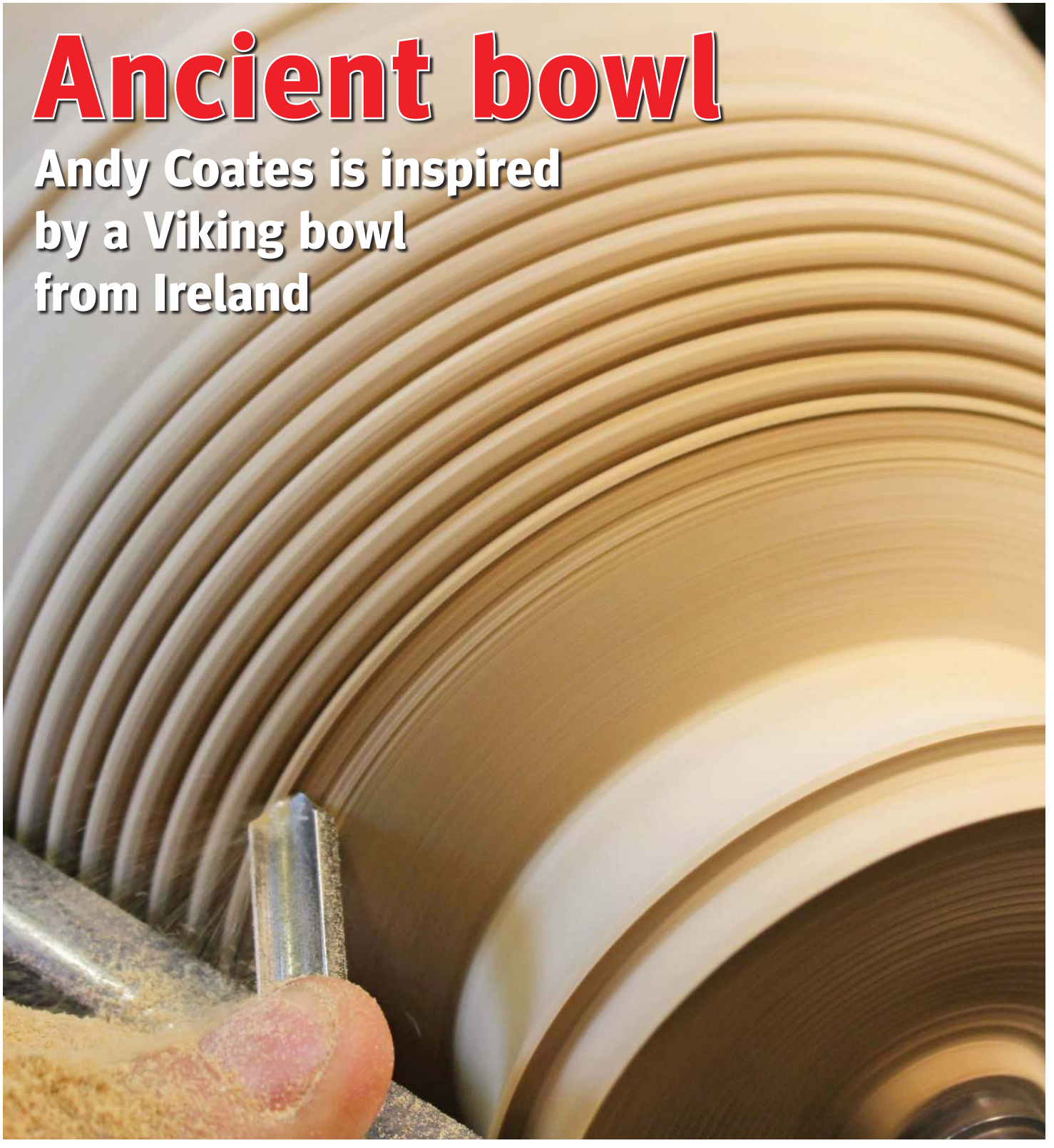
Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS



Ancient bowl

Andy Coates is inspired by a Viking bowl from Ireland

PROJECTS • Nativity display • Money box • Lidded form • Cotton reel holder • Suspended bowl • Handled bowl

TECHNICAL Bowl from a board • Large turnings • Buffing work

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.



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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

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16015 Tubular Stand
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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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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:

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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



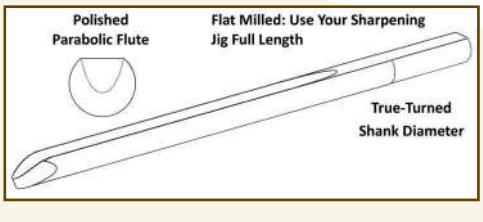


Turner's Edge woodturning tools are manufactured by Robust using Nitrided M2 High Speed Steel.

What's special about Nitriding? Nitriding is frequently applied to industrial high speed cutting tools used to machine metals. Not a coating or plating, the Nitriding treatment is diffused into the metals surface, and increasing cutting edge hardness to 1880 Vickers (75+ Rockwell C).

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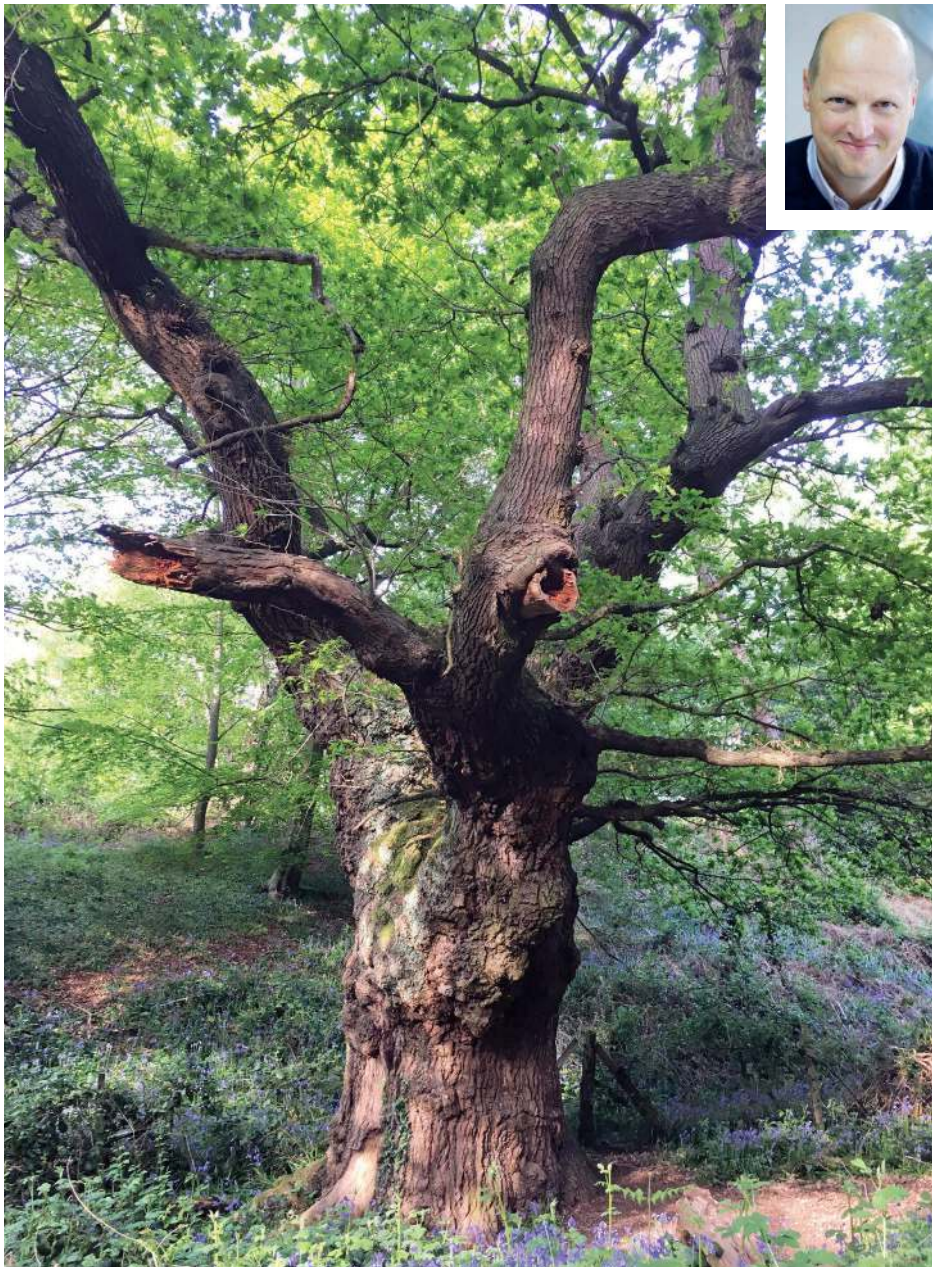
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Precious resource



PHOTOGRAPH BY MARK BAKER/GMC PUBLICATIONS

It is a truism that the rarer something is the greater the demand for it and then, of course, it ends up with whoever has the biggest or deepest wallets to be able to afford something as it becomes ever rarer. Likewise, if something is so rare that it is nigh on impossible to obtain, then things could get very shady indeed where it might be obtained via dodgy/illegal means to cater for demand. This is true for many things, including timber.

For many years certain timbers have become harder to obtain. In some instances, to conserve or try to repopulate areas of the scarce, threatened or endangered species, supply is restricted or prohibited in order to protect what is left before it is too late. The intention in such cases is to repopulate or regenerate the species concerned so it does not become extinct.

We turners are a very fortunate collective of people who have access to a wonderful array of timber and other materials to work with. So many, in fact, that it is almost impossible to fully explore all of them fully, especially as far as timber is concerned where we have local, regional, national and internationally available wood to use. This gives us plenty for scope to experiment.

I am have been very fortunate to have been able to turn many species over the years and I never cease to enjoy the experience. I must admit that while I do use imported timber, mostly from Europe, I still have some stock of old 'exotics' which I am working through. 98% of timber I now use is from the UK and, whenever feasible, as close to me as possible. Many of the timbers I have used in the past and written about are no longer commercially available, being restricted, endangered or threatened, and others still have healthy populations and have no restrictions. But I battle with the fact that just because I can obtain and use wood legally, that doesn't mean I should.

Many will raise the question of the carbon footprint of what we do and use, along with other environmental considerations as well as legal, moral and ethical issues that may come into play when working out what materials to use from where. I am not trying to preach in any way. If it is legal to use you can make up your own mind as to what you wish to use and create.

I am using my old stocks of material from far-flung climes, but by far I am revelling in the wonders of what is available more locally. There are species I have yet to use from the UK and I am eagerly trying to obtain such timber to add to my knowledge base. I am also being offered old furniture and offcuts from joinery companies that would otherwise be scrapped and am having a blast using what I can from those pieces, including the old hardwoods which not might have been used. I pass on to others that which I cannot or won't use we are all benefiting from this sharing aspect. I am having a hoot of a time with reclaimed and recycled timber.

Am I limiting myself by not using the array of other commercially available timbers? I do not think I am and am enjoying every moment of being at the lathe. I get as much enjoyment from seeing work by other turners from around the world and the items they have created from their native and locally available timbers as I do using it myself.

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



markb@thegmcgroup.com



COVER IMAGE: ANDY COATES (see page 37)



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HEALTH AND SAFETY

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

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Nativity

Colwin Way shows how to create a delightful Christmas display



PHOTOGRAPHS BY COLWIN WAY

Can I be the first to say Christmas? Yes I know it's nowhere near yet but we need to start making if we want to get stock into shops, ready for the craft shows or just get a present ready for someone special so we can enjoy the festivities without burning the midnight oil in the workshop. Well, most of my previous Christmas projects have been based around the wonderful German craftsmen and their whimsical creations. This project has the same connection and is an abstract Christmas nativity scene, but again, I'm just the story teller, simply researching shapes and relaying them to you in a project we can share.

The shapes are simple, the turnings simple but the effect is fantastic and very adaptable. Make a few variations and you can have a different scene every day throughout the festive period. This main picture is my interpretation of shapes I've seen on my travels through Germany but there are many more shapes and ideas you can easily find quickly with just a little research.

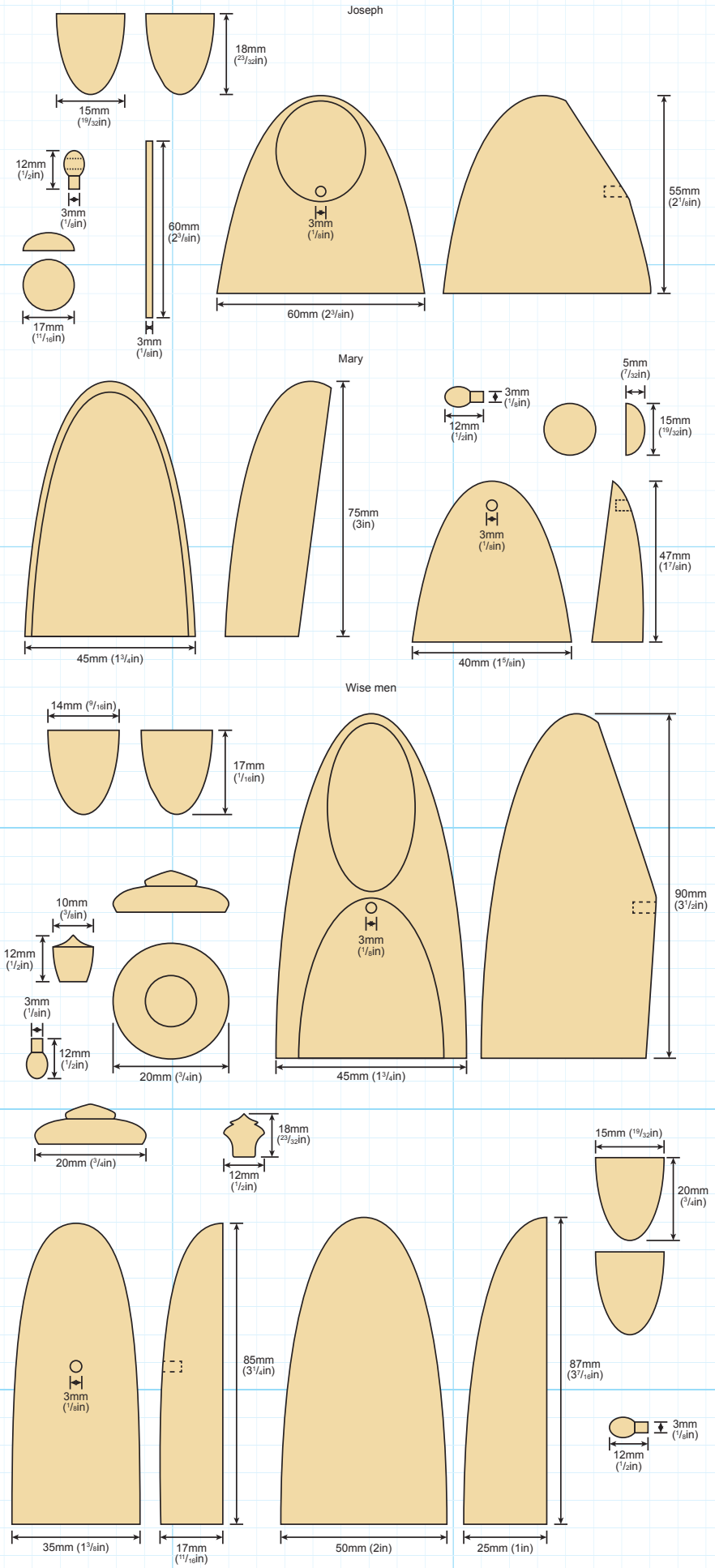
This project will give you the chance to practise your airbrushing and the use of a woodturner's basic toolkit. This project is aimed at the beginner and it shows you how to create Mary, Joseph, three wise men and sheep. I know I have missed out some people and animals from the scene, but you can easily adapt what I have shown to create your own variants and extra people and animals as required. I honestly believe that anyone could turn these basic shapes with just a little guidance, so here goes.

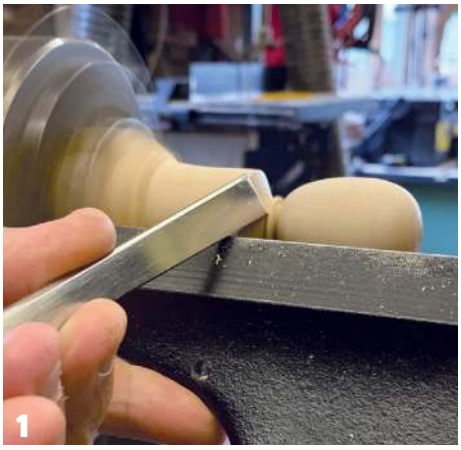
TOOLS AND MATERIALS

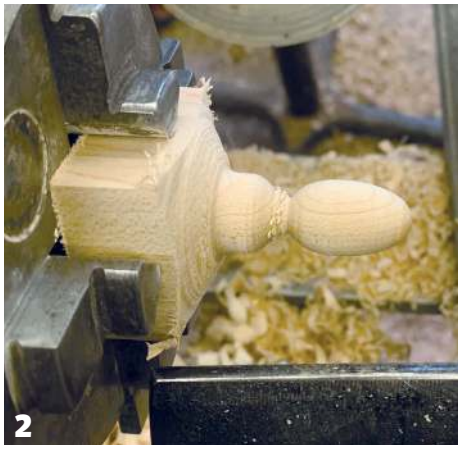
- Personal and respiratory protective equipment (PPE & RPE)
- Spindle gouge
- Spindle roughing gouge
- Skew chisel
- 3mm parting tool
- Chuck
- Revolving centre
- Drive spur
- Pull saw
- Disc sander
- Pillar drill/drill
- 3mm drill bit
- Callipers
- Dividers

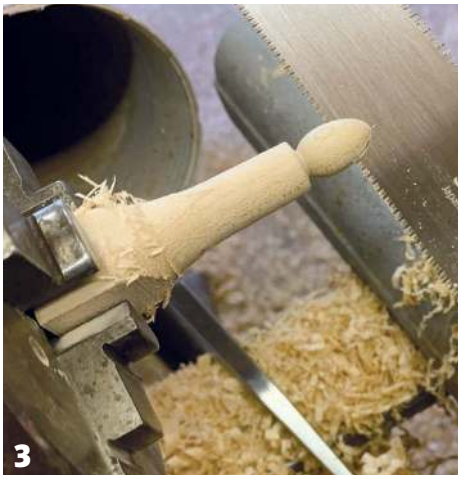
MATERIALS

- Timber of your choice
- Airbrush/brush
- Spirit wood stain
- Epoxy adhesive




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Sheep

1 Each sheep is made from three elongated beads. The first part (main body) is the biggest part. I used maple (*Acer* spp.) because it's a nice pale colour, more sheep-like than other woods and turns easily. For turning smaller pieces, I find it easier to hold the wood in a chuck at one end so you can then shape the relevant sections from the projecting timber. Use a combination of spindle roughing gouge, gouge and skew to create the body shape. Follow the patterns supplied for shape and sizes. Once shaped, sand it and part it off.

2 The next part is the head. It is identical in shape to the body. Mount a new piece of wood or turn it from the rest of the blank held in the chuck. I am using engineeer's jaws, but elongated or standard four-jaw chuck jaws will work well as long as they are of a size to hold the relevant timber sizes.

3 For the ears, use bit of wood which is smaller than that used before. The ears are the same shape as the body and head. Once turned, sand the piece and then you will need to cut the shape in two while the lathe is stationary. Lock the spindle off and use a Japanese pull saw or similar for this. Position the saw at the centre top of the shape and make sure it stays central all the way through. This will give you two ears that just need hand sanding on the saw cut before attaching to the head.

4 Here is the head and body together. The glue areas need a sanded flat plus the bottom of the body will need a small flat sanded in place for the body to sit upright without rolling over. The flats can be sanded on a disc sander or belt sander.

The figures

5 The main figures are made in a similar way and from the same starting shape – they are just bigger. The first one pictured here is Mary. Start by roughing and shaping the blank using a spindle roughing gouge, spindle gouge and/or skew chisel. I am using a darker timber, sapele (*Entandrophragma cylindricum*), to create a contrast with the face and gown made later on. Once shaped, sand it and then part it off to length.

6 Now sand an angled facet on the main side. In the case of Mary you need to sand this flat facet at an angle which gives the appearance of her leaning forward when on a table/surface.

7 & 8 I used maple for the front/gown. Start by mounting a piece of wood between centres and turn it to a cylinder of the correct diameter. Then, using a parting tool, cut a spigot on one end of the cylinder to suit your jaws and mount it in the chuck. Now turn it to shape and sand it smooth. Then, saw off a slither of timber to place on the facet cut on the previous piece.

Now's a good time to discuss a couple of different methods of construction I've been sanding and cutting my flat areas but you could use split-turning techniques instead. In this picture, the waste left after the cut can be used for another figure

9 Make sure both flat faces are sanded flat and here's an example of what Mary looks like so far with the two timbers placed together. The two pieces will be glued together later. Once glued the bottom can be sanded to help Mary lean forward.

10 For her face, use a piece of maple held in the chuck of the right size and turn a slightly domed, button-like profile as in the picture. Once shaped, sand the front and part it off, being careful not to lose it down the dust extractor pipe. This was my second attempt. Once free, sand the back by hand, drawing it across a piece of abrasive laid flat on the bed of the lathe.

11 Since you have made a couple of figures already I will move quickly on to the next character, one of the wise men. The timber used can either be for its natural colour or a neutral timber such as sycamore or lime that can be coloured with stains after. In this case I've used a piece of sycamore (*Acer pseudoplatanus*). Shape to the required shape and part it off the lathe. I will spray some of the pieces, including this one, with colour using an airbrush. Of course you can paint it with a brush if you like. Alternatively, if you are not going to colour or tint some of the wood, use contrasting timbers to create the visual interest.

Refinement

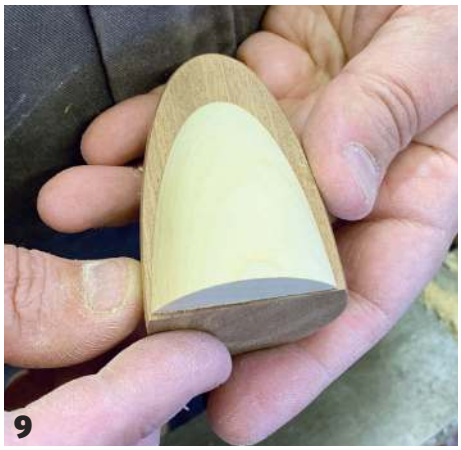
12 Most of the previous flats have been put on using a flat disc or belt sander and here you can see two flats added to the first shape cut in step 11. These will help give the impression of a cape with sleeves when the hands are added later on.

13 Adding colour to your figures can be done in many ways; my preferred way is with an airbrush. The way an airbrush works means the paint or stain goes on almost dry, but even so this doesn't stop it sometimes from getting on to your fingers, so drill a small hole and use a paint stick, in this case a kebab stick, to hold the piece to be coloured. You can also wear protective gloves.

14 You can create figures like the wise men from larger and smaller torpedo-type shapes. In both cases, once both parts are turned and sanded they are cut in half length ways with a pull saw and V-block to produce two halves. For these figures, a V-block is essential to steady the piece. Do not use a powered saw of any type, it will not work and you could have a nasty accident!

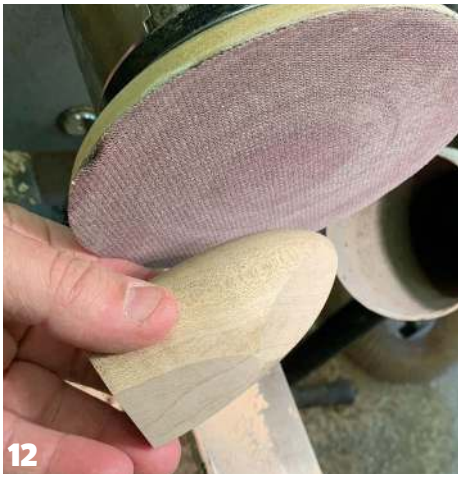
15 This is what the two, sized different halves look like when placed together – the larger part looks like a cape. Of course, sand both cut surfaces before colouring and eventually gluing together.

16 Here are some of the shapes we've just made and some extras to try. None are glued yet and still need to be drilled and coloured as needed.


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Finishing touches

17 Lets move on to decorating and enhancing our figures, giving them a soul and bringing them to life. The wise men, the three figures on the right of the main image on page 7, are traditionally known to bring gifts of gold, frankincense and myrrh, so it is now appropriate to create vessels to house such precious metals and spice. Let your imagination go wild here. There is no set shape but you can see the three I made from a very small diameter dowel held in chuck jaws.

18 Moving onto the smallest pieces of turning and the hands. Hold a section of 6mm square stock in suitable chuck jaws and turn the end of the hands to small ball-like forms with a 3mm tenon on the chuck-end. Once shaped, lightly sand it before parting off with a skew chisel. You will need a few of these so settle in and perfect your skew or gouge work by making some more of the right size and shape.

19 To hold the hands in place you need to drill a hole or holes if you use more than one hand. These figures are small, slippery things so any drilling needs to be done with the aid of clamps and a suitable cradle. Make sure your clamp doesn't damage your figures, so clamps with nylon or rubber pads are advisable. Once the body is secure, use a 3mm spur-point drill bit to drill your holes for the hand(s). Use the finished main picture as a guide for drilling.

20 Now go back to the lathe to turn some heads for the wise men and Joseph. All are the same(ish) and use roughly the same dimension timber, but don't get too caught up in the copying thing. After all, everyone's different, right?

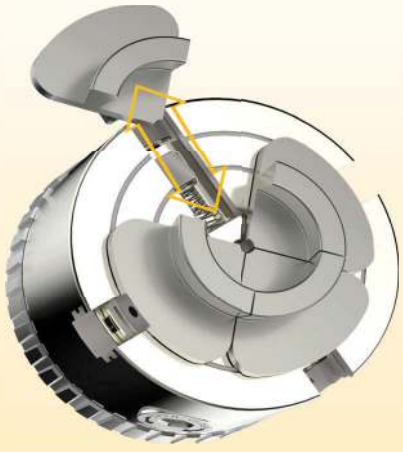
21 If you choose, add colour to some of the heads. Again, Don't put your colour/tint on too thick or it won't dry, instead make several passes of light coats which will ensure you can part off straight away without getting paint everywhere.

22 I chose to add head wear to all the figures apart from Mary. Use your imagination here. The wise men should be wearing different head gear to that of Joseph. So turn the shape you like for each person and colour and style as you choose. I made the figures fairly earthy in colour so here's your chance to change that.

23 If all has gone well, you should now have a mixture of finished heads and hats, waiting to be added to their bodies. The heads will need a small flat sanded to them where they are to join to the body and I suggest you offer the head to the body and eyeball an angle before sanding.

24 When ready, glue the figures/parts together. I prefer to do this out of the workshop and in the studio. This sounds a bit posh but actually it's just a spare room we call the cwtch, which is Welsh, we believe, for cubbyhole or cuddle. Once done, create a wonderful display people will love ●





TURNING TOOLS AND ACCESSORIES FOR MAKERS



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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.

Cheltenham Celebration of Craftsmanship and Design Show, 25th year 2019

More than 70 small designer-maker workshops from across the British Isles will exhibit around 300 pieces of their newest work. Be inspired and uplifted by the beauty and skill on display at Cheltenham's contemporary furniture exhibition from 17-26 August 2019.

Furniture aficionados and those who appreciate fine craftsmanship in decorative arts will have their appetites amply served once again at the largest and most eclectic exhibition of contemporary, bespoke, designer-maker furniture in the UK. The exceptional exhibition also includes selected works from leading artisans in disciplines such as sculpture, jewellery and silver that beautifully complement the furniture.

Spotlight on the future

In this special 25th anniversary year a new initiative will shine a light on the very best emerging designers as a number of furniture schools will be showcasing the work of their students, alongside a solid core of well-established and respected makers within the field. This combination of 'new' and 'old' is set to create an exciting and unique display. Exhibition director Jason Heap has always been keen to offer opportunities to help the next generation establish themselves and says: 'The quality of training being offered today is exceptional and I am confident that visitors will be blown away by the standards at which these new designer-makers are already working.'

This year sees the inclusion of work by established makers Marc Fish, Matthew Burt, and Waywood as well as the last pieces completed by the late David Savage. Meanwhile, new exhibitors such as Jonathan Vaiksaar, Richard Frost and Hyde & Gallagher will certainly not disappoint.



Emmet Kane, Cone of Colour in burr elm



Patrick Scott's P.S 2014 in bleached oak with gold leaf

PHOTOGRAPH COURTESY OF EMMET KANE

Location,

The magnificent neoclassical exhibition venue of Thirlestaine Long Gallery is set in the elegant surroundings of Cheltenham Spa and the Cotswolds, making a visit to Celebration of Craftsmanship & Design the perfect excuse for a few days away in this unique and picturesque area.

Thirlestaine Long Gallery, Bath Road, Cheltenham, Gloucestershire, GL53 7LD. 17 to 26 August 2019. Open: Daily from 10am until 4pm (incl. Bank Holiday Mondays and Sundays).
For more details please visit www.celebrationofcraftsmanship.com

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Suspended bowl

Andrew Potocnik shows how to create a supported bowl in myrtle



PHOTOGRAPHS BY ANDREW POTOCNIK

Ideas and sketches provide a great starting point, but what looks good in the mind's eye or as a sketch on paper can become a completely different matter when converted into a three-dimensional object. The introduction of the wood's colour, texture, grain and size can lead to retrospective adjustments, as was the case in this piece. Then there comes the point when the eye demands an extra detail just to make the piece look balanced with the right amount of detail.

The piece was conceived as a somewhat different form which has been on the back-burner for quite some time and I've wanted to explore for ages, but then my mind went off on a tangent. Before I know it another idea has emerged which leads me to question whether there is a creative version of ADD, when you never finish off a project you start… In a way, this could be another form of the Editor's Challenge: finish off just one of all those projects you've started.

So it was time to get started on converting an image conjured up so long ago, transferred to paper with lines and words combined with new developments into a finished piece. And then hope that all developments along the way lead to a successful outcome.

Focus on myrtle

- **Myrtle** (*Nothofagus cunninghamii*)
- **Grows:** in heavier rainfall areas of western and north western Tasmania and eastern Victoria
- **Average dry weight:** 700kg/m³

Myrtle, also known as myrtle beech, is a medium-sized tree which can grow to 30-40m in height and 1.5-2.5m diameter on optimum sites. It is common as an understory tree, 6-18m in height, or as a shrub in high altitudes and sites exposed to wind. On good sites it is a well-formed tree with a long, straight trunk, slight buttresses, or burls at its base.

Myrtle's heartwood is a pink or light reddish-brown with narrow sapwood which is paler, and is ambiguously demarcated by a zone of intermediate colour. The wood can have a wavy or curly grain, which has a very satiny appearance. Much more uncommon, Tasmanian myrtle can also have dark black streaks in the wood, sometimes referred to as 'tiger myrtle'.

Tasmanian myrtle generally produces excellent results with both hand and machine tools. However, areas of figured wood with abnormal grain can pose difficulties in machining result in grain tear-out. It can be difficult to air-dry heartwood material without defects – shrinkage of about 3% radial and 6.5% tangential is about average.

It responds very well to steam bending and turns and carved superbly. It also readily glues, stains, and finishes well.

Although severe reactions are quite uncommon, Tasmanian myrtle has been reported to sometimes cause mucous membrane irritation.

Tasmanian myrtle is not closely related to the wood that is considered myrtle in the United States (*Umbellularia californica*) – technically, neither species is considered a true myrtle, which is restricted to the *Myrtus* genus. Tasmanian myrtle is actually closer in relation to beech), and is sometimes referred to as myrtle beech or silver beech. All samples are shown raw and with oil applied.



Clear grained myrtle showing the distinctive pink associated with this wood



Backsawn tiger myrtle



Quartersawn tiger myrtle showing the distinctive colour variation sometimes also referred to as black-stripe



Myrtle burl showing a deeper colour than normally associated with this wood. This sample may not be typical but one I had in stock



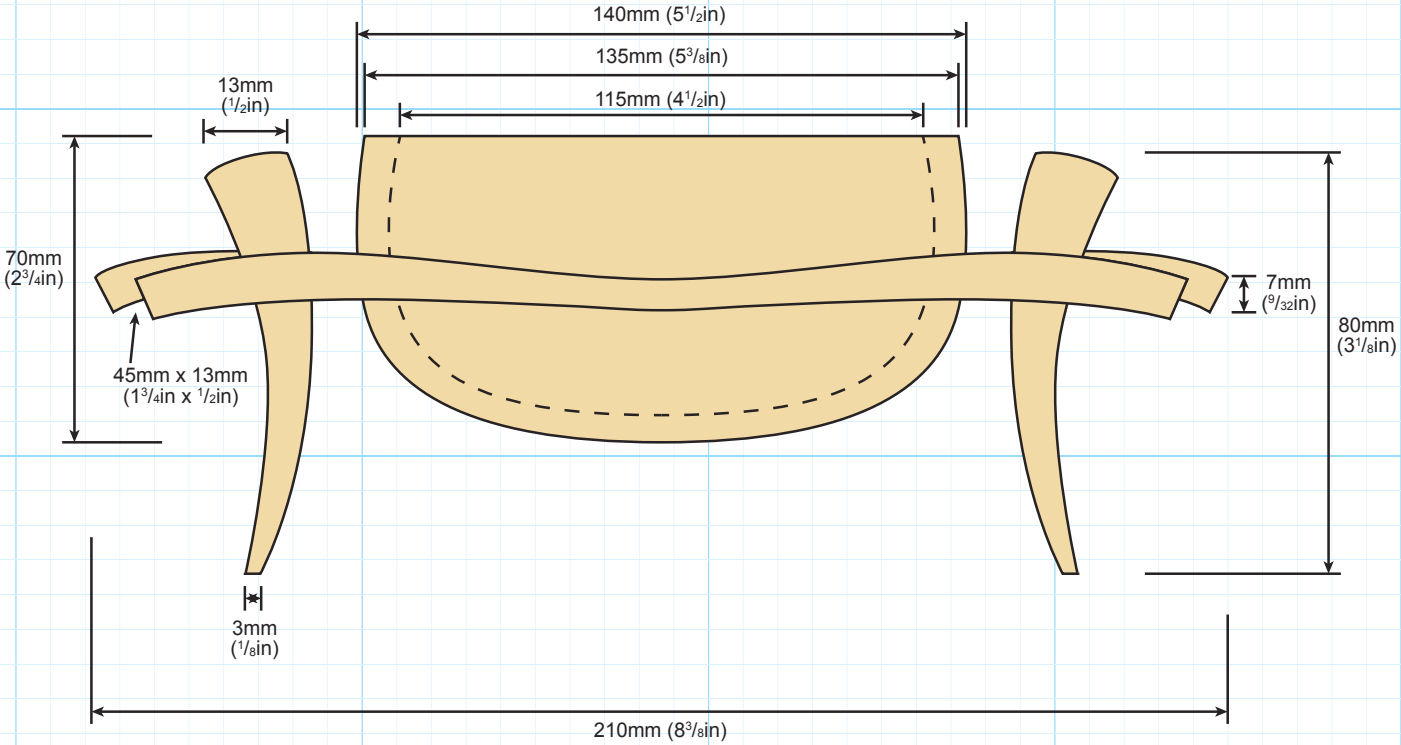
Fiddle-back myrtle. As with any other species, the tightness of figure will vary from tree to tree

TOOLS AND MATERIALS

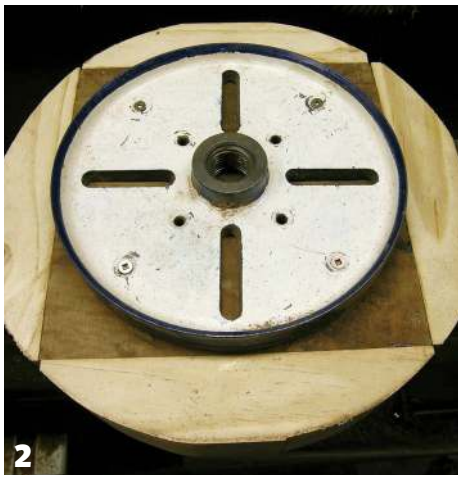
- Personal and respiratory protective equipment (PPE & RPE)
- Bowl gouge
- Parting tool
- Round-nose scraper
- Faceplate and chuck
- Drive spur
- Revolving tailstock centre
- Callipers
- Fine-toothed saw
- Drill
- 2mm drill bit and 2mm diameter rod or pins
- Bandsaw
- Plane
- Bobbin sander/belt sander

MATERIALS

- Timber of your choice for the main body and legs
- Abrasives down to 320 grit
- Adhesive
- Finish of your choice




1

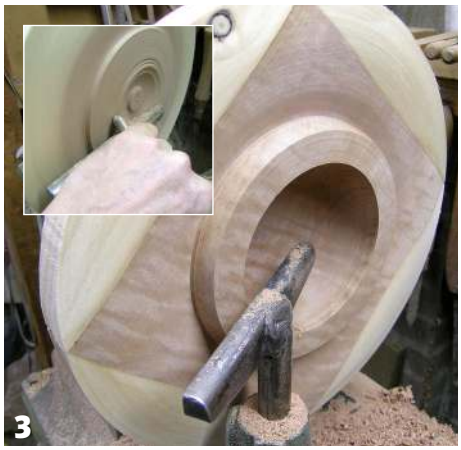

2

Preparing and turning the bowl

1 Since this project is square-edged and to ensure it is turned as safely as possible, it is best to add sacrificial timber so you have a full circle of wood spinning in the lathe rather than spinning corners. To do this, plane up the edges square and then glue sacrificial pieces of structural-grade timber on the planed edges. This extra wood is later removed to expose the planed undulating 'wings' on the perimeter of the form..

2 I bandsawed off the corner to create a circle of wood and then, for security, I chose to mount the work on a faceplate, ensuring that screw holes would be fixed in waste wood well outside the material I needed for the completed piece.

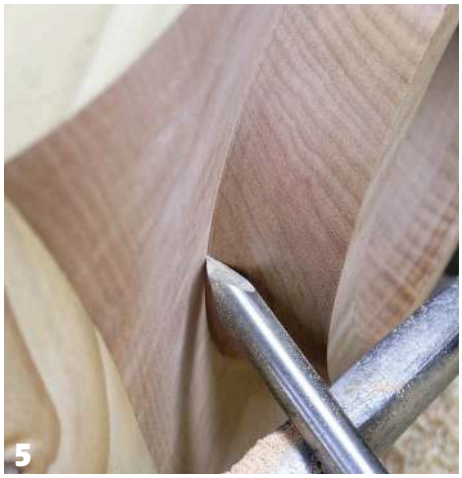
3 After fitting the timber to the lathe, check everything is securely held, including the laminated edges. Then, with a low lathe speed, use a bowl gouge to trim the perimeter to a nice circle, making sure to keep clear of the corners of the wings. Now, turn a flat face before roughly shaping the opening, the upstanding rim area and the curvature of the wings. When rough shaping it's important to stop frequently and check where turned perimeters lie within the square material intended for the finished form. Also, check regularly how far you hollow into the blank. You can, although it is a little awkward, partially shape the backside to help with the depth perception.



4 Use the bowl gouge to refine the internal form, upstanding bowl section and then adjust the upper surface of the 'wings' to the curvature required. Use a scraper to adjust the shape if you like.



5 To create a clear definition line between intersecting surfaces I used a round skew rolled over on its side to act as a scraper to get a neat V-cut. Create a neat intersection where the curved wings and the bowl's main body meet.



6 Now sand the turned top surfaces to a fine level. It is a circle so no corners to catch and with the V-cut it's easy to sand right into areas where surfaces meet without losing definition. Using cleanly-cut edges of your sandpaper, sand down to 320 grit.



7 Once sanded, reverse the bowl and complete the underside. I opted to use a set of Cole jaws on my chuck, but you could easily create a jamb fit carrier or friction drive mounted to a faceplate. I did consider this but decided on the Cole jaws simply because I could, when the lathe is stationary, fit my figure-eight callipers between the jaws to check the thickness of the form as I worked through the shaping process. To prevent marking, I padded the jaws with masking tape.



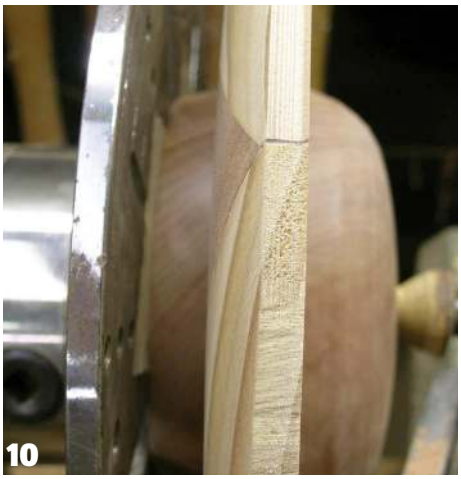
8 Once reversed on to the Cole jaws, friction or jam chuck, bring up the revolving tailstock centre for extra support and secure in place. I added a small piece of extra material to prevent the live centre digging too far into the base of the bowl.



9 Trim down excess material with a swept-back profile bowl gouge. Myrtle is a wood that scrapes and cuts with ease. It also sands very well. Really, it's a wood that works very well on many fronts, making it a highly sought-after timber here in Australia, and due to its rarity, endangered. It's a crazy situation for wood in all parts of the world – the better it is to work with, the more it is sought out.



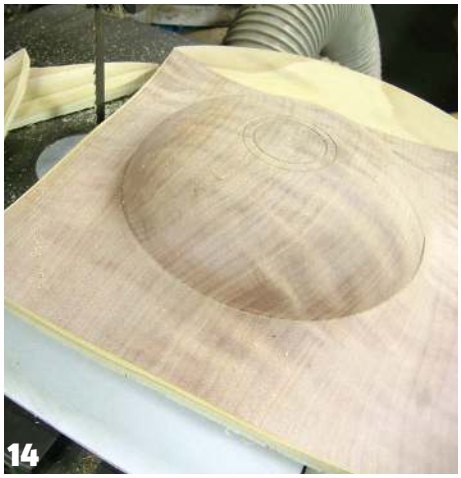
10 Shape the lower bowl section and also cut the wings so you have an even wall thickness on them. The lower outside of the bowl needs to visually flow into the upper raised section perfectly. Alignment is the key here. Take your time and stop regularly to check what is happening and adjust as required.

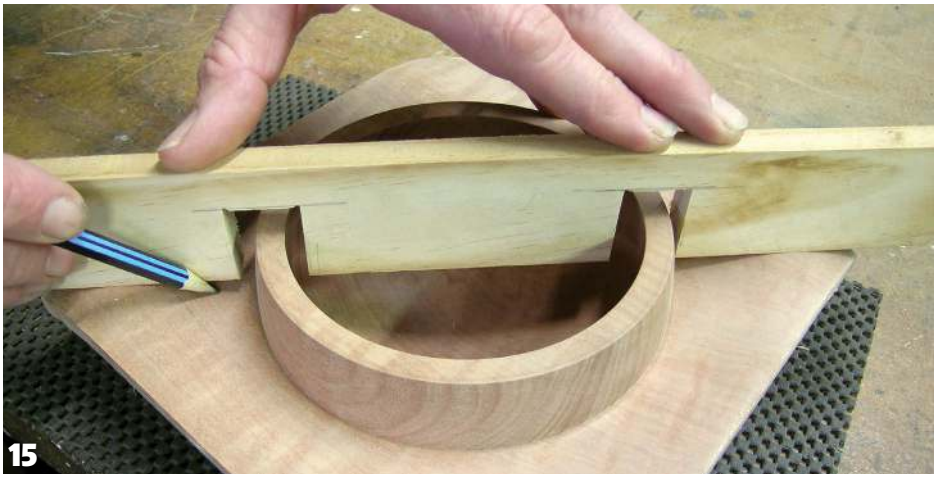



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11 With the lathe stopped, a pair of figure-eight callipers helps determine how even thicknesses are, but the good old 'finger gauge' is an invaluable asset too. Unfortunately it is one that takes many years to master. Nevertheless, there are many mechanical aids that help out and ensure an even thickness is achieved.

12 Once the outer bowl section is achieved, create a neat intersection between the curved and flat parts for reasons explained earlier. Once cut, sand the piece down to 320grit. I think one of the greatest mistakes new turners make is relying on sandpaper to create a smooth surface at intersections at the expense of definition of form. Even if your turning technique isn't great, if you have clean intersections of form then your sanding will not lose definition in form.

13 To finish the bottom section, you can sand as much as you can reach and then remove the piece off the lathe and sand the very bottom of the wood off lathe. This is easily done and if using a friction drive-spur method you need to do this. Alternatively, if the piece held is internally on the bowl on Cole jaws, or secure on a jam chuck, and you have checked everything is very secure, you can remove the tailstock support and, using a very low lathe speed, refine the very bottom of the bowl. I added a few V-grooves for visual interest. A three-point tool, the corner of a skew used in scraping mode or diamond pointed scraper will work too.
The band also creates an area into which a maker's name and the timber used can be added. If you used a jam chuck you can usually put one ring in place, but you have to remove the piece from between centres and work off lathe to remove the final little stub of timber and then sand it.

Refinement

14 Turning completed, it's time to cut away sacrificial wood and face up to whether the profile matches expected form. When cutting, it needs protection from the table of my bandsaw, so some thin high-density foam was placed under the bowl.

15 Planning to cut out spaces for supporting legs to fit in, you need to mark lines that align diagonally across the 'wings' of the bowl. Cut a piece of 12mm-wide scrapwood and create a couple of recesses so it fits over the form. Now mark accurate lines with a pencil.

16 Looking at the square outer of the form, it became apparent to me that its straight lines needed to be softened. It looked harsh so I drew in a concave/hollow section between the wing tips of the bowl. The pencil line showed what I needed to remove on a belt sander. A small platform made of MDF chocked up with a 12mm-thick strip of wood enabled me to remove the waste. So often there is a lot of intuition that governs just what it takes to 'tweak' something to make it appealing to the eye, but how do you learn this skill? Practice and constant refinement.

17 Although I had a clearly-drawn profile of my intended form, creating the legs and connecting them to the bowl took a few days to resolve. It's easy to come up with a concept, a form that is conjured in the mind, but coming up with a solution that works is a different scenario that sometimes takes a whole lot longer to resolve.

Raising the bowl on some offcuts of suitable height allowed me to use previously-made forms to see whether they would work as supports, and yes, the starting point of a solution was underway, scaled down of course.

18 Needing four legs, machine wood to about 12mm thickness and cut four strips which you then tape together so you can cut the profile on a bandsaw. Refining the profile is done on a bobbin or belt sander, including many re-tapings with masking tape to keep all four pieces aligned so you can make each leg as similar in profile as possible. The result should be four legs of about 80mm length, tapering along a curved profile on one face and a flat aspect on the other edge. Hand sanding will help with micro refinements.

19 & 20 After plenty of trepidation about how to hold the bowl form and cut grooves I realised that clamping it to my bench and cutting with a Japanese pull saw would reduce tear-out of grain on either side of each cut, followed by careful sanding to achieve flat and uniformly wide sides. For this I used a strip of 3mm thick MDF with carefully folded sandpaper to ensure sharp corners on both the sanding stick and sanded surface. No doubt, there are other simpler solutions to solving this problem, so please let me know if you have one.

I opted at this stage – you can do it later – to apply a finish. I prefer a wipe-on, wipe-off polyurethane. However, finishes are choices each maker makes and you should choose something you like.

21 Think laterally as to how to join legs to the body of the bowl and make them consistent. I used a variety of materials consisting of MDF and veneer to create a platform to support an engineer's scribe, which was used to mark a centrepoint in the solid section at the end of the slot just cut. Once each is marked drill a 2mm hole to accept a rod/pin in the correct location on each leg.

22 Take a pin – I used a panel pin – and cut it to length. Once it is the right length, insert it into the hole drilled into the main bowl blank. You can now transfer a centrepoint on to each leg. I found I liked the legs tapered point down. Once marked, drill a 2mm hole into each of the legs on a drill press to accept a pin that will connect the leg to the body of the bowl. I use masking tape to ensure all holes are drilled to the same depth. Trial fit all parts to ensure everything fits before final gluing with carefully applied cyanoacrylate glue.

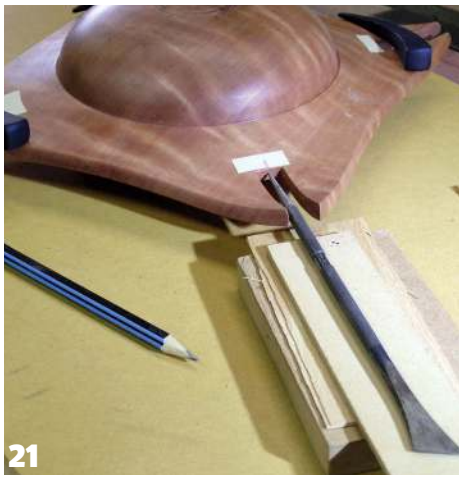
23 & 24 Here are the top and bottom views of the finished piece. I hope you have fun making your own version. ●


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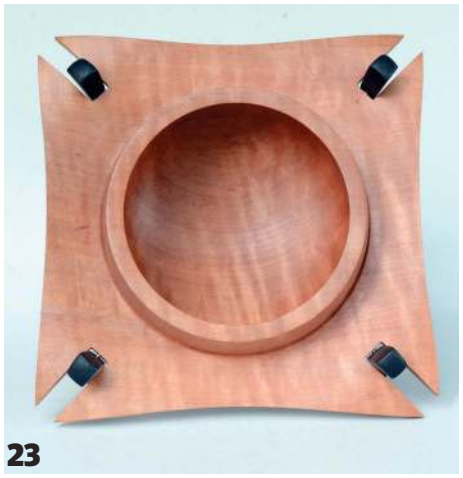

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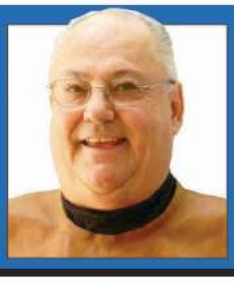

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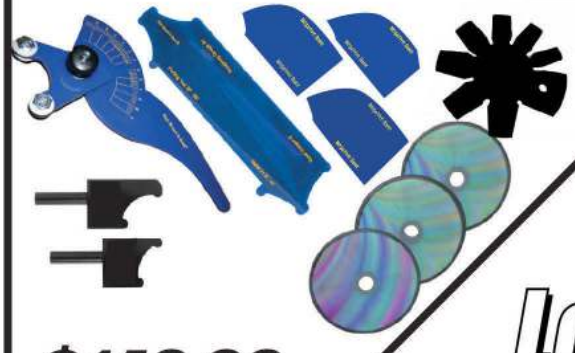

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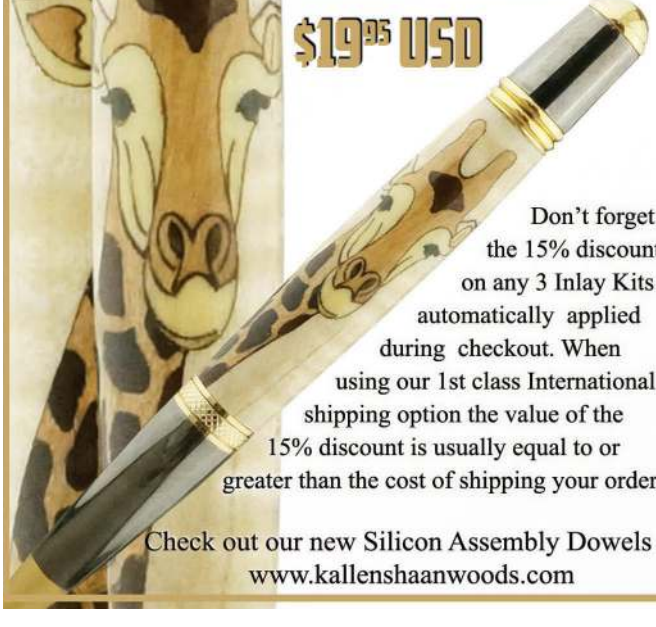
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Bowl from a board

Richard Findley's Editor's Challenge this issue is to make a bowl from a board



PHOTOGRAPHS BY RICHARD FINDLEY

This month's challenge is to make a bowl from a board. I've heard of the technique and seen the results but never tried it, so this should be an interesting challenge. As always, I feel I'd better do a little research and find out a bit more about it.

The premise of the technique is to use a single board of thin timber to produce a much deeper bowl. 'Impossible,' I hear you say, but by cutting rings at an angle, it is possible to stack them on top of each other and then turn them into a bowl. I have a rough idea of how it's done and how I might tackle the challenge, but I thought I'd have a chat with someone who knows more about it than myself first, so my first move is to contact an Instagram friend, Michael Mode (@woodmoder) who, among other things, specialises in making bowls using this technique. He laminates several species of wood together before cutting them into rings and stacking them to make bowls. The effect has a lot of visual impact, especially when you consider how little wood is actually needed to make them. Unlike normal turning, where most of the blank is left on the floor as shavings, this technique creates very little waste. I plan to make one from a single timber and, if it all goes well, I might try a laminated board with several timbers.

Setting out

It seems there are two different ways to approach the bowl from a board, either to cut the rings on a bandsaw with the bed set at an angle, or to cut them out on the lathe. The issue with the bandsaw method is that each ring is made in two halves and needs joining before cleaning and stacking, whereas the turning method seems more straightforward, so it is this method that I will be using.

I can visualise how I need to cut the rings from the board to make them stack, but I need to plan it out so I know exactly where to cut and at what angle. I try to draw it out on paper, full size, but when it comes to working out the exact angles of the cut I struggle to get my head around it properly. After a couple of attempts I decide I need more information and this time turn to YouTube to see if there is any useful information there. I find a few videos but most show the bandsaw method and the description of setting out seems a little vague, almost like the presenters don't fully understand it themselves. I found one where the guy did know what he was talking about, but his description was so technical that it really didn't clarify things much. However, the way he drew it out on paper seemed to be a good route to success, so I draw it out again.

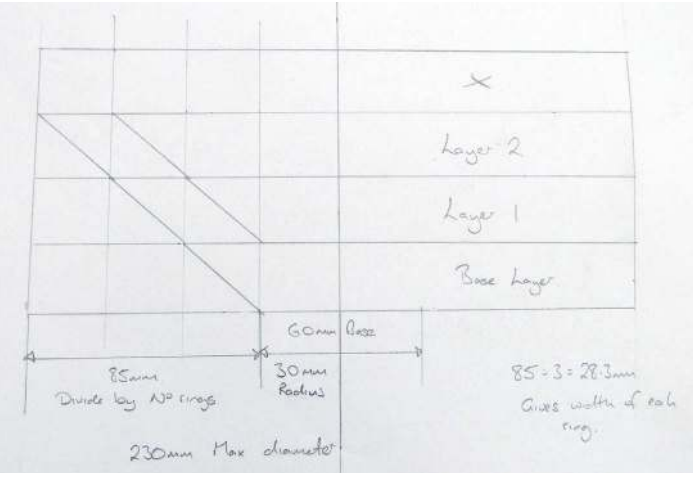
I pick a piece of 25mm-thick European oak, 230mm across, and draw out a rectangular cross section the same size. My standard chuck jaws need a 56mm tenon, so I start my drawing with a 60mm wide base. I only actually draw out one side of the bowl, so the drawing shows a radius of 115mm (half of the 230mm diameter). With the radius of the base – 30mm – taken from the overall radius, I'm left with 85mm (115-30=85mm).

The next question I need to answer is: 'How many rings/layers am I going to use?' One of the features of these board bowls, sometimes called 'economy bowls', is that they tend to end up conical in shape – they have to due to the process. However, I would like to try to get a little more shape into it, so it makes sense that making the rings a little more chunky will allow me to do this. I think it should also give me a little more leeway to make mistakes on this first attempt.

If I divide my 85mm into three (layers) it gives me rings with a wall thickness of 28.3mm (less the thickness of the tool I use), which is quite chunky, but will give me a bowl three times thicker than the original board and hopefully allow me to add some curve to the bowl.

To help me get my head around the angles I draw the three layers, marking the size of the base and ending up with a grid, on which I am able to connect the corners to show me the angle I need to cut.

I think it seems clear now, but, as I've mentioned before, there's nothing like practical experience to clarify things, and with the small amount of wood that is at stake here, the cost of messing it up isn't actually that high, which I always find relieves some of the pressure.



Drawing in full with working out

Cutting the rings

The first thing to address on any turning project is how to hold it. Most bowl projects begin on a screw chuck, but because there is so little waste that isn't an option here, so I opt to sandwich the oak disc between the chuck and live centre and turn a shallow tenon on the base using my 4mm parting tool. Some of the YouTubers I'd seen used a glue chuck to hold the bowl but I don't see the need.

With the tenon cut, I remove the disc and decide, for a little extra security, I will add layers of masking tape to the back of the board and mount it on the chuck. Theoretically this should make the parting-off less dramatic. With the oak disc on the chuck, I use my drawing to mark the positions of each ring and realise that by setting a sliding bevel to the angle shown on the drawing, I can use it to line up my parting tool at the beginning of the cut and check it periodically as the cut progresses. In this case the actual angle is 41º, although that will vary depending on the thickness and diameter of the blank and the number of rings being cut.

I use my 4mm diamond parting tool to minimise the waste and it slices very cleanly. I do have a thinner tool, but it is a short-handled type and I much prefer the longer-handled tool.

In the last couple of articles I have had to part work in a similar way and had no issues without the addition of the tape, but I thought the Editor might appreciate the additional safety measure. However, I find that, rather than making the cut safer and catching the ring as I complete the cut, it actually reduces the feel and changes the sound of the cut and I end up misjudging it and cutting through faster than I expect. I found that the tape added no safety element to the operation.

The fact that I'm cutting at an angle toward the chuck though makes the operation very safe in itself, because the ring physically can't come away from the rest of the blank and it falls on to the chuck, spinning and bouncing harmlessly until I stop the lathe. I could have removed the chuck and then the loose ring from the lathe, but instead I rest it safely on the bearing block, which is quite large on my old Wadkin, and it sits there out of the way until I finish cutting the second ring.

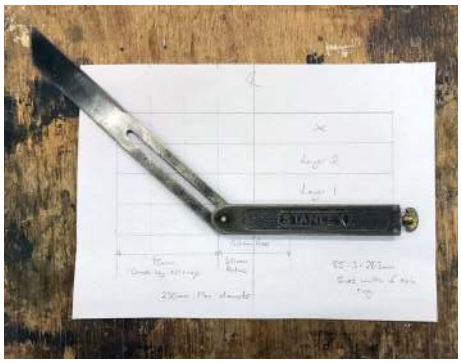


Cutting the tenon



Adding masking tape to the back of the disc


Marking the positions of the rings


Setting the angle of the cut from the drawing


Using the sliding bevel to guide the angle of my cut


Making the parting cut


The first ring spins free safely behind the disc


I cut the second ring with the first safely out of the way

Gluing the bowl blank

I now have a base block, which still has a chucking tenon on the underside, and two rings. The next job for me is to glue it up into a bowl blank. I find that by reassembling the sections back into its original board form, it is easy to line up the grain in the correct orientation. I then stack them back into a bowl blank and make some marks to ensure I can line it all up when I do the glue-up.

The glue-up is the part that I feel could make or break this project. As Michael had pointed out during our discussions, if the rings slip with a single timber board, then it isn't the end of the world as it won't be very noticeable, however if the rings slip with a board made of several timbers then it sticks out like a sore thumb and spoils the look of the bowl. The main advice Michael gave me was to not try to glue up too many layers at once, perhaps only one joint at a time, as it is increasingly difficult to get everything perfect with each additional layer. He suggested applying the glue and pressing them together with a weight on top until the glue begins to grab, and only then apply pressure with cramps. This makes perfect sense to me as I've experienced similar issues when I was challenged to make segmented items earlier in the series.

CLAMPING

This is a job where having an extra hand would be a real benefit. As a little slip in a solid oak bowl won't be disastrous I risk gluing the three layers in one hit. As advised I apply the glue and rub the parts together lightly to encourage them to grab. I place a heavy weight on top for a few minutes before adding boards to the top and bottom of the stack and gently adding four G-cramps to it. With the cramps loosely in position, I check the layers of the bowl haven't slipped, and gradually apply pressure to each cramp until there is even pressure holding it all together.


The rings in position with the grain lined up

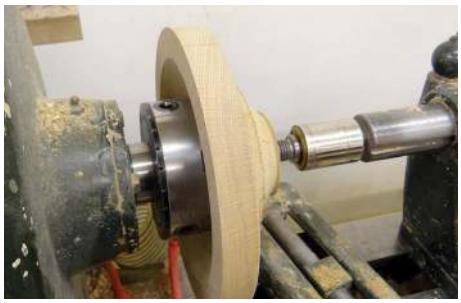
Turning the bowl

I allow the glue to cure overnight and inspect the blank once it's out of the cramps. I had managed to align the two marks on the front of the blank but had neglected to look at the back and the top ring had slipped sidewards somewhat. I doubt it will be an issue on this bowl but I will need to take more care if I try a laminated version. Lesson learned though, so I should be more prepared next time.

I place the bowl over the chuck and bring up the live centre, placing it in the centre mark from the original mounting. The base and central ring run very true, but the top ring, which had slipped in the cramps, runs out by a good bit. I turn on the lathe and begin by re-cutting the tenon so I can be certain it is perfect. I then bring the rim into line and begin shaping the blank. There isn't much scope to play with on these bowls, the shape has to be some version of conical, but I try to put in a sweeping curve from the base to the rim, which I am pleased with. I initially use a draw cut to remove the waste and form the shape, switching to the wing of my 10mm (13mm bar) bowl gouge in a shearing cut to refine the shape and leave a smooth surface ready for sanding. I power sand with 180 grit and then hand sand to 400 grit before removing the tailstock and placing it in the chuck.



Out of the cramps it is clear to see how it has slipped



Bowl blank placed over the chuck with live centre holding it securely



Turning the outside

OOOPS

It is only as I hollow the bowl out that I realise the combination of the ring slipping during the glue-up and my efforts to create a sweeping curve have left the wall of the bowl a little thin, and by the time I turn the inside with a sweeping curve to match the outside there may have been a little light shining through the side. My callipers prove that I'm down to just 1mm at this point. I decide to finish the bowl anyway, obviously handling with great care. I think I would prefer 4mm or 5mm of wall thickness throughout. I reverse the bowl on my MDF disc mounted on a faceplate, bringing the tailstock up once again while I turn away the tenon down to a little nub, which I power sand away at the end.

My first bowl from a board looks good (from a distance). I managed to achieve a fluid curve, rather than just a conical bowl, so I'm pleased with that, and as Michael had predicted, the slippage on the plain bowl is not visible in the grain match but will be critical on a laminated board. The thin patch in the wall is unacceptable though and needs addressing on my next attempt. I put this one down as a learning bowl and get ready to make the final bowl from a board.



Turning the inside



Callipers prove it is a little thin



Removing the tenon



My first attempt


Laminating the different timbers

Glue-up

I decide this will be a good opportunity to use up some offcuts. I have some of the oak left from the first attempt, so I will use that as the main timber and decide a stripe or two of contrasting wood will look good. I've combined oak, walnut and sycamore before on my very first segmented bowl, so know they work together. I find some suitable pieces and cut them down into strips. I like the idea of an oak bowl with a stripe running through it. I cut a strip of walnut at 50mm wide, and a piece of sycamore 30mm wide. I cut the oak blank at a random point that looks about right and place them in. I feel something extra might be needed though, so after another search I add a strip of 15mm-wide mahogany, which I think pulls it all together well. I plane them smooth and then glue them together into a panel using three sash cramps and a good-quality white wood glue. While choosing the timber I am aware of the possible issue of colour contamination from different timbers but all of these are close grained timbers, apart from the oak, and aren't of too strong a colour, I am reasonably sure this shouldn't be a problem.

Rings

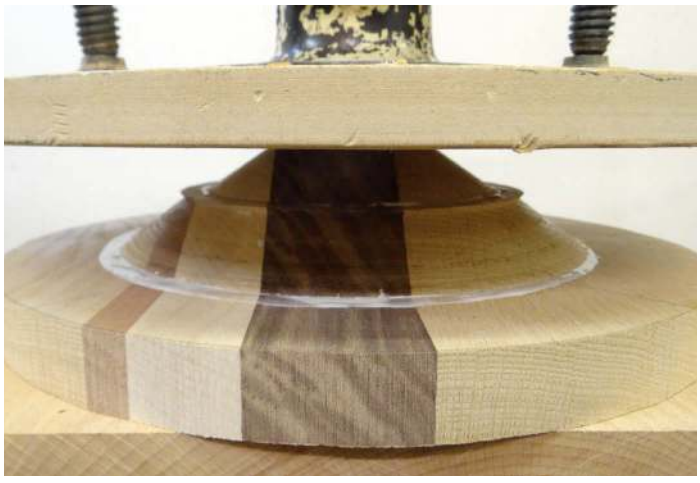
The following day, with the glue fully cured, I flatten the panel using my planer and cut a disc of 300mm diameter. To work out the best size and angle for the rings I draw it out as I had before. The thickness is 25mm but I have more diameter to play with this time, which means I have another decision to make. I have the ability to cut an extra ring this time, or I could stick to three rings, cutting them slightly wider, allowing me to add more shape into the bowl. The conical shape of this type of bowl has always been what I see as the downside to them. I would always rather have more shape than size so I opt for three layers, slightly wider than before, in the hope of achieving an improved sweeping curve without the daylight issue of the first.

As before I use my drawing to mark out the rings and slice them free with my 4mm parting tool and all goes to plan. I don't use masking tape this time but just take my time, carefully slicing the rings free from the disc. The rings stack without a problem, the wide stripes of walnut and sycamore make lining them up quite easy, although it is obvious to me that they need to line up perfectly otherwise the look of the bowl will be ruined.

This time I take Michael's advice and glue just two rings together at a time. I find the smallest two quite simple with very little slippage. Satisfied with their position I leave them in cramps for a few hours before repeating the process for the larger ring later in the same day.

The larger diameter ring seems to want to slip and slide more than the smaller rings but after much wrestling and a little swearing I am pleased with the look of it and, having learned from the first attempt, I remember to check all around the glue-up rather than just the one face. Satisfied I have done all I can with this I leave it overnight to fully dry.


Cutting the rings


Laminated bowl in cramps

Turning

Out of the cramps I am pleased with the look of the bowl blank. Everything seems to be lining up well so the next stage is to turn it. I repeat the process from the first bowl, only this time being more aware of the wall thickness throughout. I place the blank over the chuck and bring up the live centre to turn the underside and re-cut the tenon and sand it all to 400 grit. I reverse it in the chuck and check the wall thickness with callipers and find I have around 8mm at the thinnest part, which gives me plenty to smooth over the join lines and mirror the flowing curve of the outside. I manage to achieve a pretty even 4mm wall thickness throughout. I am pleased that the stripes match up well and the effect only improves as the bowl nears completion. Once I am happy with the finish from my bowl gouge on the inside I sand through to 400 grit as I had before.

The final stage is to reverse-turn the bowl over my MDF disc with the live centre in place, lightly slicing away the tenon. After a final inspection of the bowl I apply three coats of hard wax oil and it is finished.



Laminated bowl out of cramps and ready to turn



Turning the inside of the bowl

Conclusion

I always enjoy projects which include different aspects of woodwork, so this one has been a fun challenge for me. I'm glad that I went to the effort of a practice bowl before making the laminated version as it allowed me to work out a few issues and resulted in a far better finished product. The thing I am most pleased about though is the amount of shape I have managed to achieve in the bowl. I find the flowing curve very satisfying and am happy with my decision to opt for shape over size, as a taller bowl would certainly have been less shapely and more conical. I think this style of bowl has a lot of scope and especially when thick-section seasoned timber is increasingly expensive and difficult to buy, the bowl from a board option becomes more and more attractive.



The finished bowl

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Victorian cotton reel holder

Ian Woodford shows how to make this stylish and useful accessory



PHOTOGRAPHS BY IAN WOODFORD

A friend recently asked me if it was possible to make her a Victorian-style cotton reel holder. Not knowing what it was, a search on the web revealed many variations on a basic theme. While most were made of metal and were very ornate there were a few in wood. Not wanting to make a direct copy I played around with a couple of the designs, adding my own interpretation and style.

All measurements were determined by the size of standard British cotton reels, which is 33mm long by 33mm diameter with an 8mm hole. The bottom section will hold a total of 12 reels and the top will hold four. I chose maple, thinking the pale colour would contrast well with the cotton colours. It's a straightforward project, very much like making a two-tier cake stand, involving both spindle and faceplate turning but with a certain amount of precision.

TOOLS AND MATERIALS

- Personal and respiratory protective equipment (PPE & RPE)
- Spindle roughing gouge
- Spindle gouge
- Bowl gouge
- Narrow parting tool
- Beading and parting tool
- Negative rake scraper
- Chuck
- Drive spur
- Revolving centre
- Steel ruler
- Callipers
- 15mm Forstner bit
- 5mm drill bit
- Drill chuck
- Drill/pillar drill

MATERIALS

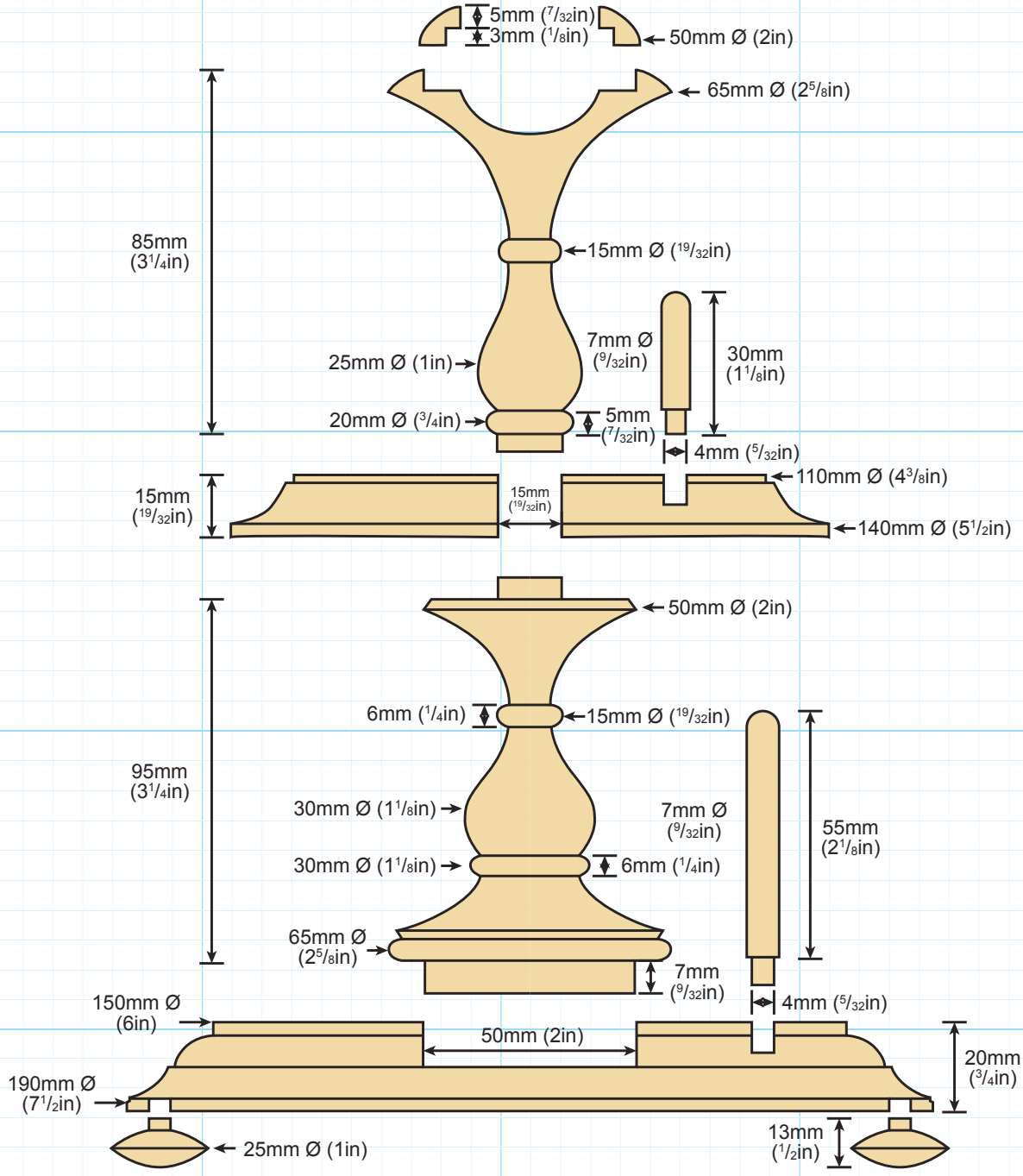
- The dimensions for the required timber blanks are:

2 faceplate grain-oriented sections:

- 1 no 200m x 250mm
- 1 no 150mm x 250mm

2 spindle grain-oriented sections:

- 1 no 110mm long x 60m x 60mmm
- 1 no 110mm long x 80mm x 80mm
- Dowel or turned spindles to hold the reels in place
- 120-400 grit abrasive
- Wood glue
- Cyanoacrylate adhesive
- Sanding sealer
- Wax
- Buffing wheel
- Cloth material
- Sponge



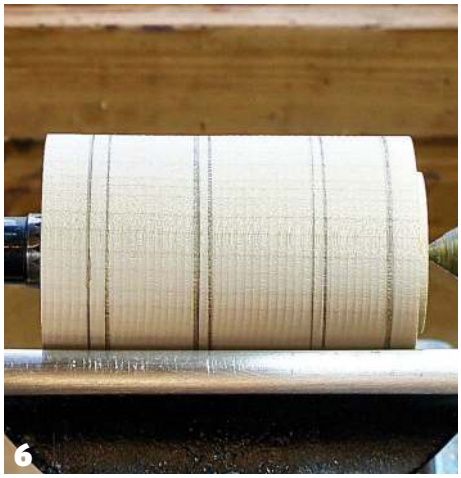

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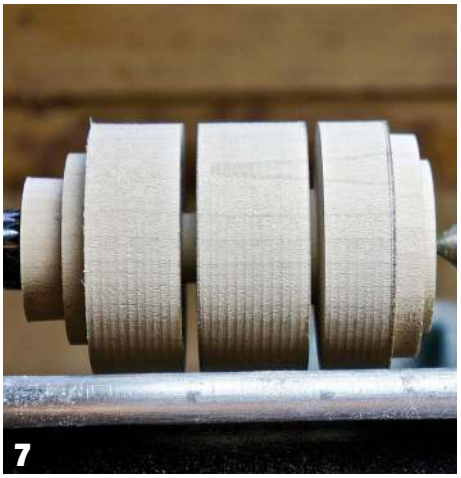

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1 Before any turning is started, study the diagram and you'll notice I have separated all elements. I find it easier to visualise each turned segment by doing this. I also make projects such as this by starting at the base and working upwards. Locate the centre of the base section and mount this on to a waste block with hot-melt glue. Alternatively, drill a central hole and mount on a screw chuck. Once the piece is secure on the lathe, true up the edge to the required diameter and then true up the face. Now you can profile the outer edge to your required shape. Form a central recess 50mm wide that will hold the first spindle section.

2 Check the top surface with a steel ruler to make sure it is perfectly level, enabling the cotton reels to sit flat.

3 Mark the position of the six holes to be drilled around the top face, approximately 22mm in from the top outside edge. I use the lathe's indexing system to help mark these positions. When doing this take into account grain direction as I like wood grain to flow left to right, not front to back in pieces like this. This gives it better visual appeal. Once marked, take this section to your pillar drill and drill 5mm holes to hold the reel spindles. This ensures the holes are drilled dead vertical but if using a hand drill be very careful to keep the drill vertical.

4 Once drilled, return to the lathe , sand down to 400 grit and apply a coat of sanding sealer or finish of your choice.

5 Reverse chuck the piece by using a jam chuck or appropriate chuck jaws into the 50mm recess and, once secure, remove the waste glue block. Then, taking grain orientation into account, mark the position of the three holes to be drilled for the feet. These holes are drilled as before and need only be a couple of millimetres deep. Sand and seal as usual.

6 Mount the first of the pillar sections between centres and rough turn to the maximum pillar diameter. Form a 50mm diameter spigot at the bottom end that will fit into the base section. Mark out the exact length of the pillar and where the beads are to be formed.

7 Turn a 15mm diameter spigot at the top end of this section. This spigot will fit into the hole drilled in the second faceplate section. With your narrow parting tool cut down to the final diameter of the beads, measuring with callipers.

8 With your spindle gouge carefully turn the final pillar shape by starting at the base end. The beads will best be turned to their final shape with a spindle gouge, skew or beading tool.

9 When satisfied, sand down to 400 grit and seal as usual and the pillar should look like as shown.

10 Next is the second faceplate section and I find this best done completely in a jam chuck. Take a waste block and turn a spigot down to 15mm that will hold this section. Make sure that the spigot gives a good tight fit to the mounted section.

11 Drill a 15mm hole in the centre of the second section and mount on to the jam chuck. You may find it gives you more security if you bring up the tailstock to help in the rigidity when shaping. Using a bowl gouge turn to the final diameter and then the outside profile can be formed. Make sure the top surface is totally flat by using a steel ruler to check. Again, mark out the position of four holes to accept the reel pillars. Take off the lathe and drill as before.

12 Remount on the jam chuck base side up to totally flatten the underside and then sand and seal. Reverse the section and sand and seal the top surface to completion.

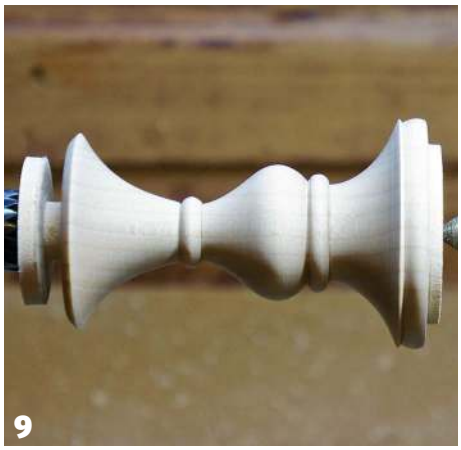
Main and top column

13 Mount the top spindle blank between centres, turn a spigot at one end and then mount firmly in your chuck. True with your roughing gouge and then turn a shallow curved recess at the end. This needs only to be about 15-20mm deep. No need to sand this internal recess as it will be covered by the pin cushion.

14 Bring up the tailstock for support and, as in the first pillar section, mark out the sections for shaping. Turn down to the key diameters with a thin parting tool.

15 & 16 With a spindle gouge you can now partially shape the spindle, and with the tailstock removed, cut a recess of 3-4mm deep in the outer edge of the top coned area to accept the turned ring that will hold the pin cushion in place.

17 Once done, using a spindle gouge continue to refine the main spindle stem with all the detail required. You can see clearly the final design I chose.


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Pin cushion & reel spindles

18 Turn the underside section of the pin-cushion ring and in the process the top spindle section can be tested for fit by holding it against this part. Make it a good fit but not over-tight. Once the fit is correct, part it off and reverse jam chuck it on to a spigot of the right size turned on the remaining waste wood.

19 With small diameter blanks the reel spindles can be made to length and 7mm in diameter. At the headstock end, reduce the spindle diameter to 5mm to fit into the holes drilled in the faceplate sections. Remove the supporting tailstock and sand the end to a nice round finish. You need to make six spindles of 55mm in length and four of 30mm in length. Sand and seal all in the turning process.

An alternative to cutting and turning spindles from larger stock from timber you have to buy long lengths of dowels/rods of timber of a size close to that which is required and cut these to length and refine them by turning them to the sizes required. The cost varies for timber, so whether it saves you time or money, only you can make the value call as to which route is right for you.

20 The final items for turning are the feet. You need a spindle blank about 45mm long and turned to 25mm in diameter. There are three feet in total. Now, mount your chosen blank between centres, and using a spindle gouge, turn the foot shape and also a small 5mm-diameter spigot that will fit the holes drilled in the bottom of the base. Once turned, sand, seal and repeat the sequence for each one required.

Adjustments and assembly

21 For the pin cushion I cut a piece of sponge approximately 30mm thick and 30mm in diameter. The material for the top was cut round to about 55mm in diameter. Lightly glue the sponge into the top recess and, when dry, place the material over the sponge, fix the top ring over it and press down. This should make the sponge and material form a dome as in the final assembled photo. If the material is too wide then trim it down a little in diameter. When satisfied with the fit, place a few drops of glue in the edge of the recess, I used thick cyanoacrylate adhesive, and assemble the material and top ring into place. Keep it pressed down until the glue is dry.

22 Now that all of the pieces are finished, if you choose, buff with carnauba wax or apply a finish of your choice and then assemble without glue to make sure all sections fit well. This is your last chance to adjust anything so make sure you are happy. When satisfied everything is correct and to your liking, glue all the pieces together making sure you remove all excess/squeeze out of adhesive as quickly as possible. If all goes to plan you will have a delightful useful item for the home. ●

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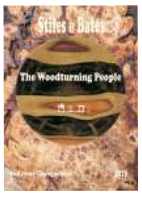
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Taking inspiration from ancient cultures

Andy Coates takes inspiration from a Viking bowl discovered in Dublin, Ireland



PHOTOGRAPHS BY ANDY COATES

The year 1066 is probably one of the first historical dates children learn about at school. This is mainly because of The Battles of Hastings (and subsequent tapestry) and Stamford Bridge. What is less well acknowledged is that 1066 is also a convenient marker for the end of an era that left its stamp across the north of Europe and beyond – the Viking Age.

The Vikings left their mark on northern Europe, Britain, Ireland, and the outer Isles, until in around 1066 the attacks ended due to the changing political climate in northern Europe. But the Vikings didn't just pack up and leave – they'd assimilated, built communities, integrated, and had already left their mark on many a shore.

Archaeologists have been fortunate enough to recover many artefacts of Viking origin from this period, many made of wood, many preserved in bogs or simply preserved by Irish soil. These artefacts are priceless as evidence of occupation, assimilation, and the daily lives of people from the period, but to the woodturner they can offer inspiration.

One artefact in particular has been playing on my mind. It is a bowl – or, more precisely, fragments of a bowl – discovered at a dig site in Fishamble Street in Dublin, near to the banks of the River Liffey.

Despite having large portions missing, and what remains showing the ravages of time, it is a beautiful object. The bowl was turned from alder (*Alnus glutinosa*), and is approximately 210mm in diameter and 160mm tall. It has beaded decoration on the sides and a large, flared foot, and would be an imposing bowl even by today's standards – but this bowl was turned on a pole lathe between the 10th and 11th centuries, and was probably made as a utility vessel.

Turning a bowl of these dimensions on a powered lathe is not effort-free, and the few present-day pole lathe turners who do still turn bowls tend not to turn such large bowls, Robin Wood being the first to spring to mind of those who does, and I am certain he would tell you that it's no mean feat to make one on a pole lathe.

I could not hope to make a replica of the bowl without a set of precise measurements and detailed photographs, and all I had to go on was a low-res image taken from slightly below centre, but the image did have a scale rule in shot so I was able to extrapolate approximate dimensions and do a basic sketch.

I decided that rather than simply take inspiration I would try to replicate the 'look' of the bowl, and make an approximation that looked as if it might be a 1000-year-old relic. As it cannot be a direct copy due to lack of information, I felt comfortable with the approach. I did not have alder to make it from so chose poplar as it is also an underrated species today. It did, however, take three attempts to get one I was happy with, although the first two are perfectly fine as standalone objects.

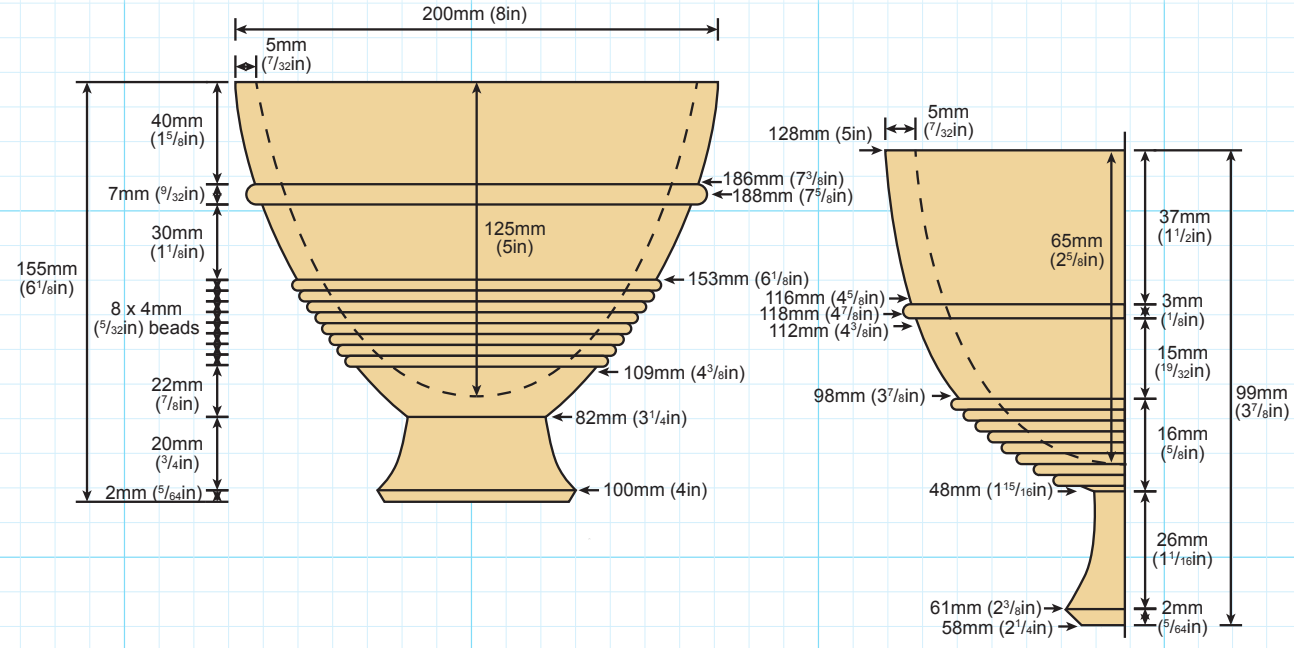
TOOLS AND MATERIALS

- Personal and respiratory protective equipment (PPE & RPE}
- Bowl gouge
- Spindle gouge
- 5 & 10mm parting tool
- Negative rake detail tool
- Round-ended burnishing tool
- Chuck
- Drive spur and revolving tailstock centre

MATERIALS

- Black poplar (*Populus nigra*) log section: 220mm x 200mm – the final version was made from smaller stock, approx 160mm D and 120mm H, and this version was used for the diagram. The process is depicted using the larger version
- Micro abrasive/webrax, wood dye and finishes

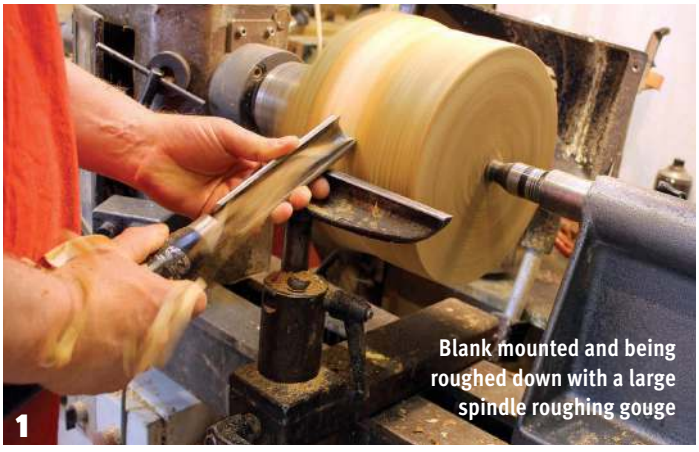
Approximate dimensions were taken from the National Museum of Ireland image of the vessel using a scaled rule. This provided an overall diameter at the rim of 22cm. In the third iteration the log was 13.2cm after roughing down to a cylinder. By dividing 13.2 by 22 you get a scale factor, 0.6. By taking the dimensions extrapolated from the original image and multiplying each by 0.6 a set of scaled dimensions was obtained to enable production of a smaller version with the same proportions. I have provided diagrams for both the original dimensions and the scaled-down dimensions. Please note that these may not be accurate in respect of the original object.



My inspired drawing from the original bowl

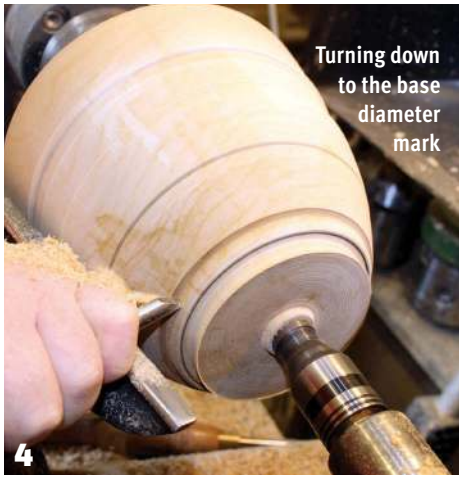


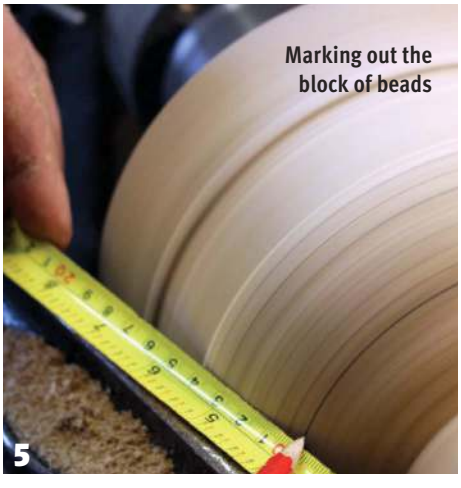
A sketch of the Dublin bowl


Blank mounted and being roughed down with a large spindle roughing gouge
1


Removing some of the waste
2


Initial shaping from the headstock side of the blank
3


Turning down to the base diameter mark
4


Marking out the block of beads
5


Defining the beads with a detail tool
6


Cutting the beads with a parting and beading tool
7


Taking the wall down after the beads
8

First steps

1-4 Before you begin work remove all abrasives from the vicinity of the lathe. You will not require any for this project!

The log blank is mounted between two steb-type drives and roughed down to a cylinder. Take care if the bark is prone to coming off in a sheet. True up the front and rear face using a 10mm parting and beading tool. On the tailstock end of the workpiece turn a tenon suitable for your chuck. I decided to use large gripper jaws for this weighty piece and turned an appropriate tenon.

Some of the waste can initially be turned away by sight only. Using the dimensions on the diagram (this is applicable to either of the versions in the diagrams), begin to shape the blank from the headstock end. Be aware that the beads are proud of the main body and you will need to turn them first then remove some material between them to take the outer wall down to the required dimension.

Forming the shape and beads

5-8 After starting at the headstock end and forming the shape and first bead, continue down the workpiece using a bowl gouge or spindle gouge to form the shape. Remember that you need to leave a raised band from which to form the second block of multiple beads. I turned eight beads on the first version. Mark the block out and define the beads by using a detail tool to cut down to the lower level of the wall.

The beads could be turned with a dedicated bead-forming tool, 10mm spindle gouge, skew, or parting and beading tool. My preferred tool for the job is the parting and beading tool. The cutting is done by taking a cut from the centreline of the defined bead area. Use only the corner tip of the tool and work right or left of the centreline down into the defining cut. The tool is pivoted over on its edge and moved slightly inwards as the cut extends around the bead. On such fine beads only one or two cuts should be needed for each half of the bead. With practice this is a quick and easy method of forming beads.

When the final bead is completed the detail tool can be used to clean into the defining cuts if any fluffy strands have been formed. Now use a 10mm spindle gouge to take the section of wall after the block of beads down to the required dimension, and follow on into the foot.

Completing the outside of the bowl

9-11 After completing the outside you need to assess the surface finish. The intention is for it to look as if it might have been turned on a pole lathe. We will assume that your tool technique is such that you have left few tooling marks on the surface of the wood and set about replicating such a look artificially.

A pole lathe cuts at a far slower rate than an electric lathe does even at slow speed, and only cuts for four forward rotations before reversing and starting again. As a result of this there are tool marks on the surface of the wood. I have no problem with this surface finish, and to be perfectly honest I rather like it – it is an honest finish, and when the pole lathe turner is proficient the markings are regularly spaced and quite attractive, both visually and to the touch. So my aim here is to replicate this.

I have a tool made from a brick scutch that I hold in a vice grip, which is useful for forming this type of texture. It is held against the slowly (600rpm) revolving wood and traversed across the required area. If this method is not for you it can also be achieved with the tip of a fine-detail tool or the long point of a skew chisel. Do not cut too deep, it should barely cut the surface of the wood. Try to keep the marks fairly regular but adding random spaces can add to the appeal of the finish. Do this for all the unbeaded sections of the workpiece. The beads will no doubt be fine as they are off the tool.

Hollowing the vessel

12-15 Hollowing the form is at least no different from any other hollowing out job. As ever, it is often easier work if the central core is taken out to the ultimate depth prior to hollowing. Using a 10mm spindle gouge as a drill is an effective method of achieving this. The tool is presented on dead centre with the flute to 11 o'clock. The tool is pushed forward and the handle slightly away from you and it will 'drill' into the blank. You must take the tool out frequently to remove the swarf or the tool will bind in the hole. Work down to the ultimate depth of approximately 125mm.

Hollowing may be achieved using whichever tool you are most confident with. A spindle gouge can be used, cutting from the edge of the bore hole out towards the outer wall, but this will become difficult as depth increases. A dedicated deep hollowing tool can be used, or a large bowl gouge. Aim for a 5mm wall thickness and work down the form, ending in a rounded interior base. The interior wall requires the same replica surface as the exterior but you may find your tooling marks are sufficient once finished. If the interior does require the texturing treatment take care making the delicate cuts at depth.


Outside turning completed
9


Replicating pole lathe tool marks
10


Alternative method of making the tool marks
11


Cutting the central core out
12


Hollowing the interior with a spindle gouge
13


Hollowing with a dedicated deep hollowing tool
14


Finishing the base with a large bowl gouge
15



16 Finishes used


17 Applying the stain

Patinating the surface – stain and oils

16-20 Achieving a suitable colour and texture on the piece is little of a trial-and-error process, and after a few sample tests this is the process I settled on.

Using a dark stain – dark oak here but almost any dark stain will do – and thinners a dilute stain was made of approximately 50:50 ratio, and applied to the bare wood surfaces inside and out. This was force dried using a heat gun. The surface was then knocked back using an abrasive nylon pad. This reveals small patches of clean wood and will help build a patinated look. Button polish was then applied as this can produce a slightly yellow-orange glaze on the stained wood. This is friction dried using clean workshop paper. At this point take a look at the surface and decide if it requires more stain, knocking back again, or more button polish.

Once satisfied with the look, apply liberal coats of boiled linseed oil, allowing each to soak in well.


18 Knocking back the finish of the ring

Final touches

21-23 With the lathe rotating at 900rpm apply a hard wax to the whole surface, interior and exterior. Use a clean wad of workshop paper to apply friction to melt and remove the excess wax.

Take a large dowel, or piece of wood, and round the end on a belt sander. Using the toolrest for support, push the round into the wood and traverse as if turning. This will burnish the surface heavily, laying down any high spots, evening out the wax finish, and producing a worn, aged finish on the piece.

Once you are content with the finish reverse the piece on to a jam chuck and, with the tailstock in place, carefully remove the tenon. I do not stain the base as for the remainder of the piece, as this provides an ideal place to inscribe a description and sign the work. It also ensures that the piece is clearly a replicated vessel and not intended to fool the unsuspecting.


19 Applying button polish



20 Applying boiled linseed oil


21 Applying hard wax


22 Burnishing the surface


23 Removing the tenon

Conclusions

One of the most difficult aspects of this project was the sizing of the features, but I think it was worth persevering. Although it took three attempts to produce one that fulfilled my self-imposed remit, I was pleased with each of the resulting pieces for differing reasons. The patination seems to work well and it received a positive response from a specialist in medieval woodware, which was pleasing.

The main thing I take away from the project is admiration for the 10th-century turner who created the original bowl on a pole lathe. I suspect they made it with far less fuss, fewer tools and equipment, and certainly without modern finishes and stains, but what they produced remains a joy to this day. The National Museum of Ireland holds many wonderful wooden objects, each a source of inspiration or a challenge to replicate just for the fun of it... or... maybe you know a re-enactor who would love a replica object. Next task... a pole lathe.



The finished piece

24



The finished texture and patination

25

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Additional Add-ons



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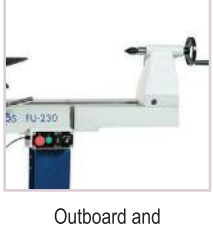
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Inspired by nature

Sandra Adams talks to Mark Baker about her work and how she started turning



My school years were a time when girls did cookery and boys did all the interesting things like woodwork, so when my daughter's senior school offered a course where a parent could attend after school with their child with tuition in Design & Technology I couldn't wait to sign up. The tuition was superb and there along one wall of the room were two lathes, a Graduate lathe and a bowl turning lathe. I actually ended up making an oak (*Quercus robur*) garden bench which we still use, but the seed was set.

I bought my first lathe initially to turn spindles for small items of furniture I had started to make and also decided to enrol on a three-year course at college studying Art & Design. It was a revelation and in my final year specialised in 3D design. It was at the end of my final year I decided instead of going on to university I would set up my workshop at my home on the edge of Exmoor National Park. I enrolled into The North Devon Woodturning club and took a short course with Fred Ward who was a founder member, a club to which I still belong.

OPPORTUNITIES & IDEAS

My time at college helped me to look at shape and form and I couldn't wait to try and incorporate this into my turning. It wasn't long before I upgraded my lathe to Record CL1 and realised I could actually hear the radio whilst working away getting to know what tools did what. I attended many woodworking shows and demonstrations, seeing the brilliant work and meeting Bert Marsh and Ray Key who I found were inspirational.

I also wanted to incorporate colour into my work and living in such a beautiful place with the rugged coastline of North Devon and Exmoor, it's maybe not surprising that the sea features most in my work.

In fact, the idea for my coloured work evolved fro observing the colours in a wave just before it breaks on a beautiful clear blue summer's day. The dyes I use are water based, which I mix to create the finished piece. Items that I collect whilst out walking are taken back to my workshop to study texture and form which I then incorporate into my work, sometimes it may only be the centre shape of a flower which I then use for the final shape of my flowers as I like to keep them as simple and minimalist as possible.



PHOTOGRAPHS BY SANDRA ADAMS

MATERIALS AND EQUIPMENT

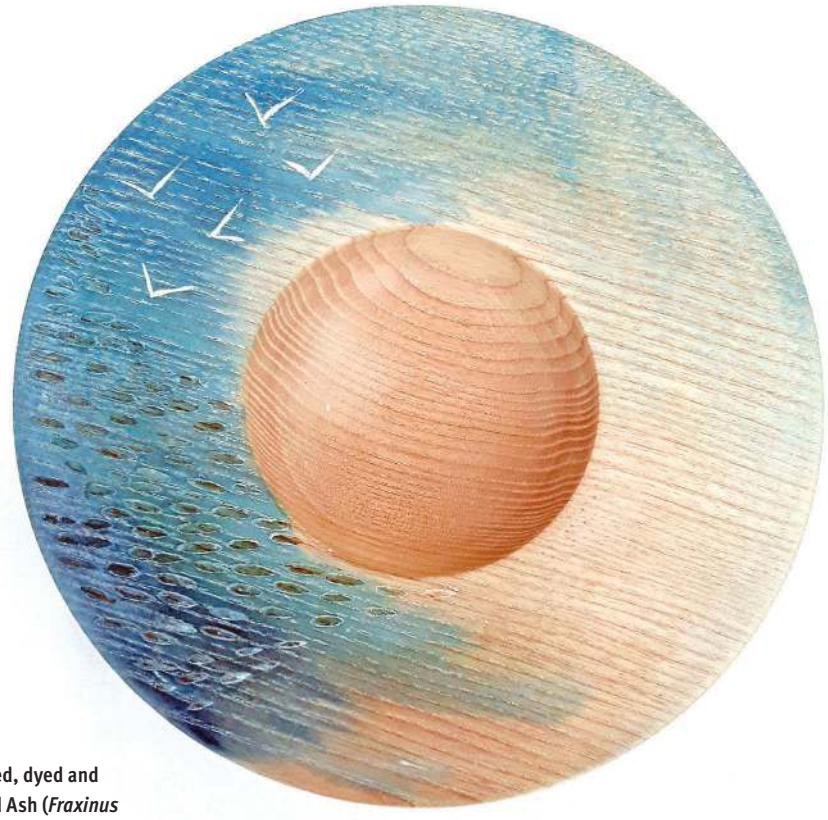
I like to keep things as natural as possible and always on the lookout for locally grown timber; the sound of a chain saw in the surrounding fields is music to my ears. Word gets around in a village and most of the farmers know I am a woodturner so when they layer the hedges or need to fell a tree I usually get to know. The flowers I make come straight from the hedgerow from small branches which would otherwise be burned. My favourite timber is ash (*Fraxinus excelsior*), which I buy kiln dried from a local sawmill where I purchase boards enabling me to cut my own blanks. Using water-based acrylic dyes blending the colours as on a canvas. Carving on my work is done by hand just making marks which give the illusion of fish, bubbles or birds. There is never

enough time to create all my ideas.

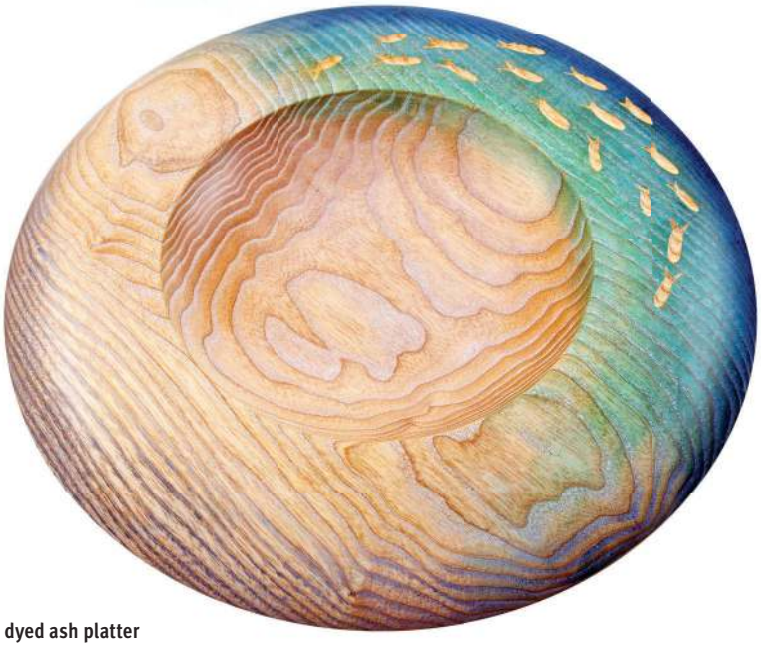
My trusty Record lathe performed everything asked of it, but then came the advent of variable speed motors. I thought long and hard and as things were getting rather tight in my workshop I decided it was time for a change; a new workshop with room at the rear to store kiln dried timber and an upgrade to a Record Woodfast maxi 1 lathe. Everything in the workshop tidy and in its new place.

DEVELOPMENT

I have been supplying galleries for some time from the Highlands and Islands of Scotland to the Isle of Wight and more, as well as organising events with two fellow craftspeople, one being a textile artist and the other a silversmith. However 2013 was a year of surprises; firstly I was privileged to be awarded Silver in the Craft & Design Magazine awards. Also whilst taking part in one of our events I was encouraged by the clerk of The Register of Professional Turners to apply. I applied and after being assessed I was accepted. It has taken me a while to feel confident enough to give demonstrations, but this is now another learning curve as I find so many knowledgeable fellow turners willing to share ideas. After requests for tuition, this is also something I enjoy and get great pleasure encouraging and supporting someone just starting out on their woodturning journey.



Carved, dyed and limed Ash (*Fraxinus excelsior*) platter



Carved and dyed ash platter

What are the influences in your work?
There are so many talented turners out there pushing the boundaries with colour and texture, and still so much to learn. However I will always come back to what nature has to offer and feel very privileged when turning off the bark to be the first person to see 'beneath the bark'.

Have you made any mistakes?
Mistakes happen to us all and I try and make them a positive rather than a negative; some really good pieces have occurred after a would-be mistake.

What have been your most memorable experiences?
My first sale and realising that someone liked it enough to pay money for it. Winning Silver, it took me a long time to believe my work was worthy of an award.

Any turning advice for others?
I received advice not just in turning but encouragement from both the teacher at my daughter's school and also my tutor at college, who is still supportive of my work so I hope I can pass this on to fellow turners. How we pass on information goes a long way to how someone will progress and enjoy learning. One other piece of advice which I have found is keep practising and experimenting to find out just what the tools can do. Also, there is nothing that will help you progress with turning more than practising at every opportunity, watching other turners and asking if you are not sure.

What is your favourite type of turning?
Working with colour and texture to produce pieces depicting natural forms that tell a story.

The biggest difference you have encountered in turning?
The advancement of variable speed lathes and the variety of tools now available. Also we can look at YouTube to find information and look on the internet to access woodturning clubs and view others turners' work.

What is your favourite piece of equipment?
Favourite pieces of equipment are firstly my Record Maxi 1 lathe, closely followed with my Roly Munroe hollowing tool.

What would you like to happen in the future?
I would like to see more opportunities made available within schools and colleges to enable young people to explore all aspects of arts & crafts



Burr oak (*Quercus robur*) platter



End grain vessel in ash

before skills such as turning/carving are lost. I would like to see turned pieces given the same esteem as other artwork such a glass, silver or paintings.

Likes & dislikes

If I have been out of the workshop for a few days I love the smell of wood shavings when I open the door, even if they have been cleared away. I'm very encouraged to see more women taking up woodturning. I love the way woodturners are so happy to share their knowledge.

I dislike poor displays at fairs; if you are going to put your work out there then it deserves to be shown like you are proud of it. I would like to see more pieces looked upon as an artform.



Yew (*Taxus Baccata*) hollow form



Spalted beech (*Fagus sylvatica*) lidded vessel



Spalted beech lidded vessel



Flowers from the hedgerow made from ash

For further information about Sandra and her work visit: www.beechtreedesigns.co.uk

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Nature-inspired lidded form

Mark Sanger shows how turning, carving and scorching can combine to create a wonderful centrepiece



My work centres around lidded forms that I like to tweak and develop slowly over time. Often a form only needs a simple change to give a fresh look to a project and to generate future ideas. Previously I have shown how nature inspires my work, so thought I would again touch on this in this project. My garden and the outdoors provide me with a plethora of ideas and forms to work with for projects, a starting point being that of flower buds and later fruits and seed pods, each being ideal as a reference for projects and which gets me thinking about how I can design anew. Here I am making a lidded form in seasoned ash (*Fraxinus excelsior*) with a beech lid (*Fagus sylvatica*) and ash handle, inspired by the buds of a clematis and the form of a red pepper I purchased later that day for cooking in my dinner. From these I made a few sketches of possible ideas to be developed further, finally deciding on the one made for this article. Here I decided to include the main form of the pepper and the zones of the fruit and clematis which are achieved through carving of the main turned form once marked out using the indexing system of my lathe. The carving and shaping here were achieved with a reciprocal carver and V-chisel, together with a micromotor/rotary tool and various burrs and abrasive finishing drum. The form was scorched with the grain being brushed out with a fine bronze brush, adding an organic surface texture which was then stained with dark brown Jacobean spirit stain to give a consistent depth of colour. The lid made of beech, which has gold leaf applied to add contrast against the scorched ash, was rubbed back with fine abrasive to produce an aged effect and contrast to the scorched surface of the ash form and handle that is glued into the lid. The piece was then presented on a section of walnut bark that I had removed from a small branch, but this can be omitted if preferred. As with all projects, the form can be left natural and finished as you prefer without stain or gold leaf. Above all, have fun and stay safe while turning.

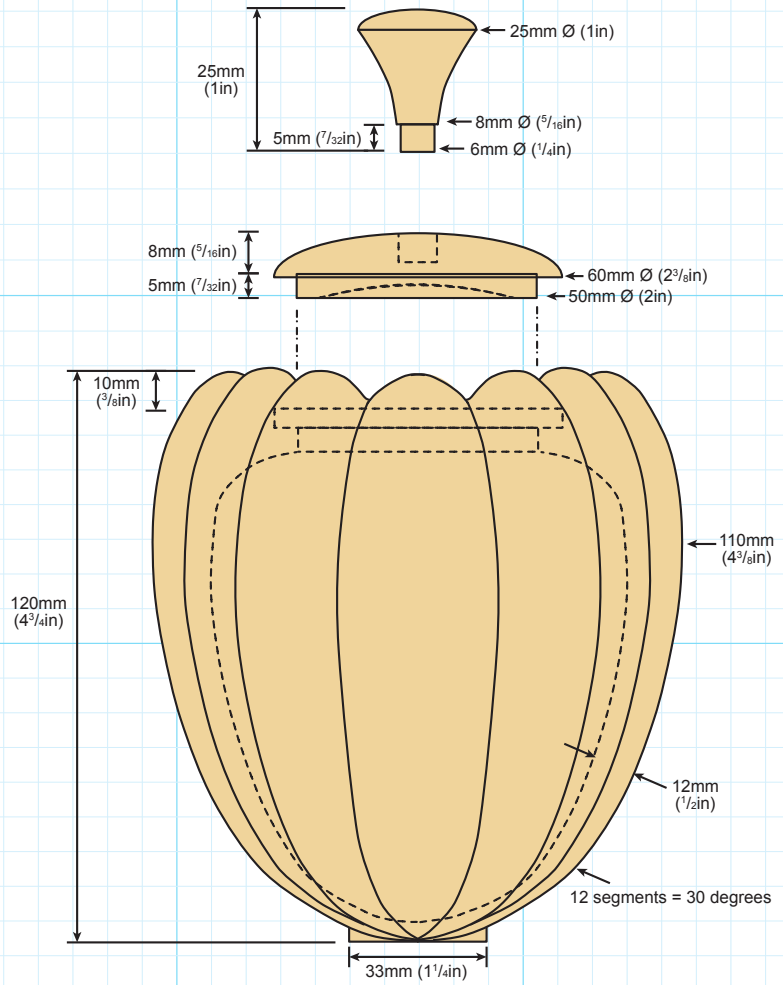
PHOTOGRAPHS BY MARK SANGER

TOOLS AND MATERIALS

- Personal and respiratory protective equipment (PPE & RPE)
- Spindle roughing gouge
- Bowl gouge
- Spindle gouge
- Skew chisel
- Parting tool
- Thin parting tool
- Hollowing tool of your choice
- Chuck
- Drive spur
- Revolving tailstock centre
- Tailstock drillchuck
- 13mm drill bit
- Fine-blade pull saw
- Reciprocating power carver with V-shaped carving chisel
- Micromotor or rotary carving unit to accept 3mm/⅛in shaft burrs
- 3mm fine tungsten carbide-tipped tapered burr
- 10mm fine dovetail safe-end burr
- Drum sander/ultra-fine rotary burr
- 3mm ball-ended burr
- Blowtorch

MATERIALS

- **Main form:** Seasoned ash (*Fraxinus excelsior*) end-grain blank 120mm x 120mm x 200mm long
- **Lid:** Seasoned beech (*Fagus sylvatica*) end-grain blank 70mm x 70mm x 80mm long
- **Finial:** Seasoned ash end-grain blank 40mm x 40mm x 70mm long
- Acrylic spray sanding sealer
- Acrylic spray matt lacquer
- Abrasive 120 to 320 grit
- Gold leaf and size



SAFETY

- Only ever use a blowtorch outside of any building.
- Always remove all dust and flammable items from the work area when using any naked flame.
- Whether outside or inside, a fire extinguisher is an important piece of equipment for any workshop. Read instructions carefully and select the proper extinguisher for the different types of fires which may occur, i.e. electrical fires, combustible fires and so on. Take it with you when you work with a naked flame outside of the workshop.

Taking pictures for reference

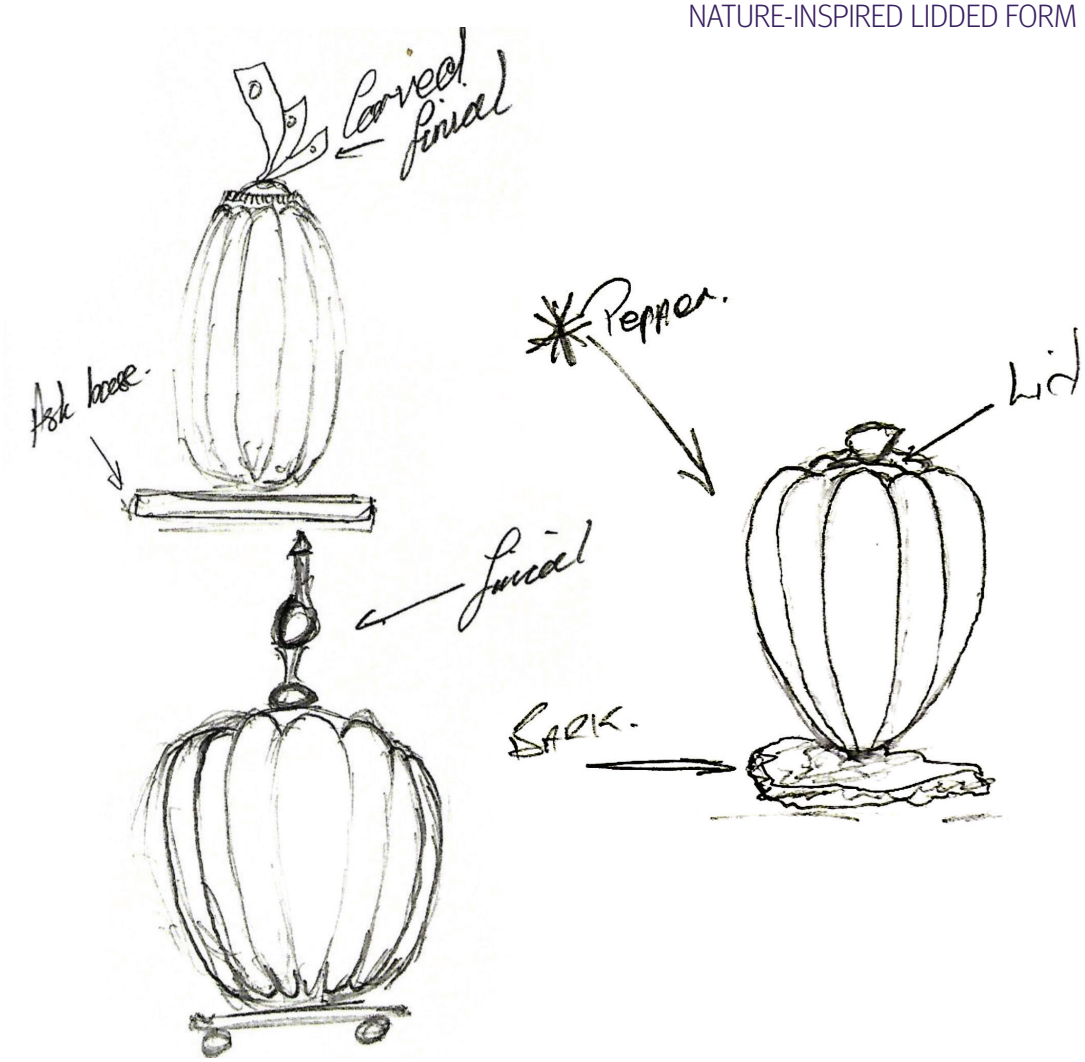
Photography is something that runs alongside my work. Wherever I go I have my camera phone for taking pictures of items that I find interesting. Flower buds, seed pods and fruits, to name a few, are a limitless resource to tap into for ideas. This project started life when I first looked at the flower bud of a clematis as shown, as well as when picking up a pepper at the local supermarket, with the latter being the route I continued along for ideas for the shape of the form, which only needed a few tweaks for turning in wood.





Sketching ideas

Once I have the basis to start from, I produce a few ideas on paper prior to going to the lathe. Often I will do this, as shown in previous articles, on a CAD computer programme, but a pencil and paper and a simple line sketch are just as good. The purpose here is not to produce a masterpiece but to get a few ideas down on paper to help visualise how they look prior spending the time and wood at the lathe. Here any small design issues, such as proportion or variations of shape of lid, can be sketched quickly, discarded or developed further. Here are a few examples I sketched for this article.











Initial shaping

1 Mount the blank between centres, rough to the round using a spindle roughing gouge and turn a spigot to suit the profile of the chuck jaws you are using, with a waste section approximately 25mm wide to the left of this. Mark on the face the outside diameter of the form using a pencil and rule as shown in the main illustration and continue with the spindle roughing gouge turning down to this line.

2 Secure the blank into the chuck and mark the diameter of the recess that will later accept the lid on to the front face. Mark on to a spindle gouge with permanent marker the depth of the recess and drill out to depth with the spindle gouge horizontal on the toolrest and flutes pointing at 12 o'clock. Here the front of the blank has been partially hollowed for clarity. Alternatively, the hole can be drilled out using a drill held in a Jacobs chuck in the tailstock.

3 Continuing with the spindle gouge, hollow out the recess to depth and out to the pencil mark. Here the flutes of the gouge are pointing towards 11 o'clock with the tool cutting in an arc from the drilled hole outwards.

4 Using the toe of a skew chisel with the tool placed horizontally on the toolrest plunge gently in from the pencil mark to depth to parallel the side of the recess and to remove the radius left by the fingernail profile of the spindle gouge.

5 Mark the diameter for the crest/centrepoint of the zones to be later carved on to the front face and continue with the spindle gouge cutting from inside out to blend the internal profile of the shoulder from the recess to the pencil mark. Aim for a smooth, continuous curve all the way out from the recess.

6 Using a bowl gouge shape the outside profile working from the widest diameter both down towards the crest of the shoulder previously produced in step 5, followed by cutting down towards the foot while aiming for a smooth curve throughout.

7 Accurately mark the internal depth to be hollowed on the outside of a long series Forstner/dill bit held in the tail stock and drill out to depth. Remove the bit regularly to clear shavings and prevent the tool binding. Here the lathe was run at around 600 rpm.

8 Using an end-grain hollowing tool hollow out the inside to produce a smooth curve and wall thickness as shown in the illustration. The carving outside later is deep, so the wall needs to be left thick to accommodate this.

9 Finish the inside of the form using a long-shaft inertia sander or abrasive attached to the outside of a long piece of dowel from 120-320 abrasive. There is no point finishing the outside at this stage as it will be carved later.

Sculpting and scorching

10 Using an indexing system on your lathe mark 12 equal sections at 30° increments. I am using a homemade rest made from offcuts of ply to fit into the banjo and shaped roughly to a hollow form and makes marking out simple to achieve. It's an idea I saw some time ago, the originator/source of which I am unable to recall. Alternatively, the tool rest set at centre height can be used to mark out the sections. Once drawn, and using the index system as before, mark lines centrally at the top and bottom of each section. To do this, simply mark centrally between one of the sections, loosen the chuck, rotate the form to line this up with the tool/rest, re-tighten and continue with the indexing to mark each zone centrally top and bottom.

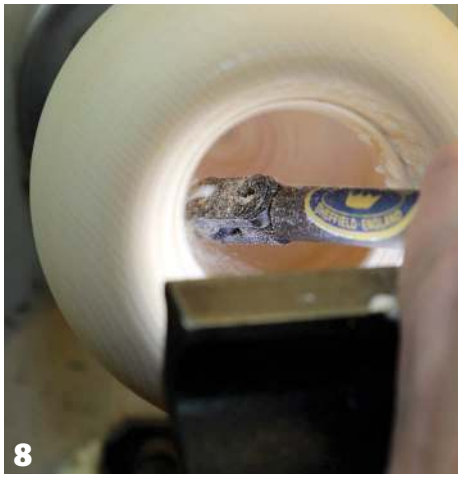
11 With the lathe running mark a line around the centre/crest of the front face with two equally spaced lines at 6mm intervals around the outside down from the first line marked and repeat at the base.

12 Using the lines previously marked, draw the shape of the top and bottom of each segment to be carved freehand with a pencil intersection of the drawn lines to produce. Don't worry if it is not precisely marked, it is only a guide for the carving and errors can be altered during the carving process next.


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13 Secure the form into a carver's vice, on to the spindle of the lathe or remove from the lathe all together and secure the chuck into a bench vice for carving. Using a reciprocal carver and a V-chisel, first carve the straight sections of each segment, always carving downhill so cutting with the grain while keeping your hands behind the cutting edge and direction at all times. Here I am wearing a pair of anti-cut gloves, which enable me to have good control while working and help prevent any cut injuries that could occur during the process.

14 With the main dividing carving of the segments complete I changed to a micro-motor/rotary tool with a 3mm tapered carbide-tipped burr to shape the curved areas of each segment at the shoulder and base. Working slowly, I created the curve for each section, taking time to inspect and compare with the other sections and ultimately aiming to get them identical.


15


16

15 Changing to a dovetail safe-end fine burr I shaped each side of the segments. A safe-end burr is one that has no cutting tips on the top, which enables you to guide the burr down the V-carved grooves as you shape the side of the segments. Here I took fine cuts and shaped around each segment, stopping regularly and eyeing up the form of each while aiming to get all to match. It is far better with this type of work to take smaller cuts, as once the wood is removed there is little that can be done other than reducing the size of all the other sections to match.

16 With the main shaping compete I changed to an abrasive drum to finish each section as well as I could and for where I could gain access.


17


18

17 Produce a jam chuck to fit into the recess/opening of the form and jam onto this using the tailstock centre to line up the with the indent in the base previously made by the revolving tailstock centre. Reduce the main amount of waste using a spindle gouge and shape the foot. Remove the tailstock centre, check the security of the work and, carefully remove the remaining waste and concave the base of the foot. If the work is not secure without tailstock support, remove the piece from the lathe, carve the last bit away and sand it off the lathe

18 With the foot shaped, use a 2mm ball-end carbide burr to shape the final fine areas, again working methodically to match each area of the segments.


19


20

19 Using a fine-flame catering/soldering blowtorch place the form on a non-flammable surface outside in the open air away from flammable materials and scorch each section, working down as close into the recess as possible without scorching this area.

20 Allow the scorched form to cool and rub out the grain/carbon using a small, soft, bronze-wire brush. Repeat the scorching and wire brushing until the surface has a tactile organic texture.

21 Once the form is cool apply a dark Jacobean spirit stain or other similar dark-brown stain to give the form a consistent depth of colour.

Lid & finishing touches

22 Rough down the lid blank between centres, turn a spigot on one end and secure it in the chuck. Mark the outside diameter of the lid and the diameter and depth of the recess that will fit into the form's opening. Turn the front section of the blank down to the outside diameter marked and produce the spigot to fit into the form using a parting tool to the diameter and width marked. Concave the underside of the lid with a spindle gouge. Now sand this area down to 320 grit.

23 As you work with the parting tool producing the spigot, stop the lathe and check the fit of the spigot into the form until you have a snug fit.

24 Mark the height of the lid onto the outside of the blank and part off using a 2mm parting tool, stopping before you are all the way through. Stop the lathe and cut through the remaining waste with a fine-blade saw. Turn a jam chuck from waste wood and jam the lid into this. Drill a 10mm hole through the jam chuck before jamming the lid into place, the drilled hole allows for the lid to be tapped out with a dowel if it becomes stuck in the chuck once complete. Drill a 6mm hole into the top of the lid with a twist drill in a Jacobs chuck in the tailstock to accept the spigot of the handle produced next. Shape the top of the lid with a spindle gouge and finish with abrasive as with the underside.

25 Stain the lid both top and underside with the dark-brown stain and allow to dry. Seal the surfaces with a spray acrylic sanding sealer and allow to cure. Next, I applied gold leaf to the top of the lid, leaving the underside and spigot with the stained wood showing. Alternatively, a light coat of antique gold spray paint – which can be purchased from most good artist or DIY stores – can be applied to the top.

26 The gold leaf was aged after application by rubbing back the surface with fine abrasive to reveal areas of the stained wood underneath.

27 Rough the blank for the handle down to the round, produce a spigot at one end and secure in the chuck. Mark the outside diameter and height of the handle on to the blank and turn this down to size and shape using a spindle gouge. Mark the position of the spigot to fit into the hole of the lid and cut a 6mm spigot with a parting tool.

28 Take the chuck from the lathe outside and carefully scorch the handle, rubbing out the carbon from the grain as before with the wire brush and stain the handle as in step 25. With the lathe stationary, cut through the spigot of the handle with a fine-blade saw. Glue into the lid. Apply a fine coat of matt acrylic lacquer to the lid and form. Allow to dry, fit the lid and the project is now finished and ready for display. ●



21


22

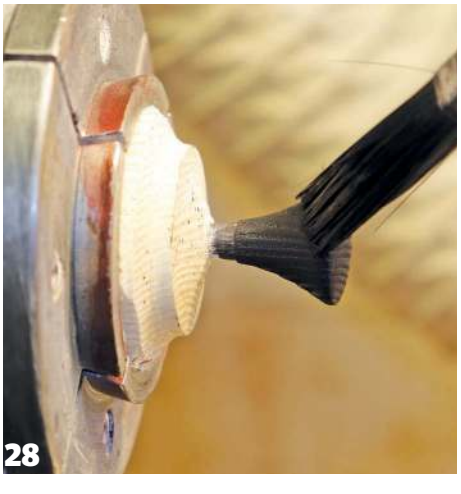

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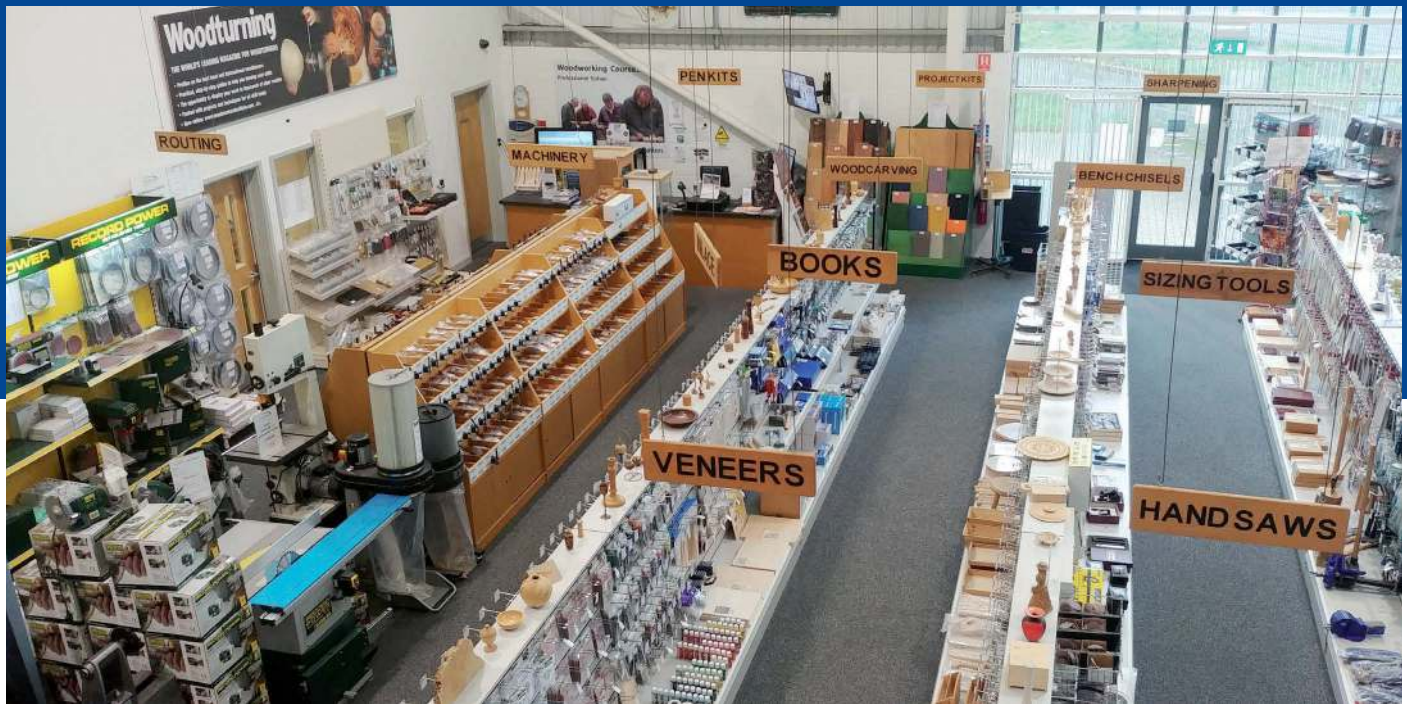

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Slimline Click Pen Kit

new

This is the click pen version of our most popular Fancy slimline pen kit! The elegant shape and classy look make this a great kit! NOTE: These kits uses 7mm tubes (same as a traditional Slimline pen kit).



A **PKSLCK-24**: Slimline Click Pen Kit - 24kt Gold
B **PKSLCK-CHR**: Slimline Click Pen Kit - Chrome
C **PKSLCK-GM**: Slimline Click Pen Kit - Gunmetal
D **PKSLCK-BC**: Slimline Click Pen Kit - Black Chrome

Quantity	1-9	10-49	50-99	25+
Price	$4.00	$3.75	$3.50	$3.25

SLIMLINE ACCESSORIES

Bushings/$3.50	Drill Size	Tubes	Refill Style
SLIMBUSH	7mm	SLIMTUBE5	Mini

4-Way Tech Pen Kit

new

The NEW 4-Way Click Pen Kit is a super convenient way to have your pen & pencil in one place! This pen combines black, blue and red inks plus a pencil lead all in one location! This beautifully-styled kit will give you a very smooth writing experience and is a WoodTurningz Exclusive.



E **PK4WAYSBK**: 4-way Tech Pen - Satin Black
F **PK4WAYSCH**: 4-way Tech Pen - Satin Chrome

Quantity	1-4	5-9	10-24	25+
Price	$7.50	$7.25	$6.95	$6.50

4-WAY/FIDGET SPINNER ACCESSORIES

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PKFIDPxx	PKRACEBU	3/8"	PKFIDP-TU2	Parker™ Style 7mm Lead

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new

WoodTurningz Exclusive



G **PKFIDP24**: Fidget Spinner Pen Kit - 24kt Gold
H **PKFIDPGM**: Fidget Spinner Pen Kit - Gunmetal
I **PKFIDPCH**: Fidget Spinner Pen Kit - Chrome

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British Woodturner of the Year competition

Mark Baker showcases the remaining Highly Commended pieces from the BWOTY competition



Howard Lewis received Highly Commended in the professional category for Enlightened. Offset beaded/carved, 450mm diameter, sculptural piece made from oak depicting a shining light. It sits on a carved and distressed Welsh slate plinth with a handmade metal support

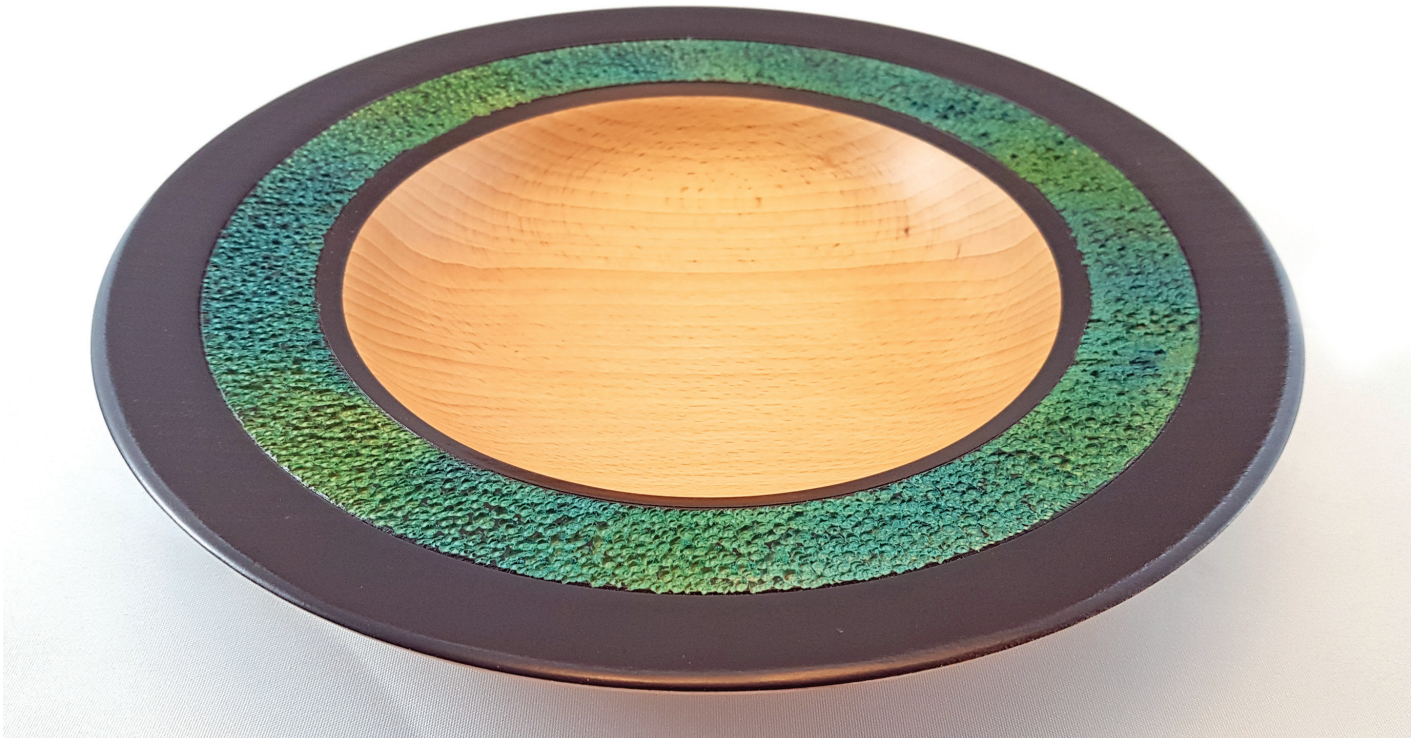
PICTURES BY THE TURNERS STATED IN THE CAPTIONS UNLESS OTHERWISE STATED

Competitions such as the British Woodturner of the Year (BWOTY) and other events like symposia and exhibitions are great places to see work from many makers. It is hard not to see the creative drive of makers and, in the case of BWOTY, turners. The desire to do better, be better and develop is clear to see for those who are part of the community of turners, be that online in whatever form, clubs, via publications and whatever other ways of sharing and interacting with fellow makers are available. We all share, learn and develop – granted at various paces, but we all do develop in some way or another. As things progress in our journey of development people often end up concentrating on certain things or aspects of turning and develop the things they like to make to an incredibly high level. That is so evident when one is faced with a wonderful array of work that can be seen from turners around the world.

It is fair to say that Colwin Way, Jason Breach and myself had a wonderful but incredibly hard task judging what entries to award, but each of us said it was fascinating to see what people were making. I class it as a privilege to have been able to do so, and loved seeing work from fellow turners.

COURAGE

Competitions, like display work in instant galleries, be that at events like symposia or clubs, take a lot of courage. Most turners are reluctant to put pieces into what is effectively an arena where every item is under microscopic scrutiny. There is a lot of trust when people put forward items for evaluation and rest assured I and the other judges do not, and did not, take that task lightly. Thank you to everyone who entered and congratulations to the people whose pieces are featured in this issue.



Stewart Furini's textured and coloured beech (*Fagus sylvatica*) platter won him a Highly Commended in the professional category



Rod Page received Highly Commended in the professional category for his Harlequin lattice ball box on stand



Meduse, by Roy Wear, was made from sycamore (*Acer pseudoplatanus*) turned, carved, textured and bleached and was awarded Highly Commended in the professional category

Highly Commended in the young turner category went to Ethan Phillips for his piece called Honeycomb. This was created by encasing driftwood in epoxy resin and pigments. It is 300mm in diameter





Painting with wood by David Ives received Highly Commended in the amateur category



Tom Barker won Highly Commended in the amateur category for his walnut (*Juglans regia*) bowl, 150mm x 63mm, featuring a gold leaf rim, texture paste and airbrushed external surface with satin lacquered exterior and citrus oil interior finish. Inspired by marine life



Singapore Ball in pink ivory (*Berchemia zeyheri*) & boxwood (*Buxus sempervirens*) saw Richard Hasselden awarded Highly Commended in the amateur category



Trumpet in sycamore, which is hollowed throughout, saw Jim Towers receive Highly Commended in the amateur category



Joe Jones was awarded highly commended in the young turner category for his Wizard's Wand. The wand is made from maple (*Acer* spp.) and is housed in a handmade box



Highly Commended in the young turner category went to Owen Schroder for his spalted beech lidded vessel with threaded boxwood lid



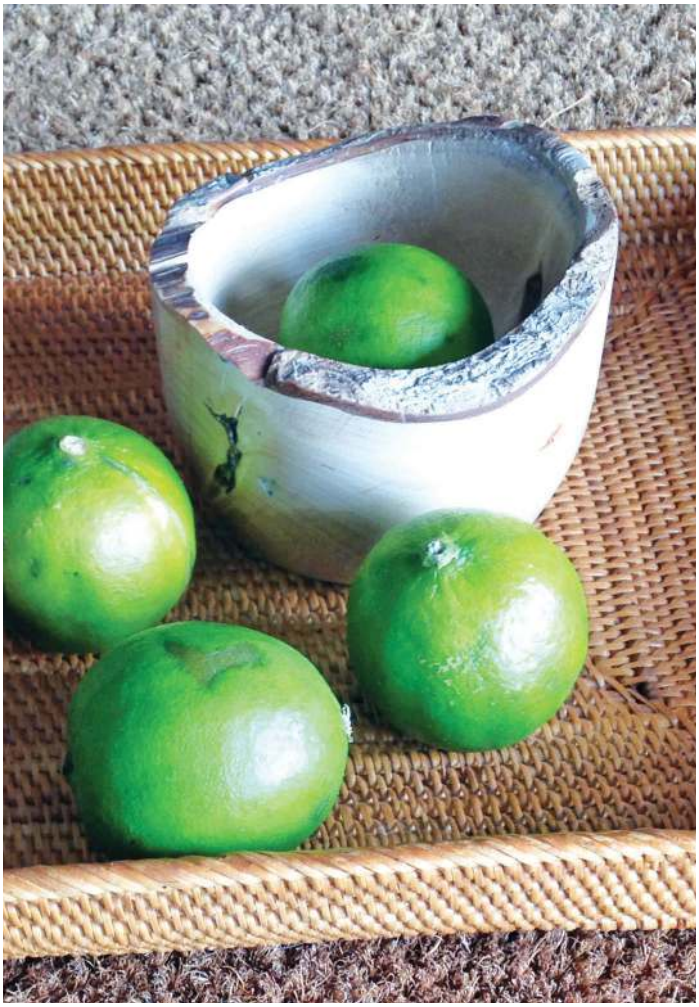
Philip Streeting received Highly Commended in the amateur category for his entry entitled Organic. Mixed media spindle-turned sycamore, pyrography textured, stained with an oil finish. Top section 3D printed with ebony wood filament, post processed with surface sanding followed by stain and oil finish. Height excluding base: 310mm. Width excluding base: 70mm



George Creber received Highly Commended in the young turner category for his bowl



Sebastian Pereira received Highly Commended in the young turner category for his bowl



Wilf Redmond was awarded Highly Commended in the young turner category for his natural-edge bowl made from sycamore

DELIGHT

One of the wonderful aspects about this competition was the entries by young turners. I must admit that I know of young turners in the wider community of turners but I did not know if we would receive any entrants at all in this category. Thankfully some did respond and I am so glad to see what they have been making. We defined young turners as under 18 years of age. To our knowledge, the youngest entrant in the competition was 12 years old.

The turning community has long been talking about, trying to engage with and encourage younger people to try turning and the entries show that there are some younger turners relishing in the delights of turning and producing some wonderful work.

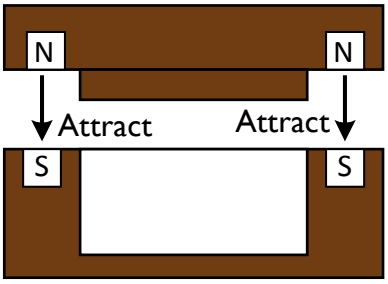
To all those working hard to encourage people to try turning and helping them develop their skills when they do, please do continue to play a part in helping people to realise their full potential.

As mentioned in the last issue, I will be featuring more work from the competition and catching up with people who made pieces for the competition in future issues.

Magnetic box

Chris West shows how to use magnets to secure a lid

Magnets have been used in woodturning projects for some time. Saying that, they are not often seen. I would like at this stage to issue a health warning to those of you who have a pacemaker fitted. You will already be aware of the danger of exposing yourself to strong magnetic fields, so please get clearance from the medical profession before continuing with this project. Alternatively, after drilling ask a fellow woodturner to glue in the magnets.





PHOTOGRAPHS BY CHRIS WEST

I'm sure you know the theory on magnet fields, so this is for my six-year old grandson.

When the north and south poles of the magnets between the lid and box are on top of each other as shown above, the magnets are attracted to each other and the lid stays on. When the lid is moved more than 12mm in either direction the magnetic field is broken and the lid can be freely removed.

Money box

TOOLS AND MATERIALS

- Personal and respiratory protective equipment (PPE & RPE)
- Chuck
- Drive spur
- Revolving tailstock centre
- Bowl gouge
- 3mm parting tool
- Router
- 10mm round bit
- 51mm Forstner bit
- 6mm drill bit
- Pillar drill
- Bandsaw

MATERIALS

- Adhesive
- Abrasives down to 320 grit
- Finish of your choice
- 4 No. N2, 6mm Ø x 5mm Neodymium magnets.

SOURCES OF MAGNETS

- UK: first4magnets.com #F365
- US: amazon.com

This box and lid is not too difficult to turn. Please feel free to design your own box and lid using the wood of your choice and the grain orientation of your choice. I chose faceplate grain-oriented blanks. Two inlays in the top of the lid add contrast to the cherry box. The pull of the magnets used in this project is 1.4kg, which is quite a tug to get it off – the project is a money box after all.

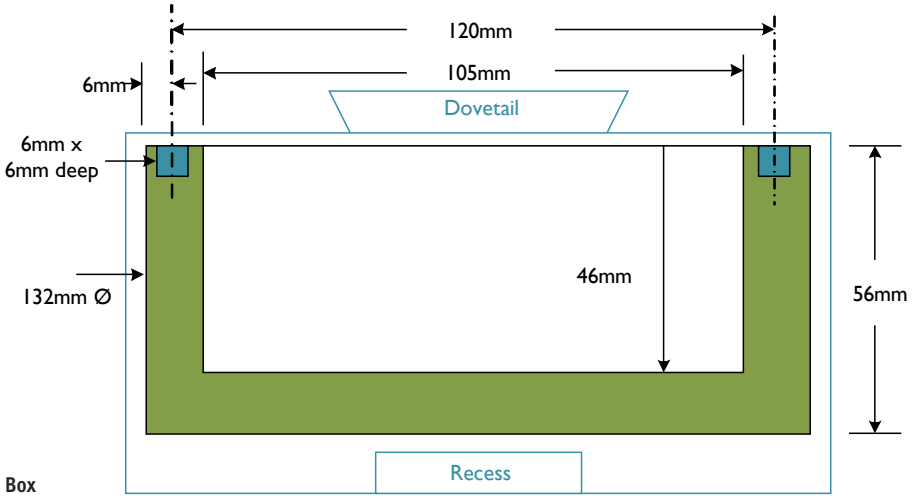
The slot has been made big enough to comfortably take folded high denomination notes!

Drilling and turning the box

Blank size: 140 x 140 x 80mm
Wood: Cherry (*Prunus* spp.)

Between centres rough turn and form the dovetail. Holding by the dovetail face off the base of the blank and form a holding recess for your chuck. Do not allow the recess to enter what will be the base. You should have sufficient wood in the blank to achieve this.

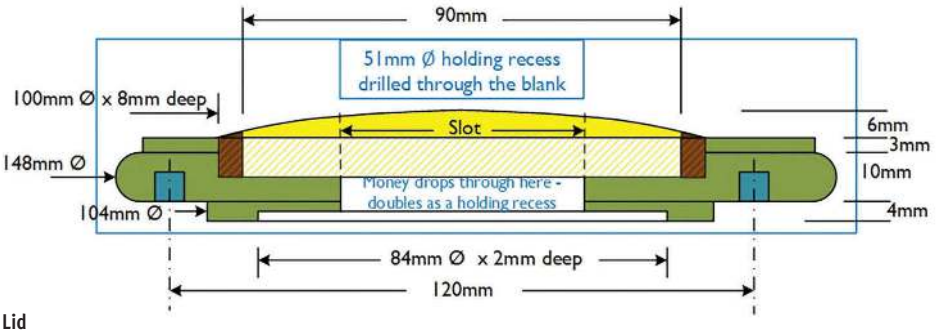
NOTE: An alternative way would be to drill the bottom recess on a drill press before placing between centres. Either way the corners should be bandsawn off prior to roughing out.



Box

Reverse, holding by the recess. Measure and mark the overall height of the box. Face off removing the dovetail. Measure and mark out the position of the two magnets with a centre punch. These should be opposite each other. Hollow out the box as shown. Turn the outside to 132mm Ø. Sand and seal the box. Off the lathe drill the 6mm holes, 6mm deep.

Using either soft button jaws or a turned jam chuck, hold the inside of the box in order to face off the bottom. Again sand and seal. Finish the box with your choice of finish and buff.



Lid

TURNING THE LID

Blank size: 165 x 165 x 38mm
Wood: Cherry (*Prunus* spp.), walnut (*Juglans* spp.) and spalted ash (*Fraxinus* spp.)

Ensure that the blank's bottom surface is level and square to the sides.

Mark out the centre and, using a drill press, drill a 51mm Ø chuck-holding recess through the lid. Mount the blank on to the lathe, holding by the recess at the top of the lid. Face off the opposite side.

Mark two circles, the inner one 84mm Ø and the outer circle 104mm Ø. This will be the part of the lid that sits inside the box. From the outer circle remove wood to a depth of 4mm to the outside of the blank. Sand this surface. Turn the outside diameter of the blank to 148mm.

Mark the width of the bead 10mm. Look at the diagram and note the need to face off the top of the lid square. Form the bead using either a bead-forming tool, or a bowl gouge, whichever you are happiest with. From the inner circle form a 3mm deep recess. Sand the recess.

Remove the lid from the lathe and hold this bottom 51mm Ø recess in expansion jaws. When running true, mark a circle at a diameter of 100mm. Form a recess to a depth of 8mm. This should make its depth approximately equal to a point level with the centre of the bead. Into this recess the outer inlay will be glued.

This is a good time to find the location for the two magnets which are going to line up with those in the box. Place the lid over the box and line up the grain with the box and its lid. Place a piece of masking tape on both and mark the point of alignment. Remove the lid and, if you have two dowel drilling centre point pins, place them in the two holes in the box.

DOWEL DRILLING CENTRE POINT PINS.

Gently place the lid back on the box, lining up the marks on the tape. When you are happy everything is lined up, press down on the lid. Removing the lid should leave two indentations in the lid. If their distance from the edge is the same you are in business. 6mm Ø x 6mm deep holes can now be drilled.

Time to turn a piece of walnut, 100mm m Ø x 12mm thick. Drill a 51mm Ø hole through the blank and use this for turning the blank to 100mm Ø.

Holding the lid by the 51mm Ø hole in the base of the lid and when running true, tweak the diameter to fit the walnut perfectly. When the walnut fits snugly glue it into the lid and use the tailstock and a piece of scrap wood as a clamp.

Next, remove enough walnut to give a band, 5mm wide. This will give an approximate recess diameter of 90mm. The inlay will be glued into this recess.

INLAY

Choose a light-coloured wood or one that contrasts with whatever you used for the box and lid.

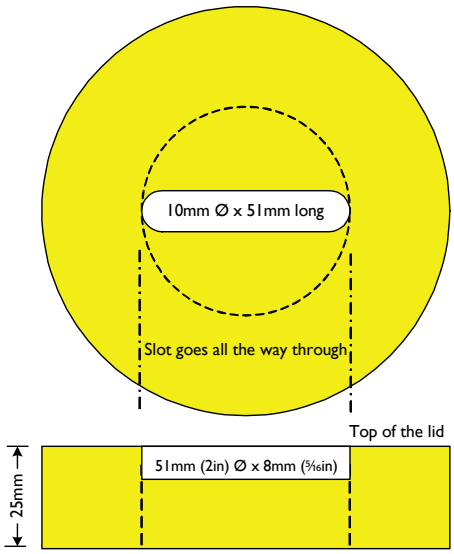
Ensure the two sides are parallel. While still square, mark out the centre on one side. On this side and using a pillar drill, drill the 51mm x 8mm recess which will be held in expansion jaws. Mount the blank and measure and mark on the other side the position of the slot.

The slot is formed using a router.

Next, bandsaw off the corners and mount by the recess. Carefully begin turning down the outside. Keep offering the lid up to check the fit. Glue the inlay into the lid and use the tailstock and a piece of scrap wood as a clamp.

Two tasks left. Hold the lid by the bottom 51mm Ø recess. When running true shape the top as shown. Sand and seal.

Finally, glue the magnets into the box and lid ensuring that the polarity is right – S upwards on the two in the box and N in the lid. The lid and the box can now be finished to your choice, i.e. oil or lacquer. ●



Inlay




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Buffing turned work

Mark Palma provides some top tips on how to buff work



PHOTOGRAPHS BY MARK PALMA

1 Safety

Before you start using buffing wheels mounted on the lathe to refine the surface of your work or finishes, the primary rule is to wear appropriate respiratory and personal protection (RPE & PPE). Protect your face and eyes and wear a facemask to protect from micro particles of the cutting/polishing compounds and the fibres from the mops.



It is always advisable to be aware of the speed rating of the wheel being used and also how it is mounted on the lathe. Check the hold of the wheel on the lathe regularly, where you can. Use a revolving tailstock as an extra security measure to keep everything in place. When using mushroom/domed buffs on the inside of work you cannot use the revolving tailstock for support, but always check everything is secure and never run at too high a speed that may compromise the hold of the wheel on the lathe.

Protect your lathe ways with a few old towels. When (not if) a piece is grabbed out of your hands, it will head directly for the ways. Lock the banjo out of the way and, of course, remove the toolrest completely.

Buffing wheels can, if the work is presented wrongly to the wheel, grab the work out of your hands. When buffing, hold the work firmly and only ever present the piece on or below the centreline of the wheel in a trailing manner, so work is always pointing down and away from you. Never present the work above the centreline or point or angle work/edges upward into the oncoming wheel.

2 Let your finish completely cure before you begin

If there is one huge mistake that we make when buffing it is to not let the finish fully cure. Buffing requires a hard, fully cured finish. This may take a few days, or for some finishes a month. Do not rush when you buff. The harder the finish, the better it will respond to the compounds used in the buffing process.



3 Buffing will not fix mistakes



Buffing wheels can do many things, but they do not correct errors in design, cutting or sanding. Torn grain is accentuated, not obliterated, by buffing. Radial sanding scratches become a focal point. Also, consider that not all design elements are conducive to buffing. Natural bark edges, tight grooves, and square elements may be damaged by buffing. Buffing doesn't fix bad finishes and will wear right through one not properly applied. So use buffing as an enhancement to great work, not a fix for something less.

4 Keep your wheels clean



Buffing wheels are indiscriminate and pick up dust and debris as well as compound. A simple box holds my wheels so that they hang for storage and a top flap keeps dust out of the box. Mushroom buffs are kept in plastic bags. Keep each compound in its own plastic bag and do everything you can to avoid cross contamination or shop debris touching your wheels. Never set a buff on any surface, as it will pick up anything that it touches. Your goal should be to charge the wheel with compound, not oversaturate it. If your wheels become dirty, use a piece of 60 grit abrasive mounted firmly on a stick against the underside of the wheel and rub the abrasive into the wheel. Scissors also help to give the softer wheels a haircut from loose threads that do not come off on their own.

5 Sufficient speed is important but too high a speed is bad



Commercial buffing machines usually run at 3600rpm, but that speed is not necessary in our workshops. Always check the speed rating of the wheels being used and never go faster than the recommended speed. If in doubt, err on the slower side of speed. With small domed/mushroom buffs a higher speed than used with wheels may be needed. But again, do not exceed the speed rating.

It is important to note that the wheels become stiffer as speed increases and the speed and mild heat generated bake buffing work. Keep your work moving and never stop, If you stop in one place, you will rub all the finish away. If your surface is smooth, you may not need the tripoli wheel at all and may start with the middle white diamond compound. Experiment – your goal is to create a smooth surface before the third wax wheel, nothing more. Also, note some dark open-grain woods do not respond well to white diamond buffing as the white dust can be caught in the wood grain and remain there.

6 Presentation and working practice



Your goal is to take a firm grasp of the work, and use light pressure of work against the wheels. You are not trying to grind the work, just buff out scratches too small for the eye to see so light refracts off the work and makes the illusion of a smooth surface. Never use a wheel/disc-type buff on the inside of a bowl, only use mushroom/domed buffs.

Your goal is to have a single point of contact between the wheel and the work, not continuous contact. With mushroom buffs, make sure the buff diameter is smaller than the inside diameter of the bowl. The image above shows a wheel which is too big for the inside of the bowl it is placed in. Again, you only want to touch the buff in one area at a time and keep the work moving, making sure you buff the whole area.

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Handled bowl

Frederick C. Hill shows how to create a handled bowl



PHOTOGRAPHS BY FREDERICK C. HILL

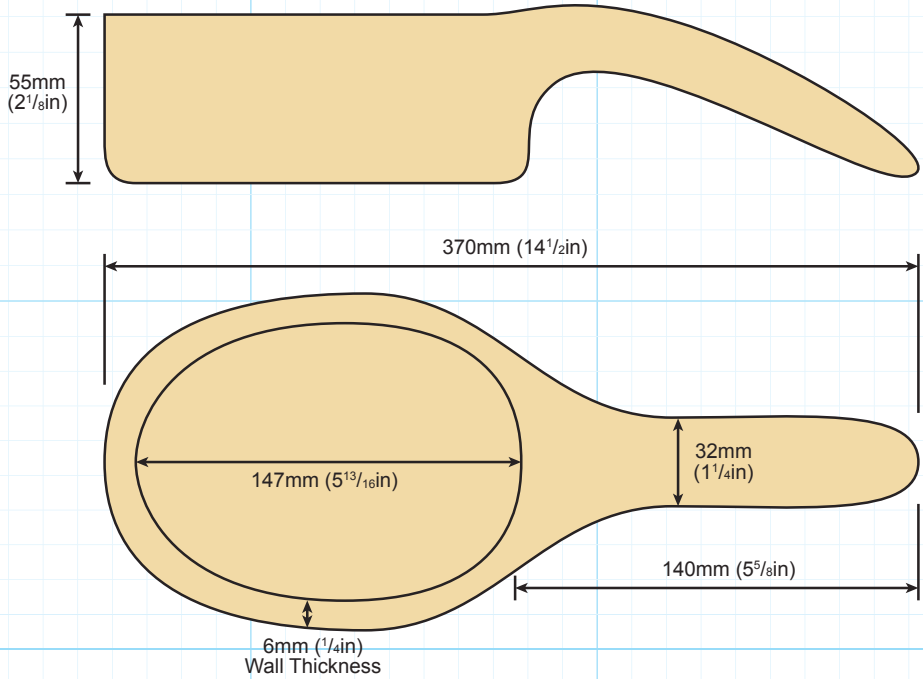
A handle is often useful on a bowl. Not only does it look interesting, it adds a functionality to the bowl. And, it makes the bowl stand out in a crowd. There are many variants of handled bowls, but this one is an interesting take on the theme. There are various ways of putting one on a bowl but turning and carving assures that the handle is an integral part of the design, not an add-on.

TOOLS AND MATERIALS

- Personal and respiratory protective equipment (PPE & PRE]
- Bowl gouge
- French-curve scraper
- Chuck
- Revolving tailstock centre
- Bandsaw
- Belt sander/bobbing sander
- Drill
- Tailstock drill chuck
- 3 & 13mm drill bit

MATERIALS

- Red oak (*Quercus rubra*) 375mm long x 63mm thick
- Abrasives down to 320 grit
- Finish of your choice



WARNING! BE SURE TO KEEP YOURSELF AND OTHER OBJECTS OUT OF THE PATH OF THE REVOLVING HANDLE!

1 Carefully transfer the handled bowl pattern on to a thin piece of plywood. Find and mark the centre of the main round bowl section and screw the template to the timber blank with a thin screw. Then draw around the outside shape of the pattern.

2 Now remove the pattern and cut the outline of the bowl blank on a bandsaw. Save the waste piece for later when you will use it to stabilise the bowl when you cut the waste piece off and shape the handle.

3 Mark the approximate curve of the handle to allow you to cut the bottom relief of the handle.

4 In order to cut the relief of the handle, place the bowl blank on the scrap piece from one side and use that piece to support the bowl blank while safely making the cut to remove the waste on the handle.

5 After sanding the lower side of the bowl blank flat so it will hold glue, attach a waste block to the back. I use 100 x 100mm scraps of 19mm plywood for this which can be held perfectly in my chuck jaws.

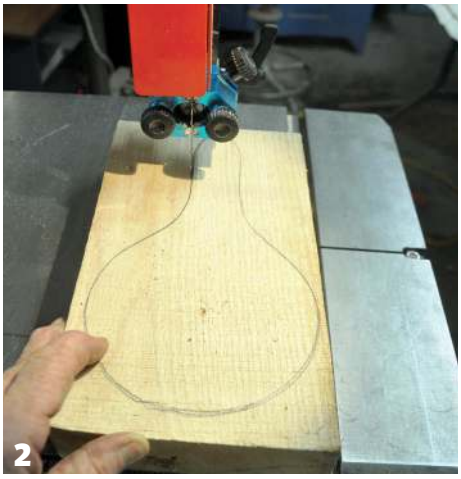
6 Spread adhesive on the waste block and then attach it to the bowl blank by rotating it to spread the glue. Check the waste block and the bowl blank and ensure that you have spread the glue completely. Place the waste block in a four-jaw chuck of adequate size.

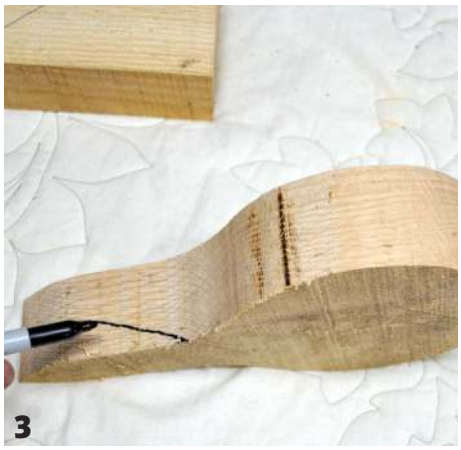
7 Attach the bowl blank to the waste block and bring up the tailstock to hold it in place. Here is where the centre hole from the screw comes into play. You use it to centre the piece on the waste block before putting pressure on the piece with the revolving tailstock centre. Rotate the bowl blank to ensure that the glue has spread and there are no voids.

8 Bring up the tailstock and apply light pressure to the bowl blank. It is a good idea to put a piece of paper under the piece on the bed of the lathe in order to catch any glue drips. Allow to dry for at least 30 minutes before taking it off the lathe. Set it aside for a day or more to be sure the glue is dry before turning the piece. Place the bowl blank back in the four-jaw chuck and tighten it carefully to ensure that it stays in place. Now bring up the revolving tailstock centre with its revolving nose piece, in this case a ring-type end, to spread pressure over a wider area and prevent a point penetrating too far, and secure the blank to the lathe. Manoeuvre the tool rest to the headstock side of the work and align it with the handle. Hand-turn the piece to be sure that it clears the toolrest. This is critical since you now have the long handle to deal with and it is all too easy to forget it as it spins round and is hard to see. Likewise, it is also easy to move things, including body parts into the rotating handle.

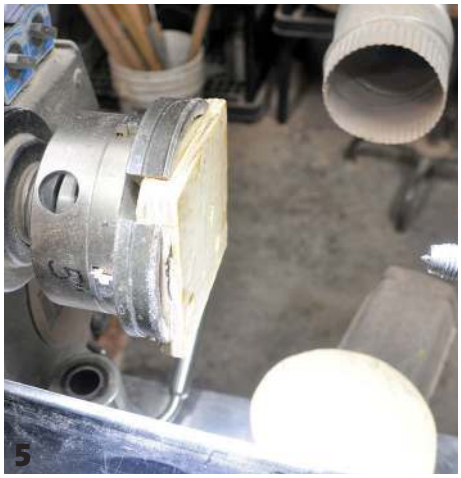


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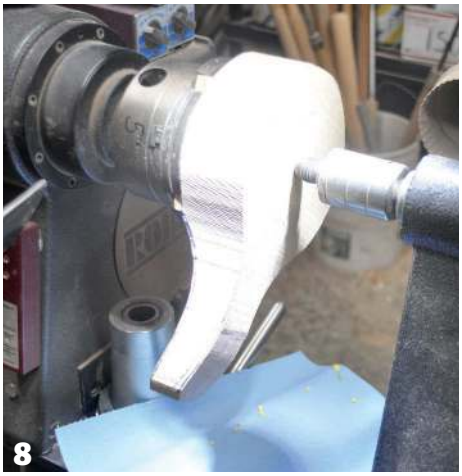

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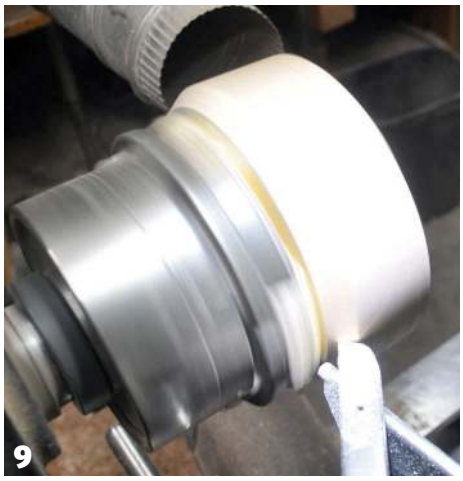

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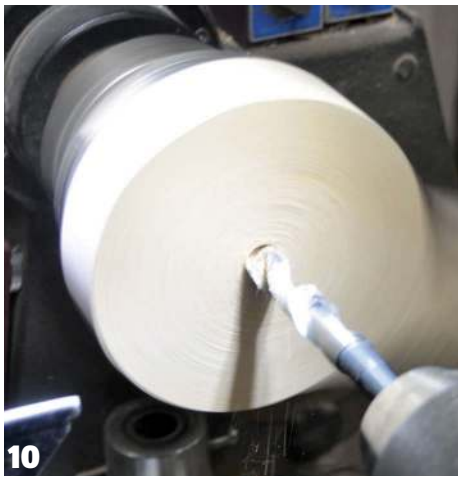

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9 Before turning check once again the security of the work in the chuck one last time and, only when totally happy with its security, start turning the base of the bowl as much as you can. Remember, keep all body parts behind the toolrest and never move the toolrest while the work is spinning. The wood is turned at a lowish speed – about 800rpm or so. You can, if you want for extra security, keep the revolving tailstock in place. Since there is very little wood to shape at this stage I used a 16mm double-ended negative rake scraper for this as it gives me a good finish on the piece and works very well shaping on the underside. A bowl gouge followed by a scraper would work well for this project too.

Start shaping the base and out into the handle. I don't go out very far on the handle. As you turn the handle there is more air than wood, so you need to maintain downward pressure of the tool on the rest to ensure stability on the hit and miss cut.

10 To know how deep to hollow out the bowl, use the stock thickness measurement and subtract about 13mm from that. Now attach a tailstock drill chuck to the tailstock of your lathe and fit a 13mm drill bit in it. Mark the depth to drill with a marker or tape and drill the hole to depth. If you use the 13mm measurement for the bottom, this gives you room to make adjustments in the shape as you hollow it. I normally leave these bowls with a 6-10mm finished wall thickness.

11 & 12 Carefully hollow out the bowl using a combination of a bowl gouge and scraper. Check the bowl depth and wall thickness with callipers and, once you are happy with the shape of the bowl itself, stop the lathe and sand the inside of the bowl carefully while it still on the lathe, but stationary. Do not sand the outside at this point.

13 Now cut the bowl from the waste block with a bandsaw. Set up the high fence on the saw to the appropriate depth and cut the waste block free from the bowl. I used the matching offcut removed earlier to cradle and stabilise the bowl during the cut. If you don't have access to a bandsaw, use an old-fashioned hand saw to do this job or belt sand off the ply.

14 The bottom of the bowl can be finished now. You can do this in either of two ways. The easiest is to use a belt sander to take off any remnants of the waste block and then carefully sand the bottom with a random-orbit sander. At this time, I generally round the edges of the bottom with the sander. Alternatively, reverse chuck the bowl on the lathe and use a friction drive or jam chuck method between centres and turn the bottom to the shape you wish it to have, leaving a small stub of timber under the revolving centre to carve off and sand off the lathe.

15 & 16 Using a combination of the belt sander, bobbin, random-orbit and hand sanding refine the bowl handle shape as required. Once sanded, the bowl is now ready for a finish. Remove any dust and then apply a food-safe finish of your choice. Don't forget to sign the work. ●

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Buffing Wheel Kit



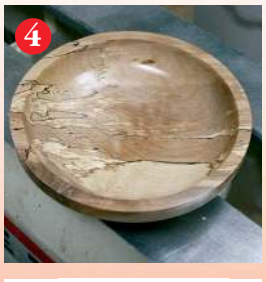
1 The third and final wheel in the buffing process is the C Wheel; this is made of a very soft cotton and complements a wax superbly, buffing it to a bright, hardwearing finish.



2 If using a stick wax, load the wheel as before. Be careful when using the Microcrystalline Wax Stick, you don't need too much of this. If using the Carnauba Wax Stick (supplied in the kit) you can't overload the wheel, although it's wasteful to apply too much.



3 Offer your work up to the wheel as before, working in the bottom quarter of the wheel, and carefully buff the entire surface.



4 The finished bowl; bright without looking plasticky, protected by a coating of hardwearing wax.



5 The C Wheel can be used to buff both Carnauba and Microcrystalline Wax Sticks.

Microcrystalline Wax can also be used, simply apply it to your work sparingly, allow ten minutes to dry and then buff as above.

See our YouTube channel for more tips!

More information available from your local stockists or contact us at:

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CHRIS WEST
Chris has spent a good deal of his time designing, turning and writing on the subject of salt and pepper mills. He has also published a book, *Adding Spice to Woodturning: 20 Salt, Pepper & Spice Shaker Projects for Woodturners*.
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ANDREW POTOCNIK
Andrew sees inspiration around him every day. He 'arrived' on the Australian woodworking scene in 1983, and since then his work has developed into areas of sculpture, furniture-making and the odd bit of cabinet work.
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COLWIN WAY
Colwin started turning aged 13 and has since gone on to teach the craft. He wishes to continue to give people the confidence to try the wonderful hobby for themselves.
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Fred is a retired university professor (Ph.D. in Vertebrate Biology). He operates a woodworking business near Wyalusing, Pennsylvania. His business specialises in items made on the lathe. He also teaches woodturning.
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JOHN PLATER
John has woodturned in the UK since his school days, but in a more meaningful way since taking early retirement 10 years ago. He likes making decorative hollowed pieces from interesting woods.
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A professional woodturner, demonstrator and teacher, Kurt writes for various woodturning and woodworking publications in the US.
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MARK PALMA
Mark believes turners are the most thoughtful and sharing people he has ever met. Over his 15 years of turning, teaching and writing he has found many friends and acquaintances on his journey with the lathe.
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MARK SANGER
Mark pursued woodturning full-time in 2004, making one-off sculptural pieces that include colour and texture as well as pure woodturned forms. He demonstrates and teaches in the UK and abroad.
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PETE MONCRIEFF-JURY
Pete learned turning in school and, when made redundant 12 years ago, became a full-time woodturner. He focuses on making for high-end shows. He also demonstrates and teaches.
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RICHARD FINDLEY
Richard discovered woodturning while working for his father as a joiner. He makes all kinds of work to commission and offers demonstrations.
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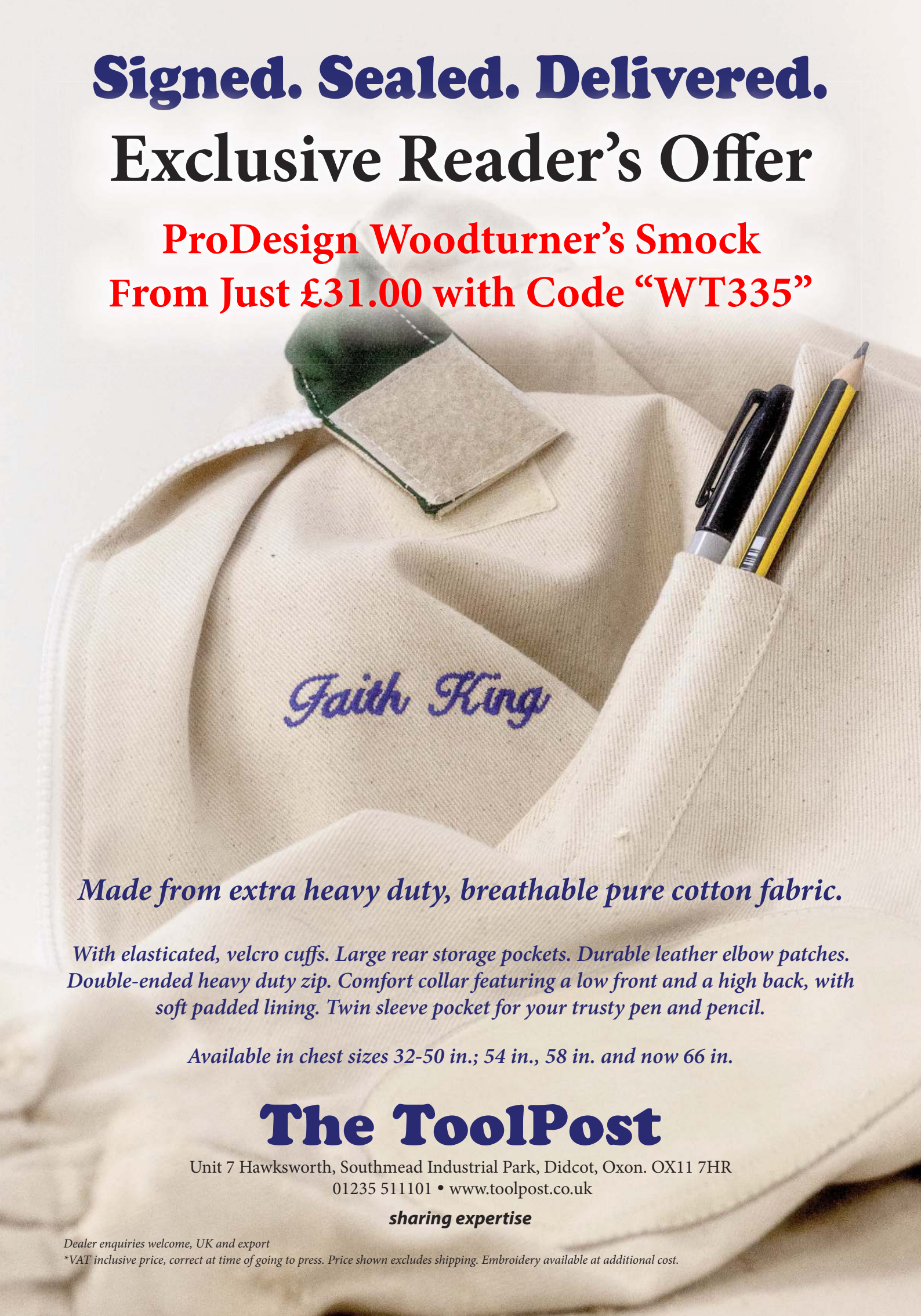


IAN WOODFORD
Since retiring from the pharmaceutical industry Ian has enjoyed concentrating on his love of woodturning. As well as belonging to two Hampshire clubs he has written articles for both *Woodturning* and an American magazine.

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Woodturning

Oct issue **336** on sale **5 Sept**

Guilio Marcolongo and Emiliano Achaval collaborate to make a stylish tea caddy



PHOTOGRAPH BY EMILIANO ACHAVAL

Les Symonds demonstrates how to create an Arts & Crafts-inspired side table

Andy Coates shows how to create a handled amphora

Jason Breach starts his masterclass series on what you need to know about turning boxes

Richard Findley's Editor's Challenge is to use gold leaf on turned work

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Kurt's clinic

Kurt Hertzog gives some answers to readers' questions

Colour fade

Question: I've heard all wood turns to brown eventually. Is this true? What can be done to prevent this?

Answer Cream and light-brown colours will darken with time and ultraviolet exposure. Darker woods will deepen. Some woods are more desirable as they darken and take on a patina, such as cherry. Blackwood, ebony, and many rosewoods are already dark browns, greys, purples, and blacks. Commonly used woods with their non-brown colours are holly (cream or white), verawood (green and yellows), purpleheart (purple), padauk (orange), yellowheart (yellow), and more that can exhibit changes depending on their storage. Per your question, nearly every wood will change colour to some degree over time with UV exposure and oxidation. Most will tend towards brown or a deeper brown. Since UV wavelength light is present in sunlight in high quantities, anything you'd like to remain colourfast, ranging from wood to photographs, should be kept out of sunlight, especially direct sunlight. Direct sunlight is brutal on everything from wood to your skin. That is why the sunblock for skin protection is rated by its UV protection factor.

To my knowledge, there is no clear finish available to use on your wooden items that will provide permanent and total UV protection and still show the wood well. Spar varnishes will provide UV protection and slow the ageing process. These are typically an outdoor, weather-resistant finish and not usually used on fine woodworking or indoor items. Of the spar varnishes, Epifanes is touted for having the maximum UV-blocking ability. Remember also that even indoor artificial lighting will give off some UV light. There are glass and plastics that will attenuate UV light. These are used as picture frame glass to reduce the UV damage to photographs. These UV filtering glasses and plastic materials can certainly be used in curio cabinets, display cabinetry, and even windows. They are pricey and would certainly add to the construction costs. Consider the UV ratings of your finishes when selecting. Keep your wooden creations in subdued lighting when possible. Most importantly, keep wood out of direct sunlight to maintain its initial colouration as best you can.



Keeping incredible natural colours, such as in this box elder burl, requires minimising the turning's exposure to UV light

Tool selection

Question: I'm a beginner and purchased my first lathe. I'm looking for advice on beginner chisels. Any suggestions?



Newcomers might wait on the skew but roughing, spindle, bowl, and detail gouge and a narrow parting tool make a perfectly capable and versatile kit

PHOTOGRAPHS BY KURT HERTZOG

Answer You don't indicate whether you have a sharpening system yet and what kind it might be. That is one key to your woodturning success. The ability to sharpen tools in an ongoing manner is one of your necessary fundamental skills. I suggest several things. The first is to join a woodturning club if you haven't already. There you will find experienced turners who can share their expertise with you and get you headed on the correct path. Be certain to hook up with the experienced turners who can convey the materials to you in a building block manner to get you started properly and continue to add to your skill sets.

As you spend time with your mentor(s), you'll get a chance to see their tools – brand, type, and size – as well as probably use them. This is the 'try before you buy' benefit that comes for free. Your tool selection will be dependent on what your turning plans are. For example, if you intend to turn small desktop items, you'll probably have little use for a large bowl gouge. If you'll be mainly a bowl turner, you may not need an extensive collection of spindle gouges, opting for one or perhaps two. My suggestion is that you avoid the multi-tool sets that are offered by the shops and manufacturers. They profess to save you money by buying many tools at once in the set. The problem is that you're likely to have tools in the set that you'll never use or would rather have in a different size or style.

Buy each tool one at a time as you need it. Depending on your learning plan and goals, you might start with a 20mm wide roughing gouge, a 10mm spindle gouge and a narrow parting tool. Those might be followed by a detail gouge. Regardless of the progression, buy what you need, as you need it, and get the correct size for what you intend to turn. Buy them for the long haul. Good tools will last a long time and will command a better resale price. There is no shame in buying used tools since high-speed steel and beyond are difficult to ruin. They might look ugly from the previous owner but proper grinding can put them back into shape. Unless you wind up being a busy professional turner, proper sharpening skills will allow your tools to last for many years. Do not buy the bargain-basement, cheap tools, whether new or used. They rarely hold up for long and will be marginal taking and holding an edge. I'd change your phrase from 'beginner chisels' to basic tools. Having matching names, steels, or product families is unimportant. Go slowly as you purchase your tools. Get what you need, when you need it, with the best quality you can afford.

Making a living from woodturning

Question: Does anyone make a living from woodturning? I'm interested in giving it a try but don't want to tackle something that is near to impossible. Any advice?

Answer Yes, there are folks making a living from woodturning but yours is a loaded question. It hinges on how you define 'making a living'. Are you going to work for someone else or yourself? Will you be a husband-and-wife team providing home, cars, food, healthcare, retirement and more together, or be a single earner taking care of all? Do you live in Ames, Iowa, or on the outskirts of London? What are your needs for your living? If you have a significant other with an income – healthcare, retirement, etc. through their employer – you can certainly help make a living as a co-contributor, whether a woodturning employee or an independent businessman. If you are the sole breadwinner, you can do it but, depending on your location and needs, you'll have challenges. The folks that I know who are solely earning a nice living by woodturning have many irons in the fire. As turners, most are independent businesses as production turners taking on quantity turning projects, from architectural to retail sales items. In addition, they supplement the production work with artistic, collectable, and commission work when they can. That is higher dollar value for them but not as regular or predictable. Nearly all of the folks I know who earn a living from woodturning are also supplementing turning earnings with demo and teaching gigs. Writing, videos, and signature tools are also used to add to the revenue stream if they can get into them. Are there folks making a living by just turning columns and balusters or kitchen wares? Sure, but nearly all I know have to continually include all of the items I've listed as part of their earnings to really succeed. For most who are quite successful at it, it is long hours, lots of travel, and lots of flexibility with earning streams to make it work well. Not for the timid or unambitious, it is being done successfully. If you decide to try it, by all means give it a go but do make that decision being informed and with your eyes open.



Nearly all of the pros need multiple income streams, including teaching, demonstrating, writing, videos, and endorsements

Send in your questions to Kurt's email: kurt@kurthertzog.com

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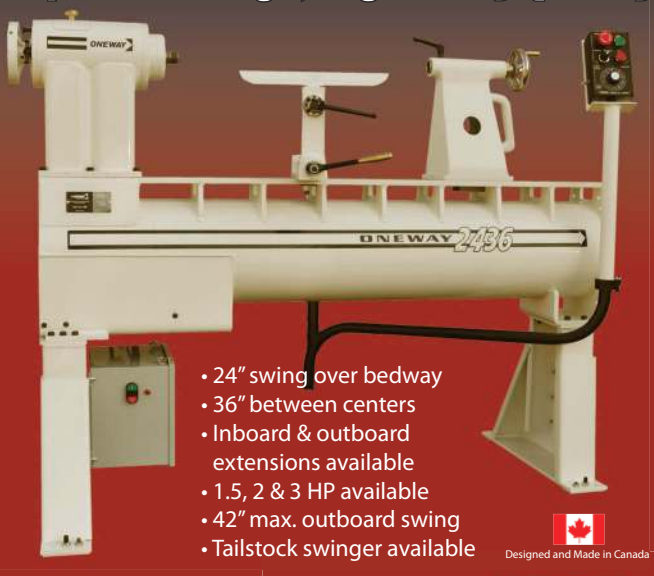
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The creative style of Jeanne Douphrate

J. Paul Fennell talks to Jeanne and talks about her development in the world of turning



Jeanne demonstrating at a symposium

PHOTOGRAPH BY JOHN BEAVER

In not quite five years, Jeanne Douphrate has firmly established herself within the field with a record of remarkable achievements. All the more astonishing, she has successfully created this work while engaged in a very active life with a busy career in nursing administration, maintaining a household with three energetic and active sons, and a supportive husband – a university professor and consultant.

Jeanne's father was a physician and, as an avocation, a talented woodcarver. His workshop contained a vast array of woodworking tools, including a lathe. Her mother, with a master's degree in art education, was an accomplished artist. Jeanne's parents created an atmosphere for appreciating art, owning a vast array of art books, attending art classes, hosting sculpture society meetings, and making an annual pilgrimage to the Metropolitan Museum of Art in New York City.

STARTING TO TURN

For years, Jeanne's time for art was minimal due to her career and familial responsibilities. But as her youngest son began attending school, she found she had time to rekindle her art interests. Then, while visiting her parents, she asked her father to show her how to use the lathe. 'It was like the lightbulb went on,' she says about turning a small vase. 'I knew at that moment I had found my medium.'

A small lathe and some tools got her started. Six months later, she attended her first AAW Symposium, followed by the regional SWAT (Southwest Area Turners) event, held annually in Texas. These symposia put her on the right path to gaining the skills and connections she needed to move forward in the field.

Jeanne joined the Alamo Woodturners Association, an AAW chapter in San Antonio, Texas, and began receiving basic woodturning lessons offered by several local experienced woodturners. This supervised practice resulted in rapid advancement of her tool skills and development of forms.

DEVELOPMENT

At her second AAW Symposium, Jeanne found a sense of direction. When she saw Kristin LeVier's work, she was immediately taken by her sculptural oeuvre – inspirations that resonated very deeply within her. 'It was another "aha" moment,' Jeanne recalls. 'She's got the motion, the flowing movement of the wood, the sculptural forms, and the use of colour, which I had been wanting to use in my work.' Jeanne attended every session that Kristin offered, and a friendship was forged that weekend.

Jeanne describes two foundational things she learned from Kristin at the AAW Symposium. First was the sculptural use of compressed wood, which can be manipulated into dynamic sculptural forms and would become a significant component of Jeanne's future work. Second was the idea of entering themed art shows, which, as Kristin put it, offer 'direction and deadlines'.

More than ever, Jeanne recognised the need to find her own voice, to develop relevant non-verbal narratives. She also endeavoured to master a variety of technical skills through intensive workshops offered by experienced wood artists. Therefore, Jeanne enrolled in several week-long workshops over the next few years, focusing on the exploration of advanced techniques and their creative applications

Creative works

Conflicting Desires, created in 2015, was Jeanne's first important work using compressed wood, incredibly less than a year-and-a-half after her first symposium. The sculpture was initially rejected for a themed exhibition. Undaunted and encouraged not to give up, Jeanne re-entered the piece into another exhibition in 2016, Framing Religion: Conflicts and Connections. Her interpretation of the theme, which relates to the purpose of religion and the inner conflict of desires within the heart, resulted in a Best of Show award.

Several of Jeanne's pieces reflect a metaphorical acknowledgement to those mentors who were instrumental in teaching her skills, sharing advice, and offering encouragement. An early work, Moment to Arise, is a simple but elegant pecan bowl, with a pattern of blackbirds embellishing the rim, the last two breaking free from the piece and soaring away. These blackbirds symbolise freedom: one can interpret this metaphor as Jeanne's intent and passion for becoming a sculptor, departing from established patterns and preconceptions of woodturning.

Deeply impressed by the woodturning community and its history, Jeanne created Sharing Spirit, which was accepted into the AAW's 30th Anniversary Symposium exhibition, Turning 30, in 2016. As a new-generation turner, this piece symbolises Jeanne's reflection on her father's woodturning advice: 'To advance a field, you must stand on the shoulders of those who have gone before you.' Sharing Spirit pays homage to pioneers such as James Prestini, Rude Osolnik, Melvin and Mark Lindquist, Dale Nish, and David Ellsworth. One element of the piece, a Stocksdale-style bowl, is tipped in an act of sharing, a metaphor that she considers 'the spirit of craftsmanship, innovation, creativity, and generosity cascading upwards – fluidly – as a vision to the future'.



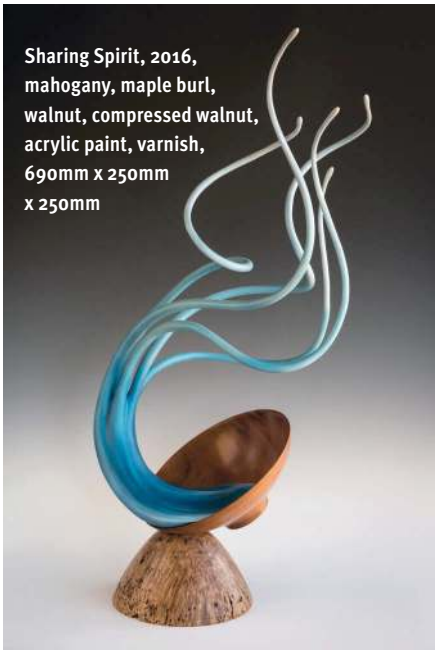
PHOTOGRAPH BY ALAN TROUT

Conflicting Desires. 2015, boxelder, compressed elm, dogwood, bronze metal clay, steel rod, acrylic paint, stain, varnish, 480cmm x 360mm x 280mm



PHOTOGRAPH BY ALAN TROUT

Moment to Arise, 2015, pecan, African blackwood, silver wire, ink, lacquer. 110mm x 200mm



PHOTOGRAPH BY RALEIGH MEAD

Sharing Spirit, 2016, mahogany, maple burl, walnut, compressed walnut, acrylic paint, varnish, 690mm x 250mm x 250mm

FAVOURITE WORK

One of Jeanne's favourite works is Repurposed, which was selected for an Instant Gallery Excellence Award at the AAW Symposium in 2017. Conveying multiple meanings, Jeanne says Repurposed can be interpreted as 'an environmental commentary on the benefit of finding new uses for discarded objects. Another intended meaning is found in the nutrient-rich soil left by the original resident of a seashell. This interpretation pays homage to the contributions of past generations, which create a fertile environment for new growth and change'. This same theme is evident in Generations, which was selected for the 2017 POP exhibition, The Sphere: Second Round. A blossoming seed sits on a mesquite base, embellished with pyrography to represent the fertile soil left by generations past by.

PHOTOGRAPH BY ANDI WOLFE



Repurposed, 2017, compressed hickory, alligator juniper, acrylic paint, varnish, 190mm x 150mm x 100mm

PHOTOGRAPH BY TIB SHAW



Generations, 2016, redwood, mesquite, compressed maple, acrylic paint, varnish, lacquer, 150mm, x 150mm x 150mm

ELEVATING THE FIELD OF TURNING

Clearly, Jeanne Douphrate's work places her firmly within the new generation of woodturners intent on elevating the field. Also, what she considers extremely important are the resultant relationships forged through the open but significant process of sharing – a long-standing tradition within the woodturning community. Her work thus far suggests that maturity and virtuosity of her sculptural interpretations are definitely within the foreseeable future. She adds: 'I want to see this field advance, and I want to see woodturning and wood sculpture recognised more within the art world.' Given this commitment—and Jeanne's long-standing passion for creating sculpture – I suspect her new work, combining imagination, curiosity, and creativity with a sense of mystery, will contribute significantly to the role of wood in the future of art. It will be worth waiting for.

This article is adapted, with permission, from an article with the same name written by J. Paul Fennell which appeared in *American Woodturner*, April 2019. **For further information about the AAW visit: www.woodturner.org**

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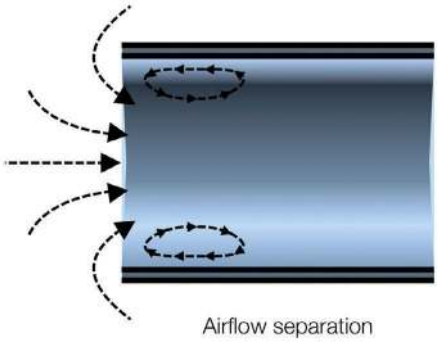


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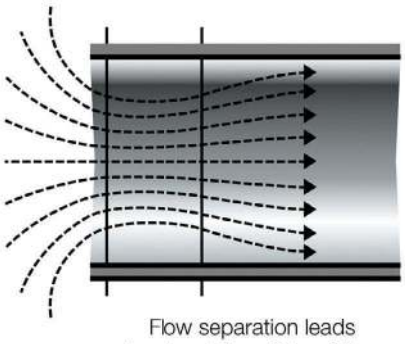
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Suck it and see

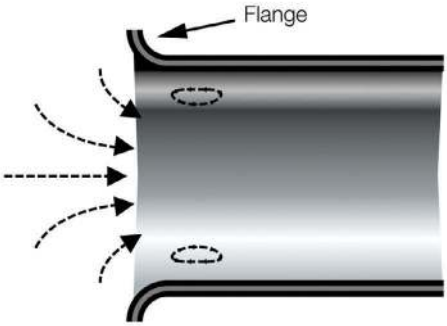
Geoffrey Laycock looks at dust extraction hood design to help you get the most 'suck' for your money



Airflow separation and recirculation at hood entrance



Flow separation leads to a bunching of the airflow lines called the 'vena contracta'



Sloping entrance smoothes airflow, reduces flow separation and the size of recirculatory eddies

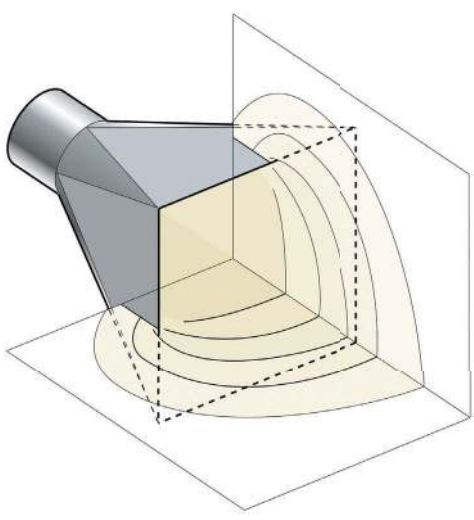
I know we seem to go on all the time about how hazardous wood dust is and it is not the most exciting of subjects. But it is often not at the forefront of our thoughts so we like to send out the occasional reminder. Last month I mentioned one aspect of dust extraction – static charge – and this time I thought I would take a simple look at airborne dust capture. It is not uncommon to see photos of people working at lathes with a flexible or posable hose somehow held behind the workpiece. What we want to achieve is capture of generated dust from turning, scraping or abrading. So is this the best way to do this? The short answer is no, but we had better elaborate at least a little.

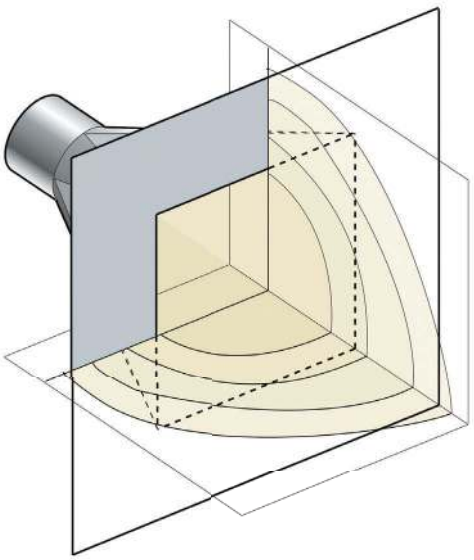
When we have a set-up such as this we are using a combination of two types of hood – the device at the end of the extraction system where we hope to capture the airborne dust. In the above case we have a hose end but pretending to be a receptor hood – we hope the generated dust travels in the direction of the hood and into it – and a capture hood – we hope the system has enough 'suck' to grab the dust and pull it into the system. Combining the two by having the hood such that particles fly at it and having the airflow in the same direction should be a good way to maximise performance. But it isn't that simple. For one thing most airborne material tends to fly off in the opposite direction towards the turner. Putting that little problem to one side, let's concentrate on sanding when a majority of the dust may travel towards the back of the lathe.

EFFICIENCY

Having just an open pipe/hose end isn't terribly efficient. The diagram shows the basic problem in that airflow isn't smooth into the hose, which reduces flow and capture or transport of the dust. Adding a simple radius can make a big difference but you hardly ever see this in practice. What can make an even bigger improvement is adding a wider area to the end of the hose. Imagine having the hose connected to the back of a circular or square board with a radiused hole through it. Now dust cannot pass the end of the hose as it hits the face of the board and airflow can only enter the hose from the front of the board. Not drawing any air from behind the end of the hose obviously means more will be involved in the dust capture. By restricting where we pull air from we improve the chance of receiving and catching the dust. The second diagram illustrates this improvement.

So what are we saying? If nothing else, look at the various add-on hoods available and fit one to the hose end sitting behind the working area of the lathe. Having this on a posable hose or a support that allows easy movement will provide the ability to move behind the work area and as close as possible to it and oriented so dust aims in its general direction. Obviously the sanding/finishing phase is where most dust is going to be created usually, but remember dust is also generated during turning of seasoned wood and any scraping operations.



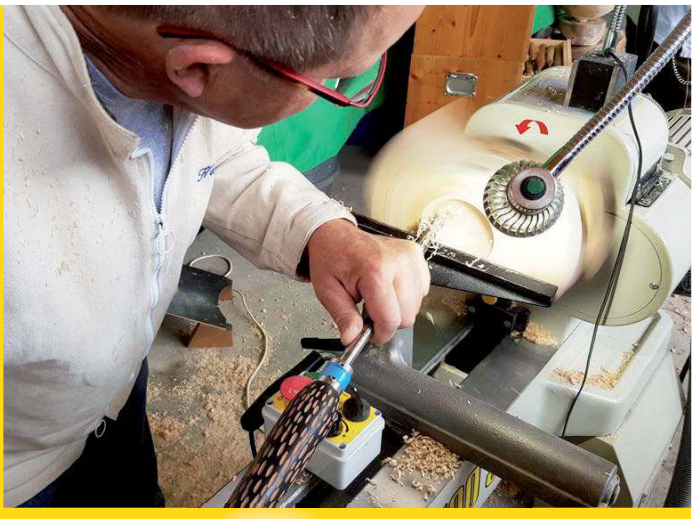


THE AIRFLOW DIAGRAMS COURTESY OF THE STATIONERY OFFICE, FROM HSG258

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Community letters

Here are some readers letters the Editor has received

Making people smile

Mark,
In your article in the June issue of *Woodturning*, you finished off by saying: 'Let me know what you have been making.'

Well, I've been having fun and made this 300mm-diameter yew bowl, with stone-chip inlay, laser-cut sycamore lettering, and a fused glass centrepiece. It might not be the most competent piece of turning, but it certainly makes people smile.

John Jakes





Comment on Tom Wirsing's article

Dear Mark,
Tom Wirsing's article The Advantages of Modern Tool Steels and Grinders in issue 326 contains much valuable information, but I don't entirely agree with its conclusion. This advised turners to 'invest in a CBN grinding wheel as soon as your budget allows' because a fine-grained (600 or 1000 grit) CBN wheel will produce a very sharp edge on a concave bevel.

You can produce a flat bevel by grinding on a flat surface, such as a suitable abrasive belt running over a flat platen, by grinding on the flat face of a grinding wheel or abrasive-coated disk, or by hand-honing a hollow-ground bevel with a flat hone. The only difference – and it is minor – between a flat and a concave bevel is that there is slightly less likelihood of undesirable bevel-heel contact with the flat bevel.

The article Does Honing Pay Off? by Alan Lacer and Jeryl Wright, confirms the wisdom of honing, and recommends diamond as the honing material. Their article did not discuss honing with CBN, I assume because CBN hones may not be available. (Diamond is considerably harder than CBN, but CBN is considerably harder than the carbides in HSS. Therefore CBN would seem to be potentially an excellent honing material.)

You can produce an edge with the same keenness using a 600 or 1000 grit CBN wheel, by flat grinding on an abrasive belt suitable for honing HSS tools (including those made from particle metal), or by hand-honing a hollow–ground bevel with an inexpensive diamond hone. The latter method has a much lower initial cost. It's also quicker for most turners because they don't have to change the abrasive belt and/or reset the jig, which is ideally used with the abrasive belt or the fine-grained CBN wheel to ensure accurate honing.

Mike Darlow

Having fun

Mark,
I thought I might share with you and other readers some of my activities. As a novice turner only having started in May 2017, I have enjoyed reading your magazine and taking professional lessons which I think was really important I have learnt a lot from many different sources.

I do this simply for fun and as a hobby and I have so many things I want to try it's often difficult to know where to start.

Here are some of my attempts. I love the idea of not making plain items and I don't have any hang ups on using colour, pyrography, texturing or indeed the last item I have added, Powertex, to the mix of mediums I use. Now that is interesting... anyone else using it?

At the same time I can appreciate the wood and use it to its best advantage if I can. One example is the grain in the pyrography of the gate and fields. I would love to know what others think.

I post on Instagram: http://instagram.com/kmc_woodturner – it's a great place to share, as is this letters page.

Kevin McAlister





A special occasion

Hello Mark,
We had a very special celebration as part of our May meeting of Cheshire & North Wales Woodturners Association. One of our longstanding members was two days away from celebrating her 90th birthday. Rachel Thompson, who is a retired GP from Chester, took up woodturning when she retired. I remember just after I joined the club in 2006 asking her what made her take up woodturning. She told me that when she was little her father had a lathe and she asked him if she could have a go on it. His reply was 'girls don't turn'. This got her fired up over the years and coming up to retirement she thought she would give it a go and show him. She is now in our advanced section, winning certificates and still enjoying it immensely. One of her biggest achievements, she will say, has been to encourage another retired GP from Chester, Vish Kini, to join our club and become a very good turner. Rachel and Vish make regular trips down to Tracy Owen's workshop.

During our tea break we presented Rachel with a birthday card and rosebush for her garden. We then all enjoyed birthday cake and buns. At the end of the meeting, Emma Cook (The Tiny Turner), presented her with a dual finial ornament that she had turned during her demonstration.

Rachel said the she had had a wonderful meeting and celebration. I am sure she will be back next meeting with an excellent competition entry.

Peter Green (chair CNWWA.org.uk)



From the forum

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

LINE, CIRCLES & LIGHT
https://bit.ly/2QCevKc





SFurini posted: Yep, a pretty pretentious title...but struggling to sum this one up. It was great fun to make. If you're interested, there is a YouTube video of the colouring process...

Dalboy commented: Good to see the old brain still working Stewart.

Old Trout commented: Lovely colours. It was interesting to see the process, thanks for posting the video.



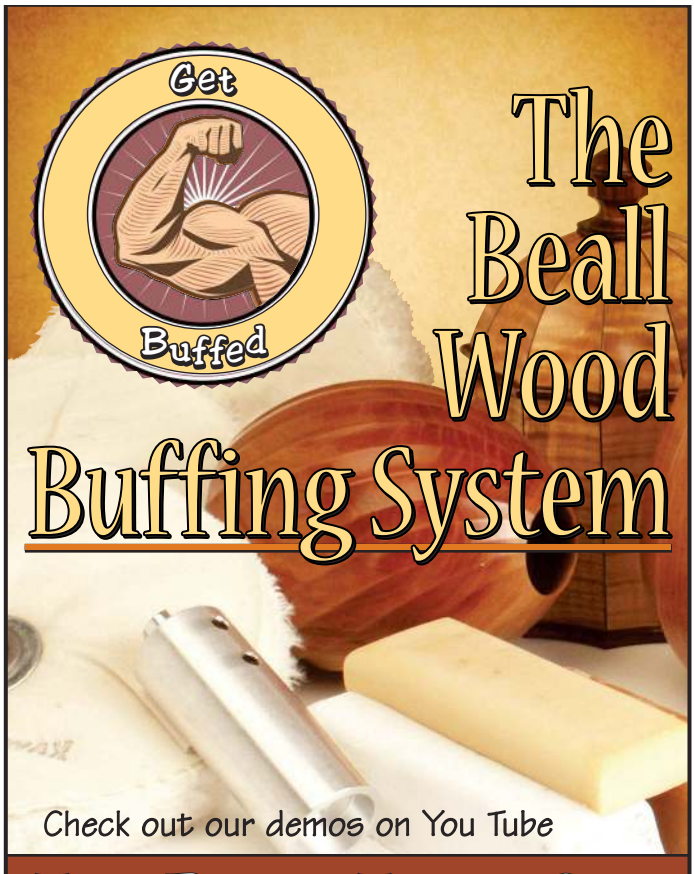


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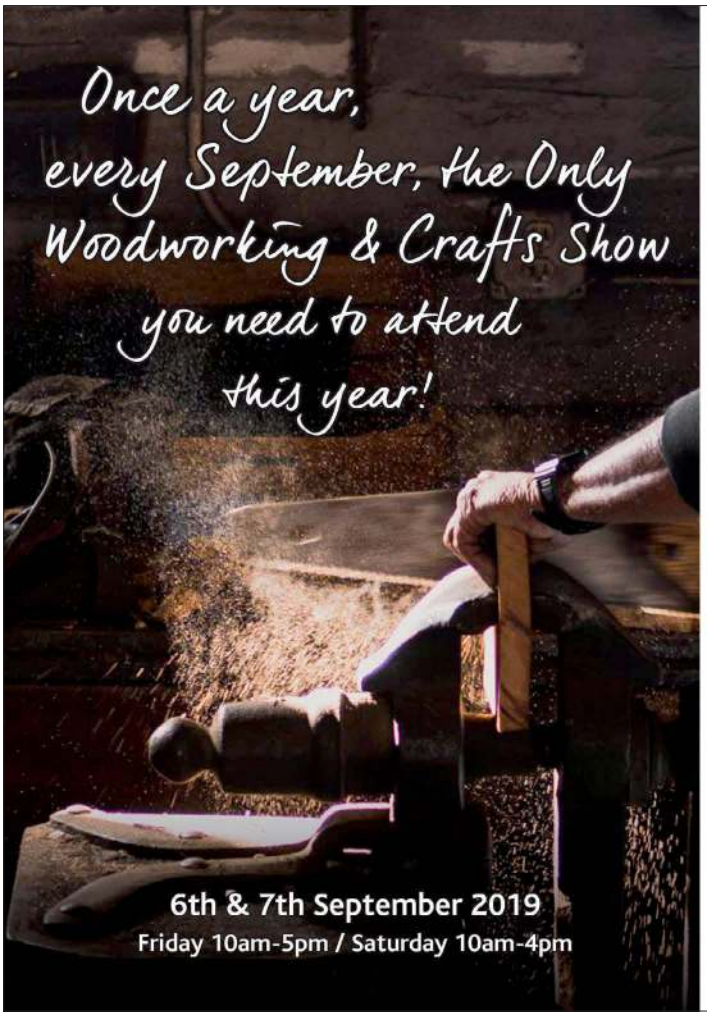


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Large turnings

John Plater explains some alterations to his regular practice when turning large bowls and vessels



PHOTOGRAPHS BY JOHN PLATER

A tall form from an English walnut (*Juglans* spp.) rootball. This was faceplate-mounted leaving enough thickness in the walls at the base to accommodate coach screws. I did not want to sacrifice any of the timber for parting off later

Turning large pieces might come about as a commission or speculatively for an exhibition piece. Or the starting point might be simply a large piece of wood which would lose something if cut up into smaller pieces. I am lucky to have the time and the facility to be able to indulge myself with such projects.

In theory the larger pieces are made in the same way as my smaller ones. I like to use green timber and to start between centres, giving a feeling of greater security when a piece of timber is almost guaranteed to be out of balance. Sometimes sacrificial timbers are glued and/or screwed into place for extra security. They can be taken off or cut away at a later stage when it is safer to do so.

The blank is trued to as near circular as possible using a chainsaw. That simple statement is loaded with meaning. I have taken advice and received instruction in the use and maintenance of the tool. Specialist clothing, gloves and footwear are always used.

The intended base area is selected and flattened with a combination of chainsaw and Arbortech cutter, or similar, held in an angle grinder. Greater precision can then be achieved with a hand planer. At this stage the blank might be screwed to a faceplate with coach screws. I will sometimes design a shape to incorporate enough timber in the base and lower walls to take the length of the coach screws. The advantage of this method is that the whole of the turned piece can be achieved from the single mounting of the blank. The outside and inside shaping, sanding and finishing can all be achieved without removing the piece from the faceplate. Yes, the coach screw holes are left behind but the piece is likely to be too large to be lifted for inspection. Alternatively, if the blank is large enough the piece might be parted away from the section of timber where the coach screws are placed. A proper footring can then be turned as part of the parting-off process. With pieces on this scale a substantial section of timber is left in the bottom of the parting for cutting through with a handsaw and subsequent finishing with a router, as explained later.

Otherwise I jig a plunging router to pivot around a screw fitted through its base and into the timber. The resulting 16mm-wide groove finishes at 120mm inside diameter and is 25mm deep to accept my largest set of 'gripper' jaws.



A sweet chestnut (*Castanea sativa*) stem with a burr wrapped around it



The sweet chestnut blank shaped with a chainsaw showing the mounting spigot cut with a plunging router



The sweet chestnut blank being hoisted on to the lathe. A block of timber was fastened with coach screws to offer a temporary location for the tailstock centre during initial turning. The shape can be adjusted with the Arbortech to get a better balance if necessary. Tailstock support is brought up whenever possible. The outside shape is turned followed by the inside shape, leaving the tailstock in place for as long as possible



Alternative fixing method. This decayed and spalted English elm (*Ulmus procera*) is mounted on a faceplate. The finished piece was parted off at a later stage, sacrificing the lower part of the blank into which the coach screws were placed

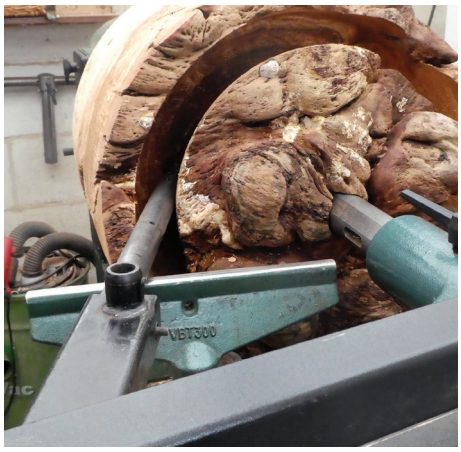


For security, as much waste as possible is removed and turning of the inside done with a very low lathe speed while the tailstock is in place



The finished piece of sweet chestnut. The blank was mounted on large gripper chuck jaws after a suitable spigot was cut with a plunging router

Coring and turning the inside



With good tailstock support on the elm bowl I felt secure in being able to take a core from its centre which would give me an extra piece from the wildest grain. This minimises waste and maximises profits. I use a deep hollowing attachment fitted onto the back of the lathe



I have a long-reach, heavy-duty toolrest which allows me to turn inside a large piece with control. Of course, I have to bear in mind the natural-edge rim at all times and not lean into the work or present an arm in a wrong manner

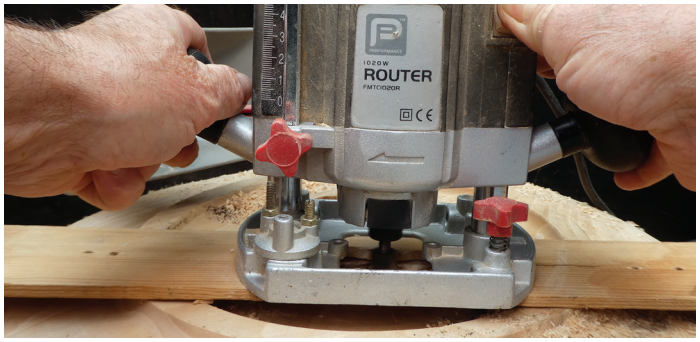


If I cannot get inside with a toolrest or if the hollow is beyond the reach of the toolrest, I have tools with long handles and the reverse-fulcrum style of deep hollowing support. Here I am reaching inside the sweet chestnut with a heavy-duty toolrest and a 16mm bowl gouge

Refining bases



After turning and sanding, a footring is created by shaping into the recess which contains the chucking spigot. It can be awkward having to work into the base alongside the lathe headstock, but the piece is often too large to reverse chuck to work on a footring



At 550mm in diameter and 450mm deep this piece is too large for me to reverse chuck. Once dried and sanded the footring is trued and then the chucking spigot is removed using a router with an extended base which sits across the footring. The inside of the footring is then power hand-sanded to a fine finish



The finished piece from the English elm blank



The piece made from the core of the English elm

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

Carving burrs

ON TEST

Mark Baker puts some burrs from Trend through their paces



PHOTOGRAPH BY MARK BAKER/GMC PUBLICATIONS

Trend Machinery & Cutting Tools has a range of 19 solid carbide burrs. Some of the range feature 3mm shanks and others 6mm or ¼in shanks that may be of interest for those who shape wood with a rotary carving unit. Designed for use in a router for machining aluminium and plastics, these burrs come in a range of shapes that are suitable for shaping wood too for use in rotary carving units. I was sent four burr cutting head styles to test – the straight, ball-end, pointed taper and flame and each had a 3mm shaft.

In use

These are small burrs and each feature spiral-ground cutting edges which are sharper to the touch than many such carbide units I have used. Despite their small sizes, they are capable of removing wood quickly, and cut cleanly. The manufacturers have a recommendation for speed between 10000-30000rpm, but you can go slower if you choose. Never go higher than the recommended speeds. I found these burrs to be efficient and easy to use and they are capable of removing some wood quickly. That said, I found that it is best to rough shape work with something coarse first and then use these to refine everything prior to moving on to using something a little finer to add the finishing detail.

Conclusion

Trend carving burrs excel at refining shapes and detail. They are not inexpensive, but they last a very long while and are excellent at what they are intended to do.

Prices from £15.41
Contact: Trend Machinery & Cutting Tools Ltd
Web: www.trend-uk.com



DECORATIVE CARVING PUNCHES

Henry Taylor Tools offers a range of 41 carving punches. These punches can be used on carved and turned work. The patterns include frosting patterns, which are pointed dots, flower shapes of various kinds, stars, hatched patterns, crosses, acorns, thistle and many more to choose from.

Each punch is created from 6mm square bar and can, depending on the material being used, be pressed into the work by hand or tapped with a hammer to transfer the pattern on the punch into the work.

Price £8.92
For stockist details contact: Henry Taylor Tools
Web: www.henrytaylortools.co.uk

NOVA COMET II

Nova Comet II is now available from UK based Craft Supplies/ Turners Retreat. An additional bonus for interested woodturners is that the Comet II now includes, for a limited period, a Nova G3 direct thread chuck – an ideal chuck for smaller lathes.

The Comet II's powerful electronic variable speed motor has an impressive speed range, running effortlessly between 250-4000rpm. Add to this its forward and reversing switch which allows the turner to achieve that superior finish quickly and easily.



Comet II specifications

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Web:www.turners-retreat.co.uk



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Kelton Industries has five centre saver/bowl coring sets available to suit a wide range of lathes and bowl sizes. Each set comes with a toolgate, toolpost, anti-blade-lift cradle and a selection of coring blades. The sets are:

Micro set: Three curved blades plus one straight blade of ⅛ x ⅝in cross-section. The three-pin micro gate supplied accepts both micro and small centre saving blades.

Small set: Three curved blades plus one straight blade of 13/64 x ¾in section. The five-pin gate supplied accepts all current sizes of centre saving blades.

Standard set: Three curved blades plus one straight blade of ¼ x 1in section. The five-pin gate supplied accepts all current sizes of centre saving blades.

Large set: Two curved blades plus one straight blade of ¼ x 1¼in section. The five-pin gate supplied accepts all current sizes of centre saving blades.

As a guide, the micro system caters for work in a size range from 100-200mm diameter, and the large set will handle work in the 250-450 mm diameter range.

Please note that the system is supplied with a 1in-diameter Toolpost stem. Other sizes are available as accessories.

Prices from £201.11
Contact: The Toolpost
Web: www.toolpost.co.uk

FISCH MULTI-FUNCTION WAVE CUTTER

The new Wave Cutter Forstner bits from Fisch feature a replaceable 4mm pilot drill (an exchangeable centring tip is available). The purpose of the pilot drill is to enable precise drilling of inclined holes. These bits offer precise drilling at extreme angles and are designed to produce exact, tear-free holes with smooth walls in softwood and hardwood. The unique serrated Wave edge produces extremely clean entry holes, allows faster cutting speeds and requires less effort to bore each hole. The shank has three flats for secure chucking in a three-jaw chuck. Spare drill bits are available, as are centre tips for drilling blind or straight through holes. These bits are 90mm long overall, excluding the pilot drill. They come in four sizes – 20mm, 25mm, 30mm and 35mm.

Prices from £15.41
Contact: Axminster Tools & Machinery
Web: axminster.co.uk



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How much is it worth?

Pete Moncrieff-Jury tackles the thorny issue of value and worth

This is probably one of the most controversial and difficult things to assess. How much is this piece I have made worth? When trying to value something what should we take into account? For some, all that matters is that they get enough money to buy another piece of wood to make the next item. For others the time, cost of materials, utilities, peripheral materials such as polish, abrasives etc., event fees, accommodation and subsistence if relevant, all need to be taken into account. There is, however, another factor that perhaps many don't even think about.

PERCEIVED VALUE

Most of the shows that I do are juried. That means the artisans are all accepted according to the quality of their work and not just to fill the show. Wander around these shows and you will see jewellery priced at sometimes four or five figures, woodwork that ranges from two to four figures, pottery, glass, fine art, all at prices that are a lot more than many would consider sensible – and the work sells. This is because the perceived value by the customers is much higher than that suggested by the person who sells their work for the cost of the material. If you buy a blank for £10 and sell the finished bowl for £12 then you are telling the world that bowl is no better than the cheap imported one you can buy in a supermarket. That your time, work, skill, knowledge and experience are of no value.
Is this the message that we should be getting across to the public? In my opinion we are actually doing our craft a disservice and giving it a reputation of nothing more than a hobby.
If you intend to sell your work then the very least you should start with when pricing it is an hourly rate. Add cost of materials, all materials, and then stop and think how much knowledge etc. has gone into making it.

In the image, the smallest piece, the bowl, is the most expensive as it is ebony, but perceived value initially would be that the larger candle holder is worth more.

Non-woodturners are very good at discerning quality when they see it.
It goes without saying that we shouldn't sell poor quality work. Having said that, this does not mean bowls have to be 2mm thick overall or hollow forms turned to an even thickness. That may impress other turners, and be suitable for pierced work or for competitions, but means little to most non turners. Quality includes good design, something that doesn't come naturally to all of us, and good finishing. Wood is tactile – just watch anyone who picks up a piece of your work. They look at the design and they stroke it, they fall in love with it, then, perhaps, they consider the price.

Back to valuing a piece. When working out how much to charge for something remember that you are likely to be selling to non-turners and, as such, appearance and cost are the two main factors to consider. If you put a price of, say, £100 on a bowl it may not sell immediately and certainly won't if the design and quality are poor, but selling it for the cost of the wood is shouting 'not really worth anything just give me a tenner for it', and I have seen this sort of thing so many times at smaller shows. If every turner who sold their work put sensible prices on it then people would quickly start to recognise the true value of the skill, expertise and experience, the hours that go into perfecting your craft, the perceived value. Do people perceive the work you sell as a cheap commodity to buy and discard at will, or as a valued crafted work that they can treasure?



PHOTOGRAPHS BY PETE MONCRIEFF-JURY

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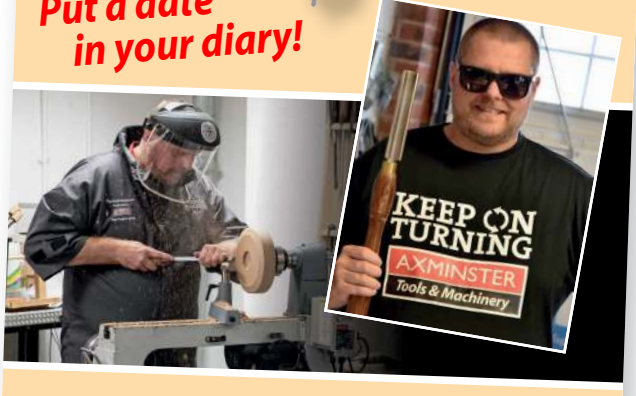
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