ones are anyway). The finial itself is simply a series of shapes, each an extrapolation of only three shapes – beads, coves and fillets – turned into a single small piece of wood, but they add contrast between the included shapes, contrast between the main object and itself, they provide height and drama, and they can make the mundane extraordinary. They can,

and often are, the proverbial cherry on the cake. And all because of contrast. Objects with square edges are a little like that.

Woodturners make round things – most people understand at least that of turning. So when we produce something that is square, oblong, or with corners it catches the eye of the viewer and poses questions. Most work of this kind will also have some conventional round elements, which provide yet further contrast and interest and widen the scope of the finished piece. The contrast between a straight edge or corner and a juxtaposed curve can be pleasing on many levels. Then there is the technical challenge and the kudos of having overcome the challenge by producing a finished piece which combines all these elements. Finally, despite the attendant safety issues, it can be great fun.

TOOLS AND MATERIALS

- Personal and respiratory protective equipment
- At-source extraction
- Long-grind 10mm bowl gouge
- Long-ground 10mm spindle gouge
- Round-nose scraper
- Small parting tool
- 25mm skew
- Chuck
- Revolving ring centre
- Drive centre. A ring or a Steb-type drive is helpful
- Abrasives down to 400 grit
- Finish of your choice
- Timber
- 1 base section 250mm L x 50mm D x 80mm W
- 1 lid section 200mm L x 30mm D x 80mm W
- 1 finial 70mm L x 20mm W x 20mm D
- I chose ash (*Fraxinus excelsior*) for the body and bog oak (*Quercus* spp.) for the finial



SAFETY:

- As has already been mentioned, working with square-edged faceplate workpieces presents a particular danger in relation to the square edges. Complete focus is an absolute requirement.
- You must also ensure that the blank will not foul the lathe bed. Check the length across the diagonal corners of the blank. Always rotate the workpiece by hand prior to turning on the lathe at the lowest speed to ensure it rotates freely.
- At all times ensure that the workpiece is behind the toolrest (headstock side) and fingers, hands, arms and body are in front of the toolrest (tailstock side).
- Pay particular attention to the surety of

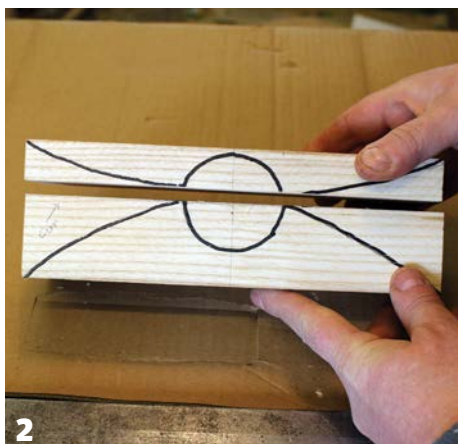
mounting and do consider the balance of the workpiece as a part of your personal safety review process.

- It is very important that the dimensions of the blank(s) are consistent throughout their length. It may even help to plane the surfaces flat and referenced to the other surfaces.

Stock preparation and mounting

1 For this project accuracy is vital. Marking out the centre of the workpiece inaccurately at this stage will throw the whole project out, so take care. Use a steel rule and a marking knife to score a line across the corners of the wood to provide an accurate centre point on either side.





2 Once scored use a sharp awl to mark the exact centre at the intersect of the two lines. Mark both faces. Then mark the blank for cutting. I chose to cut two pieces at 50mm deep and 30mm deep.

3 Mounting the blanks is best done between centres using a Steb-type drive, I use mine in a Morse taper accessory and a revolving ring centre. The revolving ring centre provides a perfect reference mark for re-mounting workpieces.

Mounting

4 Securely mount the base blank between centres. The recently cut face points toward the headstock. Use the marked holes to ensure absolute centrality. Now, set the toolrest so the cutting edge of the tool you will be using will cut on the centreline along the length of the blank.

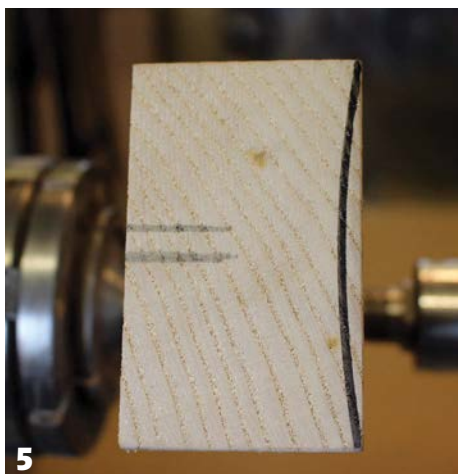


5 You can also mark the extent of the corners (which should be the same for each corner) on the toolrest to give you a reference when turning later. Before shaping the underside of the wings, take a look at the end of the blank. The marked arc illustrates an option you have. If the underside curve is cut straight through it will result in a scallop on the ends, giving the piece four feet of triangular section. These are interesting but they are pointed and weak. I prefer to mark the back edge with a black line and end the cut just at the line. This results in a flat level surface to act as a foot (pic 8).

Cutting the underside

6 Prior to switching the lathe on, rotate the workpiece by hand to check everything is free and not catching anything. Lathe speed should initially be set low. Switch the lathe on and adjust the speed to as fast as you feel safe turning at and to suit the size of the wood. I chose 800-1000rpm for this. The higher speed mentioned will mean the tool will have less 'air time'. On this size blank, the tool is only cutting wood for just over 30% of the rotation.

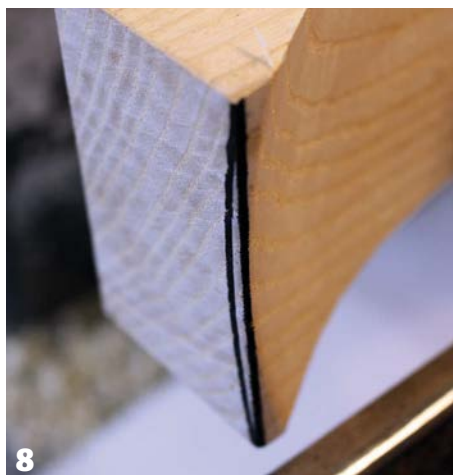
You can use either a push cut from the outside edge toward centre, or a pull cut on the wing from centre out to the edge. You will probably end up using both at some point. Whichever you choose, make a few light passes just to clean the first 10mm of the base at the corner, then stop the lathe and mark that edge with a black line to help you see where you are cutting.



7 Note the black circle. This represents the largest possible complete circle in the body of the wood. This area will make the box, so do not reduce this unnecessarily. Once you begin to form the curve you may find it easier to use a push cut from the edge inward and up into the curve. Apply light pressure to the bevel and keep the cuts light.

Using a pull cut from centre out can result in bad chipping on the trailing edge of each wing.

8 The lower wing edge marked black so you can see clearly the seating section of the winged section. Remember not to run the cut beyond the black line.



9 As you form the curve and the resulting central block, turn a tenon on the block to suit your chuck. As you form the curve take care not to cut too far. The wall of the wing is 5mm thick finished.

The central block needs to be turned to a diameter just less than the width of the workpiece to produce a full cylinder which also enables the wall thickness of the wing to be consistent throughout the piece. Once the wings are completed, switch the lathe off and abrade the wings with the lathe stationary.

Turning the top of the wings

10 Reverse the work on to your chuck, ensure concentricity and tighten. Turning the upper section of the wing should prove slightly less troublesome than the underside. Since the wings point down and away from you it should feel almost like turning the outside of a bowl. Use a push or a pull cut to shape the downward curve of the wing. An effective technique here is to angle the toolrest to the surface you are cutting and use a pull cut from centre out. The cut is made on the wing of the tool at a shear angle and taken across the outer edge.

11 If light cuts are taken, pull-out on the trailing edge will be minimal. The curve of the wing could be carried directly off the edge or the cut can be feathered out to produce a little kickback foot.

12 Once the wings are completed, mark and cut a 3-4mm-deep recess for the lid using a small parting tool. This will also act as a shallow mounting for turning the underside of the box. Then, turn a hemispherical hollow to form the box interior. This can be easily achieved using a round-nose scraper. The interior can be abraded with a small rotary arbor and the lathe stationary. The upper surfaces of the wings should be abraded with the lathe stationary.

13 Do not worry about the edges at this point – these can be abraded after the whole piece is finished. Before the piece is reversed measure the depth of the box section and mark it on the exterior of the central block.

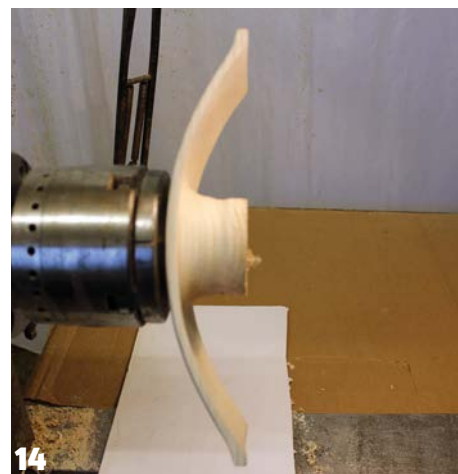
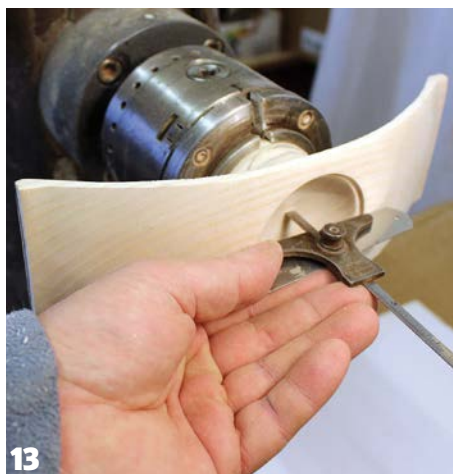
Finishing the underside

14 Reverse the workpiece on to the four-jaw chuck, gripping inside the recess cut for the lid. Take great care not to expand the jaws too forcefully or you could split the piece.

15 Bring the toolrest in as close as possible and, taking care of the wings, turn the exterior of the box to shape, removing the tenon in the process. Ensure that the base of the box section is higher than the base of the feet so it is suspended when the piece is seated on a surface. Abrade as previously with the lathe stationary.

Making the top of the box

16 Mount the top section just as you did for the base section, only this time have the recently cut surface toward the tailstock. Turn a tenon to suit your four-jaw chuck and remount on this tenon.





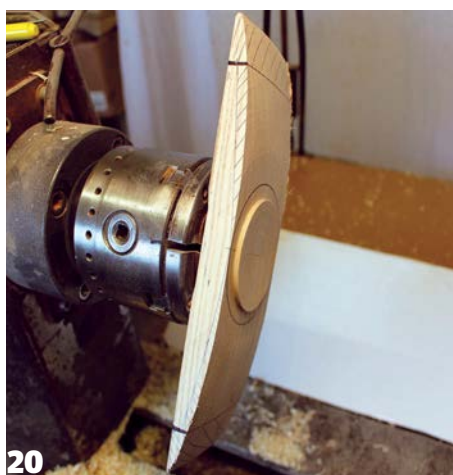
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17 Turn a shallow tenon to suit the four-jaw chuck. Remount on the chuck using this tenon and remove the tailstock support.

18 Measure the diameter of the lid recess cut in the base piece and transfer to the top section face surface. Carefully cut the tenon to fit the recess. Stop the lathe and test-fit frequently. Aim for a tight fit. Once the tenon is completed the surface of the wings, the area marked A, needs to be brought to the same level as the base of the tenon, the area marked B, before shaping proceeds.

19 Once this surface is level you can decide on the sweep angle of the wing and mark it on the edge for reference.

20 At this point I decided that the top section looked wrong and had to be reduced in length. 25mm was marked off each end and carefully cut off with a tenon saw with the chuck locked off. You can of course do this, or not, prior to first mounting.

Final stages

21 After cutting the ends of the lid off, the curve needed recutting to bring the end thickness down to about 4-5mm. A pull cut on the wing of the tool made quick work of it, the shorter length reducing the air-time of the cut.

22 Once the underside of the wings is complete, hollow the lid top out. Once again the round-nose scraper was used for this.

23 Be careful not to make the tenon too thin or it will prove weak in use. Once again a shallow hemispherical shape was turned. Abrade the box interior and wings with the lathe stationary as previously. Now reverse the workpiece, using the box lid tenon as the holding point. Take care not to clamp down too hard or the tenon wall may break.

Form the upper curve of the wings carefully. Push or pull cuts can be used but remember that if too much pressure is applied to the bevel there can be a tendency to chip the trailing edges out. Take light cuts. Pay special attention at the intersection of the wings and the central block that forms to ensure the wing thickness is even throughout its travel. Once the wings are complete turn a complementary shape to the bottom of the box section, leaving a 12-15mm flat section on the top. Cut a shallow 10mm wide recess in this section to take the tenon of a finial. Stop the lathe and abrade to a finish then remove from the chuck.

24 Mount a small block of contrasting wood in the jaws and turn a finial with a shallow 10mm tenon. Abrade and finish and glue on to the box lid. All the edges will require hand abrading to remove any scratches and pen marks that remain and then the piece can be oiled and finish polished. At this point I decided on another small change and remounted to base to turn a recess and add a matching drop finial, but you do not need to. Make a drink and enjoy your achievements. ●

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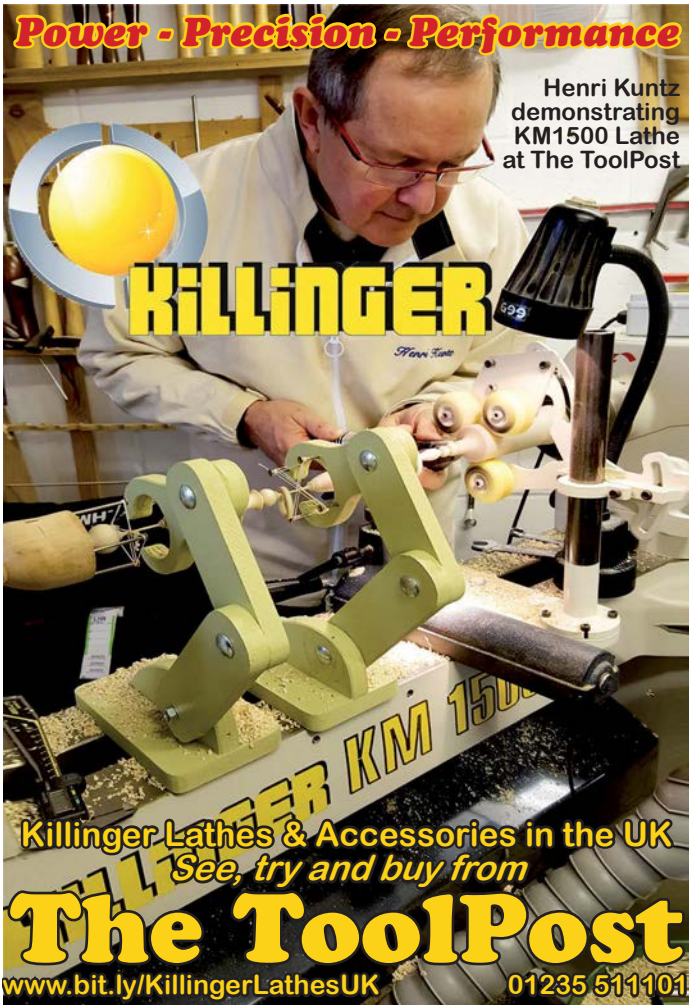
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Reconstructed jarrah bowl

Andrew Potocnik shows how to turn, cut and reconstruct a bowl to create a sculptural centrepiece

In the first of new series of articles, I will be creating a project – in this case a sculptural form which I hope you will have a go at or find inspiration from to explore your own ideas. I will also focus on a specific timber in each article. On this occasion I opted to explore how jarrah (*Eucalyptus marginata*), a native of the south west of Western Australia, could be exploited to achieve the design I had in mind. But along the way I needed to take into account the properties of this wood and how it responded to a simple form of ebonising to ensure I could make the most of and highlight this richly coloured wood.

Turners most often stick to round forms, looking to make the most of profiles and pleasant, balanced shapes as they emerge directly from the lathe. Beautiful pieces of wood add to the final appearance of these items, but you can add a twist to items you turn by cutting and reassembling them.

This project is inspired by the work of Stephen Hogbin, who challenged turning concepts way back in the eighties when he cut and rearranged forms in numerous ways – so this is merely an extension of the process with my personal twist. He is still developing works and exploring new ideas to this day.

The main form is a bowl, which is cut and reconstructed with an insert in the middle, then mounted on a tall pedestal base. I felt the jarrah needed to show of its rich colour, both natural and ebonised.



◀ Focus on jarrah

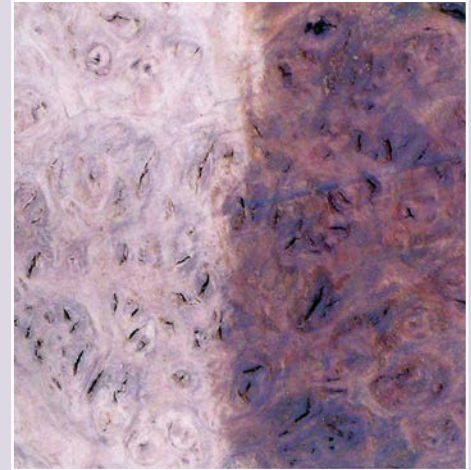
Jarrah (*Eucalyptus marginata*)



Jarrah with no finish and an oiled area



Tiger-striped jarrah with no finish and an oiled area



Jarrah burr with no finish and an oiled area

- **Jarrah:** (*Eucalyptus marginata*)
- **Grows:** Jarrah grows in a small area in the south west of Western Australia
- **Density:** 800-830kg m³

Under optimum conditions jarrah can grow to a height of 30-45m and a diameter of up to 2m. The heartwood ranges from dark red to reddish (sometimes deep reddish) brown. It sometimes features dark brown or black flecks or streaks and may include gum pockets or veins. It darkens on exposure to light. The figured or burr forms of jarrah are highly prized.

It is hard, medium-to-coarse textured and may feature interlocking grain. It is prized for being strong, durable, and termite-resistant. Its industrial uses include construction, sleepers, pilings, flooring and ship building, along with other outside items such as furniture.

WORKING WITH IT

It is a stable timber when dry, but care must be taken when drying wet timber to minimise splitting. Rough-turning work/twice-turning work, leaving it oversize in terms of wall thickness to allow for movement and then finish-turning it once dry after it has moved a little is a good idea to manage the movement and minimise splitting risks on wet timber.

Wet timber can be turned from start to finish, but ensure you have a nice, even wall thickness – thin is good, say 3-5mm thick, and it will move a bit without cracking. If you do this with wet figured timber, it can move quite a lot and develop some nice surface texture.



Burr Jarrah platter

Jarrah is a wonderful timber to turn, although if dry, it can be somewhat dusty work.

On non-figured pieces it tends to cut, scrape and sand to a clean surface with ease, but some grain tear-out can occur.

On figured pieces or those with interlocking grain you will need to make very gentle finishing cuts to minimise the risk of grain tear-out.

It can, depending on the section of timber used, hold very fine detail. Sections of wood with interlocking

grain will hold coarse-to-medium or medium-to-fine detail. It is best to practise on the waste wood areas to see what can be done on the section of timber being used.

Jarrah sands well using mechanical or hand-sanding methods and, unless wet, does not gum up abrasives too much. But be mindful not to generate too much heat when sanding.

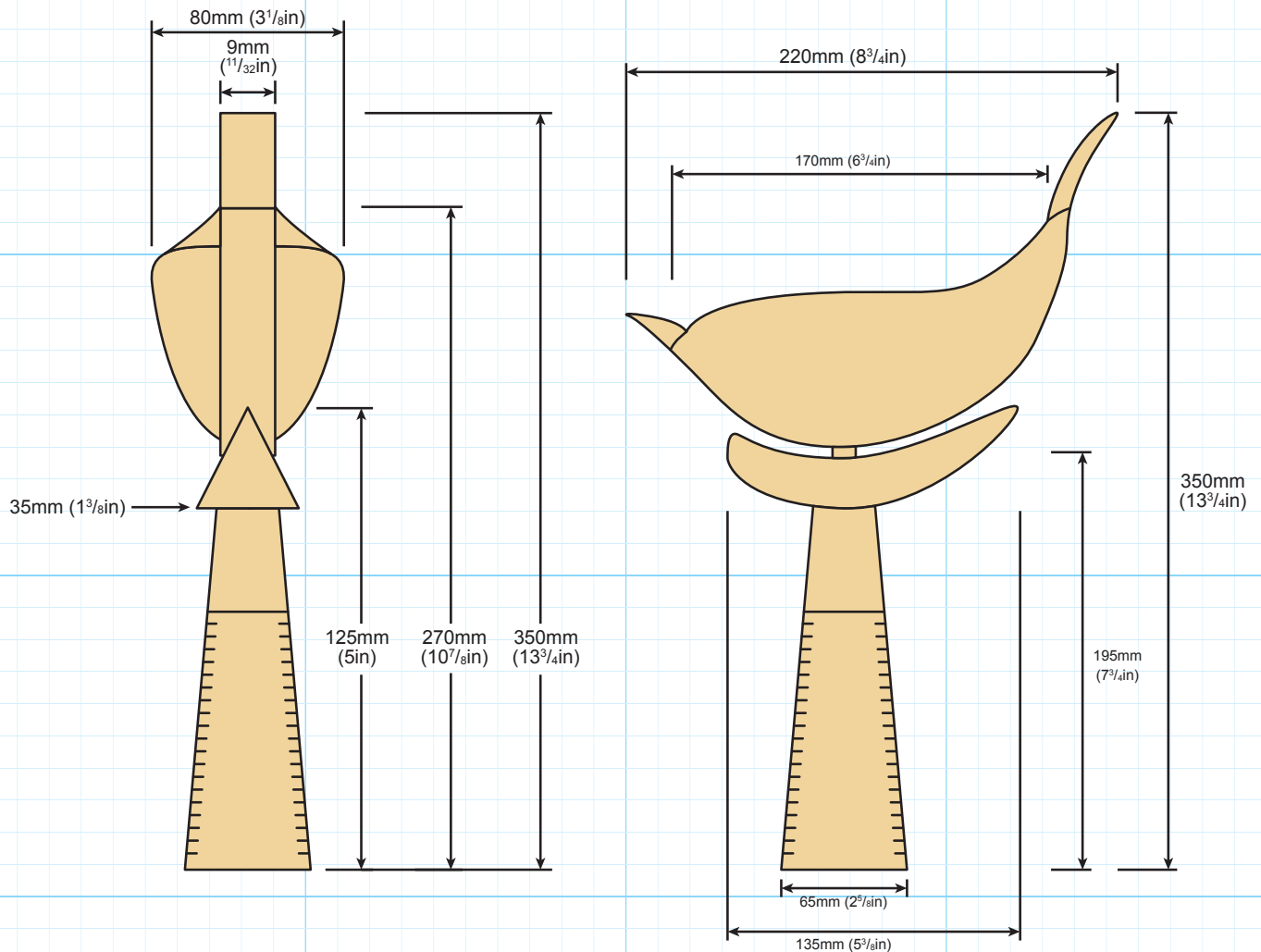
For turning, it takes finishes well, especially oils and waxes. It takes dyes OK and glues well.

TOOLS AND MATERIALS

- Personal and respiratory protection
- Bowl gouge
- Parting tool
- Bead-forming tool
- French curve scraper
- Skew-edged scraper
- 4mm round-nose tip scraper
- Chuck with screw chuck attachment

- Cole jaws
- Bandsaw
- Belt sander/powered sander
- Rule
- Template gauge
- Black stain
- Red stain
- Abrasives down to 400 grit

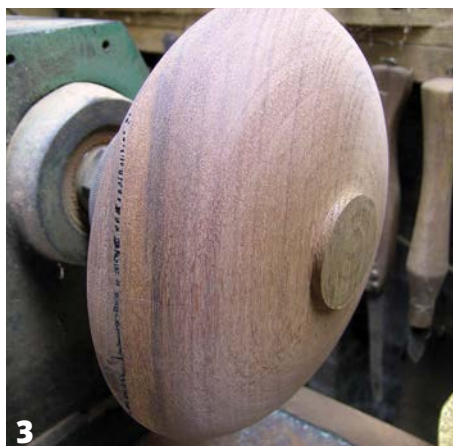
- Masking tape
- Rubber bands
- Cyanoacrylate adhesive
- PVA adhesive
- Adhesive
- Polyurethane finish or finish of your choice
- Jarrah (*Eucalyptus marginata*)
- Red river gum (*Eucalyptus camaldulensis*)



1 Mount a disc of timber about 250mm x 50mm on the lathe. This piece was fitted to a screw chuck with a spacer to ensure the screw would not penetrate too far into the blank but far enough to ensure a secure hold. There are many methods available for holding wood on the lathe at this stage. Screwing it to a faceplate, mounting between centres, or drilling a recess for a scroll chuck to expand into will all work. Pick which suits you.

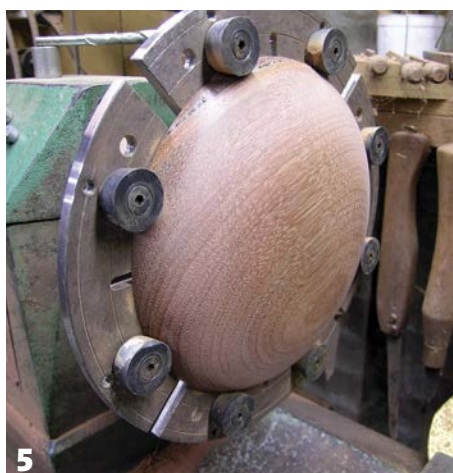
2 When I started to shape the blank a gum vein emerged. Jarrah can feature gum pockets/veins which can be weak spots. These can, if they are small and do not compromise the integrity of the wood, be dealt with easily by an application of cyanoacrylate, in this case from both sides.

3 Once the adhesive was dry, I was able to continue shaping and sanding without problem. Use a bowl gouge to shape the piece to a nice gentle up-sweep curve. Once done, cut a tenon on the blank so it can be held in a scroll chuck later to the inside. After using the gouge, if required, use a scraper to adjust the shape prior to sanding. On this piece the gum vein formed a solid part of the turning blank and I felt it was fine to use – it was and looked good after shaping and sanding. Always check and recheck before turning something to make sure it is safe to continue using the flawed timber. Do not use any timber you think may well come apart or lose a section when turning it.



4 Once you have the outside shape, remove the piece from the lathe and mount it on the chuck via the tenon just cut. Now, use a bowl gouge to remove the bulk of the waste. For this project, the rim shape required needs to have a flat top surface, so leave enough space for this. Since the flat faces will meet and be bonded to each other later, they were refined with an angled scraper, checked with a straightedge and adjusted as required until dead flat.

Once the rim is flat, refine the interior shape using a combination of bowl gouge and scraper and then sand it, but not the flat outer surfaces. Sanding them will make them rounded and not dead flat.



5 You now need to remove the tenon to create a nice, rounded bottom section. I did this by holding the bowl in Cole jaws.

6 Using an indexing mechanism, mark the halfway point of the bowl. Run this line along the grain, rather than at an angle or across the grain, so both halves of the bowl can be lined up in subsequent gluing processes.

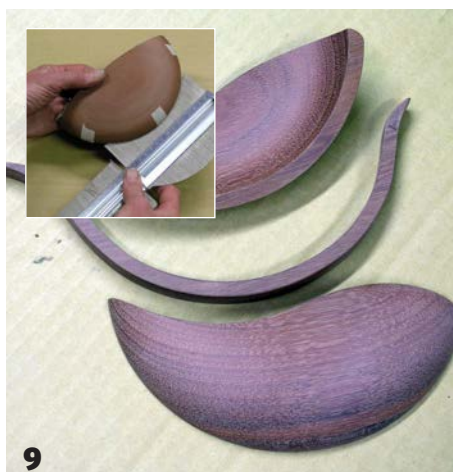
7 Cut the bowl in half along this marked line.

8 With two halves of the bowl held together to create a new form, I could make the upper surface, or new opening, into a gentle S-shaped surface. The two halves were held together with masking tape to ensure both sides of the form were even.

9 Now, you need to create an insert to fit between the two halves of the cut bowl. The insert needs to be cut and sanded to follow the profile of the bowl, but with gently tapering reverse curved tips at each end.

I used a strip of timber which was cut on a bandsaw before being sanded to shape on a belt sander and finally refined with hand sanding. Jarrah responds well to both mechanical and hand sanding. To help achieve the overall required shape I used a profile gauge.

10 My insert was treated with an age-old ebonising solution made of household vinegar and iron filings. Jarrah works well with this method. You could use a dye/stain to do this. You could use a contrasting colour timber for the insert too. Once dry, apply a finish. I used polyurethane.





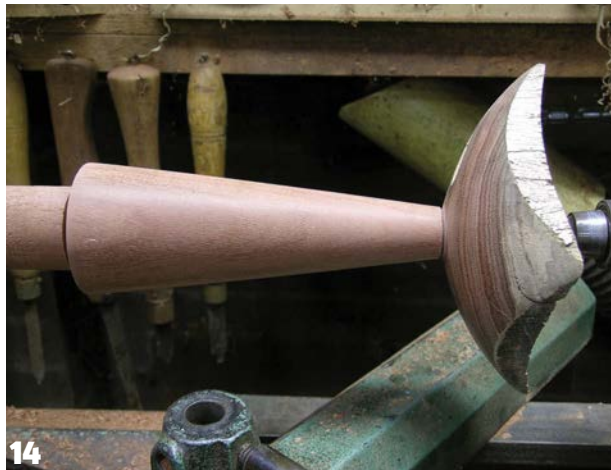
11



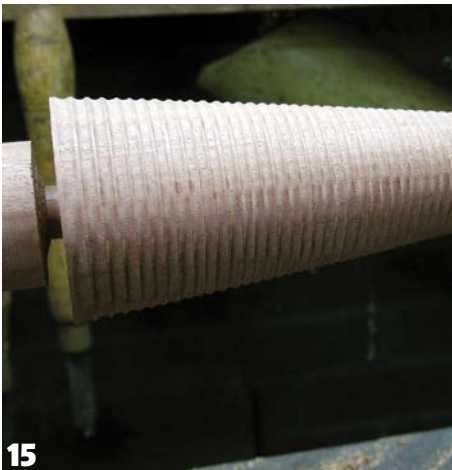
12



13



14



15



16



17



18

11 Once all three components have a finish, it's time to begin the gluing process. I used a thick-bodied PVA glue, attached one half of the bowl to the central insert, and placed the pieces against a flat MDF board. As this is an irregular form, I used rubber bands to apply pressure to mating surfaces.

12 After the glue has cured, add the second half of the bowl form, again using rubber bands to ensure all glued mating surfaces meet properly.

13 The stand requires a spindle grain-oriented piece. I found a piece, roughly marked the proportions and used chalk to mark all the main parts to gauge how much I wanted to use and how it would look. By doing this you can adjust until you like what you see and then commit to cutting the wood. Although the focus of this article is jarrah, this part of the project was made of red gum, a wood I'll focus on later in this series.

14 Mount your stand/pedestal section between centres, cut a spigot on one end, remove the piece from the lathe and mount the tenon in the chuck. Bring up the tailstock to support the wood for as long as you can. Use a bowl gouge to cut the upper support bowl section. The top inner section is the same as the lower joined bowl profile shown on the profile gauge in step 9. You need to match the curve at the top of the stand so it can accommodate and echo the base of the bowl form.

Turn the inside and only remove the revolving centre to turn the last middle bit under the tailstock. Then sand it while the lathe is stationary. Once sanded, place a small non-marring block between the revolving centre and the stand and bring up tailstock once again to support. Once secure, turn the underside of the upper support – note this is a square-edge turning – then shape the main tapered stand stem. The tapered section must have a wide enough base for the item to be stable, but not too large so it looks heavy and stolid.

15 You can start to see how the stand will elevate the bowl and show off its profile and colour. I added a series of small coves using a round-nose scraper to ensure uniformity of size.

16 I chose to coat the whole tapered section with black spirit stain, then sanded it and applied red stain over the sanded ridges. This provided a colour contrast which I felt worked well.

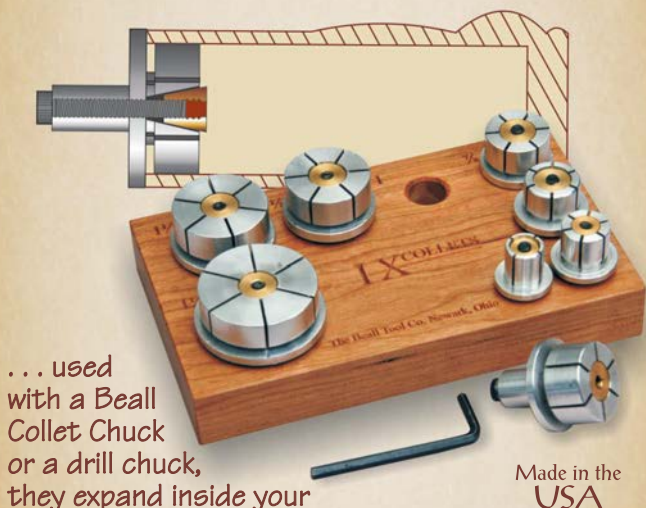
17 Once dry, you can the shape the support for the bowl. In this case excess timber was cut away and shaped to create a crescent-support for the bowl.

18 Once the crescent shape is cut, sand it to create the required profile and sand it smooth. Then drill two holes to accept pins or rods of about 1.5mm diameter. These are glued in place and the upper bowl is presented to the pins to gauge the correct position. The two hole positioned are marked and drilled so the bowl will sit on and link to the stand. ●

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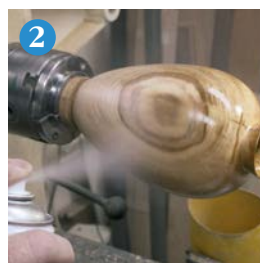
Applying an Aerosol Lacquer.

1



1 Aerosol lacquers such as Acrylic Gloss Lacquer, Acrylic Satin Lacquer and Melamine Gloss Lacquer are designed to be easy to use and to give a tough, hardwearing finish.

2



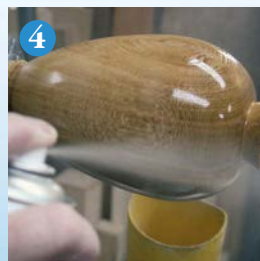
2 Always shake the can well before use, and spray from a distance of 6-12 inches, 15-30cm. Vary the distance depending on the size of the item and the ambient temperature; this will avoid the lacquer drying before it hits the surface and leaving a pebbledash effect. Apply with the lathe running or stopped depending on your preference.

3



3 If you want to apply more than one coat, which is usually recommended, allow the lacquer to dry and gently cut back using a fine abrasive.

4



4 Apply a second coat as before, which will result in a brighter finish (unless using satin lacquer of course!).

5



5 Lacquer finishes are ideal for items that could be subject to a lot of handling or occasional water contact. Perfect on carving, texture or a natural edge. Gloss lacquers can be enhanced further by using Burnishing Cream without losing any of the hardwearing properties.

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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.

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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.

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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.

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Mark pursued woodturning full-time in 2004, making one-off sculptural pieces that include colour and texture as well as pure woodturned forms. He demonstrates and teaches in the UK and abroad and is the author of *Turning Hollow Forms* from GMC Publications.

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As a builder/carpenter, Pat has always loved working with wood. In 2002 he took a woodturning class and was very quickly hooked. With the influence of many great artists he is keen to explore the combination of texture and colour in his work.

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Stuart has been woodturning for more than 25 years, doing work for joinery and kitchen firms and the National Trust as well as demonstrating. Living with his wife Patricia in Mold, North Wales, he now spends time turning smaller items involving thread-chasing.

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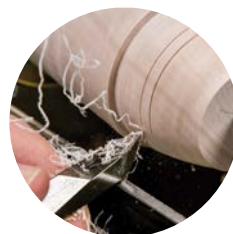
The alloy steel shaft undergoes a two-step hardening process giving you a tool that floats smoothly across your tool rest and resists vibration, even when extended well over the tool rest. The tool pocket machined into the shaft supports the insert with three-point contact, not just the clamping force of the screw. You get a tool that feels and responds even better than most conventional tools.



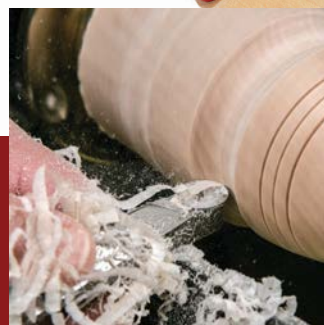
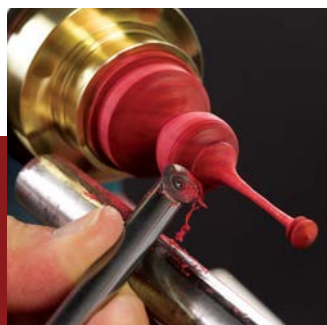
Keep the tool flat on the tool rest and level to the ground for fast stock removal and basic shaping cuts.



For ultra-fine finishing cuts, roll the tool right or left until it lands on the 45° bearing surface. Now, take a light pass with the tool still level. You'll be amazed at the clean cut and smooth finish.



Detail tool has two styles of tips, full sharp (supplied as standard) for creating precise vee lines and radius point for making small beads and coves (optional).





Garden fun

Colwin Way makes some patio skittles

I'm not sure about other parts of the country, or the world, but here in the south west of England skittles is a hugely popular pub game. In fact, my introduction to pub life came from earning pocket money at the local pub by sticking up skittles for the local skittle league. I'm sure it differs from county to county, but most skittle alleys I've played on use a diamond formation of nine skittles or 'pins' as they're referred to in pub speak. For this article I thought, why not bring this pub game out of the dark winter nights down the pub and into the spring and summer months outside with friends and a barbecue?

Instead of making nine skittles we're going to downsize slightly the number and size of both skittles and balls to make them playable even for the youngest family member.

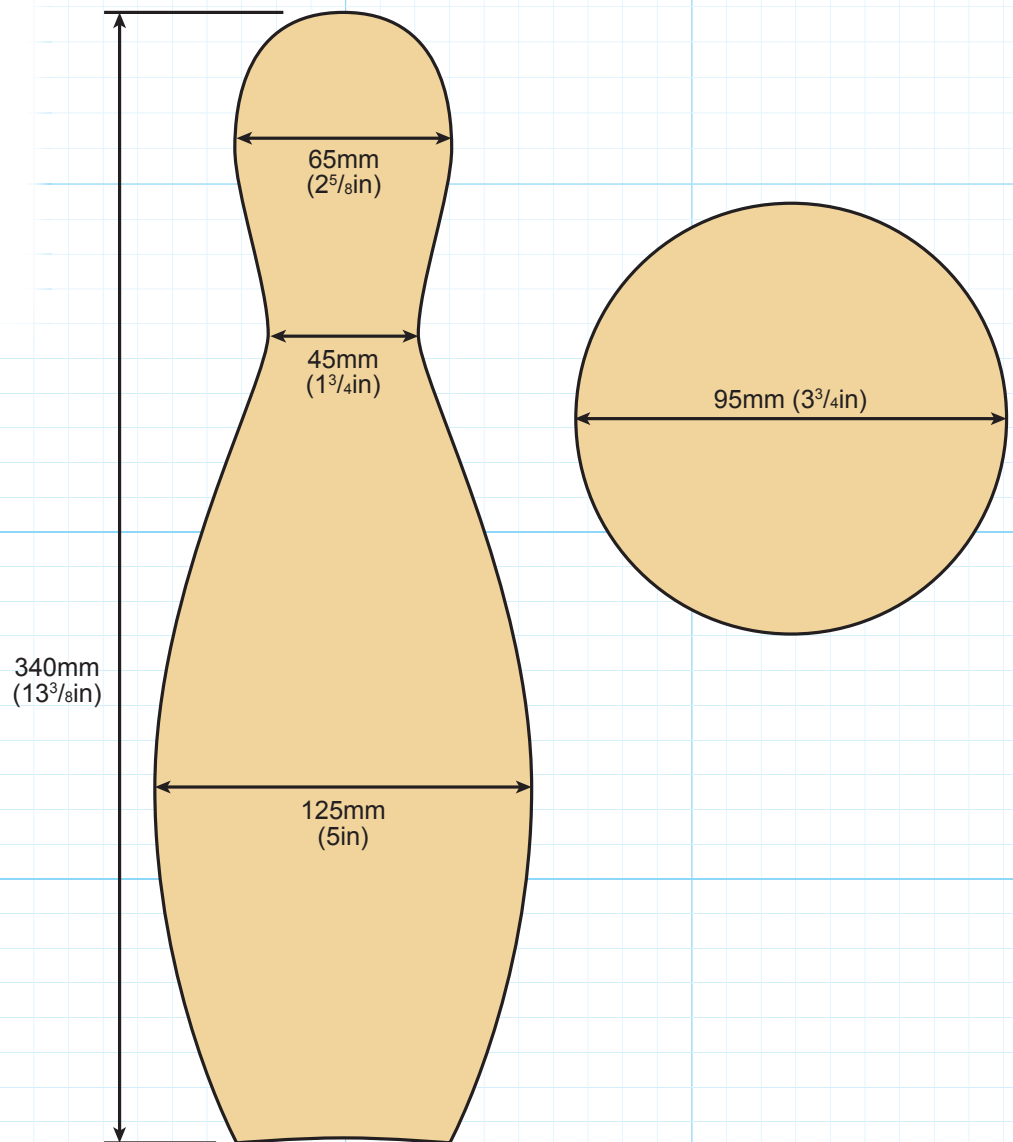
Like all projects, it starts by preparing timber. For the skittles I've been to the timber yard and bought a short board of sycamore (*Acer pseudoplatanus*), 125mm thick and roughly

600mm wide. I was able to get all the skittles and have enough left over for a few bowl blanks as well. For the balls I'm using some old oak (*Quercus robur*) but apple (*Malus* spp.) or pear (*Pyrus* spp.) would be a superior option.

For information, because the skittle and ball are quite a large diameter, I start off with a lathe speed of about 500rpm for the roughing down and am not increasing above 800rpm for the refining cuts. The speed you use must reflect the size, orientation and condition of the timber used. If working large sections one uses a lower speed than when working smaller diameter work. If there is imbalance or faults, check they are minor and safe to continue with before switching on the lathe, then a lower speed is selected. Always err on the side of caution when selecting lathe speeds. Higher speeds are not always the best option and working with lower speeds does not result in a worse finish.

TOOLS AND MATERIALS

- Personal and respiratory protective equipment
- 20mm roughing gouge
- 10mm bowl gouge
- 3mm parting tool
- 30mm skew
- 150mm external callipers
- 150mm dividers
- Scrap plywood for template
- Wooden drive cups
- Bandsaw
- Timber to suit



Make the skittles

1 Start by cutting the skittles to size. You can buy lengths of timber the right size or just over the required diameter and cut them to length. Or cut them from a board. I ripped the individual lengths out from a board. Because the timber was fairly large in section I took the corners off to save time when roughing down to a cylinder. In the picture I'm using my bandsaw at a 45° angle to make this cut.

2 Traditionally fruit wood was used for the balls, however I couldn't find any so have used some oak (*Quercus* spp.) from an old gatepost. Being old and dry the oak has become really hard and perfect for the balls. It was heavy and a beautiful dark brown colour. Other dense timbers can be used too.





3 The gatepost was 150mm square and weathered quite badly on the outside, so it needed to be cut back to remove any cracks, which have only seemed to appear on two of the four faces. The ball to suit the skittle I make in this project needs to be 95mm in diameter. As always, scale everything up or down to suit your needs. Cut the length of the blanks to 105mm long. In the picture you can see that I've made a cut with the bandsaw then used that cut as my straight-line marker.



4 With the prep done you are now ready to start turning. If you look carefully you can see that the end grain of the skittles has been waxed. This is important if you're not going to turn the skittles immediately. Leaving end grain unsealed for even just a couple of hours could lead to it splitting, so it is better to be cautious and seal the ends.

5 You can see how much easier and safer it is once the corners have been cut off by the bandsaw. It means the toolrest can stay in one position for the duration of the turning. That said, best practice is to keep it as close to the work as possible to maximise tool control by minimising tool overhang. It's also much safer not having those large corners and speeds the roughing down process drastically. The length of the skittles is just shorter than my toolrest but if this isn't the case on your lathe, overhang the toolrest slightly on one edge, rough this side down then stop the lathe, move the toolrest and carry on roughing down the other end.



6 When using a spindle roughing gouge, have the rest so the cutting edge cuts on or just above centre, keep the tool handle in line with the cutting edge, have the flute pointing in the direction of travel and the cut occurring on the lower edge of the wing. Take your time as moving slowly will leave a much better finish. This is probably a good time to mention the amount of waste created from the project and, on reflection, it made two waste sacks full, so be prepared.

7 With the lathe stopped, use pre-set callipers to ensure you get the right size and that it is constant. The largest diameter of the skittle is going to be 125mm and length 340mm. On a piece of this size always stop the lathe to check with callipers as they will catch easily with a moving piece.



8 Once you have a cylinder, start shaping the skittle with the spindle roughing gouge. This tool is perfect for large stock removal and, since there is no fine detail, it can do the bulk of the shaping. Rough to near the finished shape and size and then, using callipers and a parting tool, adjust the key skittle positions to the required depth.

9 Use a bowl gouge to refine the shape. These are large spindles so I'm using a bowl gouge because it has more mass and strength than a spindle gouge. Round over the top of the skittle but for all the other fine shaping. I'm using a design somewhere between that of a traditional skittle pin and a ten-pin alley skittle.

10 It's not essential, but if you are confident, or wish to become more confident with a skew chisel, use one. It will, if used correctly, leave a fantastic finish and blend in any ridges or grain pull-out there may be. If using a skew, raise the toolrest higher than that used for gouges and keep the toe, the long point, up so the heel, the short point, is the lowest. The cut occurs on the lower half, actually the lower third of the cutting edge nearer the heel. If you are not confident with a skew or don't wish to use one, use a gouge to do what you can.

11 Once you're happy with the shaping, you can trim both the ends. To start with use the toe of the skew to V-cut a clean surface near the tailstock. Be cautious not to go too thin or the skittle could break off when sanding. If you are not happy to use a skew use a spindle gouge to make the cuts.

12 Trim the base true and back to the correct length with a parting tool, leaving a small amount of waste wood where the drive centre sits. This can be cleaned off later with a disc sander or carving gouge.

13 This is a good tip which really helps keep the shape of the skittles constant. Draw the shape of your skittle out first on paper and, when you're happy with the shape, transfer it on to a piece of scrap plywood to create a profile template. Profile templates can be kept for similar jobs in the future and you can see in the picture how easy they are to use, detecting the slightest difference in curve.

14 So, this piece will be the final skittle shape. Now you just have to make another five to have the complete set. There is still the waste timber where the centres sat so clean these off either using a carving gouge or, as I did a disc sander attached to the lathe to gently sand back to profile.

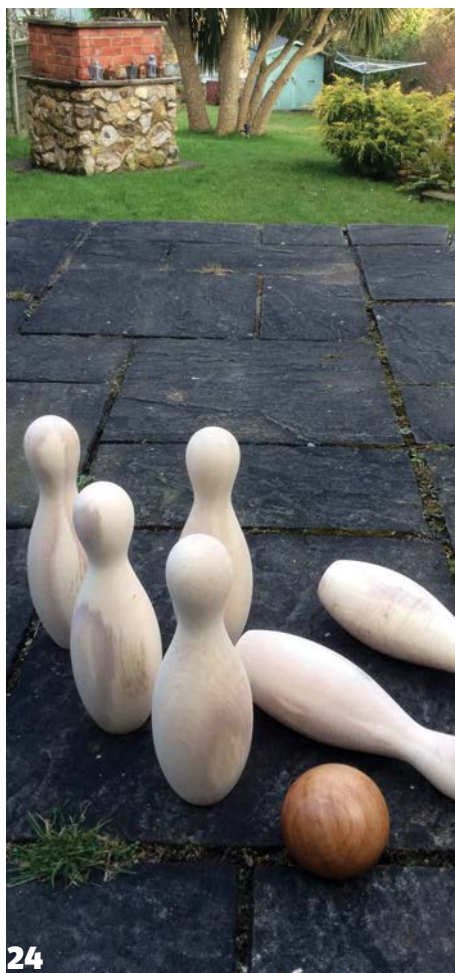
Oak balls

15 Now on to the oak balls. Start by holding your blank between centres. I haven't bothered to take the corners off with the bandsaw like I did with the skittles but you can if you prefer. Use a good-sized drive centre plus a ring-type revolving tailstock centre. This will stop the point sinking too far into the timber.

16 Before starting the lathe, check the work spins without fouling the toolrest assembly. Then rough the blank down with a spindle roughing gouge to a complete cylinder, stopping the lathe regularly and adjusting the toolrest to keep it as close to the work as you can as you remove the corners and taking a slow small cut on your last pass to leave as good a finish as possible.

17 These balls are to be a finished size of 95mm so this is the size you need to turn the cylinder to. You can either use a parting tool to cut down reference cuts to the right depth then cut to them with the gouge, or use pre-set callipers to the required diameter and use a gouge to take several light cuts until the callipers drop over the stationary blank.





18 Once the blank is sized to 95mm, set a set of dividers to the same measurement and use these to mark the width of the ball. If you've cut your blank to 105mm long you should be left with 5mm waste either end, giving you enough room to take out the marks left by the centres later.

19 Now, using a parting tool, cut the extra 5mm down as close to your centres as you can get without touching the drive spur or revolving centre. This will leave you with a blank 95mm long by 95mm in diameter. Get this measurement right to help make it easier to turn the sphere.

20 Now measure the centre of the blank and mark with a pencil. This is going to be our centre focal point and the high spot of the ball. Don't use your dividers as this mark needs to be sanded out after the ball is formed. Using a bowl gouge, start by cutting the blank into a rough ball shape, working from large diameter to small. Don't worry if it's not quite there at this stage as slowly your ball will appear when we turn it 90°. Repeat these steps on all of your balls before moving on.

21 To move on to the next step of truing the ball up, you will need to make a couple of wooden drives – one that sits in the chuck and is slightly cupped out where it's to meet the ball and the other with the same cupped profile one side, but the other drilled out to fit over your revolving tailstock centre. When you've made these fit them to the lathe and hold the ball between them. You can see in the picture that the ball has been turned 90° so that the old centre points are facing up and down.

22 Before switching on the lathe, check the rest is as close to the work without it fouling when it is rotated by hand and check the ball is secure between the centre supports. The minute you turn the lathe on you will see a ghosting image of a true sphere and all you have to do is cut to this image, which will remove the projecting old holding point from the centres. Once the ghosting has gone and you have a solid image, turn the ball 90° once again and repeat the process. This is the not-so-secret method of making skittle balls or turning spheres and gives you a completely round ball every time.

23 When you're happy that the ball is completely round, start sanding through the grades, rotating 90° each time on each grade. You can soften the wooden drive cups at this stage by adding some small pieces of router matting or cloth to stop any rubbing or marking of the timber.

24 So there we are, ready for the first play. A coat of oil would be a good finish for these outside toys to keep them protected from the weather, or you can just leave them to the elements. Don't expect them to stay pristine as the first game will mark both ball and skittles. This just adds to the rustic charm. I hope you've had fun with this lovely garden project and enjoy your game of skittles. ●

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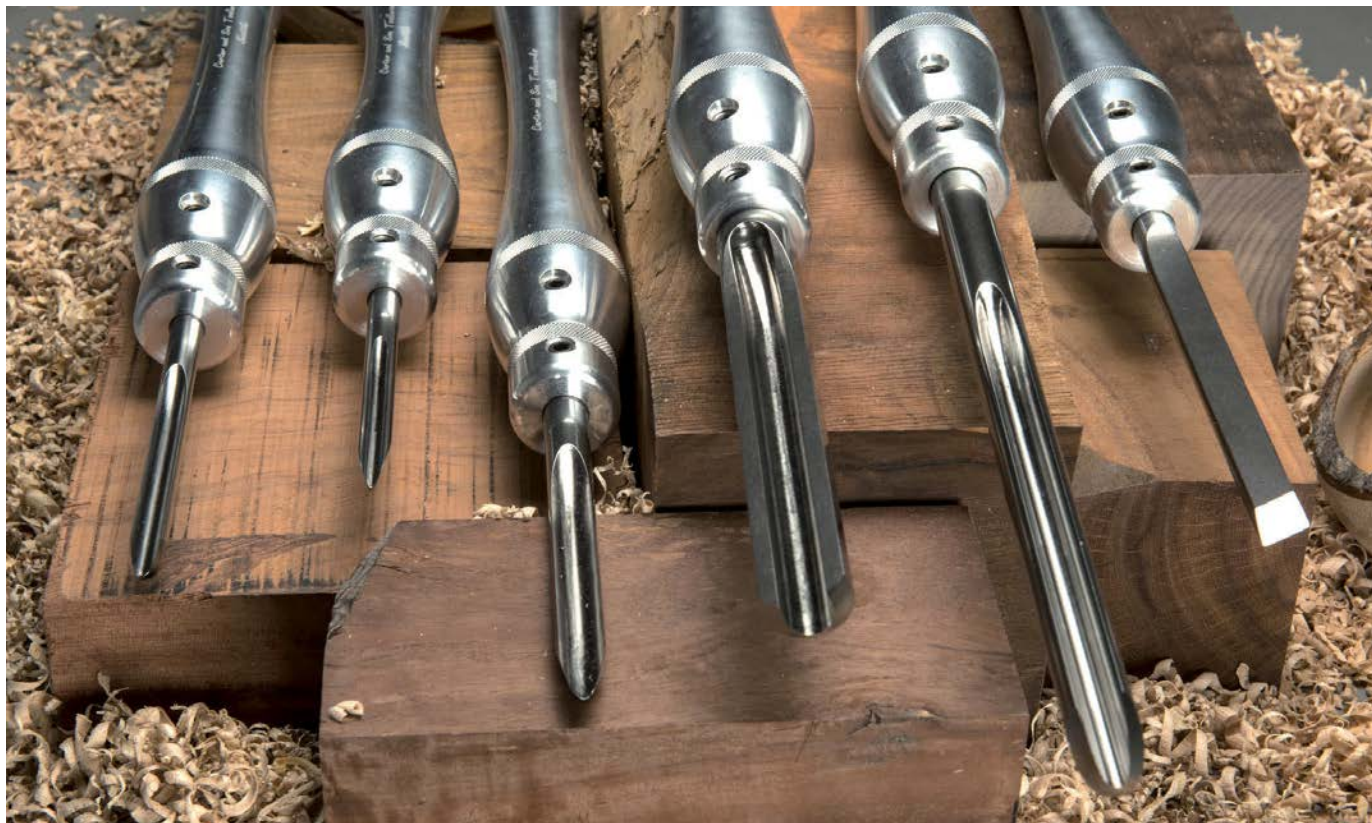
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Woodturning

Issue 320 on sale 14 June

Emiliano shows how to turn a heart-shaped hollow form



PHOTOGRAPH BY EMILIANO ACHAVAL

Create a sculptural bowl form with Mark Sanger

Andy Coates explores turning lidded goblets and chalices

Learn to create a mantel clock with Colwin Way

Walter Hall demonstrates how to make a three-sided box

Community letters

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



Lathe modification

Dear Mark,
I enjoyed your recent review of the Killinger KM3100SE lathe (Feb 2018). It clearly is a very impressive piece of kit and its most important statistic was its weight of 440kg. There is a close correlation between the ability to turn large, unbalanced pieces and lathe weight and price. Heavyweight lathes are universally expensive. Many cheaper lathes nominally have very large turning capacities, especially those with rotating headstocks, but they clearly do not have the mass to manage them.

Lathe vibration, especially with out-of-balance wood causes many turners problems and a bewildering array of solutions have been proposed to reduce vibration apart from reducing turning speeds. These include filling the lathe body with sand or lead shot or scrap iron, welding on various bits of steel to brace the legs or increase the footprint, bolting

to the workshop/garage floor and, in one instance, encasing the lower part of the lathe in concrete. None of these is neat and tidy or necessarily effective.

I recently purchased a 20-year-old Woodfast 410 short bed lathe with accessories including a Oneway Holdfast chuck. The lathe is beautifully built and very solid but I thought that the cabinet was, by comparison, rather lightweight and had a surprisingly small footprint. I bolted the lathe to the concrete workshop floor. It was totally unusable with severe vibration and there was so much resonance in the cabinet that I needed ear protectors.

At this stage, I searched the internet and found the various solutions outlined above, none of which seemed satisfactory or practical. The criteria I applied to arrive at a solution were as follows:

- Add as much mass as possible to damp vibration

- Drop the centre of gravity of the lathe (virtually all lathes are top heavy)
- Increase the footprint as far as possible
- Have a completely unobstructed path around the lathe so I can turn from any position (the Woodfast is perfect for this)
- Be able to move the lathe easily if needed

I purchased a sheet of steel 1250 x 1250 x 15mm steel and had it tapped for M10 bolts to fit the lathe cabinet. It is perfectly flat and mates accurately with the cabinet. The steel was laid on top of top quality, thick foam carpet underlay to take up the small imperfections in the concrete floor and kill vibration. The steel is extremely heavy and gives full meaning to the expression 'built like a tank'. My lathe now weighs in at around 400kg (lathe about 150kg, steel plate 180kg and me 75kg as I am always on the plate when turning).

This is not a cheap solution, costing around £200 plus the cost of tapping for the bolts, but the lathe only cost £550 with accessories and I now have a brilliant 'heavyweight' lathe for well under £1000. I think this might be a good solution for others who cannot afford the more expensive lathes that are on offer. Not only does the steel plate add mass but offers distortion-free fixing for the cabinet or lathe stand legs which are often completely unbraced in any direction and are the least robust part of many lathes on the market.

Regards,
Gray Smith-Laing

Expanding membership

Hi Mark,
I completely agree with your comments in *Woodturning* issue 316, March edition, and thought I would let you know our club's experience. I am membership secretary of Blackburn with Darwen Woodturning Club and have been a member there for many more years than I care to remember – at least 15.

When I started we did not have a membership secretary. The job was created for me as my wife took on the treasurer's job and couldn't get to committee meetings without me. Membership was around 25 and the club had two lathes, used only on club nights once a month and for full-day demos from professional woodturners possibly twice



a year. We met on the premises of a tool and hobby shop which sold woodturning equipment of all sorts.

The club had to move out of its premises when the shop closed down and for a time we met in a church in Darwen, but the room was too big and was cold. After a few months we found another church hall, which was more suitable but entailed moving the machines into a storeroom after each session.

At this point we began what we call The Wednesday Club, where some of the more experienced members gave up their time during the day to teach aspects of woodturning to beginners and less experienced turners at a nominal charge to cover room hire. This gradually expanded with the acquisition of more lathes, now eight with equipment for each of them – bandsaw, drill press and tool grinder.

All the lathes are Record with $\frac{3}{4}$ in x 16 tpi spindles to keep equipment compatibility and are mounted on mobile stands. We charge a nominal fee of £8.50/day or £4.50/half-day which covers room rental, brew and biscuits, so there is no financial burden on the main club members. The first taster session is free and we have five regular tutors. We buy wood and sandpaper in bulk, which is sold to club members.

The club has a website, bwdwoodturners.co.uk, and this has attracted new recruits as well as commission work for members. The club has gone from strength to strength, now has around 35 members and is needing a waiting list for the Wednesday training sessions. We can't expand the training sessions any further as we have no more room in the storeroom – as it is we have to move things into the room in a set order and 'nest' the machines to get them all in. We recently got a grant from a local charity to purchase new and upgraded

chip and dust extraction, but we then found we needed to upgrade the power socket circuits in the room, which we also managed to pay for.

I hope some of our experience may help other clubs advertise their presence and advance our hobby in their area.

*Malcolm Brooks, membership secretary
Blackburn with Darwen Woodturning Club*

Things to do

Hi Mark,

I have just read your editorial in the March issue of the magazine. I am retiring in the next few months and have been mulling over potential things to do. Back at the beginning of my career I worked for a company that built wooden boats and after that job went on to sell hardwood around Scotland. With a dad who did a lot of DIY in the '50s and '60s, wood, in one form or another, has been around for nearly all my earlier years.

So I thought, what about woodturning and, thanks to the wonders of the internet & YouTube I've been more and more convincing myself that this is something I want to have a go at. Not to mention reading your magazine, of course.

What I found great was that Axminster Tools runs two or five-day courses.

From my point of view this is a perfect springboard to actually try to see if I am any good before the initial outlay.

Together with the odd Tweet with Andy Coates (who of course you know and the magazine readers know) and supplies from Home of Wood, I feel, as a beginner, that there is quite a good support network for woodturning if you just look for it.

I just need to see if there is a club around Watford now and wander down there. Sorry for rambling but your editorial did prompt it.

John Howard

Maple leaf bowls

Hello Mark, hope you're well. It's been a while since I last wrote to you, but read your *Woodturning* magazine and since issue 105 I haven't missed a single copy, even though the space on the shelves is getting smaller. OK, maybe I need to build more shelves.

In Issue 313 I was impressed by the maple leaf bowls made by Derek Horner and just had to have a go. I was very happy with the result and wanted to share it with you. If I was to do it again I'll probably turn the platter first and then cut the leaves to shape. Please give Derek Horner my regards for the article.

Antonio Orifici



Club promotion

Hi Mark,

First, thank you for the March edition of *Woodturning*. I am a newcomer to woodturning and have joined the Didcot & District Woodturning Club. I am now the treasurer of the club and write in response to your recent editorial requesting club promotional events.

Our club, like many others, meets once a month. The club owns four or five lathes and the meetings, in Didcot village hall, are hands-on and themed. Members can either watch other skilled members turning or have a go themselves. We have four demonstration evenings when we invite well-known turners to inspire us.

In Abingdon, there is a community shop in the precinct. This can be hired free by clubs and societies to promote themselves. We hired it for a week in November and it worked so well we will do so again this June. Members of the public are welcome to come and watch club members at work, talk to people and to pick up promotional information. This all leads to active and productive promotional events.

I hope that this of some interest to you and other readers.

www.didcotwoodturners.co.uk
Kind regards, Duncan Hepburn.

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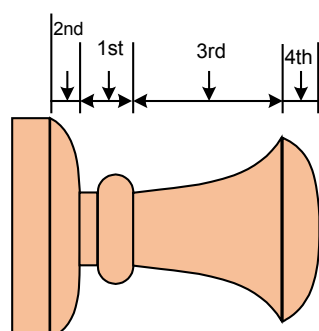
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Door wedges

Chris West provides a plan for you



PHOTOGRAPH BY RITA MITCHELL



These make attractive, if not unusual gifts for family and friends.

The blank for the wedges shown started out as a 38mm-square length of dense hardwood. Any close-grained dense timber will work nicely.

The central square of the blank should ideally be sanded square and ready for a finish before turning begins.

WEDGES

Blank 38 x 38 x 240mm.

Mount between centres and at the tailstock end. Referring to the order of actions recommended in the drawing shown, mark one handle to the various lengths and reduce the diameters to just above those shown. Turn and shape,

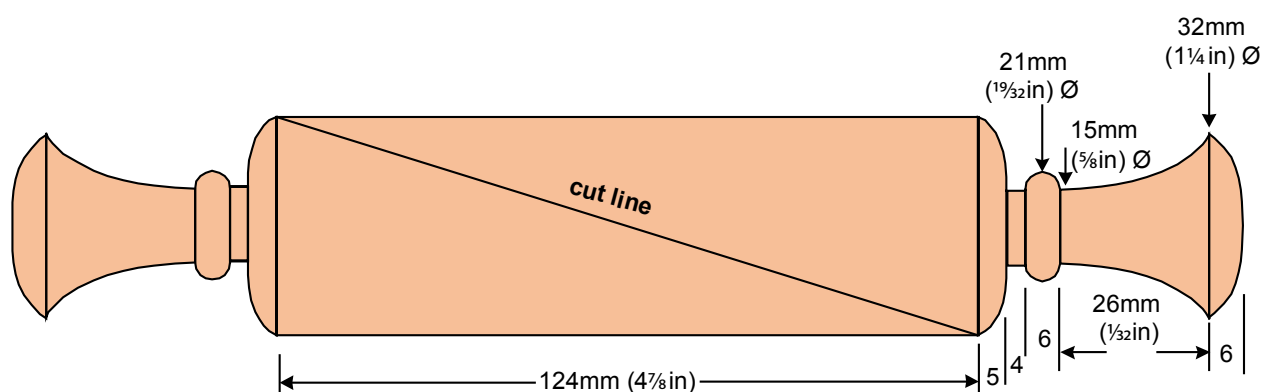
leaving the fourth action, the 32mm Ø end curve, 'nearly' complete. The curve will be completed by sanding off the lathe.

Measure the overall square length 124mm (4⁷/₈in). As before, measure, mark and reduce the diameters. Turn as before. Sand both handles and mark the cut line as shown.

Note: Watch out when sanding the beads – the edges of the square sections come very close to your knuckles as I found to my cost. Remove from the lathe, hand-sand the curves at the ends of the wedges. On the bandsaw carefully divide the two wedges as shown, sand the two wedges' cut line surfaces. Seal and ideally apply a hardwearing finish. ●

TOOLS AND MATERIALS

- Spindle roughing gouge
- Spindle gouge
- Skew chisel
- Any attractive hardwood

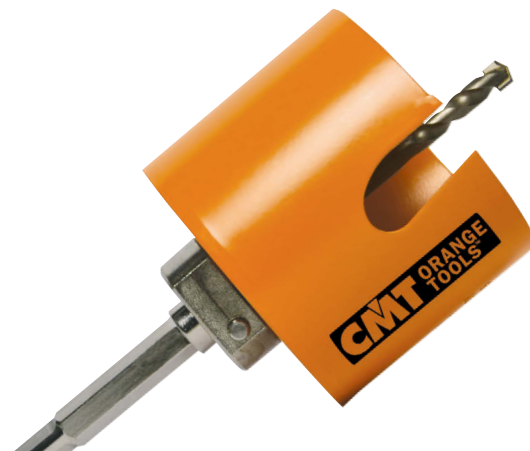




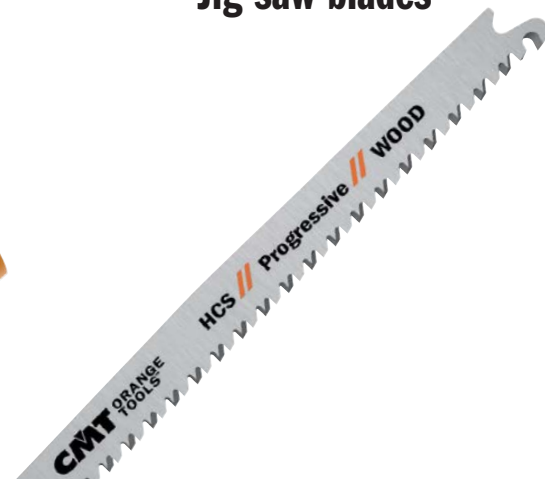
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Table lamp

This great project by Stuart Thomas incorporates faceplate work and spindle turning

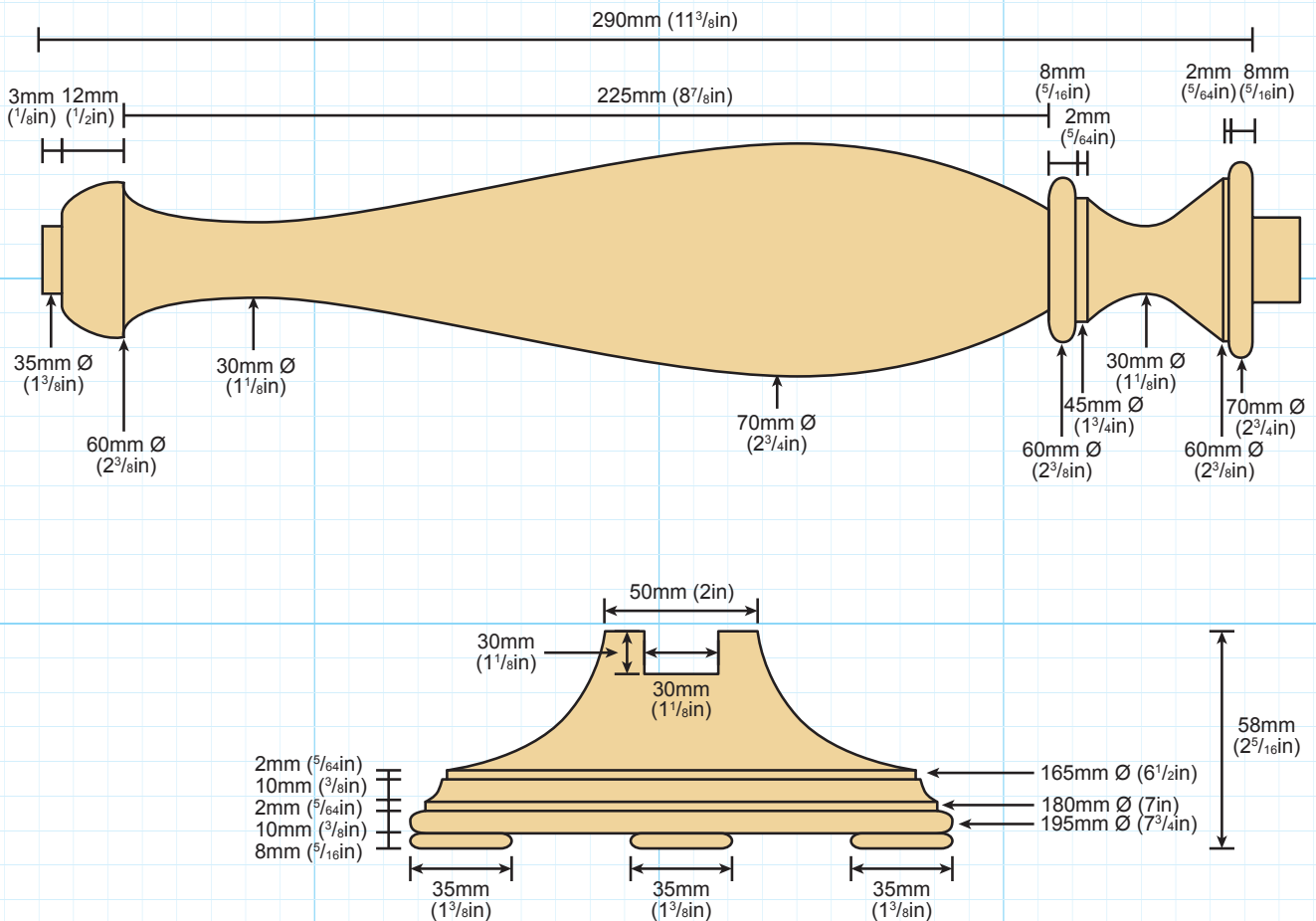
Many turners I know seem to be shy of spindle turning, but this project provides a wonderful opportunity to be creative when turning the stem. You can follow the design I have done here or create your own. If doing your own, remember to keep the turning crisp and use shoulders where possible between beads and coves. Including shoulders in your spindle design makes turning a pair of your item much easier as you can use the shoulders and callipers to size your turning more accurately. This table lamp project step-by-step sequence has been completed without the wiring as, from a safety point of view, it should be fitted and wired according to your local/national regulatory requirements.

TOOLS AND MATERIALS

- Personal and respiratory protective equipment
- 25mm spindle roughing gouge
- 13mm bowl gouge
- 10mm spindle gouge
- 10mm point tool
- 6mm rectangular-body skew
- Parting tool
- Drill chuck
- Pillar drill or hand drill
- 30mm Forstner drill bit
- 15mm Forstner drill bit
- Four-jaw chuck
- 8mm-long hole-boring kit
- Timber for base and column
- Adhesive
- Spirit stain
- Top coat of your choice

WIRING SAFETY

When making a table lamp that requires electrical wiring, be mindful that there are numerous regulations regarding the manufacture and sale of electrical items that you must comply with. The regulation requirements vary from country to country and possibly even regions within a country. The onus of responsibility is on you to make sure that you are complying with your area's/country's regulations.

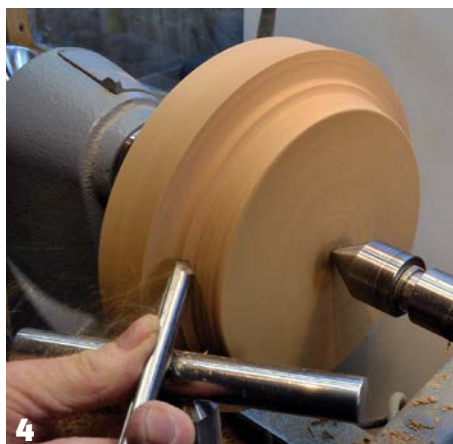
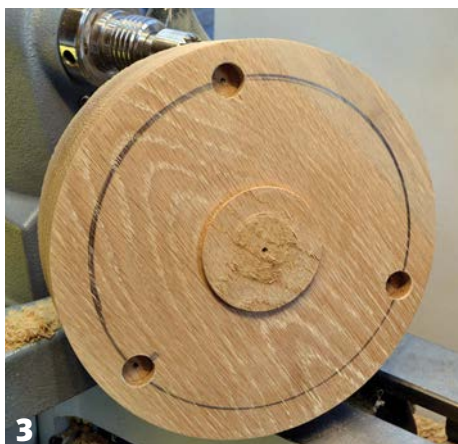


Turning the base

1 Mount the base blank. I used oak (*Quercus* spp.) but any nice hardwood will work for this project. Blank between centres using a drive spur – I used a Steb drive, and a revolving centre in the tailstock. Alternatively, use a screw chuck if preferred. Once the piece is securely held, use a low lathe speed and use a bowl gouge to true up the rim/outer edge area out of balance.

2 Once the edge is trued up, use a combination of pull and push cuts to remove waste. Then cut a spigot wide enough and deep enough to be held securely in your chuck. Once done, true up the outer section of bottom face. This section will eventually be the bottom of the lamp base.





3 With the blank still held between centres, draw a pencil line 15mm from the edge. Remove the piece off the lathe and, using dividers, mark out three evenly spaced points. Once marked, use a pillar or hand drill and drill three holes 15mm wide by 10mm deep with a Forstner bit. These are holes for the bun feet, which will be made later.

4 Once the holes are drilled, mount the spigot on the base section into a chuck on the lathe. Next, use the bowl gouge to start shaping the top and outer edge area of the base section. For safety and extra security, I always bring the tailstock revolving centre up for added support and only remove it if it gets in the way. Do take care not to start with the speed too high.



5 When the top of the base has been roughly shaped, use a 30mm-diameter Forstner drill bit and drill a hole 30mm deep to accommodate a spigot, which will be created on the stem of the lamp. When drilling this hole remember to turn the lathe speed down and withdraw the bit regularly to clear the swarf. Then use an 8mm drill in the drill chuck to drill right through the base section. Since its is mounted on a tenon you should be able to drill through the base without hitting the chuck.

6 Continue shaping the top of the base and use a parting or beading and parting tool to add some small detail of your choice. When satisfied, sand what you can reach down to 320 grit.

Long-hole boring

Before we get to make the stem fully, we need to explore the technique called long-hole boring. This is where one creates a long central hole along the length of work. Typically this is done on spindle grain-oriented work. In the case of this lamp project, the hole will allow the electric cable to run down the inside of the central column and exit from the base area, rather than having dangling cables running on the outside.

It requires the use of a special two or four-prong drive spur called a counter-bore drive, which has a pin in the head which will locate into the bored hole to stabilise the work while the opposite end is bored and

the piece is turned to shape after boring. The tailstock end requires a hollow revolving ring centre to be fitted into the tailstock, through which a boring auger is fed from the outside end of a hollow tailstock quill – most lathes have a hollow quill bored to 8mm or 10mm in size.

That said, some tailstocks are not hollow but some lathes have a hollow headstock shaft as well or instead, so one can bore from this end using appropriate drives and revolving centres. When boring with the augur it is vital that the augur is regularly extracted from the work to remove waste. If not, it can jam.

Lamp column and long-hole boring

7 & 7A You can see here the three main parts for a long-hole bring kit. The augur, the hollow revolving tailstock centre and a counter-bore drive with a centre pin.

If you are likely to make more lamps, a long-hole boring kit will come in useful. If, however, you are only going to do one in a while, consider creating the lamp column – you might need to change the design from the one created here – with multiple parts that are joined together with tenons and suitably-sized holes, and hold the work while you fit a drill bit in a drill chuck to bore the central hole, boring from each end of each piece.

8 Mount the piece of spindle-oriented timber to be used for the central lamp column between centres with a standard four-prong drive in the headstock and a hollow revolving centre in the tailstock. Once secure between centres, turn the timber to an even cylinder then set the lathe speed to around 600-750rpm and gently feed the boring auger through the tailstock. Do not drill into the stem more than about 25mm before withdrawing the auger to clear the shavings. Continue this process of drilling a short distance and clearing the shavings until you reach halfway along the stem, at which point remove the column off the lathe and change the four-prong drive in the headstock for the four-prong counter bore drive. Turn the stem around and locate it on to this drive. Drill through the new end as before until the two holes meet.



9 With the hole drilled it is time to shape the stem. Use the drawings and sizes provided or create your own design. Using a story stick, as seen here, is very useful if more than one of a particular design is needed. Mark on your blank the high points of the desired shape and where the shoulders will go.

10 With the stem turned to a round and the points of the shaping highlighted, cut in the shoulders with a parting tool and a pair of callipers set to the correct dimensions of the specific areas being highlighted. Using the shoulders created helps to define the areas to be shaped and is very useful when copy turning.

11 Using a spindle roughing gouge and a spindle gouge, rough-shape the piece. Once the overall shape has been turned to suit the required design the fine details can be turned.

12 Using a combination of gouge, skew chisel and parting tool as appropriate, refine the fine detail such as the beads and coves, remembering to sharpen up the shoulders/fillets. Once refined, the stem can be sanded down to 320 grit. Remember to finish by sanding with the grain to remove any sanding rings on the work.

13 Now to create the lower tenon. Set a pair of callipers to 30mm and, using a parting tool, turn the spigot required to lock the lamp column into the base down to size to fit the hole already drilled in the lamp base. Take time to ensure a good snug fit. Keep offering up the lamp base to the turned spigot to test the fit. This may take several attempts until a good fit is achieved.

Base and assembly

14 With the lamp column finished, hold a block of wood in/on your chuck and make a small wooden jam chuck with a tenon at the front end that fits snugly into the central hole of the base.

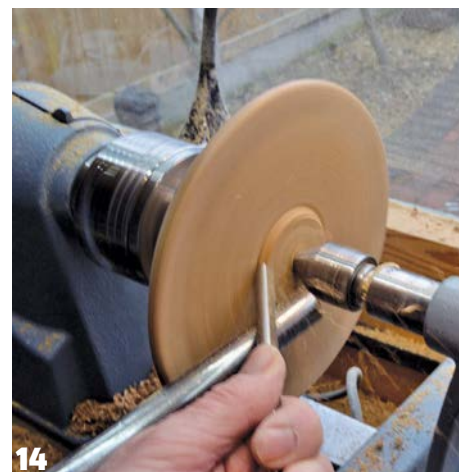
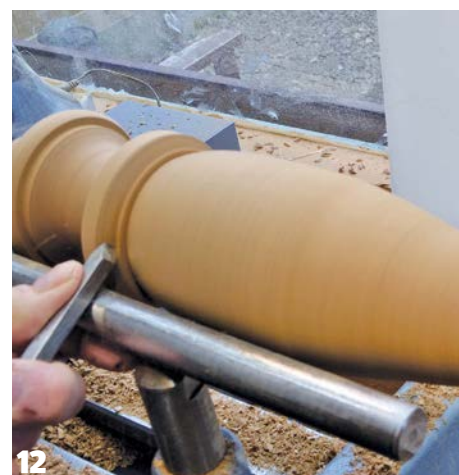
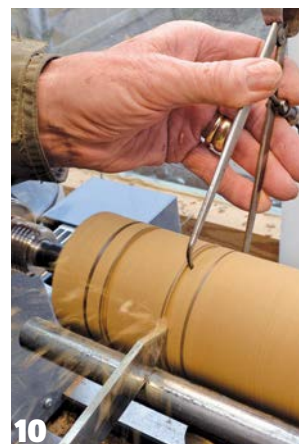
Once done, present the top of the lamp base to the wooden jam chuck and bring up the tailstock revolving centre and secure in place.

When secure, use a bowl gouge to remove the spigot on the base, leaving a tiny stub of timber under the revolving centre. Remove the tailstock centre, ensure everything is nice and secure and, using a low lathe speed and delicate cuts, remove the last bit of the tenon.

15 Now that the underside of the lamp base has been finished and the spigot removed, some decoration can be added. This is optional, but creates a nice bit of detail. However, stay away from the three holes to allow for fitting the bun feet later.

Sand all the areas that you can currently reach safely down to 320 grit, being careful not to soften or destroy any detail just cut or required.

Even though this section will not be visible when finished and placed on a surface, do sand with the grain to remove any radial scoring so you can get a nice, even finish on it later.





Feet for the base

16 To create the feet, turn a cylinder of spindle grain-oriented wood between centres to a diameter of about 35mm and long enough to be held in a chuck and get the three bun feet with spigots from it. Once turned, hold the cylinder of wood in your chuck. Use a combination of spindle gouge, paring tool and skew as required to turn the top of the bead and a spigot that will fit in your previously cut holes in the base.

17 Once one foot is turned, you need to turn two more. The ideal is for them to be identical to the first. The reality is more likely to be that you create them as close to each other as possible. They are spaced apart so any minor discrepancies in shape apart from changes in height will not have too much impact. Height differences will result in a tilting lamp stand.

18 To turn the base of the bun feet, either hold the bun feet in the pin jaws, or create a jam chuck and drill a hole in it for the tenon to snugly fit in. Once securely held...

19 ...Refine the bottom of the bun foot shape and add any detailing you want to.

20 Once all turned and sanded, glue them in place. Then glue in the main column. You can fix the piece between centres to ensure full central alignment while the adhesive sets.



Assembly and finishing

21 Once set, mount the lamp between centres on the lathe. Now you can either apply a clear finish or, as I have, stain it to a rich, deep, dark oak with spirit stain. To apply the stain, switch off the lathe during the whole process and brush or wipe on your chosen colour ensuring an even coverage.

22 Allow this to dry fully then apply a finish of your choice. I chose a coat of cellulose sanding and, after it was dry, I lightly sanded with ultra-fine abrasive to cut the surface back. I then applied paste wax and buffed it up to a nice sheen. Here is the finished lamp ready for the fitting of an electric cable, switch and bulb holder. Remember, follow all of the current legislation and fitting/installation instructions for your country/area when selecting and fitting the fitments. ●



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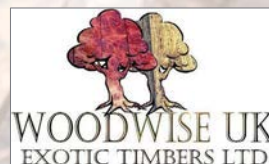
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Teaching and turning

Mark Baker talks to Doug Schneider about his life and his turnings

I was raised on an Iowa farm that was partially wooded with walnut, cherry, hickory and oak trees. I spent many days wandering through these woods when growing up. As I grew older, I was using the lumber from these trees to build projects. In high school I spent a lot of time in the woodshop, and that is when I started turning. That was more than 50 years ago. I really enjoyed how quickly you could reveal the beauty of grain and colour within the timber.

That love of the woodshop at high school led to me going to university and majoring in industrial arts so I could share my love of woodworking and woodturning with others through teaching. I taught for five years then took a break to pursue other interests for a while. In 1993 I was offered a teaching position in Colorado.

Fortuitously, this teaching assignment coincided with AAW having its symposium nearby, which then led to the formation of the Rocky Mountain Woodturners Club

soon after. These two events helped shape the past 25 years of my life.

At the symposium, I found out how much turning had evolved in the 12 years that I had been away from it, and that I would be relearning turning from the start.

Through the formation of the Rocky Mountain Woodturners Club, I was fortunate to meet Dr Lee Carter, Trent Bosch, David Nittmann, Curt Theobald and others who soon became mentors, teachers and long-time friends who I



Diamonds are Forever. 442mm diameter x 50mm deep, African mahogany (*Khaya senegalensis*)



Ash Hollow. 255mm diameter x 150mm tall, black ash (*Fraxinus nigra*) burl

treasure to this day. I was relearning turning again, and I had some of the best turners in the world in my back yard to glean information from.

For the past 25 years I have been continually trying to improve my skills. Early on I focused on hollow forms with natural voids, with encouragement from legendary mentors David Ellsworth and Mike Mahoney.

The past few years I have been concentrating on basket illusion pieces.

After the passing of my good friend David Nittmann, I thought that it was important to continue this art form, but to put my own spin into it, with multi-colours and my design ideas.

WHAT ARE YOUR INFLUENCES IN YOUR WORK?

I have had many influences in my woodturning career, from the natural world around me to the life experiences I've had. My nearly 30-year teaching

career was certainly influenced by the teaching styles of Drs Lee Carter and Dale Nish. How they kept students excited and involved was certainly something I tried to emulate.

When turning my hollow forms with natural voids, I was influenced by the character flaws of each individual piece of wood, and tried to bring out the best of what each piece had to offer. When working on my basket illusion pieces I am certainly influenced by the time

that I lived in New Mexico and the many days I spent going to the Pueblos and reservations and seeing the native arts and crafts.

MISTAKES & CHALLENGES

The biggest mistake that I made early on was not being willing to put my work out to be seen by fellow turners to get their feedback and constructive criticism so I could use that information to improve. I learned early on that I wasn't being measured against anyone else, but only if I was improving my own skills as I continued to turn.

My worst injury/accident occurred in the wee hours of the night when I was turning alone and was too tired to be doing it safely. I learned from that one experience that sometimes you need to put the tool down, turn off the lathe, and just walk away until you can come back refreshed and alert.

DEVELOPMENT

I would like to see my turning techniques keep improving so that I can continue to complete turnings in an efficient and timely manner. I also want to keep challenging myself on designs and colours to keep pushing the envelope on basket illusion pieces. I always want my next piece to be my best piece.

LEARNING CURVE

In my early days of turning hollow forms with natural voids, I wasn't yet experienced in interpreting how the voids would affect the structural integrity of the turning as I hollowed it out, so a few of them ended up in the burn pile. As I gained experience, I learned how to manipulate the piece to minimise that problem. I never gave up on a turning, but I have had a few give up on me.

WHAT IS YOUR FAVOURITE TYPE OF TURNING?

I still enjoy turning hollow forms. Explaining to people how you get all of that wood out through a small opening is quite gratifying, as it's something of a magical process that most can't quite comprehend. I have changed my methods though. I had been using hand-held hollowing tools in arm brace handles, which worked well, but took a toll on my arms and shoulders. I'm now using the Bosch Stabiliser and Visualiser Systems, which allow me to continue to turn hollows, but without the stress on my body. I tell people that the stabiliser saves my body, and the visualiser saves me time.

I do enjoy the calming effect that colouring my basket illusion pieces has on me though. It's very fulfilling.



Dark Spiral. 215mm diameter x 50mm deep, cherry (*Prunus spp.*)



Return Trip. 355mm diameter x 215mm tall, silver maple (*Acer saccharinum*)

WHAT WOULD YOU LIKE TO HAPPEN IN THE FUTURE?

I would like to see more young people get involved with woodturning. Too many of the clubs that I am familiar with are 70/70 clubs, where 70% of the members are 70-plus years old. We need to honour and respect the experience of those members, but we also need to add younger members to make sure that turning keeps growing into the future.

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

My main like of woodturning is the camaraderie among woodturners and the willingness of turners to share their knowledge, techniques and stories with others. My main dislike is the very,

very few woodturners who don't play well with others.

WHAT HELPFUL ADVICE DO YOU HAVE FOR OTHER TURNERS?

Work safely so you can continue to turn for a very long time. Also, don't be afraid to talk with other woodturners, and other artists. Ask them to critique your work and just share ideas. Keep challenging yourself, so you will continue to improve and grow.

TOP TIP/HINT FOR FELLOW CARVERS

Always push yourself to be your best. Don't settle for mediocrity. Enjoy what you are doing, and have fun with it.

Email: dougschneiter@gmail.com

Web: www.dougschneiterwoodturner.com



Cedar Hollow, 125mm diameter x 215mm tall,
aromatic cedar (*Juniperus virginiana*)



Ol' Hickor. 300mm diameter x 200mm tall, shagbark hickory (*Carya ovata*)

RIGHT TOP: Fibonacci #1 430mm diameter x 50mm deep, cherry (*Prunus* spp.)

RIGHT MIDDLE: Geometry 101. 460mm diameter x 38mm deep, hard maple (*Acer saccharum*)

RIGHT BOTTOM: Unforeseen Barricades 380mm diameter x 50mm deep, cherry (*Prunus* spp.)

Woodturners one doesn't always meet

John Plater ponders the vast amount of information out there



PHOTOGRAPH BY STEWART FLURIN

A workspace equipped with telescopic arms for camera, lights and microphone

It began after my realisation that many woodturners, gallery owners, collectors and others use social media to promote their interest and share it with other people. One might look at these sites and follow the various links in pursuit of a wider understanding. It is especially easy to develop some knowledge of woodturning in a wider context and to then relate it to what goes on in the shed.

More recently I have come into contact with another grouping of interested parties which exists largely online through the use of social media and video sharing websites. I have sometimes looked at processes online and came to realise that there are members of an active community who extend their interest in woodturning with their postings. Many of these people are possibly younger and of fewer years experience than the regular professional demonstrators who work the woodturning club circuit and produce instructional DVDs and books. I reserve a healthy suspicion of some of the practices I have seen, which appear to be

less than safe or downright dangerous, but I welcome anything which challenges the status quo of accepted practice and makes people think. It is a classic chicken and egg situation – one needs to have a knowledge and experience of woodturning to be able to analyse something watched online in order to decide on the quality of information given to further one's knowledge and experience.

DIGITAL AGE

In the wider context beyond one's individual efforts, it might be argued that the digital age has done much to help to develop woodturning beyond its traditional roots. I am old enough to remember previous times when seeing the work of many others was limited to images in books and magazines. As a hobby turner, the opportunities to develop one's work were comparatively more limited. It has helped, though, to form a full appreciation of that which more modern methods of gaining information have to offer. When looking for inspiration one has access to

the work, thoughts and processes of many people on an international basis. There are billions of hours of online information, so even if woodturning is only a tiny percentage of that, it is still a lot. Many of the sources offer dynamic images as well as static and one can sometimes see the piece being made. What with live demonstrations, published materials and online resources, one might feel easily be overwhelmed with information and even realise feelings of inadequacy.

Some woodturners post their thoughts online as well as the fruits of their labours. Through blogs and forums one can get involved in wide-ranging discussions. This I enjoy as it gives me greater access to the 'why' of woodturning as well as the 'what and how'. If nothing else, it helped to set in motion this current train of thought which I see as an extension of my own interest in woodturning. However, it would be very easy to spend a lot of time online being interested in woodturning rather than doing it. ●



Open House

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Our demonstrators include woodturners Mark Baker, Editor of Woodturning Magazine and Joe Laird, past chairman of the Irish Woodturner's Guild who teaches and demonstrates around the world. Carver and furniture-maker Nick Speakman will be demonstrating both power and hand carving whilst Bert Butterfield will be at the pyrograph. Many of our suppliers will be represented and will welcome the chance to chat to you and share information and experiences. We will of course continue to offer **FREE entry, FREE parking & FREE refreshments** as well as our **FREE demonstrations**

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 sharpening within the reach of most turners. By eliminating the CBN coating on the little-used side face of the wheel we have been able to substantially reduce the price. Of course, we still keep face and rim-coated wheels for those who prefer this format of wheel, but now we offer a choice. Not just a choice of wheel styles, but a choice of wheel diameters, widths, grits and mounting bush sizes. All of which seemed to warrant a new name: CuBoroN, superior CBN wheels from The ToolPost. From £99.50.



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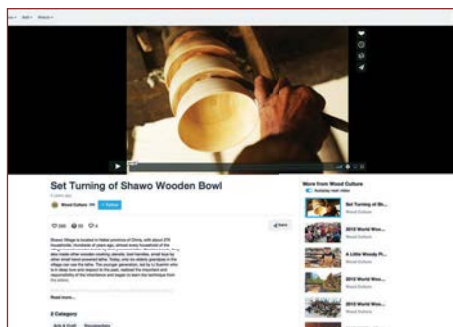
STEVE JONES @THEWOODTURNERS
twitter.com/thewoodturners



Steve Jones has been a professional turner for many years and he has a marvellous Twitter account which has numerous video clips and posts, giving a wonderful insight into jobs he has undertaken and also showing his skill as a professional turner. You can spend hours studying his turning techniques and his love of using a skew chisel. He really is a master turner.

Vimeo

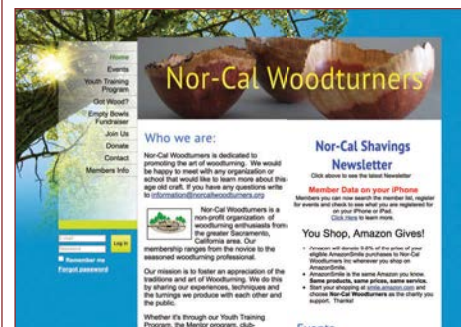
SET TURNING OF SHAWO WOODEN BOWL
vimeo.com/134804111



Shawo village in China has a tradition dating back centuries of turning bowls by foot powered lathes and making other wooden items. Sadly, very few of the villagers still make the bowls or other wooden items. This clip shows how some of the stacking bowls are traditionally made. It is a real treat to watch this clip and see that the tradition is being carried on by some.

Club website

NOR-CAL WOODTURNERS
www.norcalwoodturners.org



Nor-cal Woodturners has a nicely organised site that clearly shows what members are doing and how they are willing to work at encouraging others to turn, as well as supporting worthy causes. There is a nice list of events and examples of past events. From its postings the club seems very busy and active in its aim of promoting turning.

From the forum

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

EGGS ROYAL
<https://bit.ly/2pQNPsp>

Nick Simpson posted: Created by my alter-ego Prof Bergenstrauser, Victorian/Edwardian romantic, inventor and steampunk engineer for a club competition to produce two matching decorated eggs and eggcups. The cups are made of sycamore and the eggs cherry. Only the straight pipes and elbows are metal.

The Prof thinks they would make an ideal gift for a Royal Wedding and awaits the commission and warrant.

Ian Thorn responded: Wow Nick that is so real-looking. The steampunk crowd here would love it, well done.



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

Breathe in the air

Geoffrey Laycock discusses respiratory protective equipment

It has taken years, but these days the topic of wood dust and the hazards to health it can pose is now widely understood. Unfortunately, there is still much misunderstanding about types and use of filter respiratory protection, so we thought we would provide some basic insight into what protection is suitable for woodturners. It is a big subject so we are looking only at some of the fundamentals.

There are many types of respiratory protection, but woodturners are likely to select from just three: disposable filter masks; half-mask filter respirators; or powered filter hoods/faceshields such as the Trend Air/Pro. The European Standards and other guidance use other terminology, such as filtering facepiece, but most people understand those three types. Whichever, first thing to consider is filter standard and anything marked as 'nuisance dust' or 'odour control' should go in the bin. The HSE guidance is clear on the level of protection for different activities and quotes Assigned Protection Factors of 10 or 20 for these. An APF of 10 theoretically means that whatever level of dust is in the air and drawn through the filter medium, only 10% would penetrate inside to be inhaled, an APF of 20 results in only 5%. Filters have their own classification and in European countries this translates to using those classed as P2 for some tasks but primarily P3 for the majority where wood dust is involved.

For powered respirators, a different classification is used and the equivalent would be TH1P for some tasks but TH2P for the majority. The HSE guidance is based on eight-hours of exposure per day and 40 hours per week and, while some professionals may approach this, most hobby turners will have a fraction of this potential exposure.

Does this mean you can use a lower standard? Theoretically yes, but it would not be recommended so choose from masks/filter respirators that are FFP3 and powered filter systems that are TH2P if you can. If you have exposure to solvents or other airborne materials you also need to check the filters will capture whatever problem that is.

Elsewhere, different systems of classification exist. For example, in the US filters suitable for wood dust would be N100 – 99.97% efficient – but this is not taking account of the fit and efficiency of the mask it works with. Disposable and



PHOTOGRAPHS BY GEOFFREY LAYCOCK

half-mask respirators are given an APF of 10.

Having made a choice, the next problem is getting the level of protection you think you have. Male/female faces tend to be different shapes and ethnic origin also affects this. Young children will not fit adult equipment. Some masks and respirators will fit some people quite well, others not well at all and compatibility with eye and ear protection is also often a problem. It is important to know how to wear them – for example, disposable masks have two straps which must be located correctly AND the band on the nosepiece must be formed around the nose to form a seal. Facial hair, even one days stubble and some skin conditions will prevent a proper seal, which reduces the actual protection factor. In extreme cases, a badly-sealed mask may only provide half the APF protection or less. In these instances, only powered systems are suitable and usually avoid all the fit and seal issues in one go – but at a cost. Having written that, we can spend significant money on new chucks, tools, finishes but should we really prioritise spending on staying healthy first? ●

A good example of filter half-mask respirator by 3M available in three sizes for best fit. This is a FFP3 mask – note the P3 marked filter. Also illustrates a common problem of compatibility with eye protection

FURTHER INFORMATION

Health & Safety Executive Guidance available free on the website:

WIS14 – Woodworking Information Sheet, wood dust – selecting suitable respiratory protective equipment

HSG53 – Respiratory Protective Equipment at Work

USA Occupational Safety & Health Administration guidance available from: www.osha.gov/Publications/3352-APF-respirators.pdf

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Woodcut Tru-Grind CBN grinding wheels

ON TEST

Mark Baker puts the new Tru-Grind CBN wheel through its paces

Woodcut has just introduced a pair of Cubic Boron Nitride (CBN) Tru-Grind grinding wheels to complement its range of turning tools and equipment. The grinding wheel body is metal with a CBN facing on the front of the wheel. There are two widths and two bore sizes available, 150mm x 25mm with a 12.7mm bore or 150 x 40mm with a 15mm bore (for a Creusen grinder). Both feature a 180-grit CBN coating on the wheel.

CBN wheels have been around for some time now. CBN generates much less frictional heat during the sharpening/shaping process than that of diamond and due to the diameter of the wheel never changing. This means you never have to reset jigs once you have set them to the required position. For these reasons they have been gaining a lot of attention and have some avid users.

In use

The Tru-grind CBN wheels are hollow each side and have a machined central boss with a hole bored in it which fits on the grinder shaft. Two sizes are available which suit the most commonly available bore sizes. The face of the wheel with the CBN coating is dead square and flat.

Fitting them to the grinder is not a problem, you simply remove the side shield as required, clamp the wheel between the washers/ clamping discs and secure in place before replacing the guards. I will add a comment here and say: as long as the washers/clamping discs on your grinder are not damaged. Mine were and required a couple of new ones to be fitted. A friend helped me out with that one. Armed with new ones and the wheel fitted and secured, it ran true.



PHOTOGRAPH BY SAMAH BAKER

at this point. Even though the wheels are made from metal so cannot explode, never use them with a grinder side guard removed.

It is worth noting that Woodcut makes the following comment about the wheels: "Due to the weight of the wheel, these should be used on grinders with motors of 375W or above." It is something to bear in mind when looking at and buying such wheels for your grinder.

The wheels are solidly built and well machined and are heavier than the typical aluminium oxide (ALOX) wheels fitted as standard on many grinders. When fitted it takes a bit longer for the grinder to reach full speed and also to wind down in speed, but this is not a problem.

Conclusion

The wheels performed very well. Running true in use I was easily able to sharpen five different grades of steel often used in turning tools: carbon, M2 and M42 HSS and power metallurgy steels of two different types, none of which created a problem for the Tru-Grind CBN wheel.

The Tru-Grind CBN wheel cut quickly and cleanly and the edge created on the tools was very sharp and cut wood of varying kinds very well.

If one wants to refine the cutting edge further for the final finishing cuts a light hone with a diamond



PHOTOGRAPHS BY ANTHONY BAILEY/GMC PUBLICATIONS

or ceramic file takes but a few seconds.

The cost of this type of wheel typically is higher than a standard ALOX wheel, but what I can say is that the Tru-Grind CBN wheel performed faultlessly for me and if one is looking for a new grinder wheel and want the benefits of cooler sharpening and a wheel that does not change shape, and will last a long while, these CBN wheels are well worth looking at and trying.

Prices £101.88 – £124.73

Contact Axminster Tools and Machinery

Web: www.axminster.co.uk

Magnetic LED work lamp

The editor looks at a new LED light from Record Power

Everyone needs decent lighting in a workshop or work area and Record Power has introduced a new magnetic flexible-arm work lamp. It features a magnetic base, a magnetic side cradle base and flexible neck and a beam of that can be adjusted to give narrow focus or a wide-spread beam of light. It comes with a USB charger lead, plug not supplied.

The light can be powered by three AA batteries which are fitted into a cradle in the main internal body – the base unscrews to allow the fitting of batteries. Alternatively, you can use lithium ion rechargeable batteries (not supplied), or, when no batteries are fitted you can plug the USB charger into a suitable USB plug. Plug it into a mains socket, connect the other end of the USB lead in the lamp and run it from that.

The lamp arm is flexible, but stays put when positioned as required. The beam of light emitted is bright and clear and the magnetic base or side cradle holds the piece securely when placed on a metal surface. Alternatively, the side cradle can be screwed to a wall or wooden surface to hold the lamp in a fixed position. The light beam is adjusted by sliding the grooved head forward to backwards until you achieve the beam focus you want.

It is a very effective LED that is easy to use and

PHOTOGRAPH BY MARK BAKER



ON TEST



PHOTOGRAPHY COURTESY OF RECORD POWER

gives a great amount of flexibility. As a moveable or fixed-position adjustable beam light source it is very good indeed and it seems rugged enough to give many years of service.

Price £29.99

Contact: Record Power

Web: www.recordpower.co.uk

JIMMY CLEWES MATE TOOLS

Jimmy Clewes has extended the range of tools marketed under his 'Mates' name, making them available in the UK and Ireland exclusively from The ToolPost.

The new tools include two sizes of under-utting tools and a mini tool which join the existing two Mates – known as Mate #1, which features a 6mm diameter cutter and Mate #2 which uses an 8mm diameter cutter. The cutters used throughout the range are microcrystalline tungsten carbide and are pitched forward at around 20°. An inbuilt cut limitation feature prevents over-aggressive cutting and contributes much to the controllability of the tools.

The tools are designed to bridge the gap between scraping tools and gouges while being easier to use and maintain than either. They are supplied unhandled



and Jimmy (Clewes) recommends that the user make their own handle, at least 460mm long, though many commercially available handles will also accommodate the tool tangs, which are nominally 13mm diameter.

Prices from £111.46-£153.92

For the UK & Ireland contact: The ToolPost

Web: www.toolpost.co.uk

For other countries contact: Jimmy Clewes

Web: <http://jimmyclewes.com/shop>

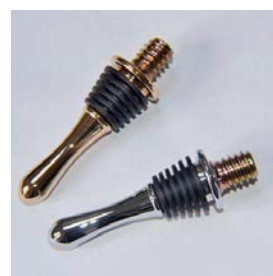
PROKRAFT BOTTLE STOPPERS

Specialist woodturning kit and hardware supplier Prokraft has introduced new teardrop-shaped bottle stoppers. Prokraft owner Jon Whateley said: "We supply all our stoppers with the hex-end thread for ease of use, particularly with acrylic tops. The wood insert screws provide an easy, secure and reusable way of mounting wood blanks and it is very quick for production turners.

"We test our kits to make sure that they are practical and easy to mount,

so the turner can enjoy the turning experience rather than the mundane jobs. We don't sell kits designed to make an extra sale of unnecessary tools or accessories."

The stoppers are available in chrome or 24 carat gold plating and are 70mm long and 25mm wide at the widest section.



Prices from £3.95

Contact: Prokraft Website: www.prokraft.co.uk

Conversion chart

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

Deluxe quick-release handles

Mark Baker tries out Simon Hope's quick-release handles. Handles are fundamental to good control of a turning tool

Simon Hope introduced a new range of quick-release collet handles a little while back. They are available in three lengths – 255mm, 355mm and 510mm – and each comes with three collets which are colour coded to specific sizes to help to easily recognise which has what collet size bore diameter. The three collet sizes and colours are as follows: “9.8mm is gold, 13.2mm is blue and the largest size is red with a bore of 16.2mm. Simon comments on his website: '9.8mm collets suit $\frac{3}{8}$ in spindle and $\frac{1}{4}$ in bowl gouges, 13.2mm collets suit $\frac{1}{2}$ in spindle gouges and $\frac{3}{8}$ in bowl gouges and any bar from 12.5mm to 13.2mm in diameter and 16.2mm collets suit $\frac{1}{2}$ in bowl gouges and $\frac{5}{8}$ in to 16mm diameter bars.”

In use

The coloured collet holders have four rubber O-rings set in grooves to act as a grip when tightening or loosening the collets. The collets themselves, made from acetal, are securely held in the coloured holders. Simon comments: “This is an extremely strong plastic which absorbs vibration and prevents loosening.”

The coloured collet holders screw onto the main handle and as one tightens then onto the handle the collet hole, closes



down to form a very secure to grip any of the tool shafts/blades fitted into them.

The handle sports a non-slip grip, which worked well and felt nice in the hand and the diameter of the handle is of a size that suited four different people who tried it, so will no doubt suit most people well. It is also worth noting that the weight of handles was pleasant and right for me for easy handling, feel, and use.

Conclusion

These smart-looking handles performed as they should, with no trouble or fuss, but they can also help you with offering more control when you work. Let me clarify, the beauty of being able to use different-sized handles, on which all the coloured collet holders with the various sizes of collets fit, is that you can buy

ON TEST



tools as blades only and fit the handle length you want to it to suit the job at hand, rather than only working with the handle length supplied on a tool. They are well worth a look and trying for yourself.

Prices £56.00-£58.00

Contact: Simon Hope

Web: hopewoodturning.co.uk

CRAFT SUPPLIES WEBSITE

Woodworking retailer Turners Retreat is incorporating Craft Supplies into its name and launching an ‘industry ground-breaking website.’

The new website promises ‘a fresh approach to online shopping in the woodworking industry with a browsing bar enabling visitors to quickly click-through related products’.

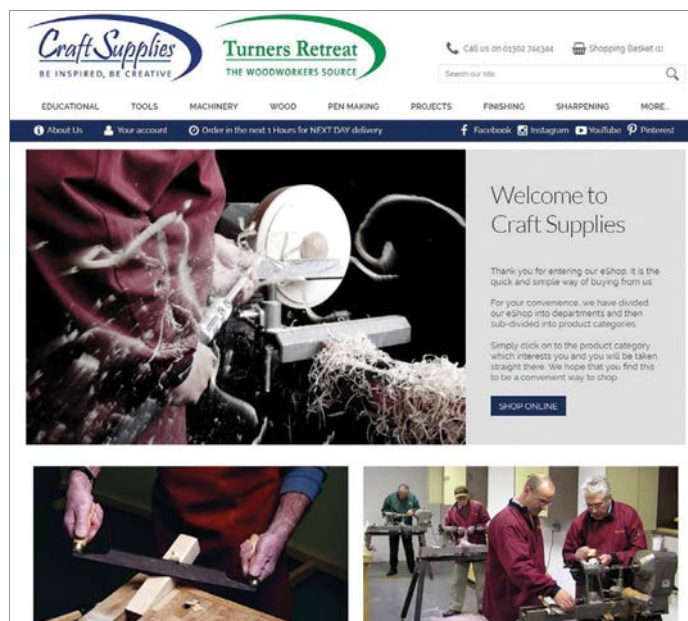
The company says: ‘Only seen in some of the large high street fashion retailer sites, this feature makes website navigation similar to browsing the aisle in your favourite store.’

It will feature an intuitive search facility which will quickly select products and direct visitors to where they want to go. Alternatively, a neatly arranged menu option will take visitors to tool categories and product pages for browsing.’

The site has more than 3,000 listed products, with more than 200 new items, including those for pyrography, branding irons, ceramic stones and a new range of Foredom rotary power tools.

There are demonstration films, ‘how to’ tool guides and an inspirational gallery of finished projects, along with a product review and comments sections so shoppers can have their say. The site will also include an events page to keep people informed of upcoming shows, open days and craft workshops.

Registered users will be the first to hear about the latest offers, new product releases and competitions.



Visit: www.craft-supplies.co.uk

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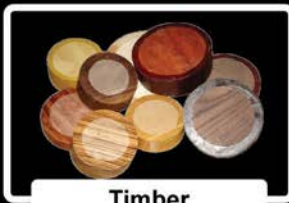
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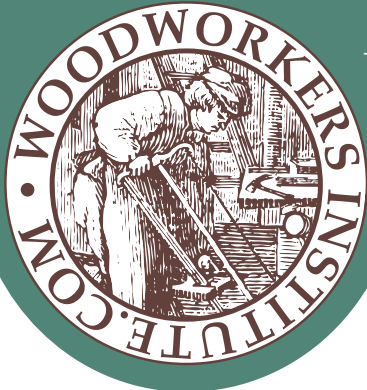


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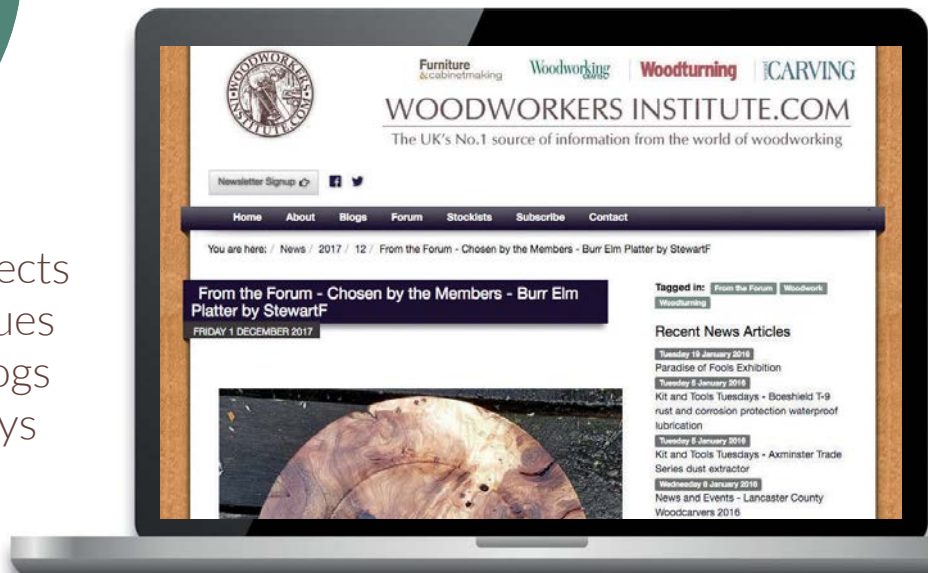
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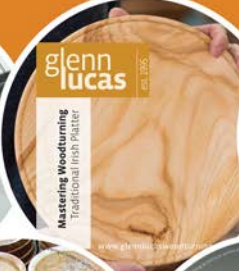
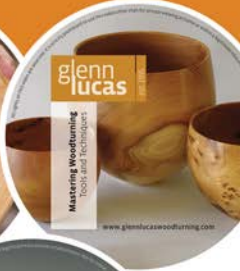
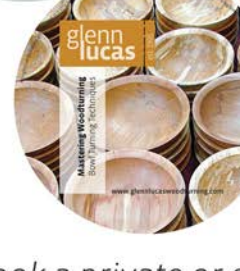


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WoodworkersInstitute

Black & white

Seamus Cassidy talks to us about his latest piece



I love combining different materials, whether they are natural or man-made, for unusual and immediate visual impact. I had used these timbers together before but this time I was aiming for a more sculptural piece in the real sense. I made a sketch to scale so I could work out the proportions and dimensions for each component. This is critical in a project such as this. I had a large piece of white ash (*Fraxinus* spp.), which I turned and textured with a nylon flap wheel in the drill before bleaching and sealing with an acrylic finish. The next stage was to bandsaw the disc in half.

I only had a small rectangular piece of burr elm (*Ulmus* spp.) available, so I glued on a waste block of sycamore (*Acer pseudoplatanus*) to it to make up a suitable

disc before turning and again cutting in half. All finishing was done at this stage, including the application of 24ct gold leaf to the inner circle of the elm. Joining together these two pieces of different diameters required something additional, which took the form of an ebonised ash slip.

The blackwood (*Dalbergia melanoxylon*) discs set into the bleached ash helped to bring a further element of turning back into the finished work.

The piece is mounted on a steel pin set into the counterbalanced plinth. I feel the finished form fuses well and gives the sculpture the visual impact I was aiming for.

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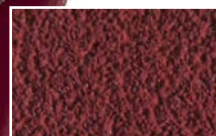
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