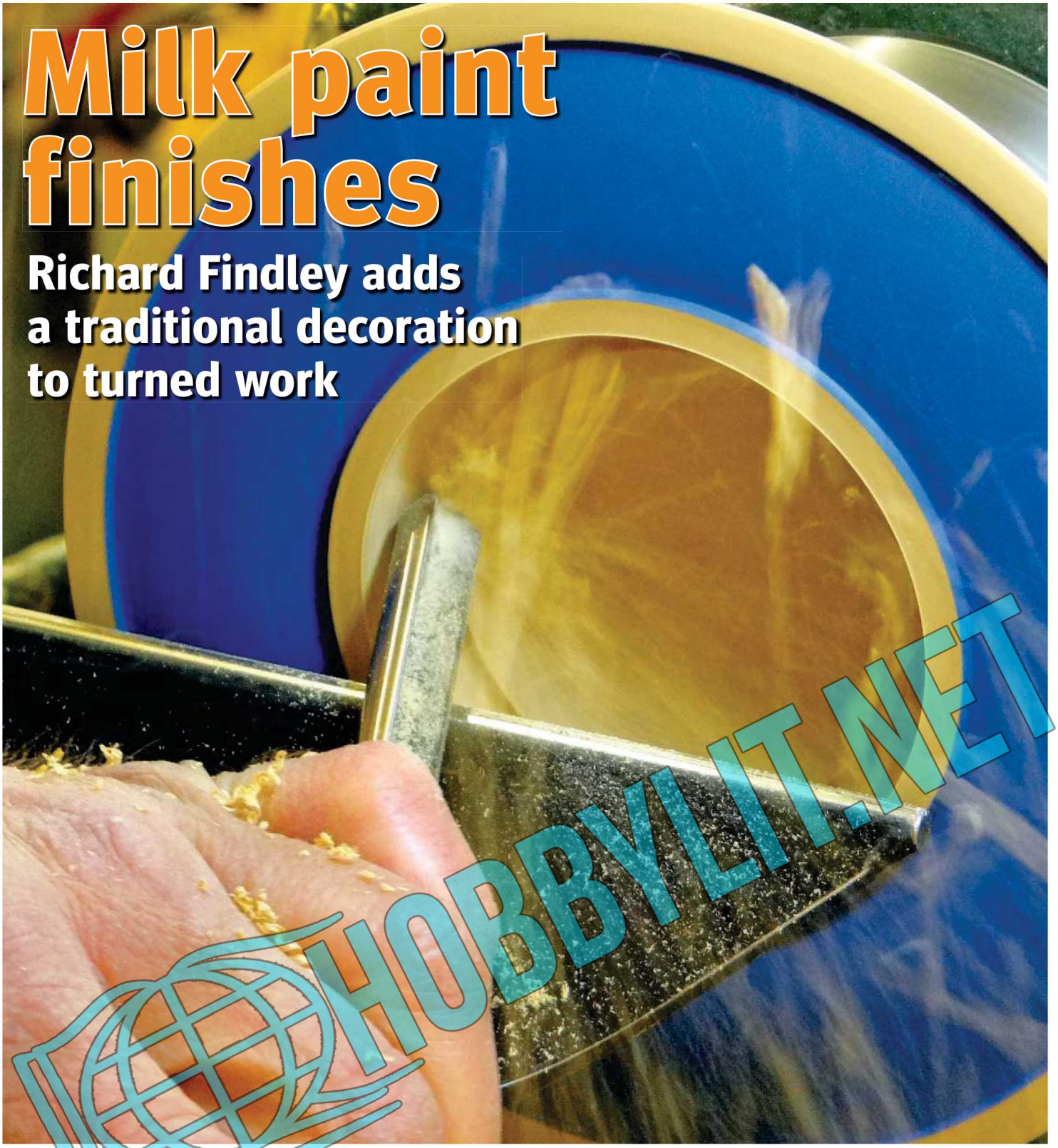
Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS



Milk paint finishes

Richard Findley adds a traditional decoration to turned work

PROJECTS Table lamp • Wall platter • Pierced-rim platter • Whirligig • Textured end-grain form • Handled hollow form • Spatula **TECHNICAL** First Nation-inspired vessel

This new lathe from Record Power represents the culmination of decades of expertise in the manufacture and supply of superior woodturning lathes.

Developed with the help of professional woodturners and keen hobbyists, we believe we have produced a world-class lathe for woodturners of all levels. Thanks to a number of innovative design solutions the capabilities, features and performance of the Coronet Herald far exceed anything a machine of this size has been capable of before - it brings top-end professional performance at a fraction of the size and cost of comparable heavy duty lathes.

Heavy-duty spindle lock and 24 point indexing

Features the latest motor technology to deliver huge amounts of torque from the 750 W output motor

Rotating headstock features accurate angle stops and can swivel 360°

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16015 Tubular Stand	£129.99	**Save £20.00**
16011 Cast Iron Bed Extension	£149.99	**Save £30.00**
16013 Cast Iron Outrigger	£39.99	**Save £10.00**
16012 Bench Feet	£59.99	**Save £10.00**

NEW!

16208 In-Line Emergency Stop **£39.99**

Prices valid until 31.8.2019. E&OE.

Specifications

Maximum bowl diameter:	533 mm
Maximum between centres:	508 mm
Maximum swing over bed:	355 mm
Spindle speeds:	96-3890 rpm
Motor input P1:	1000 W
Motor output P2:	750 W
Thread:	M33 x 3.5
Taper:	2 Morse taper
Weight:	48 kg
Size:	W870 x D290 x H252 mm

Optional Fitments

16011 Cast Iron Bed Extension
RRP **£179.99**

16013 Cast Iron Outrigger
RRP **£49.99**

16015 Tubular Stand
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16012 Bench Feet
RRP **£69.99**

Coronet Herald Heavy Duty Cast Iron Electronic Variable Speed Lathe

"I found the lathe a delight to use. Functionality wise, it did everything I asked of it without fuss and components stayed put when locked in place...I think it is a great midi-lathe which will suit many turners' needs, capacity and space wise."
Woodturning 317

"With large blanks mounted you can use the variable speed control to keep the machine stable and vibration free...Would I recommend this lathe? Yes without a doubt, it's well designed and built to a high standard."
Online Review

"**The new Herald - Sets a new standard**
It surpasses my expectations by a country mile! The size is ideal for the turner with limited space, has outstanding capacity for its footprint and is very quiet indeed... Record Power most certainly have a winner."
Online Review

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Support • Expertise

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Incorporating some of the most famous brands in woodworking, Record Power's roots stretch back over 100 years.

"We design and build woodturning lathes that become an extension of the turner's creative spirit."

Brent English - Owner of Robust Tools and Turner's Edge

At **Robust Tools** we combine skillful engineering and quality materials to produce premier woodturning lathes.

We design from a turner's perspective. Ergonomics and controls let you concentrate on your turning instead of fiddling with your lathe. Our greatest compliment:

"It's like the lathe isn't even there."

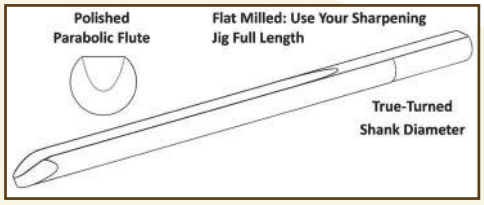
All Robust lathes are made in Barneveld, Wisconsin where our skilled craftsman earn a living wage. Our work ethic and commitment to quality is reflected in the products you receive. That's why we back our lathes with a complete 7-year warranty.

Introducing...
Turner's Edge,
Manufactured by ROBUST

Turner's Edge
Manufactured by Robust

We start with premium high-speed steel, heat treated to 64 Rockwell C. The hardened tools then go through a proprietary metallurgical process, increasing cutting edge hardness to 1880 Vickers (75+ Rockwell C). This treatment is diffused into the metal and will not flake, peel or chip. The results: Longer edge holding and smoother chip ejection from the polished parabolic flute.

Turner's Edge is manufactured by Robust Tools. Our first entry into this product line is a 5/8 (16mm) bowl gouge. Limited quantities are available now. Look for other offerings through the summer and fall of 2019.



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Workshop exodus

PHOTOGRAPH BY MARK BAKER/GMC PUBLICATIONS

This is the time of year when people are sorting out their gardens or going off on holiday and not spending much time in the workshop. Easter is the usual time when the great workshop exodus occurs and people then don't get back into them in any major way until the end of September/October. This has been typical behaviour for decades and makes total sense to me. In the colder months I don't want to be outside and when it is warmer and sunnier I do. Let's face it, this time of year sees some phenomenal colours on display as plants and trees wake up from their slumber.

I love it and want to learn ever more about what I see and experience. If we love using timber, isn't it incumbent on us to learn more about its origins, what the tree forms, bark, its flowers and seeds look like before we get to see the wood after it is cut or blown down and used for something? Surely I am not alone in this? At the stage of it being converted lumber, I want to know what the wood looks like, feels like, what it smells like when wet and dry, what it works like with hand and power tools, what its practical uses are, but always being mindful of what it was before I had the privilege of working with it.

Note I used the word 'privilege'. It isn't, in my mind, a right and I count myself very fortunate to have turned well over 200 different timbers now. Many of those timbers are now no longer commercially available and that is not a bad thing. Conserving our resources is vital and controlled management of valuable resources is essential if they are to survive and thrive. I have commented before about the carbon footprint of the timbers we choose to use with our tools, and should ask ourselves if they are always necessary and are there alternatives? Also, how we sometimes miss the wondrous timbers we have in our locality and maybe we should, if possible, use these more than maybe we do.

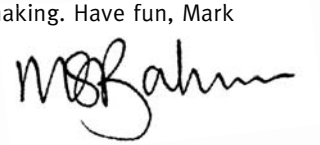
I don't have all the answers; all I can do is my bit and treasure the materials I love to work with and be thankful that I have the opportunity to do so in a workshop I love and treasure. That said, I acknowledge that for a little while yet I will not be in there as much as I would like due to being out and about on my travels, seeing other wonderful things as I enjoy the warmer weather.

I will relay a conversation a friend of mine had recently with his wife.

Wife: 'Can you help me with the clearing up?'
Husband: 'I am just clearing up the workshop.'
Wife: 'When did you make a mess in it to clear up? You haven't done anything in there recently.'
Husband: 'I have. I made a chopping board for an anniversary present.'
Wife: 'Yes. That was September – we are now in March.'

I am saying nothing other than that I laughed and realised that I, and no doubt many others, have found ourselves in a similar situation. But just to finish off, he did help clear up.

Let me know what you have been making. Have fun, Mark



markb@thegmcgroup.com

COVER IMAGE: Richard Findley (see page 59)

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Techniques

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Kit & Tools

HEALTH AND SAFETY

Woodturning is an inherently dangerous pursuit. Readers should not attempt the procedures described herein without seeking training and information on the safe use of tools and machines. All readers should observe current safety legislation when turning and wear appropriate personal protective equipment (PPE) and respiratory protective equipment (RPE).

Whirligig part 2

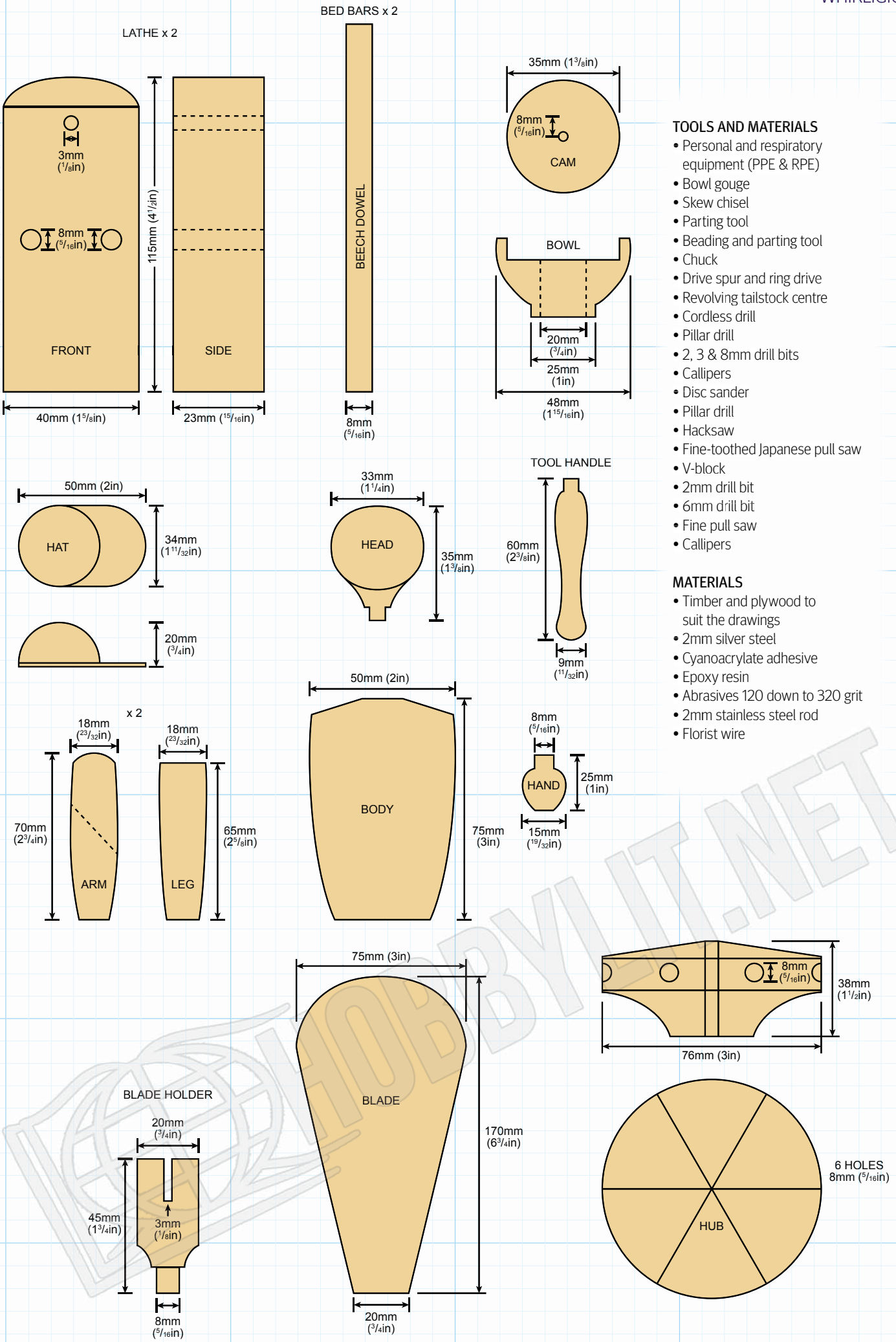
Colwin Way adds the finishing elements to his garden whirligig

Following on from the last issue where I started making the whirligig, it is time to continue the build with the most important part of the creation, the jiggling woodturner. This type of turning has featured in many of my woodturning projects, from the German nutcrackers to Christmas smokers and even last year with the light angel and miner.

Here's a reminder of how to build your rocking woodturner and how to put the movement into him. Again, nothing unusual with the tools used, but maybe some new work-holding ideas for you to build on and develop into your own creations. You can see from the finished picture that my whirligig is unpainted but I think to stand out in the garden some bright colours would help. Several things of note have happened in testing the whirligig since the last article. Firstly the weather conditions have had an effect on the running of the cam action and I had to dismantle and resize the inner piece of lignum in order for the smooth running of the mechanism. Watching the whirligig run I figured that it would also have the unwanted side effect of scaring away the birds from the garden so it has been repositioned to the vegetable patch instead.

I would consider this past few weeks as a good live test for our woodturner, so onward with the build.

PHOTOGRAPHS BY COLWIN WAY



TOOLS AND MATERIALS

- Personal and respiratory equipment (PPE & RPE)
- Bowl gouge
- Skew chisel
- Parting tool
- Beading and parting tool
- Chuck
- Drive spur and ring drive
- Revolving tailstock centre
- Cordless drill
- Pillar drill
- 2, 3 & 8mm drill bits
- Callipers
- Disc sander
- Pillar drill
- Hacksaw
- Fine-toothed Japanese pull saw
- V-block
- 2mm drill bit
- 6mm drill bit
- Fine pull saw
- Callipers

MATERIALS

- Timber and plywood to suit the drawings
- 2mm silver steel
- Cyanoacrylate adhesive
- Epoxy resin
- Abrasives 120 down to 320 grit
- 2mm stainless steel rod
- Florist wire

1 In the last issue we built the impeller, cam and bowl and joined it altogether on to the lathe and base using the stainless steel centre pin. Nothing has been glued together yet as you will need to make some final adjustments once you've finished these latest pieces

Legs, arms and hands

2 The next logical first step is to make the legs. For this, drill both your 65mm x 18mm blanks with a 2mm hole to a depth of 40mm up through the foot end. These will be the hole to assemble the legs to the base, the other end just needs to be centre marked. Mount your first blank on to the lathe using a ring-type drive centre and locate a single pointed tailstock centre into the drilled hole. Turn the basic shape as in the drawing before sanding a flat on both legs to join them together, this can be done with epoxy resin. Once dry, drill a 2mm hole central to the top of the waist area. This will be home to the centre swivel pin and allow the body to pivot on the legs.

3 The arms are done in the same way to the same length, the only difference is you only drill one hole at 6mm at the cuff end and again use this hole to centre over a tailstock centre. The other end will need to be cleaned up after turning to remove any marks left by the drive centre.

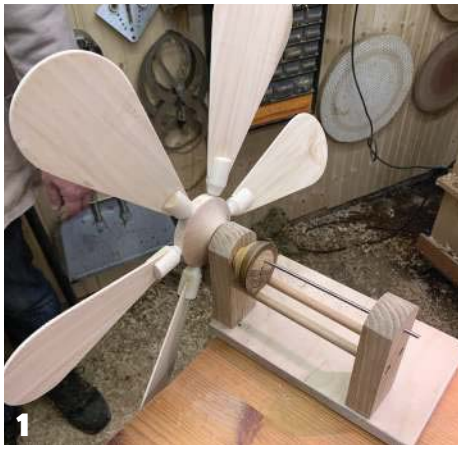
4 Now you have your arms turned to shape you will need to add a bend at the elbow to turn your straight arm into a bent one. Here you can see a piece of scrap wood being used as a V-block/mitre block. Rest the arm in the V and use a fine pull saw to cut the arm.

5 After both arms have been cut, mix a small amount of epoxy resin, turn one of the pieces 90° to the other and glue the two pieces together. This pictures shows the finished arm after gluing. It will need a slight sand to knock off any excess glue and to soften the edges at the elbow.

6 Making the hands is the next step and these will need to have a sized tenon turned to fit in the arms later. The tenon size is 6mm and the picture shows the use of a set of callipers to size the piece in conjunction with a 6mm beading and parting tool.

7 After the tenons have been cut to the right size, part the individual hands off using either a skew chisel or parting tool before sanding a flat on either side to represent the straight hand shape. Make sure not to sand down below the thickness of the tenon.

8 This is the finished hand inserted into the pre-drilled arm. This hole is best drilled when the arm blank is still in square form as you can use the chuck to hold while drilling from the tailstock but then use the drilled hole to centre over a single-pointed revolving tailstock centre.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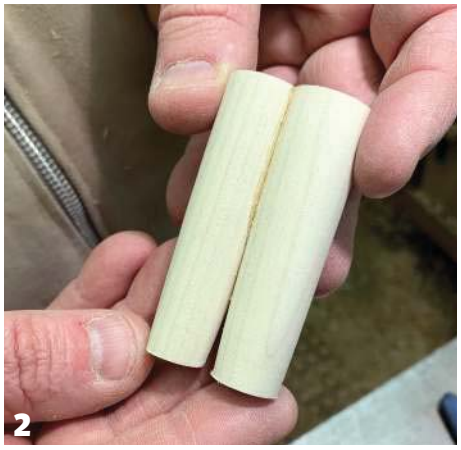
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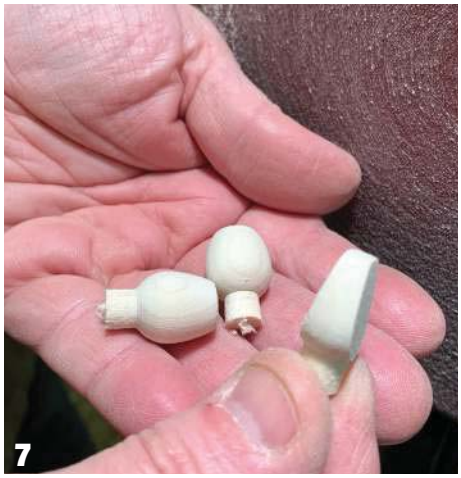
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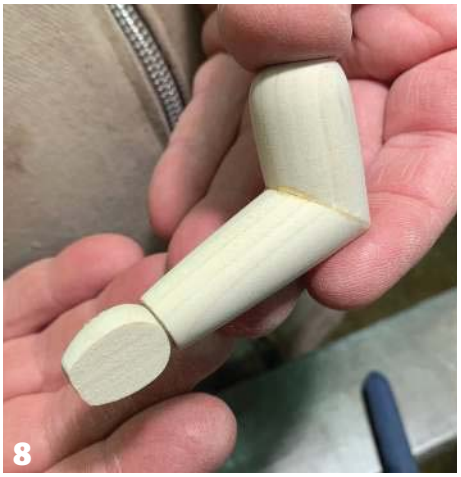
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The body and head

9 Moving on to the body, start by drilling the blank with two holes, the first to the head end at 6mm and the second the leg end at 3mm, both holes central on their respective ends. Mount the blank on the lathe using a single-pointed tailstock centre and a friction drive.

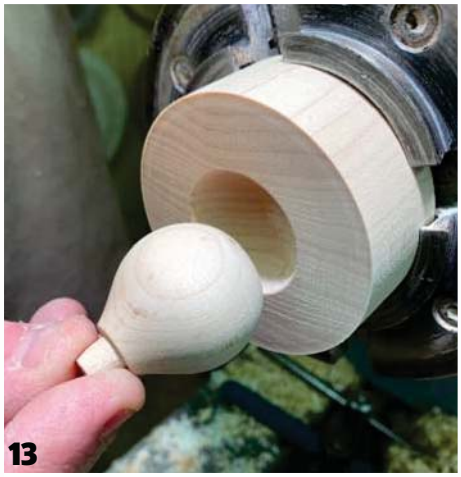
10 The exact shape of the body is very much up to you but, since this is my version, I wanted sloping shoulders and the body tapering down to the waist. You will also need to give some shape to the chest and back, which can be done with a disc sander mounted on the lathe or bench or a belt sander.


11


12

11 Now we move on to the brains of our jiggling woodturner and turn the head. I've used a piece of maple (*Acer* spp.) but, again, whatever hardwood you have to hand will be fine. Holding your blank of wood in your chuck with appropriately-sized jaws, turn a balloon shape which tapers to a 6mm tenon. The formation of this tenon is done with a beading and parting tool and the tenon is used to connect the head into the body. Once shaped finish it by sanding.

12 To cover your woodturner's bald patch why not make him a hat? You can put any hat on your turner but I've chosen a baseball cap. Prepare your piece of timber by roughing down between centres to around 60mm and clean up one end. Then, hold the cleaned surface in your four-jaw chuck and tidy the exposed face before starting to hollow it out.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13 You will need to keep check of the head in the hole you are making to ensure it sits deep enough into the hollow of the hat. Check and adjust as required until you have a nice fit. Once you are satisfied with the fit and shape, this area can be sanded.

14 Measure the hole you've just cut before reversing the hat back into the chuck. You'll have to cut a rim on the hat so pack it out from the jaws with a piece of scrap wood glued on to the back of the wood as seen in the picture. You can, of course, use a longer piece of wood, but I try to minimise waste wherever possible.


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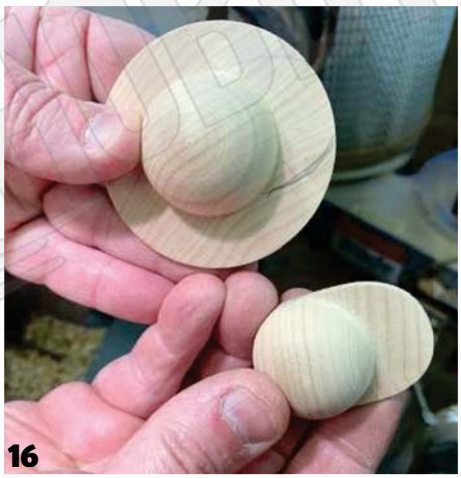
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15 Now mark the width of the internal hole and be aware at all times that you must not cut through into the internal hole at the back of the hat. So, using a spindle gouge, shape the hat as you choose. The baseball hat style I chose starts off resembling a safari hat but will radically change in a few moments. Being aware of the hollowed-out dome of the hat, I left about a 2mm wall thickness so had a rim thickness of about 2mm too.

16 Here's an example of the hat before and after shaping/sanding. As you can see most of the rim has been removed, leaving just enough for the peak. Be careful when sanding to shape as the timber is quite fragile and can break easily. It's best to sand to shape with the hat flat on a sanding table.

Assembly

17 Adding all the pieces so far the turner starts to come to life. Nothing is glued at this stage. You will notice a bowl gouge in his hand which will later go on to be a very important part and join the turner to the mechanism. This handle was turned using 6mm stock and a short length of stainless steel is used to represent the turning tool.

18 To locate the turner securely drill a couple of holes into your base the same distance apart as the holes in the bottom of the legs. Then use a couple of short lengths of steel glued into the base that will lock into and secure the legs later on. I used epoxy glue to glue the rods into place.

19 Dry assemble all the parts and check to see if the mechanism is working correctly. If it is, now the legs have been positioned, you can trim the base to shape and size then position and mount the lathe in the same way. The torso fits on to the legs with a single unglued pin as it will need to swivel.

20 The steel of the tool is glued into the handle. To attach the tool to the bowl, drill a further hole into it lining up the drill with the position of the tool. You don't need to glue this join so it should be a snug fit if you use a 2mm drill bit. Now you're finished with the turner you can glue the propellers with either epoxy or regular wood glue.

21 The arm the turner is holding his gouge in needs to be free to move as the cam mechanism pushes and pulls him. The best way to avoid complicated joints is to wire them together. I raided my fishing lure-making box for some wire but, to be honest, any wire would work – florist wire for instance. The wire can be looped together and inserted into a 1mm drilled hole with some epoxy.

22 So here's the finished whirligig ready to start jigging. The outer bowl doesn't turn, just oscillates with the offset spin from the central disc and gives the turner a twisting action. I haven't done it yet but I think a coat of paint would make the whirligig a bit more weather proof plus personalise things – maybe giving him your own club's smock colour would be a great talking point. ●


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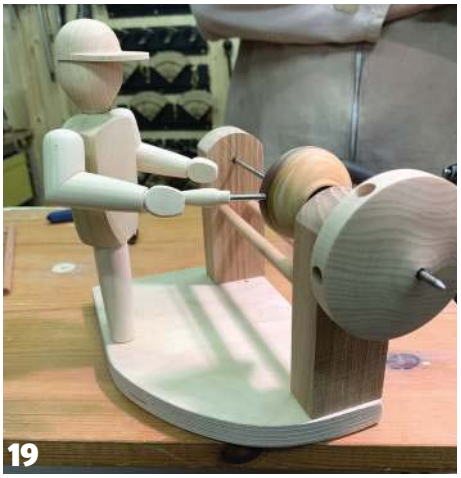
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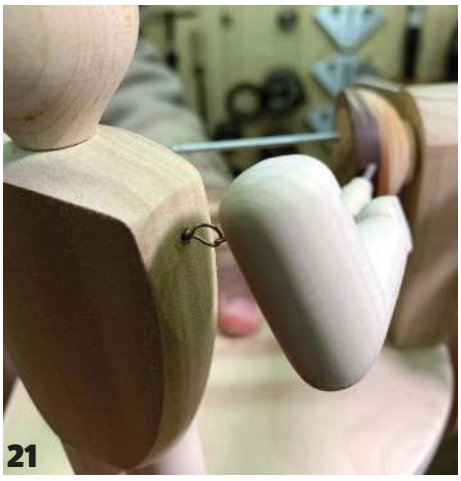
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Community news

We bring you the latest news from the world of woodturning and important dates for your diary

We try to give accurate details on forthcoming events. Please check with organisers for up-to-date information if you are planning to attend any of the events mentioned.

ReTURN to the community

The American Association of Woodturners (AAW) advances the art and craft of woodturning by offering opportunities for education, information, inspiration – and community – to people who are interested in turning wood.

The community aspect of the AAW's mission is focused on building connections, kinship and camaraderie among woodturning enthusiasts. This group of dynamic people often emerges through engagement in a wide range of community service activities. In 1996 AAW christened these kinds of endeavours ReTURN to the Community.

ReTURN to the Community initiatives enable AAW members and chapters to join forces to apply woodturning passion and expertise to give back to society, engaging them and inspiring others to pay it forward. By improving the lives of people in need, ReTURN to the Community enhances the lives of AAW members and chapters. Chapters are encouraged to participate in the initiatives and/or establish their own service projects in their local communities.

Each year, the AAW holds a two-part ReTURN to the Community project in conjunction with its Annual International Woodturning Symposium.

Empty Bowls

One part of this is Empty Bowls, a fundraising endeavour that benefits a community charity selected by the local chapter based in the symposium host city. AAW members and chapters then donate woodturned items, typically bowls, which are sold to attendees and the public for $25 (US) each. Last year, AAW members donated more than 300 bowls which were sold for more than $7,000 and benefited Meals on Wheels People of Portland, Oregon. Other recent AAW Symposiums have donated the proceeds of Empty Bowls sales to charities including Variety the Children's Charity of Kansas City, Missouri, Georgia; and Pittsburgh, Pennsylvania; as well as Seeds for Autism of Phoenix, Arizona.

ReTURN to the Community

The other side of AAW's ReTURN to the Community symposium project is a collaboration with Beads of Courage, a non-profit organisation that offers supportive care programmes for children coping with serious illness in more than 150 hospitals across the US, Canada, Ireland, Japan, New Zealand and the UK. Through the programme, children tell their story using colourful beads to commemorate milestones achieved along their treatment path. For example, a red bead for each blood transfusion, a yellow bead for each night in the hospital, a star bead for surgery, a white bead for chemotherapy. Their collection of beads becomes both a valued and tangible record of their treatment journey.

Each year at the AAW Symposium, a remarkable number of boxes made by AAW members and chapters are collected for Beads of Courage and displayed in the Instant Gallery. After the symposium, the handmade boxes are donated to Beads of Courage and gifted to sick children to safely hold their treasured beads. Last year, more than 325 boxes were collected at the symposium. What's more, volunteers sewed 180 drawstring bags in the symposium craft area to provide a way for children to carry their beads to and from the hospital during treatment.

PHOTOGRAPHS COURTESY OF AND WOLFE/AAW

Bowls for Empty Bowls fundraiser collected at the 2018 AAW Symposium in Portland, Oregon, US BELOW: Some of the donated Beads of Courage boxes on display at the AAW 2018 symposium

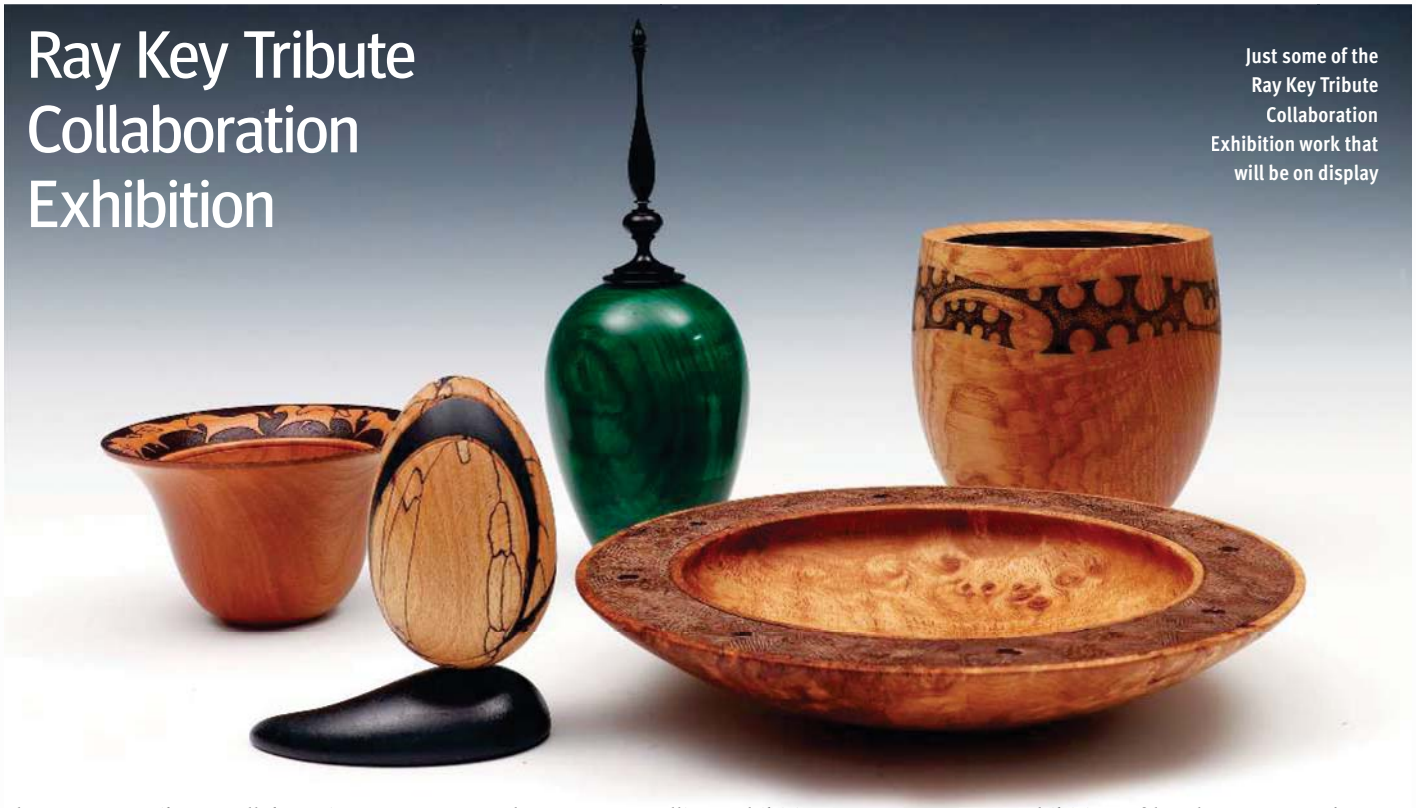
This year, the AAW will continue its ReTURN to the Community activities by collecting turned items for Empty Bowls and lidded boxes for Beads of Courage at its Annual International Woodturning Symposium in Raleigh, North Carolina, from 11-14 July 2019. 100% of the proceeds of Empty Bowls sales will support Special Olympics Wake County, which offers sports training and competition for more than 1,600 children and adults with intellectual disabilities each year in the Raleigh area. For more information about the 2019 symposium, visit woodturner.org.

For AAW chapters and members, sharing woodturning passion and expertise is an effective means of giving back to society, improving the lives of those in need, and building connections, kinship, and camaraderie with woodturning colleagues.

For further information about the AAW contact: www.woodturner.org

PHOTOGRAPHS COURTESY OF AND WOLFE/AAW

Ray Key Tribute Collaboration Exhibition



Just some of the Ray Key Tribute Collaboration Exhibition work that will be on display

PHOTOGRAPHS COURTESY OF AWGB

The Ray Key Tribute Collaboration Exhibition will involve 111 turners from five continents. In addition there will be:

- Demonstrations every day from 2-7 July.
- The AWGB travelling exhibition.
- The Masters in Turning Exhibition, with exhibits from the three turners awarded this honour by the WCT: Ray Key, Reg Hawthorne and Stuart Mortimer.
- An exhibition of local turners' and clubs' work.

The Gallery website is: natureinart.org.uk
Contact: www.awgb.co.uk

SHOWS AND EVENTS

Kent Woodturners Exhibition & Sale
When: 8-16 June 2019
Where: North Barn, Aylesford Priory, Kent, ME20 7NX
Web: www.kentwoodturners.com/exhibition

Snainton Woodworking Supplies – Woodturning demonstration by Sue Harker
When: 15 June 2019
Where: Bakers Lane, Snainton, Scarborough, N Yorks, YO13 9BG
Web: www.snaintonwoodworking.com

Henfield Contemporary Craft Show
When: 22-23 June 2019
Where: The Henfield Hall, Coopers Way, Henfield, West Sussex, BN5 9BD
Web: www.thesussexguild.co.uk/ sussex-guild-events/henfield-contemporary-show/

Handmade Oxford – The International Contemporary Arts Festival
When: 27-30 June 2019
Where: Waterperry Gardens, Waterperry, Oxford, OX33 1LA
Web: www.handmadeinbritain.co.uk/events/handmade-oxford

AAW Symposium
When: 11-14 July 2019
Where: Raleigh Convention Centre, 300, Salisbury, Raleigh St, NC27601, USA
Web: www.woodturner.org

Woodfest Country Show
When: 12-14 July 2019
Where: Pen-y-cefn, Caerwys, North Wales, CH7 5BP
Web: www.woodfestcountryshow.co.uk

Chestnut Products' Woodturning Weekender
When: 3-4 August 2019 2019
Where: The Springfields Events & Conference Centre, Spalding, Lincolnshire, PE12 6ET
Web: https://chestnutproducts.co.uk

Snainton Woodworking Supplies Open Day
When: 10 August 2019
Where: Bakers Lane, Snainton, Scarborough, N Yorks, YO13 9BG
Web: www.snaintonwoodworking.com

Celebration of Craftsmanship & Design
When: 17-26 August 2019
Where: Thirlestaine Long Gallery, Bath Road, Cheltenham, Gloucestershire, GL53 7LD
Web: www.celebrationofcraftsmanship.com

Yandles Woodworking show
When: 6-7 September 2019
Where: Hurst Works, Hurst, Martock, Somerset, TA12 6JU
Web: www.yandles.co.uk

Rocky Mountain Woodturning Symposium
When: 14-16 September 2019
Where: The Ranch, Larimer County Fairgrounds, 5280 Arena Cir, Loveland, CO 80538, US
Web: www.rmwoodturningsymposium.com

North of England Woodworking Show
When: 15-17 November 2019
Where: Hall 1, Great Yorkshire Showground, Harrogate, HG2 8NZ
Web: www.skpromotions.co.uk

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Japanese-inspired table lamps

Jason Breach shows how to create a stylish lamp with interesting turned features

Horse chestnut and Macrocarpa lamps

I have not made table lamps for quite a few years, so why now? I was given some blocks of timber by a friend who had taken the tree down. These blocks all came out of some large ring of the trunk, the rings measuring about 4ft in diameter, the middle section having rotted out leaving a 10-12in-wide section of useable timber. What type of tree? Japanese cedar, not something I had played with before, planted by the plant hunters of the Victorian era, so something a little unusual. The grain patterns of these blocks are heavily figured with a ripple that continues around all four faces of the block or a tight burr. My main dilemma was how best to use this. The next problem, as I soon found, was that this was very soft and takes a lot of effort to turn cleanly. I am not a great fan of turning softwood. I was then worried about wasting the amazing figure by making it into a bowl. I wanted to keep as much of this as the block, so what to make with it? As most of us do, I draw inspiration from many sources. While looking at a magazine a shape created an idea. This was followed up with a little research on the web. So having seen a picture of a porcelain, Japanese-style lamp, I started to research and draw ideas.

The major aspect of this design is the timber. This will need to have some interest on the main faces – the grain pattern needs to have something that draws attention, a ripple, burr, spalting, quarter sawn medullary rays, or a contrast of colour. This can be natural or added, as can texture. I tend to use 75-100mm-thick timber. The width and heights can easily be adjusted, but the block needs to be rectagonal with the grain running the length of the block. For this I have used spalted horse chestnut (*Aesculus hippocastanum*). It was very dry and difficult to work as it become powdery to cut. For the top cap and base used some offcut of English ash (*Fraxinus excelsior*) which was ebonised to create a contrast.

This project shape means the spinning work will create a whirlwind effect, picking up the shavings and making them airborne, so you must, as always, wear appropriate protective equipment,

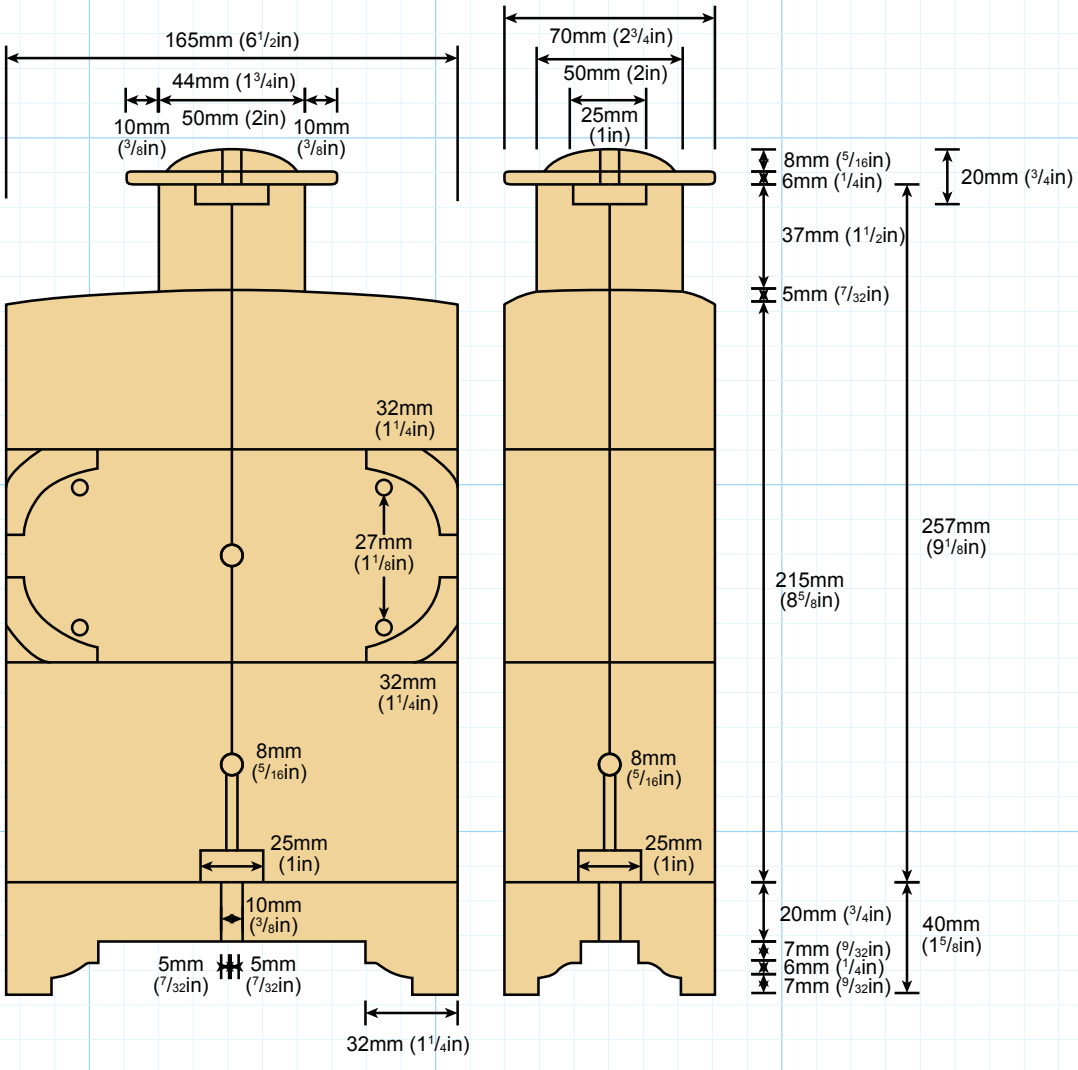
PHOTOGRAPHS BY JASON BREACH

TOOLS AND MATERIALS

- Bowl gouge
- Round-nose scraper
- Parting tool
- Skew chisel
- Screw chuck or screw chuck attachment for chuck
- Chuck
- Drive spur
- Revolving tailstock centre
- Counter bore
- Hollow revolving tailstock centre
- Long-hole auger for the central wiring hole
- 3.5mm and 10mm drill bits plus a countersink
- Sander orbital

MATERIALS

- Timber sizes:
  Lamp body 260mm x 165mm x 75mm
  Main base 165mm x 75mm x 21mm
  Top cap and feet 75mm x 75mm x 21mm
- Switched lamp holder and brass nipple
- Cable and cord clamp
- 4 x 50mm screws
- Glue
- Abrasives down to 400 grit
- Finishes of your choice



WIRING SAFETY

When making a table lamp, or any other project 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 regulatory and compliance 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 and requirements.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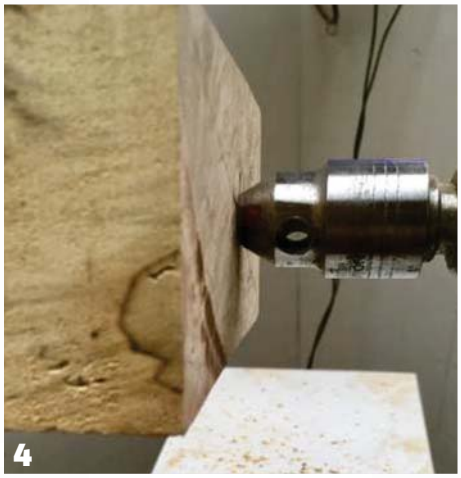
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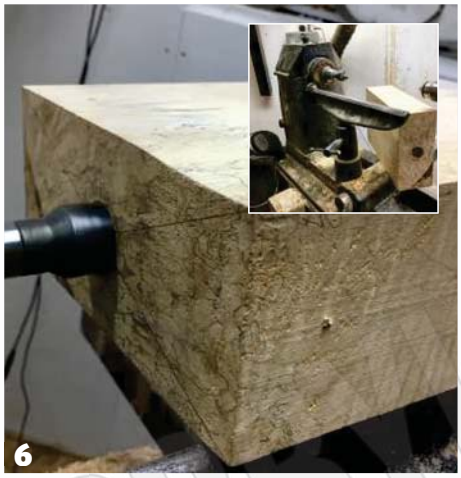
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1 The defect-free timber needs to start as a machined rectagonal block with the grain running along the length. Then accurately mark the centres.

2 To drill the hole to take the cable on the lathe you will require a few items: a drive spur, counter bore, hollow tailstock centre and lamp auger. Start by mounting the timber between the drive spur and a hollow revolving tailstock centre. At this stage the positions of the top or base of the lamp are not important.

3 The first task is to drill the cable hole – this does not require lots of speed, a max of 500rpm will do the work. Mark a point on the auger of just over half the length to drill when this is passed through the tailstock. When setting this up to drill I remove the toolrest for better access and safety.

4 The halfway mark on the auger serves as a guide point for how far to drill. Using the auger through the hollow tailstock, drill the hole in short bursts, withdraw to clear waste and then drill the next section. Repeat to the mark on the auger. Don't force the drill as this will make this wander off centre and follow the easy path down the grain pattern. If doing lots of these then invest in a good hollow tailstock centre with access to allow the waste to clear.

5 Change the drive centre to the counter bore and mount the end that has the hole drilled on to the stem, bring up and align the tailstock, tighten everything off, then finish the drilling in short bursts, clearing the waste. When the two holes line up, stop that lathe and clean out the tailstock barrel.

6 Use the counter bore drill head to create a 25mm-diameter hole on either end, use the toolrest to stop the work from spinning, and the tailstock to provide the force to drill the holes. These are the location for the top cap and cord clamp.

7 With the base of the lamp mounted on the counter bore and the top end of the lamp on a revolving centre, set the toolrest up parallel to the work and revolve by hand to check everything clears OK. The faster this can rotate the easier the cut, but safety is the main issue. With a variable-speed lathe increase the speed slowly. With a belt-change lathe as a guide I turn these at about 1400rpm but remember to keep the lathe speed at an suitable speed for the size and condition of the wood you are turning.

8 Turn the shape with a bowl gouge with a 55° bevel. You can vary this, but I am sharing with you the bevel angle I am using. Start on the end and work back to develop the shape. Take light cuts, do not push down the handle as this will cause the tool to bounce between the two cutting areas. Use the left hand to lock the tool down on to the rest and stop any bouncing, but allow it to slide to cut the shape. Ensure that the gouge is sharp and use the bevel as a stepping stone to finding the cut edge.

9 There is not a lot of turning to do. The top stem section needs to be about 50mm in length and is turned down to at least 8mm off each face edge. For the shape a shallow curve works well – draw a line on the main face as a length guide if needed. I do a number of repeat cuts using the gouge to remove the waste and shape the shoulder line working from outer edge towards centre.

10 Reposition the toolrest across the bed. This position will reduce the leverage on the gouge resulting in a cleaner cut. Cut the shoulder using the gouge at 2 o'clock, rest the bevel working from outer edge to centre, clean up the central stem to create a straight section.

11 To sand the shoulder line and straight section, use the abrasive wrapped around a cork block or rubber block – this will be easier to hold and keeps the finger away from the corners. Sand up through the grades, 100-400.

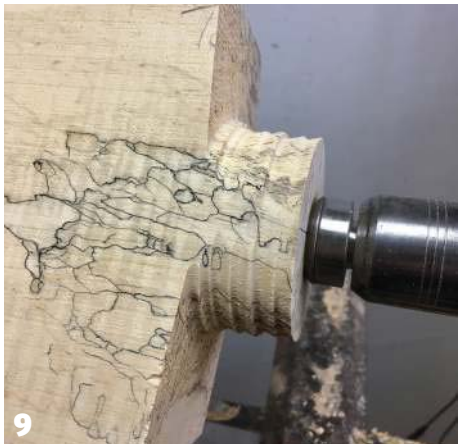
12 The top and base are made from a contrasting timber, something darker. This is best to be machined to thickness as one length, and then cut to make the three sections. The width of the board needs to be the same as the thickness of the lamp body. You will require two squares and one piece cut to the width of the base of the lamp. One square piece will be turned to make the top cap, the other will make the four feet for the base.

13 For the top cap, the easiest way to mount this on the lathe is on a screw chuck. Drill a small pilot hole and attach to the screw chuck. The face against the screw chuck will be the top of the lamp. Turn the outer face to a cylinder with a bowl gouge and then turn a 25mm spigot about 6mm in length, that will fit into the recess hole on the top of the lamp. Ensure the underside is flat to meet the top of the central stem.

14 Remove this from the screw chuck and hold the 25mm spigot in a chuck – the jaws need to allow good access to sand the underside edge, keeping fingers away form the chuck jaws. Turn the shape using a bowl gouge. When happy with the shape, sand to a finish. Mount a drill chuck in the tailstock and, using a slow speed, drill a 10mm hole through the cap. This will allow the fixing nipple to screw in.

15 To make the four feet seemed such a simple idea, but took a little work. I made a holder using a set of wood plate jaws, which allows the square to make the four feet drop in and be held in place. For the base of the wood plate use plywood, the lip to create the square frame is best made from some scrap hardwood.

16 Shape the interior of this with a bowl gouge and round-nose scraper, skew or parting tool. Remove the bulk in the centre then carefully refine the shape. Care is needed when doing this as it is tricky to see what is being cut and what shape is being achieved. Carefully sand. Do not stick your fingers in the spinning jaws.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17 To cut the foot ring into four feet use a bandsaw or handsaw to make a little holding board to push cut these safely. Cut these so that they create a 6-8mm gap when glued on to the main base board.

18 Sand the main base board, drill the holes, central for cable 10mm 4 x 3.5mm and countersunk for screws to attach the base to main lamp body. This shows the position of the four feet and the 6-8mm gap.

19 Having cleaned up the base board carefully glue on the four feet, line up the grain direction, rub joint these then clamp in place to hold.

20 Once the glue has dried, clamp the base on to the main body of the lamp, fix in place using four wood screws, remove the clamp and sand the four faces of the lamp using an orbital sander. Work through the grades as this ensures the lamp body and base are the same size.

To stain and polish the timber remove the base from the main lamp section. To polish, oil will bring out the colour and figure in the wood. I stained the ash base using ebonising lacquer, but you could use dye and then spray it with a clear lacquer.

21 & 22 With everything polished, assemble the lamp. The lamp fittings will need to be wired up with accordance to your area's compliance regulations. The brass nipple will screw into the 10mm hole in the top cap and this is best done using the tang of an old file to screw it in with.

The cap is glued into the main lamp body, the 25mm hole in the base of the main body holds and hides the cable clamp, and the base is re-fixed covering the cord clamp using the four screws.

Complete lamp wiring kits can be obtained from various retail outlets, but as mentioned, before wiring everything up, make sure you are following all of the relevant laws. If in doubt, get a qualified electrician to do the wiring – after all, the turning is the fun part.

23 Here is the finished lamp.

24 The original Japanese Cedar Lamps. Experiment with the timbers you have to see which give the visual appearance and contrasts you like. This project lends itself to many design changes and timber and material combinations, so don't think you have to do exactly what has been done here.

Alternative design idea

As an alternative to making the feet as a ring, four simple bun feet can be turned. This is quicker than making the wood plate jaws, but does mean you have to learn how to get four parts the same shape. ●

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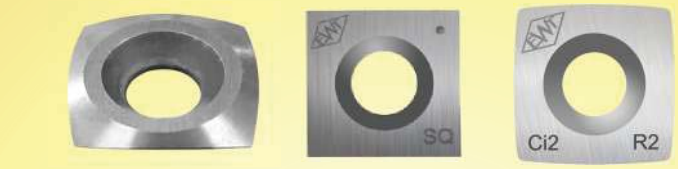

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Plate with pierced rim

Walter Hall shows how to make this unusual plate

PHOTOGRAPHS BY WALTER HALL

I have been intending to try my hand at pierced work since I first saw some of Richard Kennedy's pieces in an exhibition at the Biscuit Factory gallery in Newcastle upon Tyne several years ago. I had originally intended to base my design for this piece on his well-known tree bowls but instead of removing the negative spaces between the trees, I was going to remove the branches, leaving the negative spaces to give an impression of leafless winter trees. Drawing up some designs for this, a workable design proved to be more difficult than anticipated with too many pieces remaining insufficiently supported, so I abandoned that idea for this project and opted for a more abstract design based on a ceramic plate that I remember from my childhood. It only ever came out on birthdays or when the vicar was expected for tea and was used to serve homemade ginger biscuits and jam tarts, which perhaps explains why it sticks in my memory. Perhaps the winter trees would be better represented through pyrography – an idea for a future project maybe.

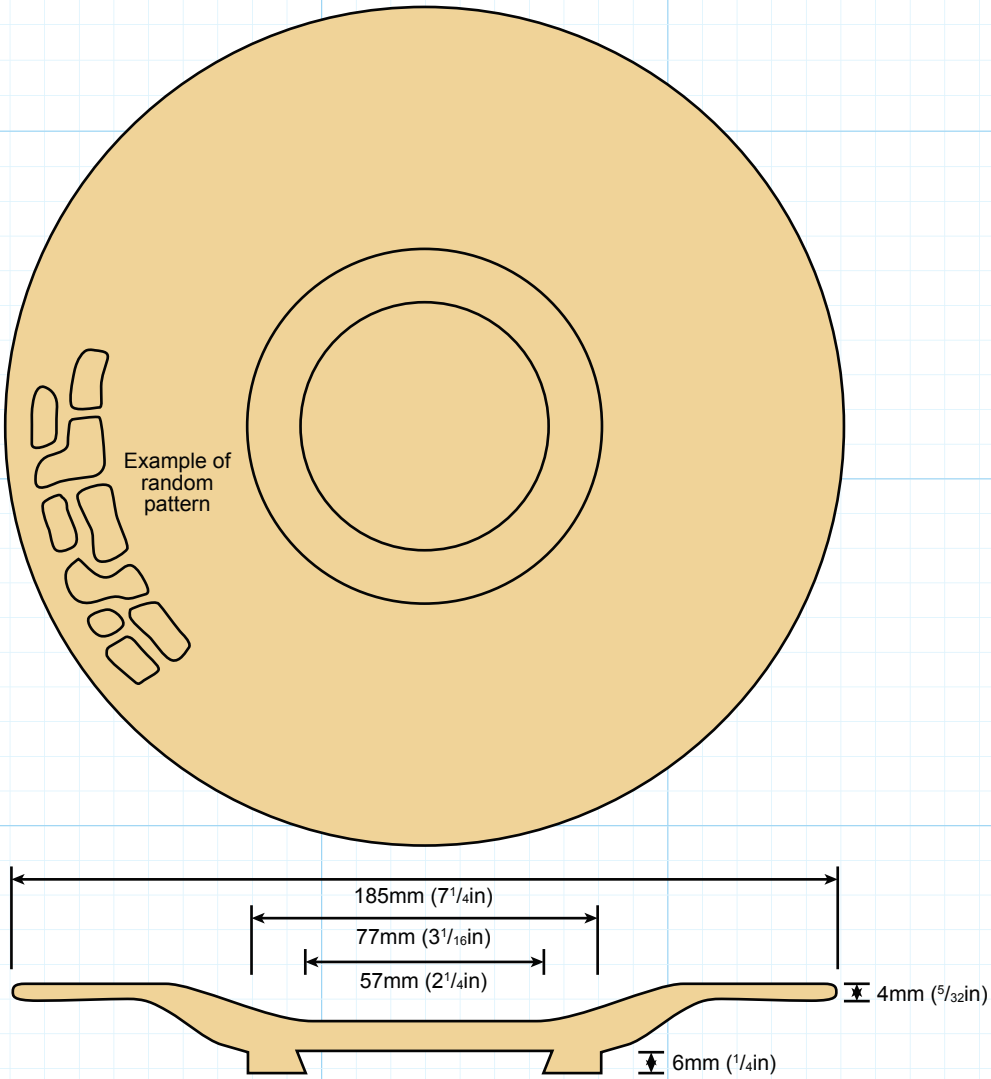
Another digression from my original intention was in the description of the piece. I had originally said that I would make a platter with a pierced rim, but after reading Pat Carroll's informative article about platters in *Woodturning* issue 328, my misconceptions about what constitutes a platter were corrected, so despite this being intended for serving rather than eating from, its diameter of only 190mm means it is more properly described as a plate, so that is what it shall be.

TOOLS AND MATERIALS

- Personal and respiratory protective equipment (PPE & RPE)
- Bowl gouge
- Skew chisel
- Abrasives, 120 to 320 grits
- Rotary carving/multi-tool with flexible drive
- Carbide burrs
- Abrasives

MATERIALS

- Hardwood blank, 200mm diameter x 25mm thick



1 You will need a bowl blank about 200mm in diameter and at least 25mm thick. I used a piece of reclaimed mahogany which was a little thicker than needed and mounted it on the lathe using a faceplate ring to fit my chuck. A faceplate could be used, or even a screw chuck if the blank is thick enough.

2 Begin by turning the blank to round and, if necessary, trueing up the face using the bowl gouge. The latter was not necessary with the piece I used, it having come from a board that had originally been planed true on both sides, but as the rim is to be quite thin getting the face true is an important step.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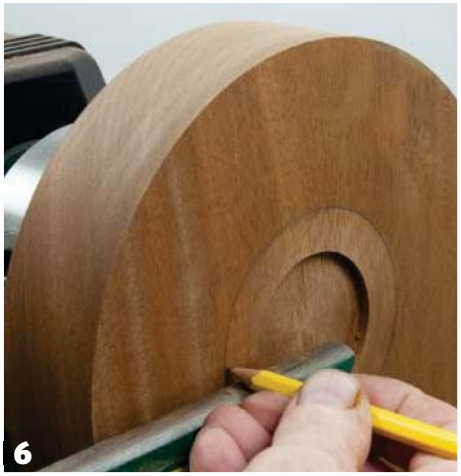

3 I normally prefer to mount my work on a spigot rather than a recess but in this case, as the rim was to be only 4mm thick and pierced, I was not certain that it could safely be reversed in Cole jaws to remove a spigot, so I used a recess. Mark the diameter of the recess to match your chuck jaws using dividers.

4 Prepare the recess using the bowl gouge. It need not be the full depth of the chuck jaws, but the base of the recess must be flat and true where it contacts the face of the jaws or the work will not run true when remounted.

5 Using the skew chisel as a negative rake scraper, form a dovetail if necessary to fit the shape of your chuck jaws. If no dovetail is required, the sides of the recess may be squared off using a square-ended scraper or a beading and parting tool. As before, check to ensure that the bottom of the recess is flat and true.

6 Once you are happy with the recess, mark the size of the foot. This is a matter of personal choice, but the rule of thumb that the diameter of the foot should be about one-third of the overall diameter of the piece works well in this case.

7 Form the shape of the outside of the plate using the bowl gouge. A shallow curve approaching an ogee form with a wide rim is what is required to allow sufficient room for the piercing.

8 While the work is still mounted on the faceplate power sand the outside through the grits to a good finish. Further work will be required after the piercing is completed but a good finish at this stage will save work later. I used Simon Hope sanding pads with Grip-a-Disc pads which gave a double level of foam backing. Wear appropriate PPE and use an extractor to minimise risk from inhaling dust.

9 Remount the work on the chuck using the recess you have just formed. Don't remove the faceplate at this stage. With the bowl gouge, turn away part of the waste from the blank leaving a rim about 4mm thick. Stop the lathe and check that this is an even thickness all the way around. If not you can rework the bottom of the piece from the headstock side until the rim is true and then remount using the faceplate to refinish.

10 Remove the faceplate and turn away the excess material down to the thickness of the rim. Don't attempt to hollow the centre at this stage, just aim for a flat face with a rim of even thickness.

11 Once the excess is removed and you are happy with the rim thickness use the lower edge of the bowl gouge to make light finishing cuts to the rim area. I settled for a 4mm-thick rim as the plate will be used (for serving biscuits), but you could go thinner if it is only intended to be decorative. A thinner rim would make piercing easier too.

Now hollow out the shallow centre of the plate. Take care not to make this too deep, bearing in mind that there is a recess in the base so you don't have the full depth of the piece to work with. Check occasionally with callipers as you work if you are not confident of the depth.

12 Before beginning work on the piercing make sure you are wearing appropriate respiratory and eye protection. High-speed grinding with tungsten carbide burrs produces fine dust (and smoke if you overdo it) so your RPE should be rated for hardwood dust. Eye and face protection is also essential in case something snaps or flies off.

13 If you are artistically skilful and sufficiently dextrous you may be able to work out the design as you go along and work freehand. I don't have that much confidence in my ability to get it right first time so I prefer to draw out the design in pencil so it can be amended to my liking before piercing.

14 You will need a high-speed rotary drive of some kind to power the cutters. This can be anything from a Dremel-type multi-tool to an industrial, quality, suspended motor and flexible drives. I used a fairly cheap multi-tool fitted with a flexible drive. I found the handset of the flexible drive easier to hold and work with than the body of the multi-tool itself.

15 There are many types of tungsten carbide burrs available but essentially what you require for this job are a long, thin, taper burr for the initial piercing and a straight-sided burr for tidying up and finishing the cutouts. Good-quality burrs are expensive, but I used a cheap set from the internet for this job and they proved adequate, although I may invest in better ones for the future.

16 The initial cutting left a fairly rough finish and the occasional burn mark. This was partly due to the thickness of the rim at 4mm and undoubtedly partly due to my inexperience and the quality of the tools used. I used a finer straight-sided burr to improve the quality of finish of the recesses.

17 How much time you spend finishing off the recesses is down to how fine a finish you wish to achieve. I spent a little time with some rolled-up pieces of Abranet to sand each recess to 180 grit. You could leave them straight from the burr or go to finer grits if you wish.

18 After a final hand sanding to finish (and to remove any accidental marks from stray burrs) apply the finish of your choice. I use a hard wax oil (Osmo Polyx) designed for worktops to give a robust food-safe finish. ●


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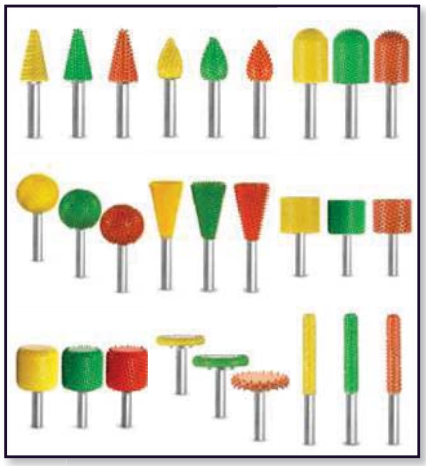

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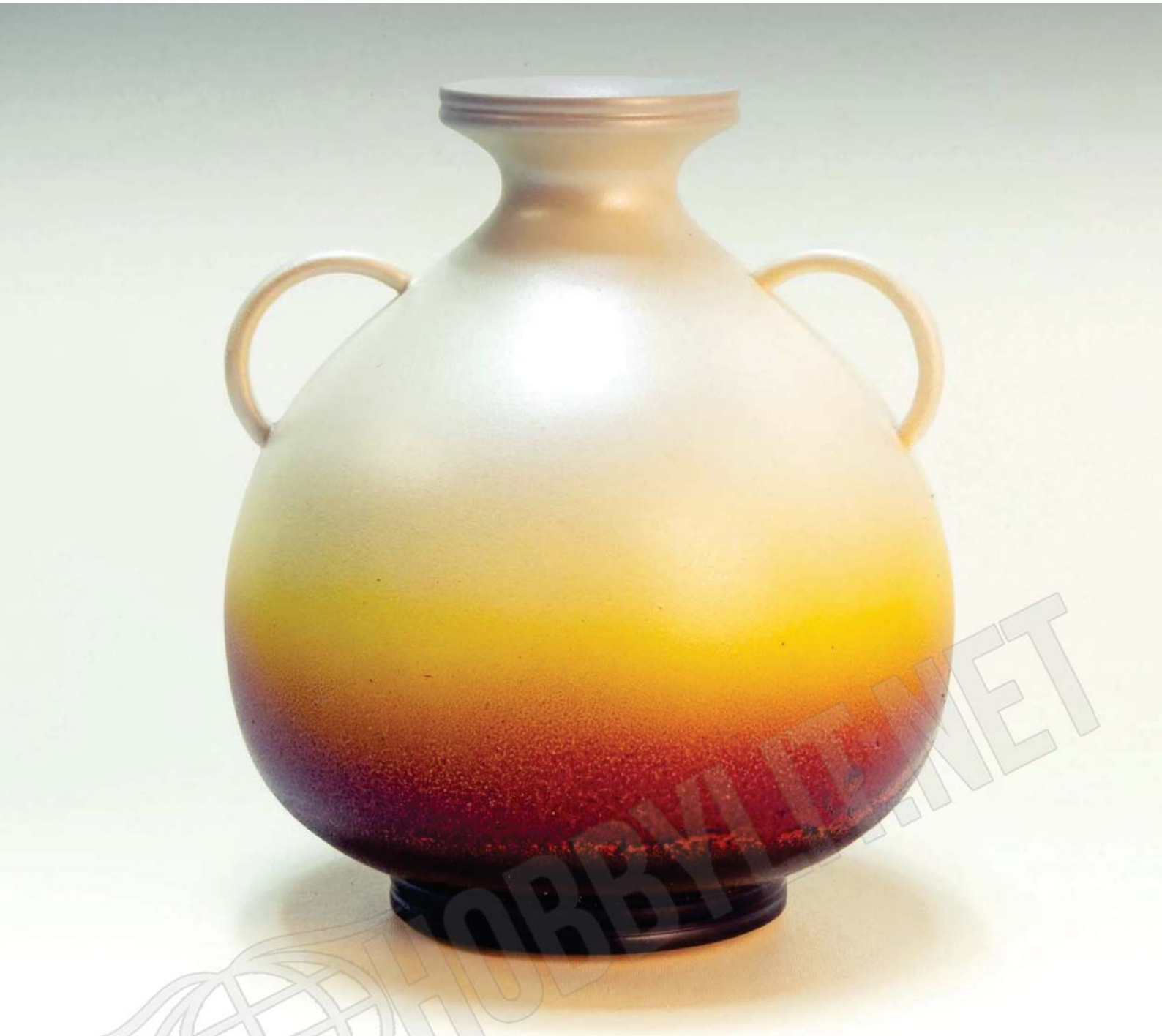
Glazed pottery styled vase

Pat Carroll makes this attractive vessel



PHOTOGRAPHS BY PAT CARROLL

This vase was inspired by glazed pottery items I had seen when researching shapes to turn and colours. I wanted to add colour to a turned item and try to create a piece worthy of the age-old question, 'is it wood or is it pottery?'

This project is a hollow form and hollowing through smaller apertures can be a difficult process. Although this piece has a very small opening at the top, it is mainly hollowed from the bottom where a lager opening provides access for the hollowing tools and callipers. An insert is used to fill the hole and by adding detail lines and colour, any dissimilarities in the grain pattern and join are disguised

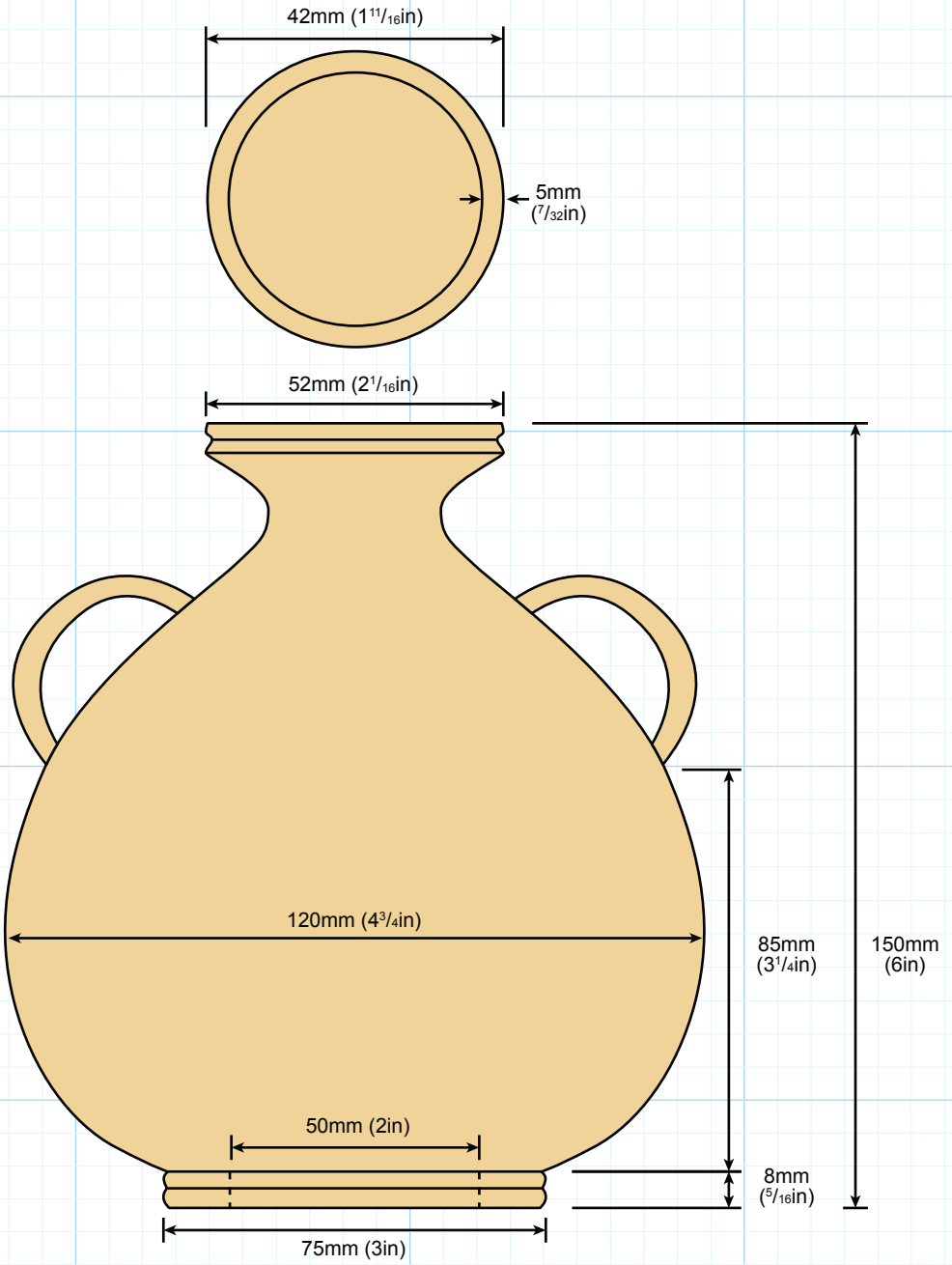
A white oil-based paint was used for the base colour, although water-based can be used instead, and acrylic colours were used for the bottom section. Using a pearlised white on the top area added a glazed look to the piece – there are no visible signs that it is actually wood.

TOOLS AND MATERIALS

- Tools and materials
- Bowl gouge
- Skew chisel
- Spindle roughing gouge
- Spindle gouge
- Parting tool
- Straight hollowing tool
- Articulated or swan-neck hollowing tool
- Drive spur
- Revolving tailstock centre
- Chuck
- Drill chuck for tailstock
- Forstner bit
- Callipers

MATERIALS

- Beech (*Fagus sylvatica*) 300mm x 150mm
- Hardwood of your choice for the handles 60mm x 30mm (Guideline measurements, create to your ability, requirements and lathe capacity)
- Abrasives down to 320 grit
- Adhesive
- Paint brushes/airbrush
- Paints of your choice

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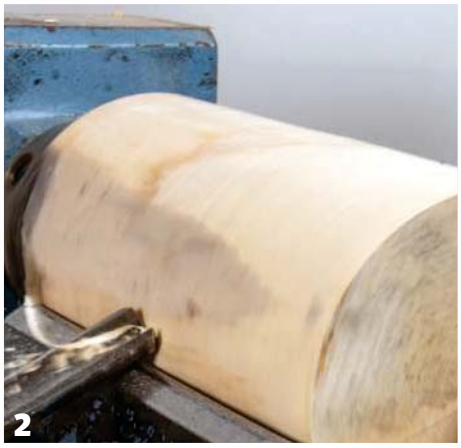
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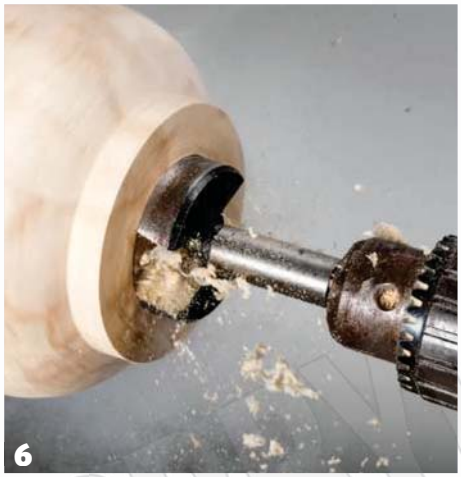
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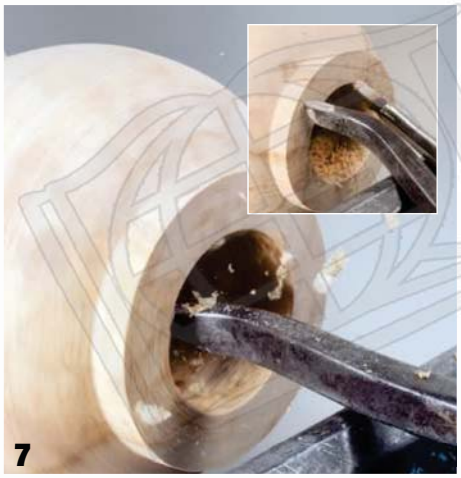
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1 Check the wood selected for any defects that may cause difficulties or result in safety issues. Since I wanted a flaw-free coloured finish for this piece, I chose close-grained beech which had no defects and was a bit longer than needed.

Once you have chosen your timber, secure it between centres. When secure, rotate it by hand 360° to ensure it clears the toolrest, which is positioned as close as possible for minimal overhang of the tool when working the wood.

Before turning commences, ensure you have selected an appropriate lathe speed for the size and condition of timber you have selected.

Now using either a spindle roughing gouge...

2 ...or a bowl gouge, take light cuts and gradually create an even cylindrical shape. Stop the piece regularly to check all levers and lock handles and that the work is secure. Also, while the lathe is stopped, periodically adjust the rest to keep it as close to the work as possible without fouling it. Frequently check the wood for any hidden defects which may not be immediately evident.

3 Using a sharp skew, the toolrest is raised, and the cylinder is further trued up. This is not necessary, but cylinders are great practice for the uninitiated to the skew. The long, pointed tip of the skew is uppermost, the shaft of the tool is angled so the cutting edge is close to 45° to the wood and with the bevel rubbing, the cut occurs on the lower half of the cutting edge. If you do not wish or like to use a skew, use a bowl or spindle gouge.

4 Again using the skew, bowl or spindle gouge, shape the bottom of the vase. Also, cut a shoulder/tenon on the tailstock end that is large enough for the bottom of the vase and also large enough to be held in your chuck jaws later on. Cut a tenon on the headstock end of the wood to fit your chuck too. Once cut, remove the piece from the lathe and secure the tenon just cut at the headstock end in your chuck.

5 Refine the vase shape, but to maintain strength and not cause vibrations during hollowing. later, do not remove much wood near the neck, which is at the headstock end of the timber.

6 Using a drill chuck held in the tailstock and fitted with a Forstner bit, which ensures a parallel opening to accept the wooden insert fitted to the bottom of the piece later, bore a hole part-way down to help with holllowing out.

7 Hollowing can now commence with a straight cutting hollowing tool to remove the bulk of the wood. Take light cuts so as not to cause unnecessary stress to the piece, and possibly result in a catch or dig in. If the shape you have chosen requires it, use a swan-neck tool to refine the internal shape, if not continue with the straight tool.

8 Using callipers, check the piece for wall thickness to make sure everything is correct.

9 When hollowing, aim for a wall thickness of about 6mm. Once complete, shape the remainder of the outside including the neck, but keep the lathe speed low. Remember, as you get to the smaller neck size, make gentle cuts due to your not having any tailstock end support. A parting tool establishes the top of the vase. Once shaped, cut part-way through the waste wood at the top of the vase, then stop the lathe and make the final cut all the way through with a fine-toothed saw, making sure to hold the vase securely as you do so.

10 Measure the opening of the hole you hollowed out the vase through. Now, clean up the end of the waste wood, or mount some waste wood, clean up the end. Then transfer this measurement on to the waste wood section and cut a tenon the opening size of the hole with a parting tool. You need this to fit snugly in the hole in your hollow form so adjust until the pieces are comfortably pushed together without undue pressure.

11 Now glue the base of the vase on to the spigot and let it dry. Use the tailstock revolving centre to hold the piece on the tenon. When the glue is fully dry the vase can be refined a little then you can add detail lines or beads to the foot. Sand what is reachable down to 400 grit.

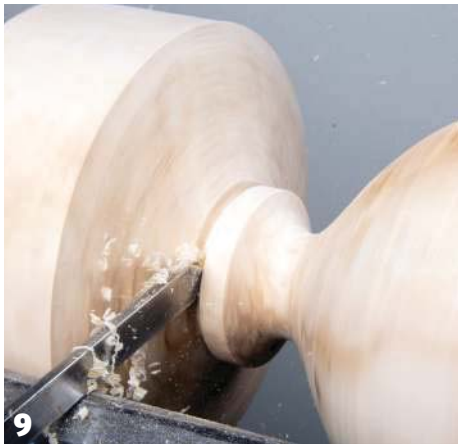
12 Now refine the neck and, once shaped, remove the revolving tailstock centre and just create the opening on the inside of the neck of the vessel. If you have hollowed far enough, a spindle gouge will do the job nicely, if not a drill bit might be needed to drill to depth and then you can refine the internal section of the neck. Once done, sand it.

13 Clean away dust from the area and place paper over the lathe bed to protect it from overspray. Then, with the lathe rotating slowly, the first of several light coats of white oil-based paint is added using an aerosol – you can paint it on, but spraying gives a more even coat. Leave sufficient time between coats to dry and build up a nice, solid covering of colour. Remember, always follow the manufacturer's instructions regarding safety.

14 For the handles, experiment to find out what you like in terms of shape and thickness. I used a scrap piece of timber held by a tenon in the chuck. Then I used a Fostner bit to drill a central hole and one side of a ring was formed by further shaping with a parting tool and spindle gouge. Allow enough wood at the back of the partially shaped ring and part it off.

15 Create a tenon on the remaining waste wood that will snugly fit into the hole inside the ring and mount the ring on the tenon. Now shape this side of the ring, sand it and reverse it to sand the other side. Repeat this process for other rings too. Once done, cut the rings and then...

16 ...Fit a drill chuck loaded with a sanding arbor into the lathe headstock, and sand the cut ends of the handles to the desired angles.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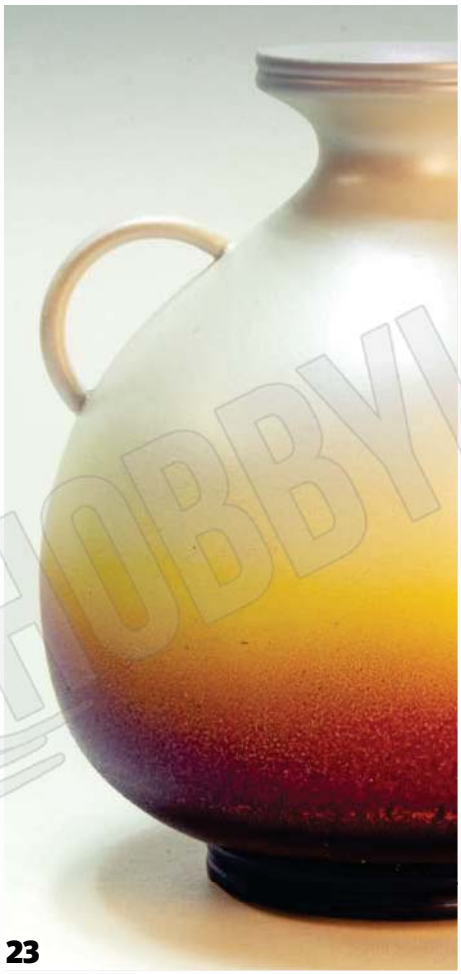
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17 Using the index system, mark the required positions for the handle. The areas of the vase where the handles are to be fitted need sanding to allow you to glue them in place using a two-part epoxy. While everything sets, hold in place with masking tape. The reason the handles are added after initial spraying is due to the risk of a build up of overspray on the affected areas.

18 Once the handles are dry spray them with the white base. Now to apply the colours. As I used an oil-based product, I knew the acrylics used for the colours were not an ideal choice, but I used them to achieve a look of a worn, blemished and aged surface. As the acrylics only sit on the surface and don't penetrate the base coat, it is important to have the lathe rotating at a very slow speed so as to not cause the paint to run or build up into rings. I used an airbrush, but aerosol sprays can be used too. Sprays help create a better graduated look than that created by using a brush.

19 The first colour to use is yellow. Create a dense covering at the bottom but feather it out on the top section so it is lighter, to create a graduated look. Allow it to dry and then move on to the next colours, which are used in the following sequence: red, purple and finally black.

20 The red-sprayed area does not go as high as the yellow to help with the layering affect. This follows for each successive coat of colour used. Each colour is a narrower, graduated band and is sprayed when the previous colour is not quite dry so blending occurs in the finish.

21 Purple is the next colour used. It adds more depth. Although a very fine coat is used with the lathe on very slowly, ovespray can reach the handles. If it happens, it only sits on the surface and is easily wiped off. Now to add black, which adds shadow to the base. This coat is applied with the airbrush reasonably close to the vase and the needle opened more than necessary to cause the paint to spit at times with the rush of air. This spitting effect adds further to the rustic look. Finally, the last colour is pearlised white, carefully applied to the top area so as not to cover the added colours. Once dry, several light coats of acrylic lacquer are applied.

22 Finish everything off by removing the piece from the lathe and fitting a scrap of wood into the chuck. Create a friction drive by shaping a cone form, mimicking the shape of the inside of the neck. Once shaped, place a piece of paper towel over the friction drive and place the vase on this. Bring up the revolving tailstock for support and secure in place. Now, using a low speed, turn away most of the waste, leaving just a small section of wood on the bottom. Cut two detail lines to disguise the inserted piece in the bottom. Sand what you can reach and then remove the piece. Cut off the remaining waste, sand it and apply paint and lacquer.

23 The final vase. ●

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Taking inspiration from ancient cultures

Andy Coates shows how to incorporate ideas from other civilisations into the production of a hollow vessel

'I can never think of anything to make.' How often have I heard that claim? Far too often is the answer. This is a problem with a simple remedy – look around you. The conversation that led to my last article resulted in a folder full of web clips, contacts, and a flurry of ideas that would not go away. All I had to do to find them was look around.

One of those ideas was inspired by the work of Sanford Williams. Sanford has made it his life's work to create art that echoes the past of the First Nations folk of British Columbia. I had an idea to use his work as a stepping-off point, and after seeking his explicit consent and blessing I decided to give the idea a try.

One thing I had to have clearly understood was that this was not what might be called 'cultural appropriation'. Had it seemed so to Sanford I would have disregarded the idea and sought inspiration elsewhere. I have nothing but respect and admiration for Sanford's work, and could never hope to replicate it or imbue my ham-fisted assimilation with anything like the depth of meaning that can be found in his and his ancestors' works. If whatever I produced is anything at all, it is an exploration of the techniques and practices of another craftsman who loves wood.

The carvings of the First Nations craftsmen are highly accomplished and far from being mere craft objects – they carry stories, histories, and date back to between 8000 and 12,000 years ago. A brief investigation will reveal a vast wealth of work to wonder over. For this article I drew specific inspiration from a plaque Sanford had carved, entitled Grandfather Moon. The motif to my eye was reminiscent of water, and this was the jumping-off point for the piece I produced, Where is the Water Going?

Grandfather Moon, by Sanford Williams

PHOTOGRAPHS BY ANDY COATES UNLESS OTHERWISE STATED

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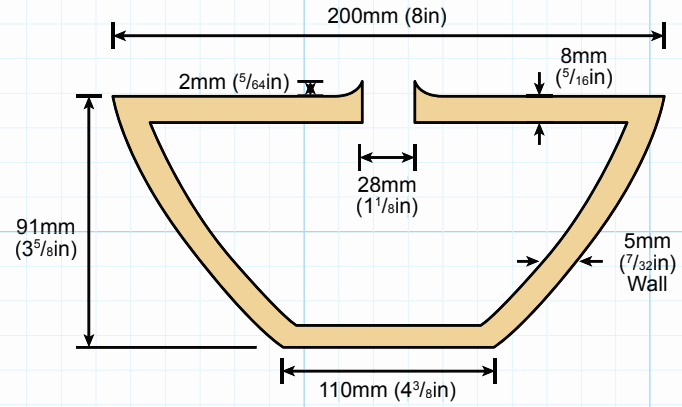
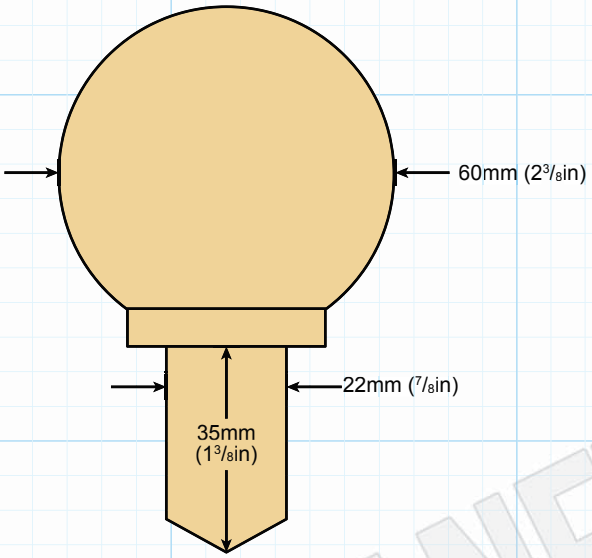
TOOLS AND MATERIALS

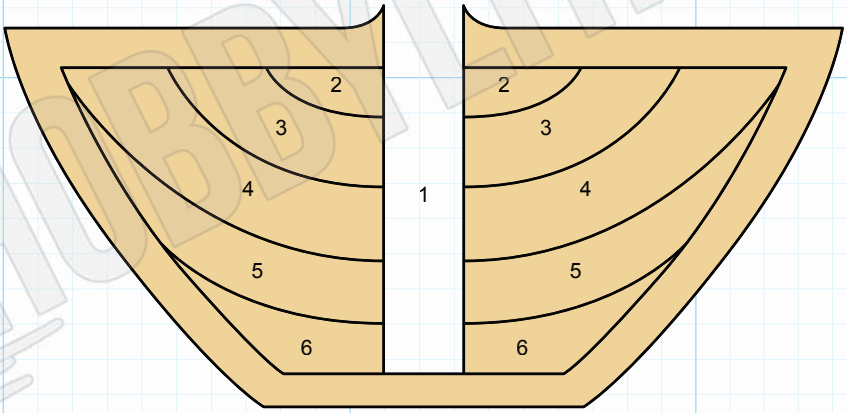
- Bowl gouge
- Spindle gouge
- Thin parting tool
- Negative-rake detail scraper
- Range of deep hollowing tools
- 15mm twist bit on morse taper or 15mm drill bit held in a tailstock drill chuck
- Carving tools

MATERIALS

- Cedar (*Cedrus* spp.) blanks: 200mm x 100mm and 65mm x 65mm x 130mm
- Gouache paints
- Clear acrylic lacquer





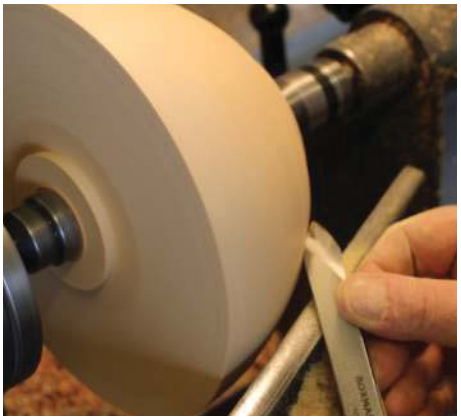


Marking out the blank and first steps

The blank is mounted between two steb-type drives and trued to a cylinder. A tenon of appropriate dimensions for your four-jaw chuck is turned on the tailstock end of the blank. A 110mm dimension is marked on the base and the outer shape is turned to it, working back to the rim to produce a pleasing curve. The upper outside edge is left relatively flat to accommodate decoration and allow it to be clearly viewed on the finished piece. Once the outer shape is completed the surface is finished with a negative-rake scraper. Cedar can be prone to pull-out in the softer summer growth, so care needs to be taken while turning, and sharp tools are essential.

Blank mounted and trued and tenon turned

Base diameter marked and turning shape to it



Top face cleaned and outer being finish-scraped

Detailing and depth drilling the blank

The vessel is remounted on the tenon. The top face is turned flat with a small, rising, central boss, approximately 35mm wide. The surface should then be finish-turned using a scraper. The outer edge is chamfered to soften it and prevent chipping out of the softwood. The entry hole for hollowing is to be 22mm wide (you may prefer a wider entry hole – if so make appropriate alternations to the dimensions of the bung to be turned later), and the hollowing is made easier by pre-drilling the central core. A 15mm twist drill on a morse taper, or 15mm drill bit held in a tailstock drill chuck, is used to drill to a depth of 78mm. Make sure to remove the drill bit regularly to avoid overheating the bit and causing it to bind in the hole.

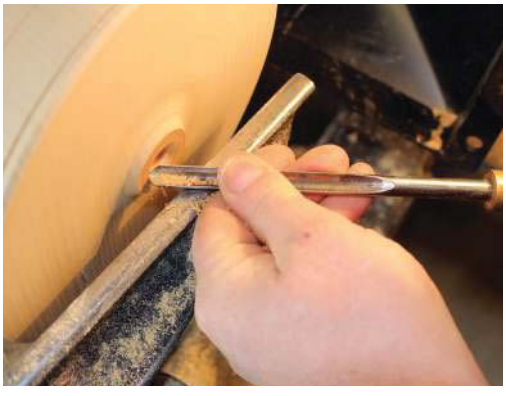
The edge of the top is chamfered to soften it and prevent chipping-out

Making V-cuts to leave a 25mm-wide decorative band

A twist drill bit on a morse taper is used to cut the central core

Preparing the entry hole

Turn the opening with a 10mm spindle gouge. The inside face should be straight. I made the entry hole 22mm, this being the smallest possible for the hollowing tools I had to hand, but you can make it whatever size you wish providing you alter the other dimensions accordingly. Once the entry hole is turned, mark with a pencil the wall thickness of the top on the inner surface to give you a guide to work to while hollowing.



Opening the entry hole

Marking the thickness of the top

Completing the vessel

For deep hollowing the lathe speed is always as low as is practicable for removing material. I set the lathe at 500rpm. In order to make room for the larger hollowing tools a toothpick-type tool is used to initially widen the entry hole. While I am not a great fan of 'hollowing process' diagrams I have included some here to give a general sense of the process. In truth all you need to do is make room for the tool to work in by incrementally removing material, stopping often to vacuum out the shavings.

Having made some room to work in and vacuumed out the shavings, a larger deep hollowing tool is used to progress further. A swan-neck tool with a scraper tip can be used to finish the inner wall, and an articulated-tip tool is used to reach the upper inner corners. Great care needs to be taken when using articulated tools, as the torque on the cutting tip is significant and catches will be disastrous and scary. Having the lathe controls on a remote pod can be a real boon for hollowing vessels with such a severe undercut – the tool can be threaded into the entry hole with the lathe stationary and, holding it firmly in place in the void, the lathe is turned on.

Opening the pre-drilled hole out

Progressing to a larger deep hollowing tool

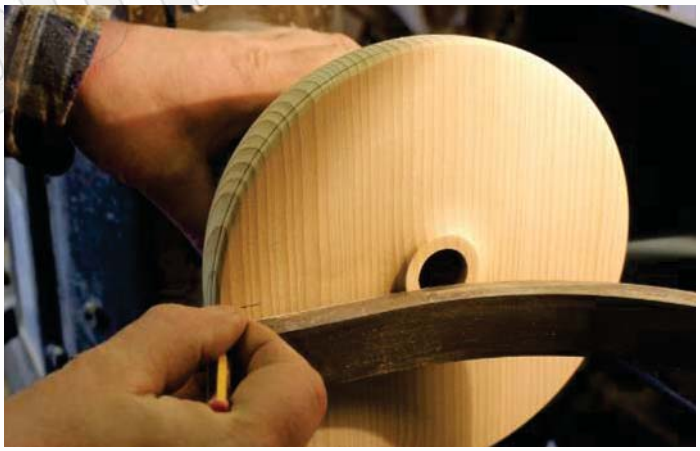
Using a swan-neck deep hollowing tool

Just a few of the hollowing tools available to do this project

Final touches

The vessel can now be abraded to a finish. Cedar is quite soft so I abraded only to 320 grit to ensure that the surface had a key for the paint and eventual lacquer finish. Thinking ahead, the indexing system can be used to mark the quarters of the vessel to facilitate easy marking out when the design is drawn on the vessel.

Abrading the vessel



Marking the quarter

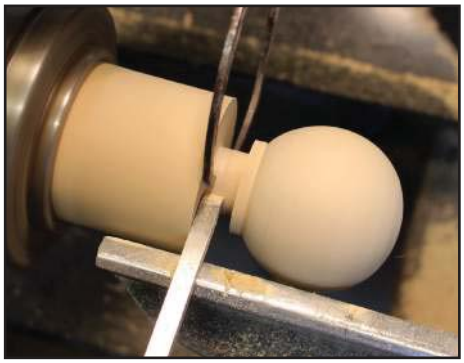
Making the globe-topped bung

The plug, or bung, is a sphere, to be decorated later as a globe. A blank is mounted and trued to a cylinder 60mm in diameter. The tailstock end is trued to act as a tenon and the blank is mounted in the chuck. The end is trued up. The diameter (60mm here) is marked on the length of the blank and the mid-point marked. A parting cut 15-20mm deep is made to the left of the left-hand dimension mark. A sphere is turned from the marked section using a 10mm spindle gouge. Turn from the outer edges back towards the central pencil mark and do not cut the mark away. A simple gauge can be used to check that the result is actually spherical. The left-hand side of the sphere terminates early at a fillet 5mm deep. The mating face of this fillet should match the small, flat area on the entry hole of the vessel. Take a measurement and use callipers to turn the fillet. The tenon should likewise be gauged and turned to fit the entry hole snuggly. Abrade the bung and part off to a conical shape for neatness.

Marking out the dimensions

Sizing the mating face

Sizing the plug



Cutting the plug to size

Decorating the vessel

The tenon can be removed on the lathe using reverse turning and a jam chuck or, as here, with a carbide cutter on a handpiece. Abrade the base. Using the motif on Sanford's carving as a guide, a design was drawn on the top of the vessel and a complementary design carried over on to the side band created earlier with V-cuts.

I wanted to paint a globe and decided on a stylised one because my drawing skills were not up to anything more accurate! I decided to use gouache paints to decorate the piece, and this was carefully applied with a synthetic brush. This was in no way as easy as you might imagine. I wanted the oceans to appear to be emptying on to the upper surface of the vessel to represent the world's precarious, and possibly foolhardy, relationship with water. The design on the flat surface is the resulting flood plain of lost water.

Once the paint had cured the blank areas between were carved out, leaving a textured surface to counter the flat, painted areas. The vessel was then given a coat of acrylic lacquer to seal the paint.

The finished turning

Marking out completed

Carving out the blanks

Conclusions

This was a very enjoyable project. The hollowing is a challenge, and may be more so if you have not attempted such an undercut previously. If the undercut is off-putting simply alter the design to account for a wider entry hole. Turning spheres by sight is always fun, and is in itself a great mini project for developing tool technique. The really interesting part was translating the inspiration into reality. What looks like a simple design and technique proved to be incredibly difficult to get anywhere near acceptable. I am not convinced that I have. I do know, though, that I enjoyed every second of it. If anything it has deepened my already considerable respect for the practitioners of First Nation carving and decorating.

Faisons des Copeaux (Let's make some shavings)

Barry Evley shares with us how a new Associated French Woodturning Club came about

PHOTOGRAPHS BY BARRY EVLEY

Born from an idea between two friends in a workshop in the Deux Sevres Department in France some three years ago, the suggestion was 'what about forming a woodturning club?' This raised several questions:

'How do we do it?'

'What makes a woodturning club?'

'How do we promote it?'

From that day the die was cast and it was onward and upwards.

Roland Scott, a former woodwork teacher, and Steve Deeks, managing director of a pipework installation company, were the two friends.

Roland already operated from a very well equipped workshop and was prepared to host his premises as a base to operate from to establish the club. So this was the start and an advert was placed monthly in the local free magazine, *Deux Sevres*, inviting new members, experienced or not, to come along, share ideas, skills and learn.

The club officially started in late 2015 and included several people who answered the advert. Since 2015 the club has gone from strength to strength, but along with success came a few problems – notably in terms of numbers and available space, so the search was on to find new premises. Fortunately we didn't have to wait too long.

After a visit or two to the local mairie explaining what the club is all about, we were offered a redundant school room in the local Centre Socio Culturel, a somewhat dilapidated set of buildings requiring some TLC. The room we were offered was in good order and only needed a coat of paint and a set of security shutters. The electrics required upgrading and this work was undertaken by the local establishment. Finally we opened the doors in April 2018.

We operate on a weekly basis every Wednesday and Thursday, which proves to be really successful. We currently have 22 members, split equally between 11 French members and the remainder being English from around the Deux Sevres and Vendee Departments, geographically situated about halfway down the western side of France. But we are always looking for additional members.

The main aim of the club is to teach woodturning skills to new members and offer woodturning skills to the unemployed and youngsters in the local community, which is payback for the premises the mairie offered us.

The club is run by four main players: Roland Scott, Steve Deeks, Martin Fowler and Baz Evley. The club is very much in its infancy and it's our intention to present demonstrations by club members and introduce monthly competitions very soon.

The club owns nine lathes, a sharpening station, pillar drill and a small bandsaw.

September 2018 saw the official opening of the club by the mayor and council and our open days will, we hope, give us the opportunity to show off our turning skills.

The official weekend opening of the club was a success with many visitors over the two days, culminating with us being able to offer membership to five new members.

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From hobby to dream job

We talk to Andy Fortune to find out how he moved from hobbyist to professional turner

PHOTOGRAPHS BY ANDY FORTUNE

Born in Berkshire, I grew up in Wokingham where I lived on a small holding but moved to Bigbury-on-Sea, South Devon at the age of nine. I Worked for the Youth Hostel Association for a number of years ending up on the Isle of Wight in 1994. I have also worked as plasterer's labourer, Royal Navy Air Engineering mechanic (only for 6 months), Snap-on tools rep, catering manager, boat broker, café owner and finally a plumber for 12 years before taking up woodturning full time in 2012 (I've finally found out what I want to be when I grow up).

I've been married to my wonderful wife Nikki since 2013; without her support and encouragement I wouldn't have been able to become a full time woodturner.

Starting turning

I started my turning journey when I went on a course in 1989 with Jamie Walwin at Craft Supplies in Millers Dale for two days. This was a gift from a girlfriend – I really enjoyed it and wasn't too bad at it.

It wasn't until 1997 that I had room for my first lathe, a Record CL1, when I ran the Youth Hostel in Ivinghoe in Bedfordshire where there was a shed and plenty of space.

My business is called The Mulberry Tree Woodturnery because of the mulberry (*Morus* spp.) tree that once stood in the grounds of the Youth Hostel's 1812 Georgian house. The grounds were sold off for housing development in 1996 and the tree was chucked in a skip. This was one of the first timbers I turned and I fell in love with it as well as loads of spalted beech (*Fagus sylvatica*), found in the nearby woods at Ivinghoe Beacon.

FIRST PIECE OF WORK

I am not quite sure what my first completed piece was, but I caught the woodturning bug very early on so I was quite prolific when I started turning. After about three months of getting my lathe I was turning and selling at craft fairs in the village where I lived in Bedfordshire and also at a local farm museum. Thinking about it, my first piece was probably a rustic mulberry bowl – rustic and practical seem to be my preferences. I've never really had the patience for high-gloss finishing, I prefer to let the wood speak for itself.

Influences

For the most part I'm self taught, learning as I've gone along through mistakes and successes. My impatience has probably influenced my work the most and now working as a professional turner there is a certain amount of urgency to get things made to sell.

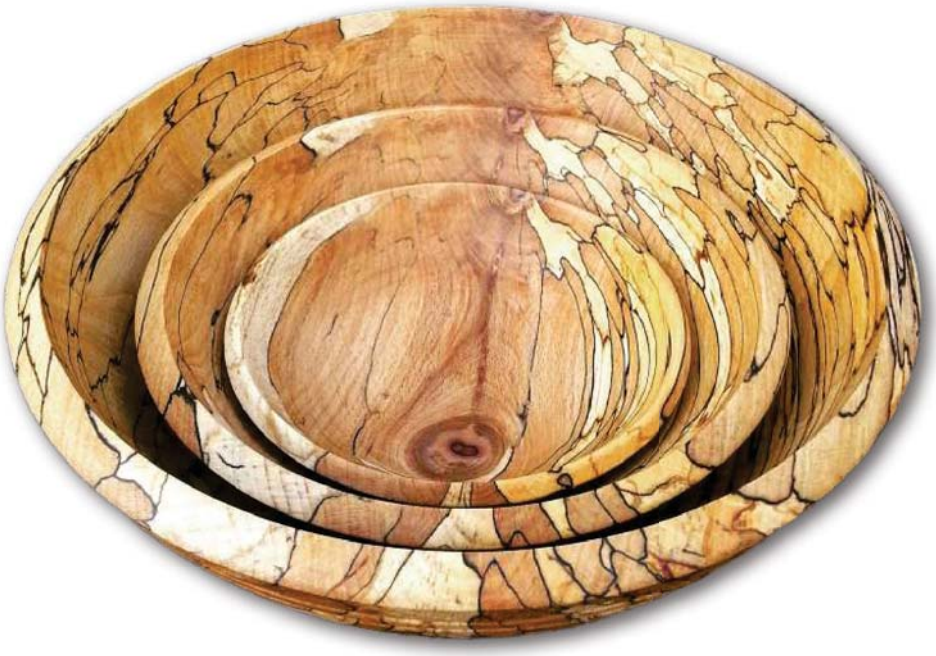
It all comes down to economics for me. I buy my wood green, which is a lot cheaper, mostly in boards, turn it quickly, finish to a good standard – usually with just finishing oil – and finish it off with my logo and information pyrographed on the base. For instance, I can now make a 200mm-diameter bowl in around 15 minutes and then I'm able to sell it for around £15-25 depending on the wood.

I've been influenced by Richard Raffan, whose books have been a great help in refining my style, and I've been very lucky to have met David Woodward, who has been a great friend and fantastic help to me and has mentored me over the past six years since I turned professional. He was a professional turner in Hay-on-Wye for 25 years and has guided me along the way since he retired to the Isle of Wight.

My other influences are wooden archaeological finds. In the past I've replicated the large wooden bowl raised up on the *Mary Rose* shipwreck and have adopted the sloping rim on this bowl in my own work. I have also recently discovered a book called *Wood and Woodworking in Anglo-Scandinavian and Medieval York*, which has sketches and photos of artefacts from 1500 years ago with signs of stitching or metal plate repairs. The book also has a gallery of the wonderful pole lathe-turned bowls and cups that were found. It's a great source of inspiration and I will be trying to replicate some of these when I get time.

My other recent discovery is wabi-sabi. This is the Japanese philosophy of appreciating things that are imperfect and embracing the wear and tear in everyday objects which give them an intrinsic value. This also seems to follow what I try to achieve in my work.

Mulberry (*Morus*) bowl



Spalted beech (*Fagus sylvatica*) nest of bowls

I've also learnt a lot through teaching, it's not until you try to explain how you do something to somebody that you fully understand it yourself. Once you break each part of the turning process down you start to understand how the tools work, the best angle of approach, how things go wrong and how to avoid problems.

Challenges and development

When I first started turning I had a bowl explode on me – it came off the lathe at a rate of knots and hit me square on the nose. Lesson learned. If it looks a bit dodgy then keep your head out of the line of fire and always wear face protection. I was lucky but I could very easily have lost an eye with that one.

The biggest challenge I find is dust in the workshop. It's very difficult to keep under control, as much as I try. Although I have extraction and an air scrubber it still gets everywhere. I've recently bought a 3M Versaflo air-fed mask, absolutely brilliant if not a bit expensive.

I seem to have found a bit of a niche for myself with the lacing and rustic pieces I now make and I've done a couple of demonstrations at clubs for this. But I think I need to decide what direction to go in general as I have found that I can easily go off in too many directions and not develop the things I'm good at, although my latest project is to start making Roorkhee chairs in collaboration with my son, who will make the leather parts.

Experiences

I once had to make a wooden 'plug' for moulding a part of a birthing chair for our local hospital. That was something I never thought I would do.

Three years ago I was accepted on to the Register of Professional Turners and last year, through the Worshipful Company of Turners, 20 members of the RPT volunteered to make some small bells from timber salvaged from the headstocks of the bells at St. Paul's Cathedral, which were then sold to raise funds for the renovation of the bells. On the strength of this we were invited up to St. Paul's for a special service to commemorate our part in this. I've also made a couple of bowls from salvaged timber from HMS *Victory*.

TOP TIPS FOR FELLOW TURNERS

- Always wear eye/face protection and use an appropriately rated dust mask.
- Try to relax when you are turning. Let the tool do the work for you, loosen your grip on the tool, drop your shoulders and breathe.
- Pretty much without exception, the people on my course are a little nervous before they start work on the lathe and end up with white knuckles. You can't move smoothly if you are gripping the tool too hard. Relax into the cut.
- Slow down.

Spalted beech hollow form

Mulberry vase form

Stitched spalted beech bowl

Spalted silver birch (*Betula pendula*) form

What's the best bit of turning/carving advice you've ever received?
'Slow down' – from Phil Irons. I was awarded a bursary from the Worshipful Company of Turners to go on a course with Phil a couple of years ago and this advice was very useful as I try to do things far too fast.

Have you ever given up on a project?
I had an Elm (*Ulmus* spp.) platter that I made and wasn't happy with from the start, although I finished it and put it in my shop for sale. After a while I thought I'd try to modify the design, but once again wasn't happy with it. I finally tried one last time to reshape it but it still wasn't right, so I actually ended up breaking it in half and chucking it on the woodburner.

What is your favourite type of woodturning?
Mostly bowls and hollow forms but I really enjoy getting a really gnarly bit of timber and seeing what emerges from it. I've found that even the worst looking piece of timber can yield the most remarkable finished piece.

What are the biggest differences in turning/carving now to when you first started?
In the 20-plus years since I started turning, the refinement of tools and equipment has come on in leaps and bounds. It's far easier to get started and get the right advice. The advent of online tutorials has opened up the hobby to far more people.

What is your favourite piece of equipment?
My VB36, but I mainly use my Record Power Coronet Herald for most of my day-to-day work. It's a great lathe to teach on and I have four for teaching my group course.

What would you like to happen in the future?
I'd like to see woodturning become more accessible to the next generation. I get kids coming on my courses and in general they all tend to be really quick at picking up the techniques and skills required. I wish I'd had the chance to take this up at an earlier age. Not every kid is an academic and can make it to university. There needs to be opportunities for the practical kids to be trained in practical skills.

What are your likes and dislikes regarding the world of turning?
- I love the diversity of the things that can be made on a lathe and I love seeing what I make being appreciated and used by my customers.
- I hate the fact that woodturning is generally undersold and undervalued as a craft in the UK.

A take-apart three-legged stool

Spalted beech platter

What advice do you have for other turners?
If you are using timber in the round, learning how to prepare a blank from this is just as important as the turning process. The piece you make is only as good as the blank you start with. Also, learn the differing characteristics of the wood you are using. Each wood will behave in different ways, some move a lot but others are really stable even when turned wet. There are 100,000 species of tree on the planet and they will all have their own idiosyncrasies. ●

Website: www.mtwoodturnery.co.uk
Facebook: www.facebook.com/themulberrytreewoodturnery
Instagram: www.instagram.com/

Wall-hanging platter

Les Symonds makes a wall-hanging platter embellished with stone and leather

With the growing trend in popularity of organic materials, more and more people are turning towards timber-based items of a purely aesthetic nature to bring a point of interest and pleasure to their homes. Increasingly, we see the work of established artists in wood on social media and in magazines, while there is also a slowly growing interest in timber-based artworks within established galleries. Indeed, in the south west of England there is even an art gallery dedicated to wood as a primary material in its exhibits, while on the internet there are several virtual galleries displaying solely wood art.

Setting out to make an aesthetic, rather than functional or utilitarian, piece can be very liberating. Gone are the restrictions of the design process in which we can be bound by 'fitness for purpose' and in their place we are confronted by the ability to express our own flair for form, colour and texture. Similarly, gone is the need to use materials and finishes essential to the function of a piece, and in its place we are free to use and to combine materials that we may not have considered before.

Our wall-hanging platter is, therefore, a purely aesthetic piece. It is not designed ever to be used for any purpose other than to give pleasure when touched, or looked upon. It is a very gentle introduction to the concept of making artistic, non-functional pieces. It combines three natural materials: wood, stone and leather. Use this project not so much to make your own near-identical platter, but as a method of working to design and making your own piece. After all, the essential point here is that you make something that expresses your own feelings.

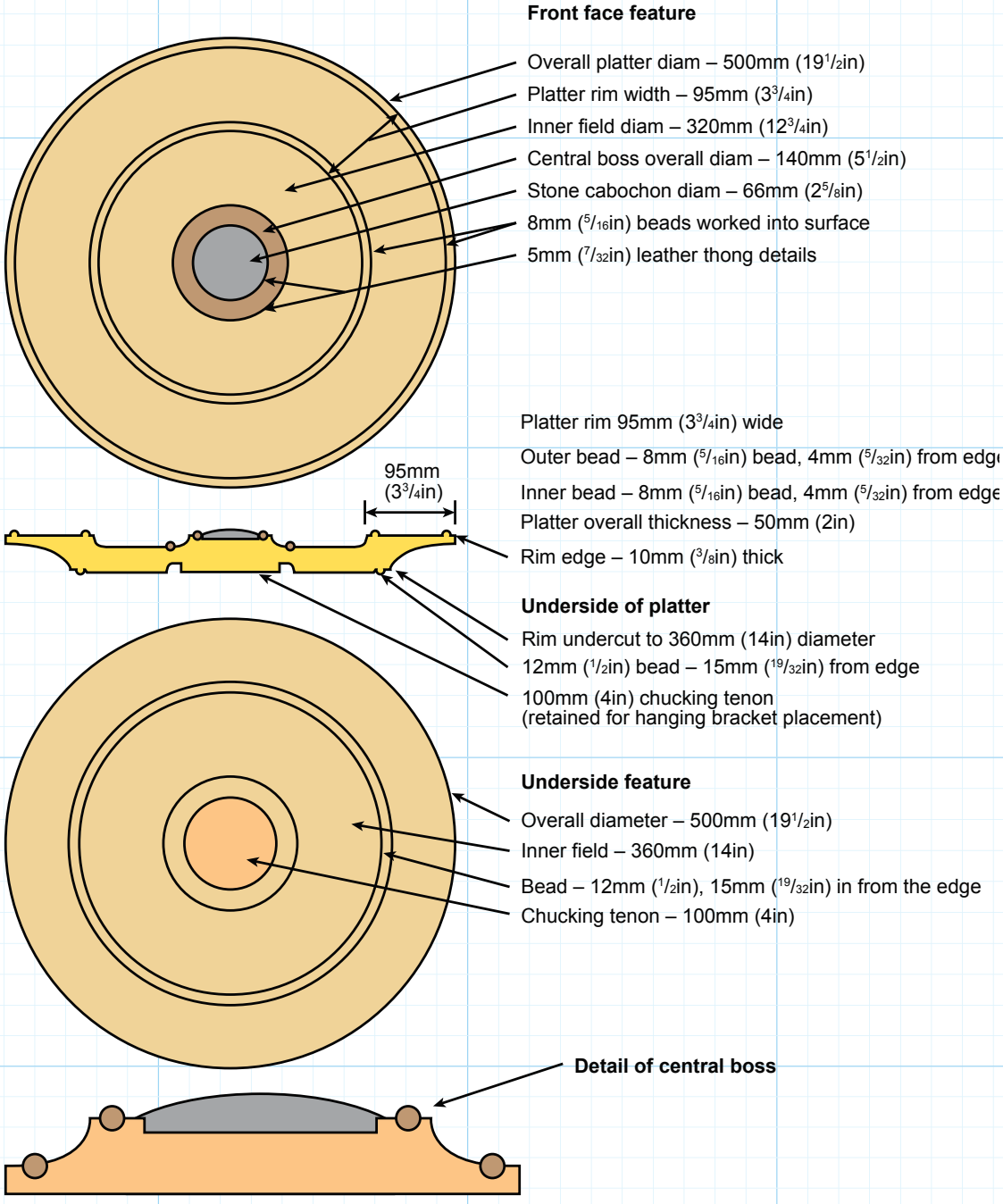
PHOTOGRAPHS BY LES SYMONDS

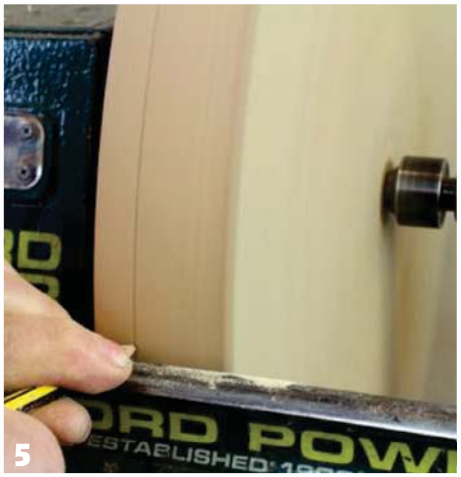
TOOLS AND MATERIALS

- Personal and respiratory protective equipment (PPE & RPE)
- Faceplate of 150mm minimum diameter
- Chuck with 100mm jaws
- Revolving tailstock centre
- Bowl gouge
- Skew chisel
- Parting tool
- Callipers/dividers
- Deep-vessel callipers
- Sundry equipment: pliers, rules, pencil, gaffer tape, dressmaker's pins etc.
- Electric drill with sanding pad

MATERIALS

- Timber for the platter. Ash (*Fraxinus excelsior*) 500mm diameter x 50mm thick
- Stone cabochon. Serpentinite 66mm diameter
- 5mm leather thong (machine belting)
- Abrasives down to 400 grit
- Cellulose sanding sealer and microcrystalline wax
- Two-part epoxy adhesive
- Brass hanging bracket





1 Select a suitable piece of timber. If your blank has fairly featureless grain be prepared to add more decoration to make the finished piece more appealing. With strongly featured grain, keep the embellishments to a minimum and allow its beauty to be a significant feature.

2 Decide which surface is to be the front of the platter and set a suitably sized faceplate on to it, ensuring it is as well centred as possible to reduce vibrations to a minimum to start with, then set your lathe to a suitable speed for the size of work being tackled. The rotational speed of your lathe's motor must not be confused with the linear speed at which various points on the workpiece are moving.
If you chose a lathe speed of 1800rpm, a point on the rim of the platter, at 25cm out from the centre, is travelling on a path which is approximately 1.6m per revolution. At this rotational speed, the linear speed of that point equates to 170km – or 106 miles – per hour. There are obvious safety implications – you must select a safe speed relevant to the size of this workpiece. Since this piece is about 500mm wide around 250-300rpm is a good place to start.

3 Mount the blank on the lathe with the tailstock in place. If you have one, use a revolving cup/ring centre as we do not want a deep mark from it. Trim the outer edge of the blank to remove all saw marks and other irregularities, using a suitable bowl gouge and commencing with a roughing cut, then progressing to a shearing cut to give the best finish possible off the tool.

4 At the left-hand edge of the blank, where the edge of the platter meets what is to be its front surface, cut away the ragged edge, removing any high spots and saw marks. This can be done with a bowl gouge, or with a parting tool, and will give a clean line to take measurements from and to commence the shaping of the platter's profile.

5 Working outwards from that edge, mark a pencil line around the perimeter, about 15mm from the edge. This marks the overall thickness of the edge of the platter.

6 Working on what is to be the underside of the platter and using a suitable bowl gouge, cut the corner back to develop the concave curve (shown in the drawing) under the rim. This shape should extend from 70mm into the underside, and out to the pencil line on the rim.

7 Make a few cuts across the underside of the platter to clean up the bulk of the surface, then use a pencil to mark out the large bead. When the platter is eventually hanging, this will help it sit flat against a wall. You will see from the drawing that the bead is set about 15mm in from the concave shape cut in the previous step, and is about 12mm wide.

8 Use a sharp parting tool to remove the material either side of the bead. Then, using a suitable spindle gouge, cut the bead and clean up the surface cut with the parting tool.

9 Once cut, the bead should look like this – semi-elliptical, being wide and fairly flat to enable it to sit well against a wall.

10 Remove the tailstock and move the toolrest across the face of the underside of the platter. Mark a 100mm ring at the centre for the chucking tenon, then use a bowl gouge to clean the rest of the underside. Avoid removing too much material from the face of the chucking tenon as we want to retain as much thickness as possible.

11 Using a parting tool, make two cuts side by side to establish a groove into which the chuck jaws will extend. Take care not to cut into the face of the tenon, retaining the 100mm needed. Once cut, refine the shape of the tenon to match the needs of your chuck and to ensure a perfect fit into the jaws.

12 Now set your chuck on to the tenon. If your revolving centre will sit comfortably against the chuck without fouling its internal thread, use it to press the chuck firmly into place, then tighten the jaws. It is essential, when turning wide-diameter pieces such as this, that the process of swapping from faceplate to chuck is carried out accurately, as any slight disalignment will result in the rim of the platter being considerably out of line.

13 To check the platter is running true, you can always stick a piece of masking tape to the toolrest and slowly revolve the workpiece by hand, checking to see that the platter does not travel away from and back to the tape. If there proves to be any wobble in the platter, now is the time (before the faceplate is removed) to make any slight amendments to the tenon or to adjust how the tenon sits in the chuck jaws.

14 Once the previous step is completed, bring the tailstock back up to the platter and use a suitable bowl gouge to skim as much of the surface as you will need, in preparation for cutting the rim and its two beads, rendering the surface flat and free of all saw-mill marks.

15 Using the measurements from the drawing provided, mark five pencil-drawn rings on the rim of the platter, two for the outer bead, two for the inner bead and a fifth to mark the point at which the rim drops away into the centre field of the platter.

16 & 17 Use a freshly sharpened parting tool to cut away material to each side of each bead, then cut away the material between the two beads with a suitable gouge, followed by shaping the two beads. It is important that you achieve a clean, flat surface between the beads, so once you have cut this feature, lay a steel rule across the tops of the two beads and check that the undercut surface is clean and of even depth. Make any amendments as necessary.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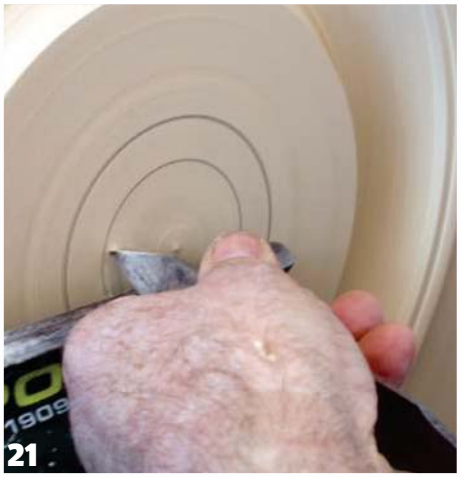
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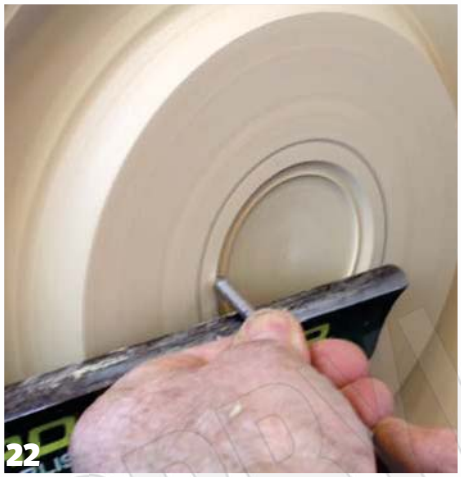
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18 Next, you need to establish a baseline of measurements from which you can start to hollow out the centre of the platter. Lay a long steel rule (or suitable straightedge) across the back of the platter and take (and note) a careful measurement of the depth of the chucking point and the thickness of the rim, including the beads. Future depth measurements on the front of the platter can then be taken by laying a straightedge across the rim beads.

19 Remove the tailstock, move the toolrest across the front of the platter and use a bowl gouge to start to cut away the centre field, from the rim down into the field. For now, just cut the first 70-80mm of width, avoiding the area of the central boss.

20 Use either deep-vessel callipers or a straightedge across the beads to take regular measurements of depth, cutting away the field until there is still at least 10mm of thickness where the chucking tenon has been cut.

21 Using the measurements from the drawing provided, mark out circles to represent the size and positions of the stone cabochon and the leather thong features. Take a freshly sharpened parting tool and cut the outer edge of the recess for the stone, and commence the cutting of the recess for the leather thong which sits alongside the stone.

22 Use a suitable gouge to clean out the whole of the recess for the stone and to round out the groove for the leather, placing the two items on to the platter regularly to ensure a clean fit.

23 With these two details cut, put some double-sided tape on to the underside of the stone and press it into place, then roll a length of leather thong into the groove. Resting tightly against the stone, this piece of leather will act as a gasket, allowing slight movement in the platter's timber when it is placed into its new environment without pinching and possibly dislodging the stone, so a good, close fit needs to be established before proceeding to the next step.

The internet and its auction sites and salerooms host plenty of scope for purchasing stone cabochons in both home-sourced and exotic minerals, and the cost is not high. The stone used in this platter is Cornish serpentine (serpentinite) and cost well under £10. Smaller exotic stones, such as jaspers, turquoise, Labradorite and lapis lazuli can be sourced for just a few pounds (GBP) each. Leather machine belting, in a range of diameters, can be bought by length from many sources too.

24 The central boss can now be finished, cutting a clean curve down into the central field and blending the two areas together. Once satisfied the surfaces are cleanly cut and well blended, take a sharp parting tool to define the groove for the second ring of leather thong, then use the tip of a gouge to round out the bottom of the groove.

25 As in step 23, try all three features in place and be absolutely sure they fit before proceeding. At this point mark the length of the leather thongs and cut them to length with a centimetre to spare.

26 Now abrade the surface to at least 400 grit, taking great care not to round over any of the features. Pay great attention to lathe speed during this process, especially when abrading the rim.

27 Place a piece of board over the lathe bed and apply sanding sealer sparingly. Wipe away the excess while it is still wet. Work on a small area at a time, completing the boss before moving on to the field, then the rim, then the edge and the underside. Use fresh paper towel or safety cloth to repeatedly wipe the surface clean and to gently buff it. With the lathe running at about 300rpm, light pressure with the paper will cause sufficient friction to warm the surface and to dry off any solvent left trapped in the sealer, but be careful not to raise the surface temperature to any more than gentle warmth.

28 Now reverse the platter and secure it between a friction drive which is shaped to fit into the central field recess of the platter and faced witha non-slip router mat, and the revolving tailstock centre.

29. With the platter secure, set a slow lathe speed and refine the tenon, removing any jaw marks and skimming the top surface away until it is a few millimetres lower than the outer bead. The tenon is being retained to screw a hanging plate to, so it needs to be cleaned and sanded.

30 For final adjustments, remove it from the lathe and place it face down on a suitable, soft surface. Now gently pare away the remaining wood left from under the revolving tailstock centre, then skim the surface with suitable abrasive on a sanding-pad in an electric drill.

31 Decide which way the platter will hang then attach a brass hanging plate to the old chucking tenon. Pay particular attention to the maximum length of screws needed for this, drill suitable pilot holes and, before you fix the plate, apply your chosen finish. Then fit the hanging plate.

32 Finally, use a two-part epoxy adhesive to fix the stone and the leather in place. To join the leather end to end, lay each piece into its groove to check for length, removing it and cutting it carefully to length with a sharp craft knife. Next, bend a dressmaker's pin to the approximate curve needed, snip off a length of about 15mm and press it, centrally, into each end of the leather. Then apply a little adhesive to each end and join the ends together. Put adhesive into the two grooves and the recess for the stone. Be sparing with the adhesive and use several small blocks of timber to keep the leather pressed in place while it dries. Once the epoxy has dried fully, rub a little leather dressing oil, or wax, into the exposed surface of the leather to seal the open pores. ●


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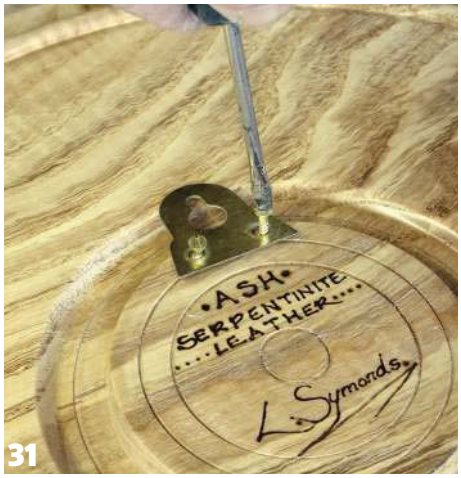

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Motor	3 HP
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Weight	320 kg
Dimensions	1650 x 610 x 1250 mm

Additional Add-ons

Bed-Extension with Stand 1400 mm

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Swing-Away

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Using milk paint on turned work

Richard Findley's Editor's Challenge this month is to use milk paint as a decorative finish

The challenge this month, at least compared to some of the challenges I've faced, seems incredibly simple. I've been asked to make something and finish it with milk paint.

The first time I came across milk paint was when I became interested in Windsor chairs, particularly in the American-style, which are frequently painted in colours ranging from subtle pastels to quite bright – some might say garish – shades. To many this would be sacrilege but, more often than not, Windsor chairs are made from two or three species of timber, depending on availability and the working properties of the particular timber for the job in hand.

For example, seats can be pine or tulip wood, spindles might be maple or beech and steam-bent parts ash. This combination of timbers is excellent from a workability and structural point of view, but might not necessarily work so well visually, so milk paint is used to leave a more attractive finish. It's not always a single solid colour that's used on these chairs either. Often a bright, solid colour will be used as a base with a darker coat on top, which is then lightly rubbed back so that the brighter base colour shows through in parts. This is, in my opinion, an incredibly effective and attractive finish and I'm keen to give it a go. The image (right) shows a painted Windsor chair by American chairmaker David Douyard (www.daviddouyardchairmaker.com), using two colours of milk paint and finished with oil.

It's not only on chairs that I've seen milk paint used though – it seems to be becoming increasingly popular for adding colour to turned work such as bowls, which leads me to my project. I decide to look into milk paint a little more closely.

American Windsor chair finished with milk paint and oil by David Douyard

PHOTOGRAPHS BY RICHARD FINDLEY

Milk paint

Milk paint is by no means a new invention, in fact it is a very traditional paint that has been around for centuries. Its name comes from one of the main ingredients in the formula, casein, which is a protein that makes up around 80% of cow's milk. Casein has been used for various purposes including wood glue, which was the first time I came across the word. When I worked for my dad there was an old tin of white powder under a bench which contained casein glue – this came from my grandpa when he worked in an aircraft factory during the war. Apparently the glue was used when building and repairing the wartime fighter and bomber aircraft which often had wooden sub-frames and fabric outer coverings.

Milk paint is a mixture of casein, lime, clay and coloured pigments, and as such is totally non-toxic, has no volatile organic compounds (VOCs), is biodegradable and solvent free, which goes a good way to explaining its increasing popularity as there is a strong move away from unpleasant and harmful chemicals and towards more natural solutions and products.

An internet search brings up The Old Fashioned Milk Paint Company, which sells the product both here in the UK and in America in powder form. The powders are available in 20 colours and can be mixed together to make yet more. There are several sizes available but I opt for sample packs in three colours: Federal Blue, Barn Red and Pitch Black. With postage this adds up to a little over £15, so it isn't cheap, but promises to be an interesting experiment.

A padded envelope arrives a couple of days later with the three coloured powders in resealable bags, a colour chart and a comprehensive leaflet explaining the history of the product and how it should be used, along with information about a couple of other milk paint variations the company sells for other purposes.

The package of milk paint samples

THE PLAN

I have used acrylic paint on bowls before, and a common problem is how the paint bleeds into areas that it shouldn't, so I'm keen to see if milk paint is easier to use. I intend to turn a wide-rimmed bowl and paint it with Federal Blue, which looks to be quite a bright colour and will be eye-catching if nothing else. I will slap on the paint and re-mount the bowl and cut back the areas I want to stay uncoloured. I also want to try out the technique I've seen used on chairs by applying Barn Red to a bowl and then a coat of Pitch Black. I'll then lightly rub the black back to leave some areas of red showing through, in a slightly rustic, two-tone or distressed appearance.

Turning the top surface of the beech bowl

Turning the ash bowl

The bowls

I select a piece of steamed beech around 200mm diameter and 40mm thick, which should work well for the wide-rimmed bowl, and a piece of ash around 150mm in diameter and 80mm deep which I will make a more rounded shape and paint all of the outside, leaving the inside and base to show the natural wood.

I cut out the blanks and drill both with an 8mm hole to suit my screw chuck. I turn the beech bowl first into a sweeping ogee shape on the underside, turning a chucking tenon which will later be turned into a small foot. Happy with the shape I sand from 120 to 320 grit with a mix of power and hand sanding. I turn the bowl around and true up the face, marking the area which will be coloured with borders that will frame it with clean wood, and the central bowl area which will be turned later. I could leave the wide rim totally flat or add texture or beads or any number of other treatments, but as this is all about the milk paint, I decide to simply turn the area into a slight dome, which should show it off without being too busy or over powering. I then sand the area to be painted to 240 grit and the first bowl is ready to paint.

The ash bowl is mounted in the same way and I turn a holding tenon and begin to shape the bowl, settling on a slight variation to my norm, with a very slight re-curve at the top which I really like. I can see that the base needs to be smaller than the holding tenon so know that I will need to turn this bowl completely before painting if I want to totally paint the wall to the base.

As with the other bowl, I sand from 120 to 320 grit and turn it around, hollowing it to a lovely even 6mm wall thickness all around. I then remount the bowl between my live centre and an MDF disc fixed to a faceplate and reshape the lower part of the curve, removing the tenon and blending it all together before re-sanding to 320 once again. The tiny pip that is left on the base is carved away and power-sanded smooth.

Painting

I begin with the Federal Blue for the wide-rimmed beech bowl. Reading through the instructions, it says to use equal amounts of powder and water. This seems like a straightforward enough instruction but I'm a little unsure as to exactly how to measure equal quantities of powder and water. I suppose I could weigh them, but that seems a little over the top. In the end I settle for using a couple of heaped teaspoons of powder and add teaspoons of water (which obviously can't be heaped – therein lies my issue), stirring as I go. I find the lids of aerosol cans very useful for a range of tasks, to which I can now add mixing small quantities of milk paint. The instructions don't say what consistency to aim for, but as I've recently moved house I am quite familiar with the viscosity of emulsion paint, so aim for that.

The instructions say to mix thoroughly until smooth and then leave to stand for 10 minutes to allow any unmixed powder to dissolve, then it's ready to paint. The paint goes on well and dries quickly, so I find I have to work quickly. I don't mind that I brush paint on to my border areas as these will be turned again later when I turn the bowl.

Once the blue is on I mix up some Barn Red for the ash bowl. I think I may have used rather more powder in this pot as I find I need to add considerably more water, but eventually I'm happy with the consistency of the paint and spread it on to the bowl. This is easy to do until right near the end when I only have a small bit left to paint and end up dropping the bowl into the shavings. I quickly wipe away the covering of wood chips with paper towel and re-brush the paint and thankfully no one would ever know about the mishap.

I leave the first coat on both bowls for a little over an hour and give them a second coat in the same way, using the same paint mix. The paint can be used for several hours as long as it is stirred regularly, and apparently may even be kept in the fridge overnight should the need arise. I leave the bowls overnight to fully dry.

The next morning I mix up some Pitch Black paint and brush it over the red base on the ash bowl.

Measuring out the paint powder

Applying the Federal Blue paint

First coat of Federal Blue on the beech bowl

Whoops! Ash bowl after dropping in the shavings

Cleaned and re-coated with Barn Red

Applying the Pitch Black paint

WORKING THE DRY PAINT

As I will be rubbing back the black paint I decide to leave it overnight again to fully dry. Once dry the paint is quite coarse to the touch, almost chalky. My first task is to clean the bottom of the ash bowl. I want to have painted walls but a clean wooden base, rim and inside. This will be the first test of the paint. With a 120 grit pad on my 50mm sanding arbor mounted in my cranked drill, I gently sand the base of the bowl. The careless red and black brush strokes are easily sanded away, leaving a clean wooden base as I had hoped. Ash is particularly porous when it comes to paint, apparently sucking it up and drawing it along the fibres of the grain, but the milk paint seems to stay pretty much on the surface where I brushed it. I finish the base by sanding to 320 grit The rim cleans up just as easily with hand sanding and I'm almost ready to start cutting back the black paint.

I decide, before commencing with the next stage, to check in my chairmaking book about the best way to do this. Straight away I realise that I should have read this before starting as it clearly says that the black coat should be a thin, light coat so the red almost glows through. I had mixed up an emulsion-type mixture and my bowl now appears to be totally black. Having come this far I will just carry on but I'm annoyed at myself for not checking first.

The book says that rubbing with an abrasive pad is enough to burnish the surface so that's what I begin with. Sure enough it begins to smooth the coarse finish but it clearly needs more to get the red to show through, so I switch to a piece of 400 grit abrasive and work around the bowl. This is much more effective and I can soon see red showing through in places. A few minutes with the 400 grit and then with the red abrasive Nyweb pad and I have a really effective and smooth, burnished and distressed finish.

The dry paint feels quite coarse and chalky

Power sanding the base

The base cleans very well

The rim cleans equally well by hand

Rubbing back the black paint with 400 grit abrasive

The result before oiling

BLUE BOWL

Satisfied with the ash bowl, I mount the blue beech bowl back in the chuck. My experiments with the other bowl suggest that this should go to plan. I use the wing of my spindle gouge to cut through the milk paint on the border surfaces. The chalky paint seems to dull the cutting edge, but the blue is quickly removed. I then use 400 grit followed by a red Nyweb pad to smooth and burnish the Federal Blue band. I find it fascinating that, despite the now totally smooth feel of the area, the brush marks are still quite visible. I wonder if a thinner mix of paint would get rid of this, but I like the effect and wonder if this could be used to even more advantage in some way.

Happy with the rim, all that's left for me to do is turn the bowl, which is quickly done with my 10mm (13mm bar) bowl gouge. A slight undercut to the rim gives a very pleasing effect. I am very careful to sand the bowl and the borders so as not to damage the painted area and all goes well.

I finish the base of the beech bowl in my usual way, mounting between my live centre and a disc of MDF fixed to the faceplate, and turn the holding tenon into a small foot.

HANDY HINT: Starting the cut into the bowl

- The cut into a bowl can be a nervy moment, especially when so much work has already gone into the rim. If my gouge were to skid out to the left as I enter the bowl it would be more than a little frustrating. To avoid this, I use the tip of my skew in scraping mode to cut a groove where the edge of the bowl will be. This gives me somewhere to locate the bevel of my bowl gouge and almost completely removes the chances of a catch damaging the rim of the bowl.

Removing excess paint

Turning the bowl

Carefully sanding the details

Cutting a groove with a skew

Finishing the bowls

I want to experiment with the final finish as well. Painted American Windsors are usually oiled over the milk paint. To me, this goes against everything I know about an oil finish, so I'm interested to try it. Oil is a finish that soaks into the wood, protecting it from just below the surface, rather than a lacquer which sits on the surface of the wood, and so, to me at least, lacquer seems like a more natural choice. I decide to use my favourite hard wax oil on the ash bowl and spray-lacquer the beech. This tests the paint with both of my preferred usual finishes.

Milk paint itself is sold as a very hard-wearing and durable indoor paint, so could be used without any further treatment, but the rest of the wood needs some protection so it makes sense to do the entire bowl.

I spray the beech bowl with three coats of satin acrylic lacquer, lightly rubbing back with a Nyweb pad before the final coat.

I apply the first coat of oil with a red Nyweb pad, which further burnishes the painted surface. I oil the inside first and as I work the oil over the paint it is clear that more black is being removed as the oil visibly darkens. The excess wipes off without a problem and I repeat the process, using just paper towel twice more before the bowl is finished. Despite the theory of oil not being suitable to go over paint, it seems to work extremely well.

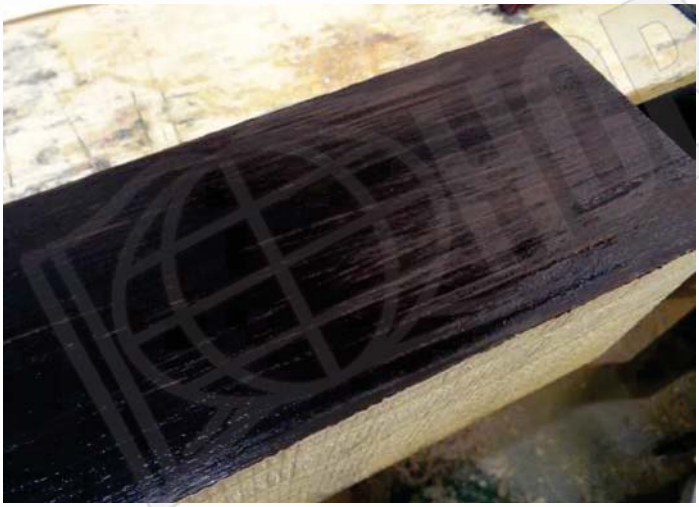
Applying hard wax oil to the ash bowl

Spraying the beech bowl

One more experiment

It annoyed me that I hadn't applied the paint correctly for the layered effect, so while the finishes are drying on the bowls I grab another piece of ash, sand one face and mix up more Barn Red paint. This time I follow the instructions in the book. As before I apply two coats of Barn Red, but this time lightly smooth it before applying a single, much thinner coat of Pitch Black milk paint. When I applied the black to the ash bowl the black completely covered the red base. This time, the thinner paint (I simply used more water in the mix) shows a hint of red beneath. After a few hours I rub over it with an abrasive pad but feel it needs a little more, so use a piece of 1200 grit abrasive which does the job far better, allowing the red to glow through, while the overall colour still feels blackish. This is the effect I was aiming for.

Rubbed back and showing the red through the black



The thin coat of black milk paint freshly applied

Oiled and compared to the more distressed ash bowl

Conclusion

This challenge seemed quite simple at first but I think the scope of adding colour to turned work is a huge subject. From my limited experience of adding colour to work, milk paint certainly seems to be a very versatile and user-friendly product. It is easy to mix for the small user, such as woodturners, as it can be mixed to a thick emulsion-type paint or a much thinner wash. The fact that it can be mixed and layered allows many different effects to be created.

I have shown three finish variations but I'm certain there are many, many more options available. The biggest advantage to me, though, is how simple it is to create a sharp, clean line between painted and unpainted wood.

In all, I have enjoyed experimenting with milk paint and I am pleased with the finished items I have made. I do feel like I have merely scratched the surface of the possibilities of the product though and hope I get the chance to use it again.

The finished ash bowl has a distressed appearance

The brushed texture is clearly visible despite the smooth feel

The finished beech bowl

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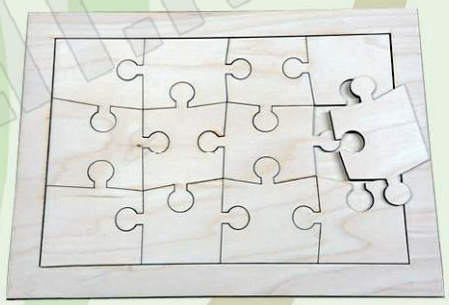

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Fun with colour and texture

Mark Sanger explores turning, colouring and texturing a vase form

In this article I show how to make a textured and coloured end-grain form from a section of unseasoned sycamore (*Acer pseudoplatanus*) branch wood that was given to me by a local tree surgeon. The blank for the project is cut from the branch and oriented on the lathe with pith and grain aligned centrally with spindle axis. The branch was specifically selected due to the central pith and concentric growth rings known as 'normal wood', and as I knew it would shrink and move consistently while remaining in the round with minimal noticeable movement as it dries. A picture of how a 'normal wood' log looks is shown below.

PHOTOGRAPHS BY MARK SANGER

The form was initially roughed out over size to leave the wall thickness around 10-12mm throughout and down into the base. Here I needed to finish the project quickly so I decided to speed up the drying process by using a microwave, enabling me to reduce the moisture content from 40% to 10% within a couple of hours compared to several months through air drying. See inset panel for how I seasoned using the microwave. Alternatively, you can replace the branch wood with seasoned stock from your local woodturning supplies. After drying the vase was remounted on the lathe and finish turned.

It was then textured using a 20mm coarse carbide-toothed Kutzall rotor saw burr – Saburrtooth sells a similar unit called a Rotosaw – which was held within a micromotor, shown below left. The texture was produced with the outer edge of the burr presented to and drawn along the surface of the wood to a shallow depth to produce a fine-grooved texture.

Once textured, water-based red wood stain was applied and allowed to dry before being sealed with spray acrylic lacquer. Gold-coloured embellishing wax was rubbed into the texture to highlight the whole piece, being finished with acrylic spray satin lacquer. Two other variations on the theme are also shown of differing colour with the texture of the blue form being produced using a coarse burr as shown previously in my article in *WT* in the same way, except a carbide-tipped burr was used as previously shown in *WT*329 and silver acrylic artist paint being applied using a 'dry brush' technique within the same article. The form, colour and design, as with any project, can be altered to suit your preference, so experiment and see what you can come up with. Most importantly, stay safe and have fun.

General workshop safety

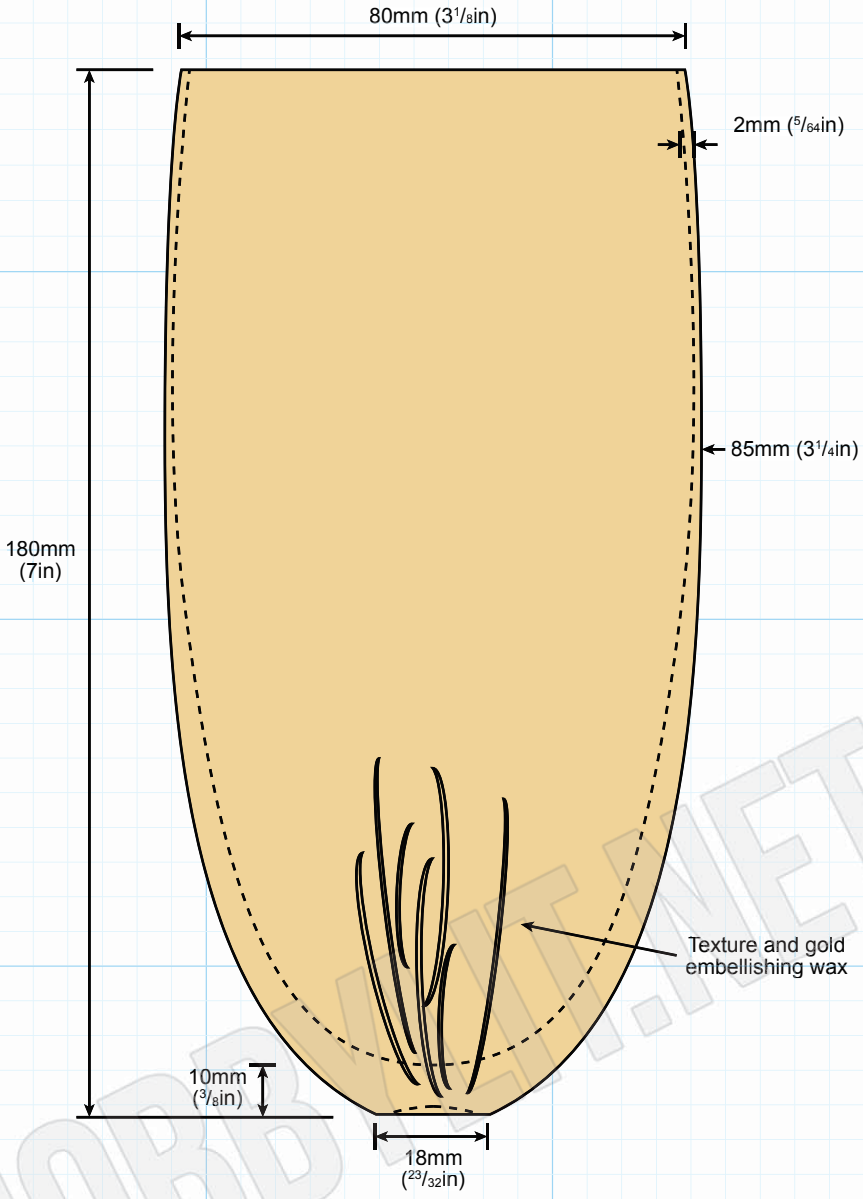
All tools and techniques have potential for injury so always read the manufacturer's guidelines and seek professional instruction if you are unsure or require further guidance. Make sure your work and floor space are clear and free of trip hazards and, while cuts and abrasions are perhaps an obvious hazard, dust, especially when using burrs, is a big hazard, so always wear appropriate face and respiratory protection with good dust extraction at the source of working.

TOOLS AND MATERIALS

- Personal and respiratory protective equipment (PPE & RPE)
- Spindle roughing gouge
- Bowl gouge with long grind
- Spindle gouge
- Skew chisel
- Parting tool
- 50mm Forstner bit
- Chuck
- Drive spur
- Revolving tailstock centre
- Jacobs chuck
- Hollowing tool
- Micro motor or rotary tool to accept 3mm burrs
- 20mm coarse Kutzall rotor saw burr

MATERIALS

- Unseasoned or seasoned sycamore (*Acer Pseudoplatanus*) branch wood 100mm diameter x 200mm long
- Small paintbrush to apply stain
- Red water-based stain
- Gold embellishing wax
- Acrylic spray sanding sealer
- Acrylic spray satin lacquer
- Abrasives 120 to 600 grit
- Plastic/rubber gloves



Seasoning in the microwave

If as shown in this article you are using unseasoned, freshly felled branch wood/stock the forms can be first rough-turned over size to an equal wall thickness of 10-15mm with the seasoning speeded up by using a microwave. To do this I placed each form singularly into an 800W microwave cooker and set to two minutes on defrost mode to cook. I then removed the form and used a moisture meter to check the moisture content of the spigot/waste section. The form was left to fully cool and the process repeated until the percentage of moisture was reduced to 10-12%. Numerous forms were made from the same branch section, with each being circulated in the microwave for drying and allowed to cool fully between each cycle.

SAFETY Always check the wood for any metal inclusion before microwaving. Do not use a microwave that is also used to cook your food due to contamination from the wood. Only ever dry on defrost setting and never full power and never leave microwave unattended while in use. Wear thick gloves when removing work.

1 Mount the blank between centres and rough to the round using a spindle roughing gouge. Ensure there is enough toolrest projecting beyond the end of the blank to support the tool and prevent it being pulled down off the end of the rest

2 Using a parting tool, clean up the front face, cutting from outside into centre. Mark the diameter for the spigot on to the front face with a pencil and rule to suit your chuck jaws. Continue with the parting tool and produce the spigot to size, followed by a waste section approximately 20mm wide and slightly larger than the spigot diameter. This gives some clearance when the piece is reversed into the chuck to allow for safe working.

3 If required, refine the spigot using a skew chisel presented flat on the toolrest in scraping mode with the handle higher than the cutting edge presented to the wood at centre height.

4 Using a bowl or spindle gouge rough the outside shape, working from the headstock down towards the tail centre, cutting from large diameter in so cutting with the grain. Here I am aiming for a perfectly smooth curve over the length of the form as shown in the main illustration.

5 Continue with the bowl gouge and clean up the front face, working from outside in with the flutes of the gouge pointing towards the 2 o'clock position and the cut occurring on the lower wing of the gouge, cutting from outside in towards the centre of the wood.

6 Using a 50mm Forstner bit secured in the tailstock of the lathe in a Jacobs chuck, drill out the centre of the blank to depth. Here I measured to the final depth of where the form would be once finished and removed 10mm from this measurement with this being marked on the shaft of the Forstner bit using a permanent marker. For drilling, the lathe speed was set to around 500rpm with the bit being removed regularly to clear the shavings and prevent the tool binding.

7 Hollow out the inside of the form to an equal wall thickness of approximately 10-12mm using your preferred hollowing tool. The form is not taken to final thickness at this stage as it will be fully dried in a microwave after roughing, but it you are using seasoned wood, take to final thickness as per the main illustration ,and continue to step 10. For seasoning process see inset panel on microwave seasoning.

8 With the form seasoned secure it in the chuck jaws. The movement here was minimal due to good wood selection but if the spigot has warped produce a jam chuck to fit inside the opening, mount on to this, bring up the tail centre to the indent produced when initially mounted and use a skew chisel as shown in picture 3 to refine. Clean up the front face with the bowl gouge and refine the outside profile with the skew chisel, bowl or spindle gouge.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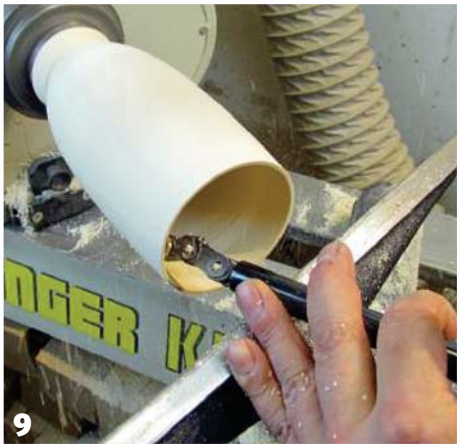

9 Finish the inside profile with the hollowing tool, working down form the opening into the base. Due to the wall thickness there may be some vibration/flexing within the wall so take light cuts as you work with an ultra-sharp tool working in tandem with process 10 next.

If you encounter vibration or flexing, slow the lathe down, refine the pressure of the cutter against the work and also the traverse of the tool. The combination of these three elements slow and calm things down, making it easier for you to control what is happening.

10 As you progress down with the hollowing tool refine the surface if required using a round-nose scraper working in 50-70mm sections until you get down into the base to maintain as much stability in the wall for refining before moving on to the next section. As you work check the wall thickness with callipers. Aim to produce the wall to thicken into the base to give weight in the base for stability when displayed.

11 Finish the outside with abrasive from 120 to 400 grit, making sure you have direct dust extraction and a suitable face mask. Work methodically, making sure that every single blemish and abrasive marks from the coarse grits are removed as the stain, when applied, will show every imperfection, so taking time here will pay dividends later.

12 Finish the inside with abrasive from 120-400 grit. Here I am using a long-reach inertia sander, which makes life so much easier. However, if you do not have one of these, abrasives folded around and taped to a long section of dowel will suffice. Again, pay attention to the finish, making sure every blemish is removed before stain is applied.

13 Produce a friction drive long enough to reach down inside the base, stick rubber on to the face of this as shown. Mount the form on to this so the base is sandwiched between this and the tail centre brought up into the base indent. Centre the form applying pressure from the tailstock and lock off. Finish the base profile, aiming for a smooth curve to the diameter of the foot.

14 Using the spindle gouge refine the base into the foot, making sure you concave the profile of the foot so the is stable when finished. Finally, reduce the waste to a safe distance from the tailstock.

15 Finish the base profile with abrasive by hand as before from 120-400 grit.

16 With the lathe stopped, back off any tailstock pressure and cut through the remaining waste using a fine-blade saw and taking care not to mark the base of the foot. I find this process easily done on the lathe. Of course it can be done off lathe, but I find that can be somewhat trickier.

17 Using a small sanding arbour with 120 grit abrasive held in a waste wood section in the chuck of the lathe, finish the underside to blend the small amount of waste cut into the underside of the base, here the lathe is set to around 2000rpm.

18 Using a 20mm extreme coarse rotary saw burr in a micro-motor or rotary tool texture the bottom third of the form while wearing a leather glove to protect the hand holding the form during working. To produce the texture, I present the tips of the carbide tips on the outside edge of the burr perpendicular to the surface of the wood. Taking fine cuts of around 1-2mm deep I pull the rotating burr over the surface, arching the cut as I proceed by manipulating both hands to maximise the curve of texture produced.

Once done, finish the surface of the texture to remove any torn fibres using 240 grit abrasive by hand-rubbing gently perpendicular to and then parallel to the texture.

19 Wearing protective gloves stain the inside and outside of the form with bright-red wood stain.

20 Allow to fully dry and then de-nib to cut back the surface by hand using a fine Webrax, 600 grit abrasive or similar.

Once dry, apply a light coat of spray acrylic sanding sealer to the entire surface of the outside and inside of the form, making sure the lower section of the texture is covered. To do this I allowed the first application to dry and then turned the piece over to coat the lowest areas of the base and texture and again allow to fully dry.

21 Wearing a protective rubber glove apply gold embellishing wax to the texture, paying attention to rub the wax down into the texture. Here I rubbed perpendicular to the texture as this is more efficient in getting the wax to the base of the texture. With the wax applied, use a tightly folded piece of kitchen towel to rub any excess wax off the top of the texture.

22 Using a piece of leather stuck to a section of wood remove the wax from the top of the texture by rubbing the surface and burnishing the high spots. Here I worked firstly perpendicular to the texture and then in line with it.

Apply several fine coats of acrylic satin lacquer topcoat to the outside and then inside of the form and allow to dry before applying the next. Here, as in 20, I cut back and de-nibbed the surface prior to the last coat of lacquer using the fine Webrax.

23 The project is now completed and ready for display. ●


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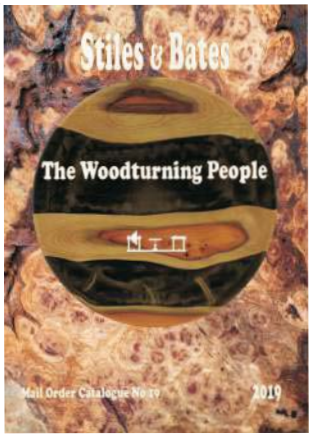

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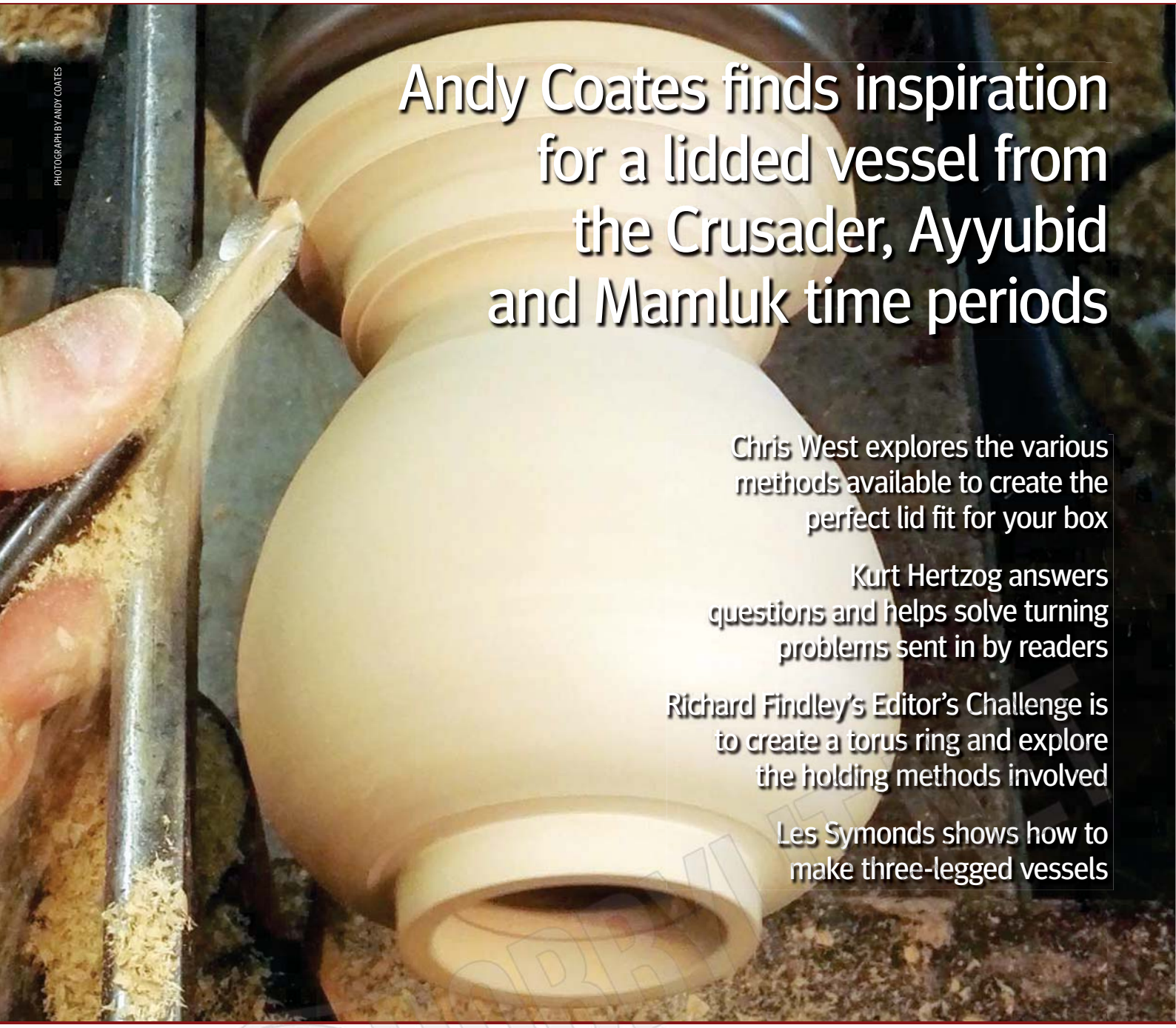

PHOTOGRAPH BY ANDY COATES

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Chris West explores the various methods available to create the perfect lid fit for your box

Kurt Hertzog answers questions and helps solve turning problems sent in by readers

Richard Findley's Editor's Challenge is to create a torus ring and explore the holding methods involved

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Bringing order to the chaos

Mark Palma offers some thoughts on creating a tidier and safer workshop

Imagine a woodturning shop that suddenly got buried in volcanic ash and was unearthed by archaeologists in 10,000 years. The scientists would debate alternative theories about what they found centred on this theme. Did the spinning wood create some type of hypnotic condition that caused hoarding? Did it preclude tidiness? Emotional order? Was there any cure available to the general populous?

Turners accumulate tools, wood scraps, smaller wood scraps, kit, supplies and odd bits of whatnot. Shop space isn't unlimited, and either you address the accumulation or it can overtake the hobby and may get in the way of productivity, fun and even finding the lathe if you aren't careful. So let's look at some ideas to clean up the shop in a few Saturdays.

1 Accept that something needs to change

Would you want someone else to try to sort through this shop if something happened to you? Are you losing things and buying replacements because you cannot locate what you know is in the shop some place? Is it no longer fun to try to do a project because you have no place to work? Is the dust and dirt so bad it is detrimental to your health? Your marriage?

Disorder

PHOTOGRAPHS BY MARK PALMA

What is really of any use?

2 Take an honest assessment of what is useable and what is trash

Will you need to live to be 157 to use up all the wood you have stashed? Do you have pen blanks but haven't made a pen since Y2K? Do you have tools, accessories or other kit you haven't used in three to five years? If you answer any (or all) of the questions 'yes', then admit you need to purge.

Get rid of the trash and obsolete junk first. Next any cracked, split, or other wood that is no longer realistically useable for what you turn today should leave the shop. Bits of odd stuff saved, used abrasives, broken tools, obsolete accessories, and everything in that category should go first. Then start cleaning an area so that you can begin sorting.

Excess wood, wrong-size wood, miracle tools you bought at a show (and never got to work), extra turning tools you haven't used in some time, and whatever else you just cannot accept throwing away should be given away. Newer turners, turning clubs, community centres, and second-hand stores will probably willingly accept your donations.

Carefully organised items are easily found

3 Bring order to one area at a time, but keep the initiative going

Pick something, look at organisation options on the web or in print materials and organise the chosen starting point to the best of your ability. Let's say you pick drill bits. Make an organisation system for the bits you need, sharpen the ones you keep and toss all the extras. (How many 7mm drill bits must you really own?) Feel good about the result and move to something else. Remember, time spent organising your shop is still time in your shop.

There are a multitude of organisational systems ranging from jars, to bins, to plastic organisers, to building boxes, to drawer dividers to the extreme. Pick a system that works for your new-style of organisation. Spend some time looking at your options and, if possible, pick something that keeps dust and debris out of your kit.

Lathe junk caddy

4 Before you leave your shop for the day, clean up

Once you get an organisational system in place, cleaning up and putting away keeps the order. Sweep up, haul out the trash and put away tools and kit after their use. Whenever I finish using a tool I put it back in its home and it takes five minutes at the end of the day to return my shop to cleanliness.

Dyed red oak bowl

5 For everything you bring into the shop, something goes

This is difficult for us as turners, but if we do not want to repeat the cycle of mess, we shouldn't add more without subtracting something. Buy a new bowl gouge because the old one is getting too short to sharpen, get rid of the worn-out one. Buy a new grinder, give the old one away. Have a pile of completed bowls or projects laying around, undertake a random act of kindness and mail or give them to people you encounter in the journey of life. To you it may just be a bowl, to the recipient it may be an heirloom.

Under-lathe storage system

6 Every time you enter your shop, put five things away

Despite our best efforts, things get out of place. A very smart turner came up with this rule and it is so easy to apply in daily life, yet so effective. Just a few minutes lets you have open workbench space to work in, brings order to your wood and kit and more turning time. ●

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Spatula

In this extract from *30-Minute Woodturning* Mark Baker shows how to make a useful kitchen utensil

PHOTOGRAPHS GMC/ANTHONY BAILEY

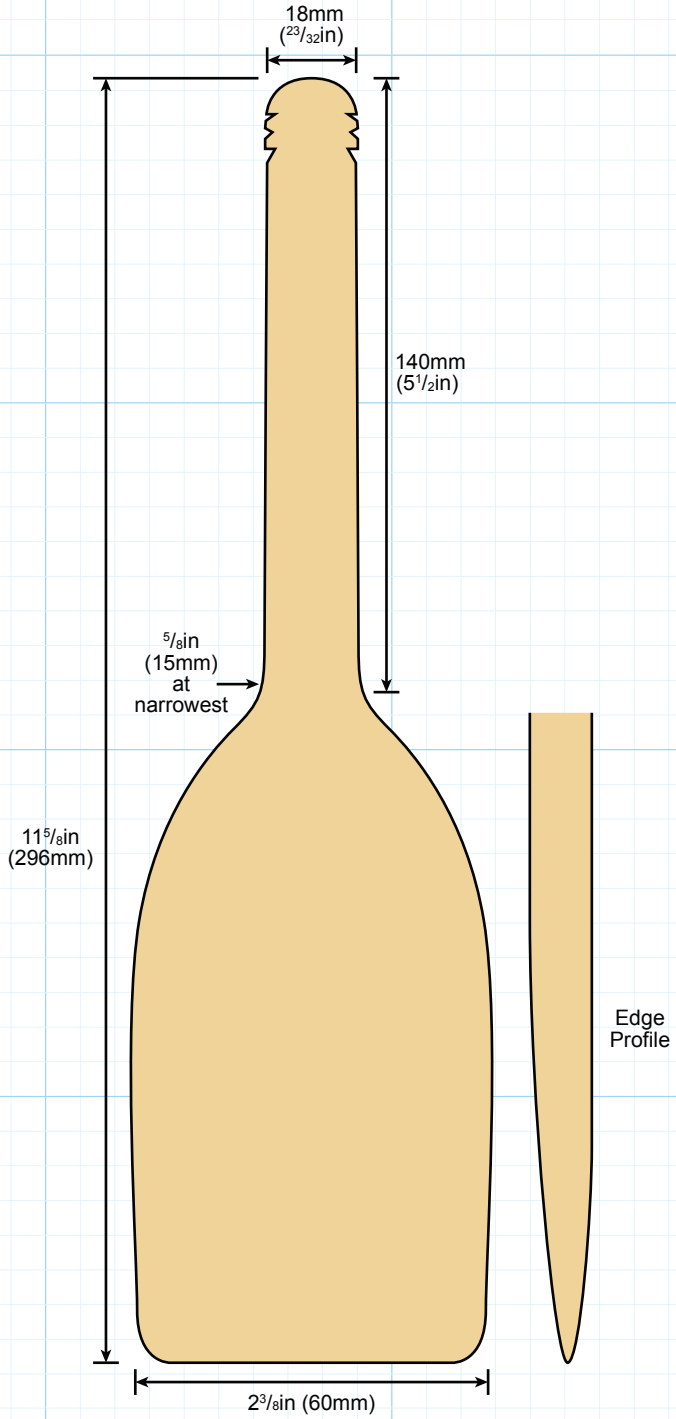
No self-respecting cook will be without spatulas and stirrers of some sort in the kitchen. Here is a quick and simple method of making a spindle-grain orientated spatula using a rectangular section of wood that is thick enough to form a nice, easy-to-hold handle, wide enough to form the head shape you need and long enough to suit its intended job. If you are using this to stir hot food on the hob, the spatula needs to be long enough to keep your hands away from the heat source.

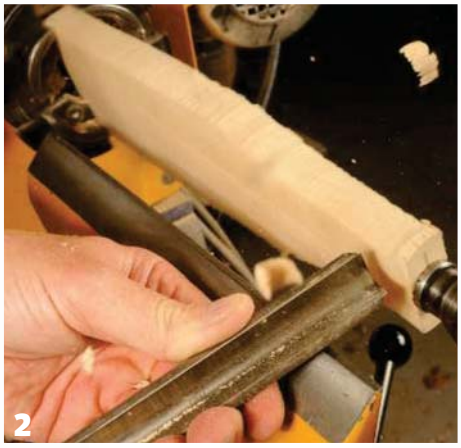
While this project may seem scary, it is an ideal practice project before working on large natural-edge or square-edge work: it gets you used to placing downward pressure on the tool so it sits nicely on the rest while you gently glide into the cuts without putting too much pressure into the wood. If you apply too much pressure to the wood as you cut, you end up with blade bounce due to too little wood being in contact with the bevel.

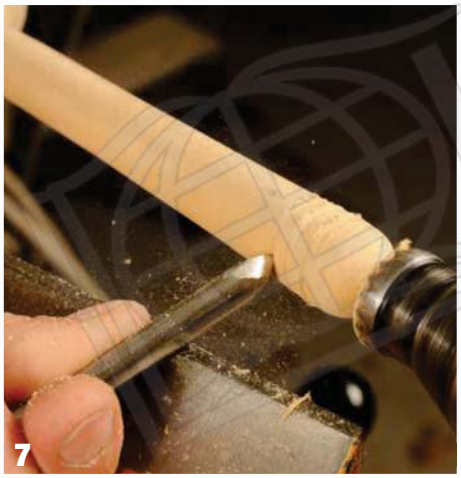
I chose to use maple (*Acer* spp.) for this, but any straight and close-grained, non-toxic, dense hardwoods such as fruitwoods, beech (*Fagus* spp.) and birch (*Betula* spp.) will work well. If you have access to a belt sander you can create curved versions of the wide end section.

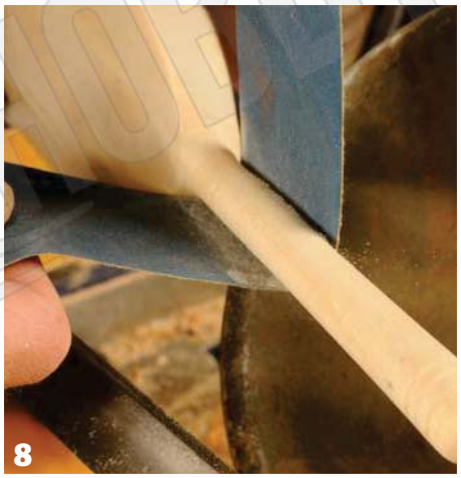
TOOLS AND MATERIALS

- Personal and respiratory protective equipmemnt (PPE & RPE)
- Chuck
- Revolving tailstock centre
- Spindle roughing gouge
- Spindle gouge
- Beading and parting tool
- Thin parting tool
- Skew (optional)
- Small, very fine-toothed saw
- Disc sander
- Bandsaw
- Abrasives, down to 320 grit
- Food-safe finish of your choice









1 Mark the centres of the ends of your rectangular section of timber and bring up the tailstock and revolving centre to locate into what will be the narrowest handle end of the wood. Grip the other end in between the jaws tightly. Once secure, roughly mark the shape of the handle and top end of the head section where it meets the handle. Make it a little larger than the finished size required at this stage. Trust me, this is not a wasted exercise: as the wood rotates on the lathe during turning you will be able to see the shape.

2 Now, select an appropriate speed, taking into account the wood's irregular shape. Make sure the rest is clear of the rotating work, switch on the lathe and use a spindle roughing gouge to remove some of the waste wood. Remember, this is a spindle-grain project, so cut from the highest to the lowest sections. Keep pressure on the tool to keep it firmly on the rest and just the lightest pressure to touch the wood, making multiple light cuts to remove the waste.

3 Continue to remove the waste, working ever closer to the marked outline of the spatula. Remember that the spindle roughing gouge can remove waste and works well on large curves but not in tight spaces like the intersection between the handle and head form.

4 Once you are close to the marked areas, stop the lathe and have a look at where you are and what still needs to be done.

5 In this case I needed to remove more wood and refine the handle shape to remove the flats that are evident in this picture. Continue to make cuts as required to get the shape you need.

6 The handle needs to be a smooth, tapering shape: nothing fancy, just functional. Once you have the shape you want, use a spindle gouge to create a domed end at the top of the handle.

7 To add a bit of detail, either use a spindle gouge or a skew chisel to cut three V-grooves just along from the end of the handle. If you have not been able to refine the section where the handle and head meet, use a spindle gouge to do this.

8 Sand the piece and the curved section of the head that you can reach. To avoid catching your fingers on the head end, use a long piece of abrasive; thread one end of it under the work, then grip either end of the abrasive with your fingers and move it along the work to sand the wood.

9 Once sanded, remove the spatula from the lathe and either sand the head to shape on a disc or belt sander or cut some of the waste off on a bandsaw prior to sanding the rest on a belt or disc sander to achieve the shape required.

10 I chose to bandsaw the waste off first, as this speeds up the sanding and the making process. Remember to add extraction to the sanders you use. Wear eye and personal dust protection too and, if using a bandsaw, make sure you keep your fingers out of the way of the blade at all times and keep the guard as close to the work as you can.

11 This spatula has gentle, downward-curved faces and simple, micro-sanded edges. Don't press too hard on the abrasive as you refine the shape. Remember to clean the abrasive regularly to not only extend its life, but also to remove clogged waste dust in the abrasive to minimise the risk of scorching the surface of the wood being shaped.

12 After shaping on the sander, rub over the whole piece with fine abrasive to remove any sharp edges, then sand the end of the handle to a fully round form. I didn't use any finish on this but you can use a food-safe finish if you choose. An alternative option to turning a single-piece spatula is to make a head and turn the handle separately. You can mix and match different woods; this may be even more cost-effective.


9

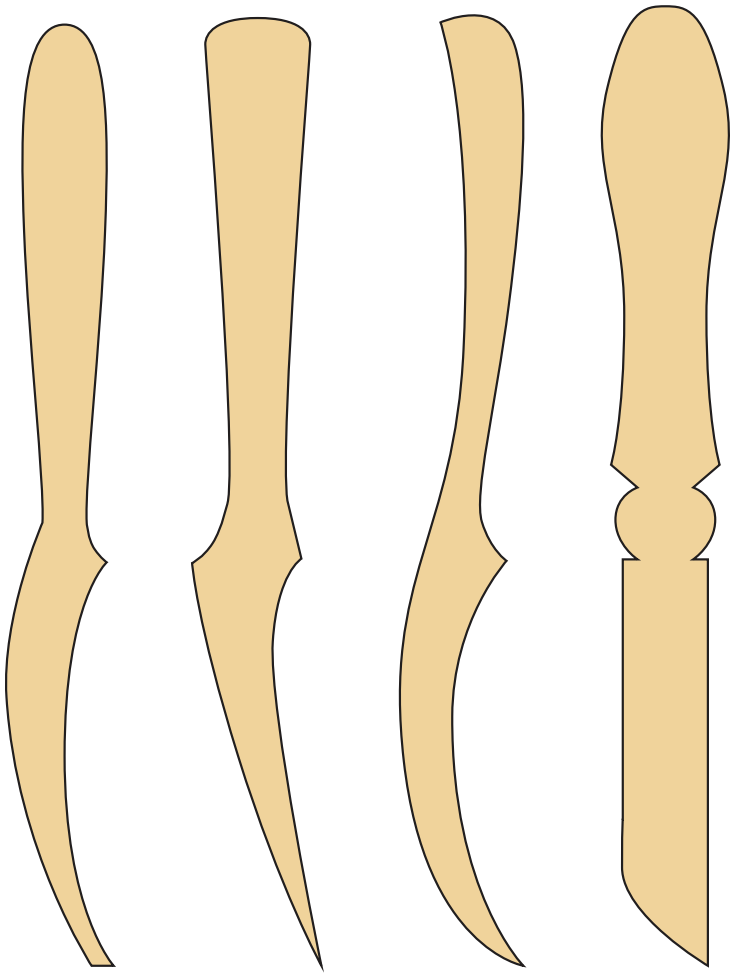

10


11


12

ALTERNATIVE DESIGNS

The head shapes may, depending on intended use, require a fair bit of shaping. Butter pats (far-right-hand design) and butter or jam knives and letter openers can be created using the methods shown too, so there is plenty of scope to experiment.



Top tip

The working end of a spatula's head can be shaped to suit the surface it's intended to work on or in. So if you need one for use with a mixing bowl, for example, you would create a curved end.

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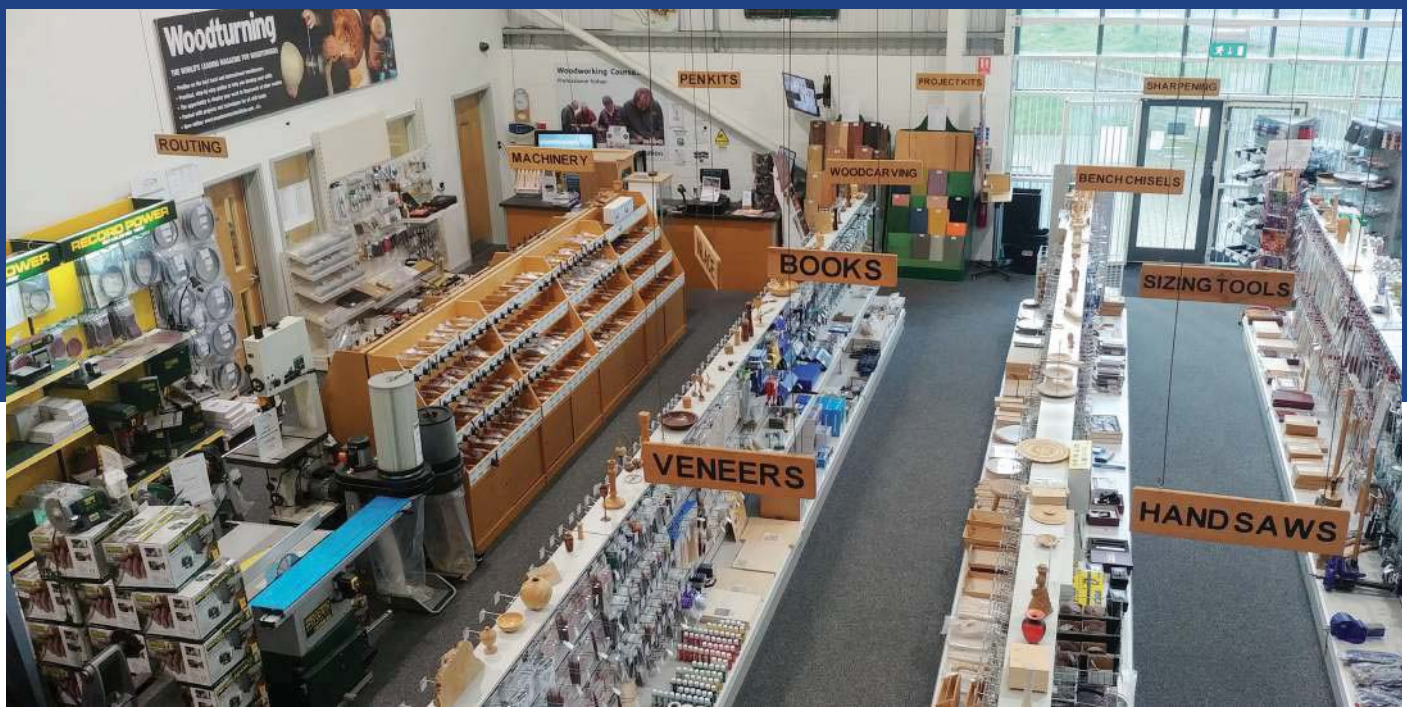

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Woodturning after the ‘B’ word

Geoffrey Laycock looks at safety standards

By the time this is published we should know what happened about that ‘B’ word issue that has been causing so much discussion in Britain and Europe. No, I’m not going to mention anything to do with the politics of that situation but I will assume by now we might know if we are ‘in’ or ‘out’ of the European Union and I’m writing as ‘out’ only because that seems to be the most likely option at the time of writing.

What does this have to do with woodturning? Well, a number of things. Three that we mention regularly are eye and face protection, hearing protection, and respiratory protection. Back in the ‘old’ days we had British Standards and such was their influence that many would be adopted, sometimes with little change, in other countries around the world. Once standards began to be developed in the EU we were a member of the committees investigating and developing those and, after much coffee and biscuit consumption, a new standard would appear which would then be adopted by each member state. For eye protection many years ago we had BS (British Standard) 2092, developed in Britain and only valid here. Other EU states would have their own equivalent.

After much work, a European Norm EN 166 was developed, a standard that all then current member states agreed. This meant that eye protectors made to this standard in any state would be the same standard as ones made anywhere else in the EU. Individual countries can then formally adopt these EN standards and hence we have BS EN 166. Manufacture was more consistent, trade between countries in those products easier, and the user should know what level of protection is provided.

We also have International Standards Organisation documents, for example ISO 4849:1981, which is the general specification of eye or face protectors. We will remain a member of ISO committees and these do influence development of more local standards such as ENs. I am pleased to say that I played a small part in the updating of a significant British Standard in the early 1980s that was subsequently used to develop an ISO used around the world. Later that standard was developed into a series of ENs. Other countries will have their own developed standards that may be independent of ISO standards or be influenced by them, in the US for example, the standard equivalent is ANSI (American National Standards Institute) Z87.1 for eye protection.

PHOTOGRAPHS BY GEOFFREY LAYCOCK

MOVING FORWARD

So moving forward what will happen to standards? It is extremely unlikely the existing ones will disappear, so we will continue to use, for example, BS EN 166. That’s good news because a large proportion of eye protection available is made in the EU, or elsewhere to EU standards for EU supply. It is the standard that is expected for eye protection used in a work situation. If a new EN standard is developed on a specific aspect of eye protection we will have no future input, but logic suggests we will most likely adopt it anyway so we continue to have the benefits of interchangeability and manufacture. We could decide to begin adopting other standards such as ANSI, but I personally believe that very unlikely. ISO standards will continue to be developed and we will always be a member of those working groups. They in turn influence other standards, so in a way we would still be influencing EN development.

In practice I believe woodturners will experience little noticeable difference, possibly an increase in cost but that depends what arrangements all those politicians have come up with.

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sharing expertise

Community letters

Here is one of the readers' letters the Editor has received

Segmented fun

I was first inspired by woodturning and, in fact, all things wood at an early age while watching my grandfather turning ladder rungs in his workshop on his makeshift lathe. He used old files as chisels, which is not to be advised.

I went on to do an apprenticeship in carpentry/joinery and wood machining and followed this as my career all my working life.

I have been woodturning off and on for almost 30 years, but finding time was always a problem as I ran my own company until I retired four years ago. I enjoy turning the usual items such as bowls and boxes etc., but was looking for something a little different. A member of our club (Test Valley Turners) made a very nice large bowl with more than 500 separate pieces. The bowl had a very attractive pattern using walnut (*Juglans* spp.) and maple (*Acer* spp.) and I thought I would like to investigate segmented work.

So I looked on YouTube for some ideas and found Jerry Bennett's set of three videos covering segmented work using a wedgie sled which I found interesting. I made a wedgie sled for my tablesaw, and also bought a small planer/thicknesser, but it is possible to cut everything using the tablesaw with a good quality saw blade – the more teeth the better. I have now been making and turning segmented pieces for almost three years.

The other site that I found very interesting was Earl's Small Segment Shop – he covers most aspects of segmented turning.

My wife asked if I could make some side lamps and while looking on Pinterest for some ideas saw an attractive vessel by Colin Delory, with a pattern using three different woods and thought I could adapt the design for my lamps. It involved 266 individually cut and positioned segments of maple, bubinga (*Guibourtia* spp.) and yellow cedar (*Cupressus* spp.). This unique work was assembled and shaped on the lathe.

To make my lamps I used black walnut (*Juglans nigra*), white ash (*Thuja occidentalis*) and bubinga. I set about working out the design to suit my lamps. I drew them full size to work out sizes etc. and then drew the pattern and how the colour of the timber would work. The only problem now is that the boss wants three more using a different design.

Gerald Ruddick

From the forum

Here is this month's selection of the postings and work from the Woodworkers Institute:
www.woodworkersinstitute.com

LONDON PLANE BOWL PART2

https://bit.ly/2uv3Gzq

Dalboy posted: A second bowl from my London plane stock. The grain on the blank was fantastic so I kept that on the flat rim, otherwise I would have lost it. It also was fading away on one side so I put that where the thinner part of the rim is. Two burnt lines highlight the rim and the bowl edge. I also added some burnt lines to the base as it was quite large because of the off-centre bowl and I did not want it to tip.

I finished with sander sealer, then buffed with carnauba wax and then another polish with Wood Wax 22.
Measures 215mm x 55mm

Gremcateer responded: I really like that – beautiful grain that you quite rightly hung on to by offsetting the bowl part. Nice work, DB

Kiwi commented: Great example of working with the timber, lovely job with the rings just joining. Very nice job indeed Derek.

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Wet or dried?

John Plater considers the use of unseasoned and seasoned timber

In this article I want to look at a comparison of turning wet timber or dried timber and turning finished shapes or initial shapes for subsequent re-turning. Much of the woodturning I produce is made from unseasoned timber, shaped to its finished form and then allowed to dry before sanding and finishing. At the other end of the continuum, sometimes I work with kiln-dried timber, shaped to its near-finished form and then allowed to settle before final adjustment of the shape, sanding and finishing. To begin with, let's consider some of the background information, starting with moisture content of timber, how to adjust moisture content and how this affects timber. Allied to this are some other factors surrounding stresses in timber, which also impact on woodturning. Then a little about the process of removing moisture by seasoning.

THINGS TO KNOW

In order to quantify things to make them useable, moisture content (MC) is expressed as a percentage.

A way of finding this out is to weigh the wet timber sample, dry it in an oven or microwave and weigh it again. Take the wet weight and subtract the dry weight (i.e. the weight of the moisture in the sample), divide it by the dry weight and multiply by 100 to give a percentage.

- **Green/wet timber is typically 25-50% MC**
- **Air-dry timber, is typically 12-20% MC**
- **Take a turned piece indoors and it will dry to around 8-10% MC**

Moisture content (MC)

When a living tree is cut down a large percentage of the timber it yields is moisture. There are a lot of factors which affect the amount of moisture in the timber but, typically, the volume of newly felled oak could be between 50% and 60% water. Some of that water is free, filling the voids in the structure of the timber. The rest of the water is bound into the structure of the timber, chemically combined with the cell walls. Just to complicate things there is a greater amount of water in the newer parts of the timber which are closest to the outside of the tree it came from. There is a moisture gradient between the new growth in the sapwood and the old growth in the centre of the hardwood.

PHOTOGRAPHS BY JOHN PLATER

Two minutes on defrost....

Left to cool....

Weight after first cycle...

The bowl has lost weight after the second cycle but still needs to lose more yet

Once the timber comes into contact with air (assuming that the air is dry relative to the timber), the moisture in the timber begins to migrate to the surface and evaporate off. This process is usually faster if the air is also warm and moving. Typically the moisture nearest to the surface, and especially nearest to the end grain of the piece, evaporates most quickly. This is the reason for sealing the edges of a circular blank or the end grain of a plank or log, thus slowing down the rate of moisture loss where it occurs at its greatest. The moisture on the inside of the piece then migrates outwards to replace that which has evaporated from the surface until an equilibrium is met, where the moisture content of the timber is the same as the moisture content of the air. The free water is lost quite readily, usually with no ill effect on the timber. The bound water takes longer to dry out and its loss affects the stability of the timber the most. When the bound moisture is lost from the timber it tends to shrink. This shrinkage does not necessarily happen in a uniform way so stresses are established within the structure of the timber where some cells shrink more than others, or at a different rate over time. The result of this stress might be cracks appearing and/or distortion and movement of the timber. The end of a eucalyptus log often cracks as soon as the timber is cut, whereas a pine log might not crack at all.

Timber is hygroscopic, which means that as well as losing moisture to its surroundings, it will absorb moisture in surroundings which are moist relative to itself. This results in swelling of the cells and an increase in size of the piece of timber. This might be more of a problem for other areas of woodworking, though a tight-fitting turned box lid could become even more tight on a damp day.

Stresses which might occur in timber

Other stresses might exist within the structure of a piece of timber which are going to be released when it is worked. For example, a tree which grows on a hillside or in a very windy place will have naturally occurring stresses within it which counteract the forces acting on the tree. Wind and/or gravity acting on the tree may be placing compression or tension forces on different parts of its structure at the same time. Some so-called compression timber, such as fiddleback sycamore is much prized for its quality. Other timbers, such as quince, which sometimes grows in a contorted way, contain so much stress that the bowl one is trying to make will distort and crack as soon as a cut is made.

Removing moisture by seasoning

Seasoning is the process by which moisture loss is managed, usually commercially, though some craftspeople season their own timber. There are two main methods of drying out moisture from timber – air drying and kiln drying – which account for the vast majority of timber. There are chemical processes (which involve removing the water and replacing it with a chemical), microwaving and boiling timber, which some woodturners have exploited.

Advantages of kiln-dried timber

The timber is more likely to be stable and of a consistent quality. It is relatively ready for use after purchase.

Advantages of air-dried timber

Can be quite simple to achieve and does not need equipment or complex procedures. It is relatively inexpensive and uses only natural resources.

Disadvantage of kiln-dried timber

More expensive to achieve, needing space, energy and appropriate equipment. If the timber is kiln dried too quickly, internal stresses may be established which cause it to warp and crack when worked as the stresses are released.

Disadvantage of air-dried timber

Space is needed over longer periods of time. The timber may still need a while to acclimatise to interior/workshop conditions after air seasoning.

A shop-bought turning blank may have been cut from a plank which was initially air dried to lose the free water and then kiln dried to lose the combined water. Smaller local woodyards are more likely to only stock air-dried timber which, according to tradition, takes a year for each 25mm of thickness of timber. Individual one-off, standalone items with a high level of dimensional tolerance, which many woodturners produce, can be made from completely green timber at, say, 50% MC, through to completely air-dried stock, say 15% MC. Those woodturners whose work requires a good deal of dimensional stability are likely to look to a more stable species of timber which has been kiln dried to, say, 8% MC.

Checking the moisture content using a moisture meter

TOP TIP

- Moisture content can be checked with a moisture meter. Use the prongs pressed into the length of the grain. Check the reading against another sample of the same species of timber which you know to be dry. This compensates for different timbers reacting in different ways.

Sourcing and using timber for turning

My starting point when woodturning has always been the sourcing of interesting timber which will encompass the entire range of completely green timber from a newly felled tree through to fully kiln-dried timber from a supplier of exotic woods. When I am working with green timber I choose to work to a finished shape and then to season the finished turning. Yes, there will be some movement but I welcome the way in which natural phenomena will influence the final shape. Once the piece has been turned it will be left to dry out before sanding and finishing. The way I try to control the moisture loss is to store the pieces in a cool, dry place where there is a change of air without too much movement of air. A change of air lessens the possibility of fungi growing and staining the timber. Moving air would accelerate the drying which would generate stress and possibly cracks in the piece. A good way around this problem is to wrap the unseasoned piece in cotton

cloth and then to re-wrap it with dry cotton cloth on a regular basis. The cotton wicks the moisture away from the surface of the wood and prevents moving air from drying the wood too quickly. When the cloth no longer feels damp, the turning is probably dry enough to sand and finish. I have heard of other people using paper bags or wood shavings to similar effect. Whatever process one involves, the pieces need to be lifted and inspected during the drying time to check that fungi are not present.

PART TURNED

Some woodturners may promote the idea of part-turning the green timber, leaving that to season before returning the piece to the lathe to turn it to a finished shape. It is accepted generally that, when cutting the blanks for part-turning bowls, the pith and timber close to it should be cut away and not used. This timber can be unstable and is more likely to deform the part-turned bowl beyond that which can be re-turned later. An approximate shape is then turned but leaving the wall thickness substantially larger than in the intended final piece. It is also important to leave an even wall thickness as differences in thickness are likely to set up stresses which will result in cracks in the bowl. The part-turned bowl is then set aside to season or dry out. The above rules still apply, leaving one year for each 25mm of thickness.

I choose not to follow this route as I want to retain the integrity of the natural edge with bark and sapwood where possible. I find that this is more likely to occur when working to a finished shape in unseasoned timber. Bark, sapwood and heartwood will shrink at different rates when moisture is lost. If I turn a piece to a finished shape the interface between bark and sapwood and between sapwood and heartwood is as small as it could be. There is then less chance of the stresses being strong enough to break the timber. That said, the interface between the bark and the sapwood, the cambium layer, will often degrade more rapidly than other parts of the timber, making it difficult to retain the bark on an edge. I also welcome the immediacy of working to a finished shape in a single procedure rather than using two when part turning then finish turning Whether part turning or finish turning unseasoned timber, the resultant shape is going to dry out much more quickly than the original wood it was made from as the thickness has been reduced drastically. The bowl seasons more quickly than the blank.

ACCLIMATISATION

As well as considerations of removing water from timber, bear in mind that a dried blank or a piece of unfinished turning may need to acclimatise before being worked on. When a blank is newly purchased the woodturner is at the mercy of the information given by the supplier. There are also the stresses which occur naturally in the timber as mentioned above. While being worked, the removal of wood from a blank will alter its structural integrity and it may need time to readjust to its new state. Box makers will often wait a couple of days before making final cuts where a close-fitting lid is required, even though kiln-dried stock had been used.

Moisture content can be checked by the individual but a thick blank may still be quite green on the inside. Kiln drying might give a better guarantee of moisture content but might also create other stresses within the timber. Whatever the case, if the timber at the core is more moist than that at the outside it is likely to be compressed by the outer timber which has dried more and shrunk sooner. As the bowl is shaped, the release of those stresses and the exposure of the more moist material at the core, which is going to start to dry, will need to be allowed to acclimatise and settle to its new state before proceeding. ●

Bowls turned to a finish shape left on a shelf to dry

A bowl wrapped in cotton and left until the cotton is damp...

...then wrap in dry cotton. Repeat the cycle until the bowl is dry

Kit & Tools

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

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

Saburrtooth burrs and discs

ON TEST

Mark Sanger and Andy Coates put a selection of Saburrtooth burrs and carving wheels to the test

PHOTOGRAPH BY MARK BAKER/GMC PUBLICATIONS

Saburrtooth offers a range of cutting burrs and carving/shaping discs, files and so on designed to help cut and shape timber. The rotary burrs and carving discs were tested for this article. The rotary burrs are designed and are suitable for use in rotary carving units such as pendant, Dremel-type and micro-motor units, and come in a range of shank sizes: 3 and 6mm, 3/32in, 1/8in and 1/4in.

The burr range features eight different cutting-head profiles which are available in various diameters and are also graded according to aggressiveness of the cutting action. The fine-cutting action burrs are coded yellow, medium is coloured green and if you choose the 1/4in or 6mm shank versions a range of coarse burrs are available which are coloured orange.

Power carving wheels are in 2in, 4in, 5in and 7in diameters and are available in fine, medium, coarse and extra-coarse grades. They come in solid-surface discs or with holes in which help the user to see where the cut is occurring and how they are progressing with the shaping process as they cut. So, depending on the wheels selected, the smaller wheels can be fitted to long-neck/angle-head grinding attachments and the larger wheels can be fitted to suitably sized angle grinders.

PHOTOGRAPH BY MARK SANGER

A larger carving disc in use

Verdict

Mark Sanger's comments

Carving and texturing features greatly in my work and as such I need burrs and carving discs that are cost effective, feature top-quality carbide that maintains sharpness during the many hours of use and are efficient. They also need to offer a range of shapes and profiles that give me maximum versatility and freedom in the work I produce. I have found that Saburrtooth discs – both small and large – and burrs offer all this within the range.

I have been using a range of the discs and rotary carving burrs for a long while now without degrade to efficiently remove material. The various rotary disc and profiled burrs available enable me to be versatile in what I create.

I have found them, depending on the cutter selected, to be ideal for heavy

work and finer detail The burrs and carving discs are perfectly balanced, meaning I can work for long periods without any noticeable fatigue or stress.

I think they are great-quality products at an affordable price that are invaluable in my work.

Andy Coates' comments

I have been using a range of Saburrtooth burrs for various rotary carving units and small discs for use on a mini long-neck angle grinder. Most of the carving I do with burrs is stock removal and primary shaping, and the Saburrtooth burrs are very well suited to this kind of work. Having an open-tooth, needle-point carbide pattern they resist clogging, while other burrs I have suffer quite badly from this, and it can dramatically impact efficiency and quality of cut. This problem is virtually removed with the Saburrtooth burrs, although with prolonged use they can, and will, become clogged, but cleaning the burrs is straightforward and quickly achieved.

I found the burrs and small discs to be excellent and now turn to them often for a range of uses.

Prices from £12.50
For further information and stockist details contact: Saburrtooth
Web: www.saburr-tooth.com

PHOTOGRAPH BY ANDY COATES

A rotary burr in use

ARTISAN RING TURNING CHUCK & ARTISAN COMFORT RING CORES

The Artisan Ring Turning Chuck offers accuracy and ease of use when turning Artisan Comfort Ring Cores. Precision-machined from solid steel and threaded to fit directly on to your lathe spindle, the single-piece design has a 60° dimple on the end of the shaft for tailstock support. In addition, long-lasting machined aluminium ring bushings are included in small, medium and large sizes.

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Spindle threads available are: 1¼in x 8 and 1in x 8tpi

The Artisan Titanium Comfort Ring Cores feature a rounded interior for comfort. Supplies USA comments: 'Craft Titanium is biocompatible, meaning it won't cause an allergic reaction. It won't stain and is of a unisex design for universal appeal.'

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Artisan ring turning chuck $59.95
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Web: www.woodturnerscatalog.com

Advertisers Index

Collaboration

Pete Moncrieff-Jury discusses how working with others sparks new ideas

I suspect that, for many turners, the workshop is a place where they can perhaps hide away and enjoy the solitude. The only real contact that is made with the other members of the family is when a comment is made about woodchips in the carpet or, worse, in the laundry. For many, professional or amateur, woodturning is a solitary occupation or hobby and I am fortunate that my wife has worked with wood in one form or another for many years so is used to the dust and shavings that miraculously appear in the house. She also has a background in design that not only complements mine but fills some of the gaps in my expertise and skill level.

Put simply, we collaborate. I make things in wood and she tells me if they're good enough. OK, perhaps it's not quite like that but if, as craftspeople, we want to collaborate, the point I am making is that we need to be prepared to accept another's critique, consider a different viewpoint, try a new method and then maybe learn from some or all of it. We need to share ideas and start to think outside of just making something that is round.

NEW WAYS OF LOOKING AT THINGS

We need to learn to accept the limits of our skills without getting down and despondent about it. I see things one way, my wife another and, instead of us thinking we are either right, wrong or useless, we teach each other new ideas, new ways of looking at things. I have trouble drawing a straight line with a ruler (probably why I make round things) whereas she is a talented designer and artist. It would be easy for me to feel less able but instead we work together and share our various gifts and abilities. Despite the bad maths, together we produce more than we could individually; 1+1=3. It is always good to try new ideas and skills but whether we are turning for a living or purely for pleasure the golden rules as far as I am concerned are that we should enjoy what we do, be willing to acknowledge those things that we aren't good at and focus on those that we are. Asking me to do segmented work, for example, would be as sensible as asking a horse to ride a bike. I haven't got the patience or inclination to do all the accurate measuring etc. involved. Give me a broken piece of timber with holes, worm and rot and I am as happy as a pig in muck. On saying all that, knowing your limitations is not the same as not being bothered to learn something new, or at least give it a go.

There are no doubt those who can lock themselves away in their workshops and time and again come out with amazing original pieces, but for most of us I suspect having input from other sources can increase our design and artistic level. Do you know anyone who works in a different medium? Pottery, glasswork, metalwork etc? Have you ever considered working with someone else and combining your knowledge and skills with theirs? Try it, think outside the box and see if next time you make something it is something that is the result of two minds coming together instead of just one. It can be illuminating and fun. The pictures show some pieces we have made that, without collaboration, would never have occurred to me to attempt.

PHOTOGRAPHS BY PETE MONCRIEFF-JURY

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