

# Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

The image shows three white ceramic vessels, likely woodturning projects, arranged on a white surface. The largest vessel is in the background, and two smaller ones are in the foreground. All three are decorated with a dense, intricate pattern of gold and black lines, resembling stylized leaves or feathers. The text 'Women in turning' is overlaid on the left side of the image in a white, outlined font.

## Women in turning

**PROJECTS** Tripod bowl • Laminated canister  
• Burr oak platter • Kitchen trivet • 1920s candlestick  
**TECHNICAL** Tips for safe turning • Creating texture



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*Brent English, owner and designer,  
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**AB owner Tom A. showing his granddaughter Linnea some of the finer points of his woodturning.**



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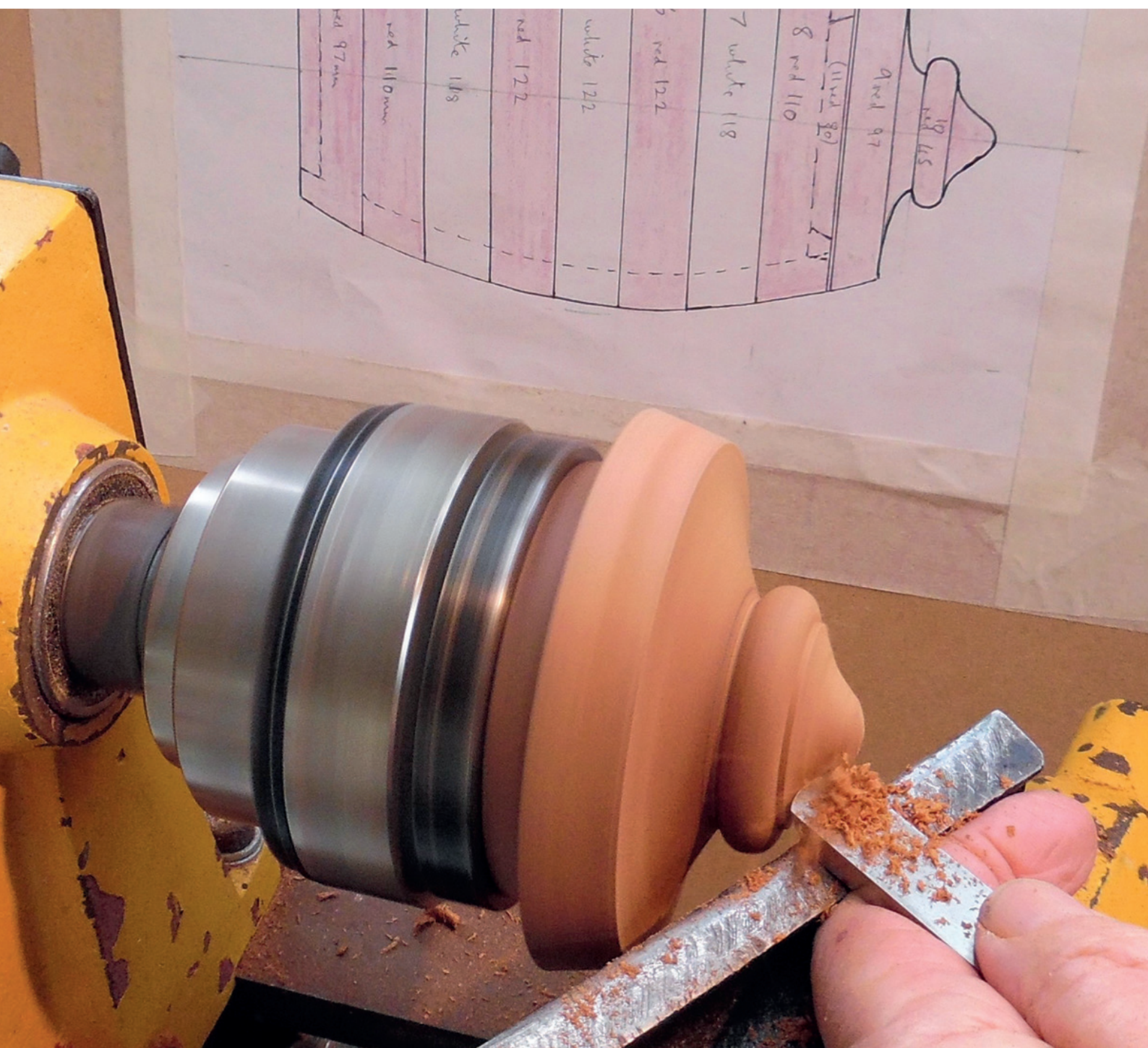


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**If the beauty of a much-needed summer has motivated your artistic side, in this issue Andy Coates continues his articles on texturing work and Sue Harker incorporates resin to colour your world.**

PHOTOGRAPH BY STEVE BISCO

Travel back in time as Nick Simpson recreates and antiques a piece of Victorian treen, the muffineer, and Rick Rich turns a candlestick design from 1921.

Steve Bisco and Chris West combine practicality and thrift in projects for the

kitchen, with a laminated canister (above) and a trivet made from the offcuts box.

In the workshop, Richard Findley revives his diary of experiences as a professional turner and Emiliano Achaval discusses health and safety issues.

Step up your work with raised vessels – a tripod bowl by Les Symonds, Ian Woodford's pedestal bowl and Chris Ramsey's demonstration of one of his signature live-edge, legged bowls for Emiliano.

The Worshipful Company of Turners introduces us to key women in woodturning and their stunning work, and Sardinian Danilo Pisano shares his life and talent.

As always, we love to hear from you and see your latest work, so please contact us at [WTEditorial@thegmcgroup.com](mailto:WTEditorial@thegmcgroup.com) or on [www.instagram.com/woodturning\\_\\_magazine/](https://www.instagram.com/woodturning__magazine/)

*Happy turning*





COVER IMAGE: Sally Burnett (see page 38)



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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).**



### NEWS, LATEST PRODUCTS, MAGAZINE UPLOADS & EVENTS

can all be found on [www.woodworkersinstitute.com](http://www.woodworkersinstitute.com). These all appear on the magazine homepage and you can see a bigger selection by scrolling down the page and clicking on the individual stories. We also have an extensive online archive for you to browse, or see us on Facebook & Twitter.



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## Community

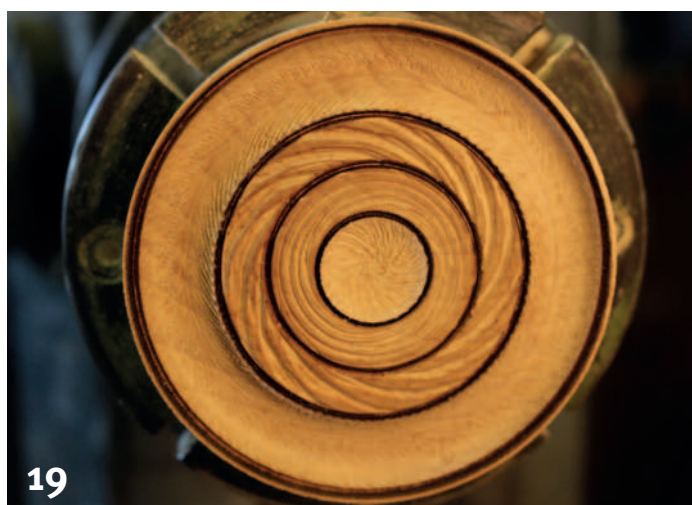
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# Persian Bronze Age tripod bowl

In this final article of a short series, Les Symonds turns a fourth near-replica of a prehistoric Persian decorated ceramic vessel



**In this short series of articles, we have been making near-replicas of decorated vessels typical of those made in desert settlements of Ancient Persia. This particular vessel comes from the settlement of Tall-i-Shogha from the Persian Bronze Age, circa 1,000 B.C., thus a more recent item than the previous three in the series and rather more complex in its form.**

Unlike the vessels previously made, this is a shape which was not designed to sit well on sand. Indeed, vessels of this description have primarily been found at cemeteries and it is believed that they were containers for grave offerings. Our former vessels reflected the lifestyle of semi-nomadic, desert-dwelling people, but this month's vessel was made and owned within a more pastoral setting, probably among sedentary farmers.

Precise information is not available regarding its size and proportions, so I have taken the basic overall diameter and calculated other dimensions to replicate

the proportions shown in the original image that I have used. An essential point to note is that the legs have a slight inward cant as they drop down from the bowl, then a minor taper (on the inside) towards the foot, but the greatest challenge is that the three legs and the bowl will be turned from a single piece of timber. Thus, this project is not suitable for turners new to the craft. A tricky, narrow, internal corner will be encountered in the hollowing procedure and the bowl is turned blind, without the ability to use thickness callipers or to feel the thickness in any way, so accurate templates will be needed to establish all the main shapes.

## Series conclusion

I trust that you have enjoyed reading through this short series and that you are motivated to have a go at producing at least one of the vessels described. It is always interesting and even valuable to understand how some of the shapes and

forms that we use today originated, and then to adapt those shapes for our own use. What is of particular interest in the series as a whole is the progression from the most simple, basic clay shape of the cone vessel in Part 1, through to the much more complex tripod vessel in Part 4. These two designs were separated by as much as three or four thousand years of evolution.



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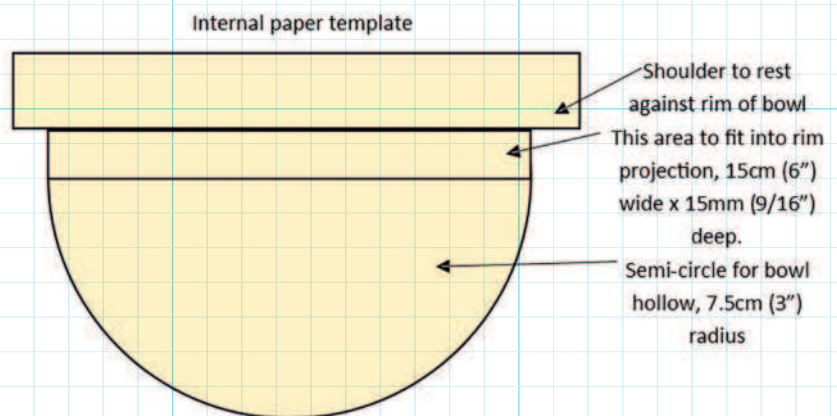
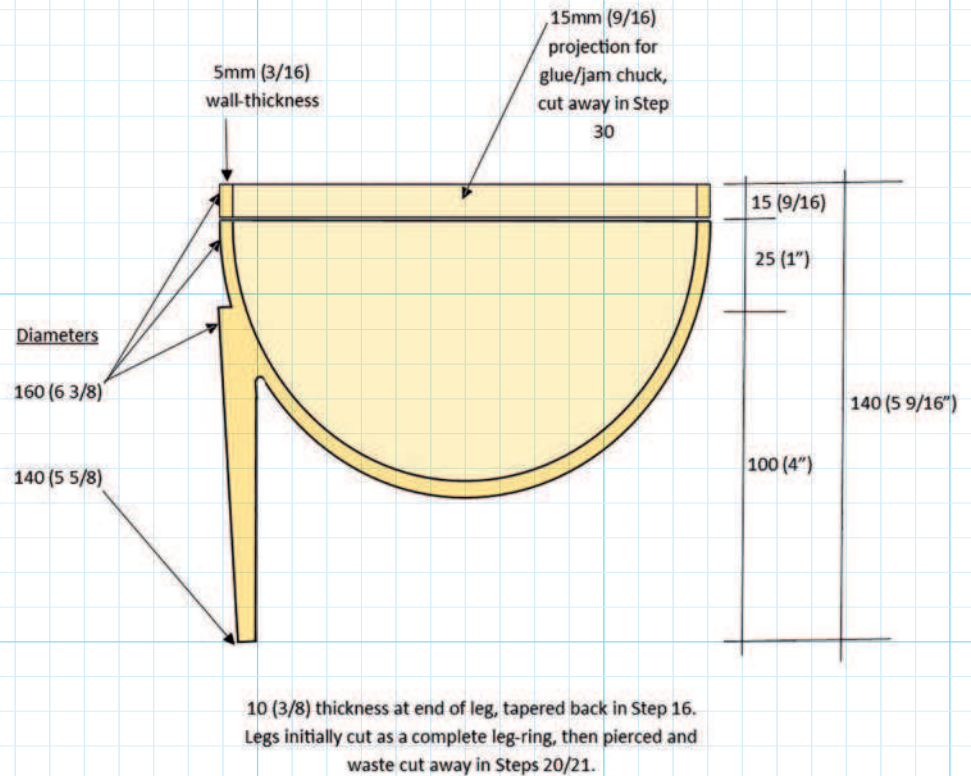


**EQUIPMENT USED****Tools**

- PPE and RPE
- Lathe with indexing/spindle lock facility
- Drive and live centres
- Chuck with deep grip jaws (minimum 75mm diameter)
- Spindle roughing gouge
- Bowl gouge
- Spindle gouges
- Parting tool
- Skew chisel
- Jacobs chuck with 25mm bit
- Hollowing tool (preferably with 8mm round cutter)
- Hollowing tool with teardrop scraper
- Heavy, square and round-ended scrapers
- Internal callipers
- Fine-toothed saw
- Coping saw with fresh blades
- Steel rules
- Flat-bottom micro plane or rasp
- Bench chisel (1in)
- Pencil/drawing compass
- Small paint brush
- Pyrography machine and scorch wire

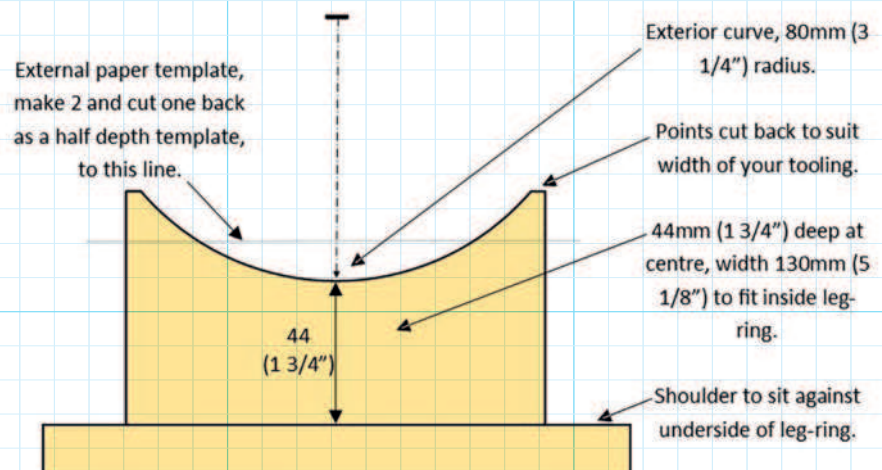
**Materials**

- Vessel: walnut, 170 x 170 x 170mm
- Scrap wood pieces for reversing chuck and pad
- Acrylic paint (Burnt Umber)
- Clear satin lacquer
- Sanding sealer
- Abrasives to 400 grit
- 2-part epoxy adhesive
- Cling film and gaffer tape

**Health & Safety**

This project is not suited to inexperienced turners. To progress with this, you must be confident in working with irregular shapes and with the practice of hollowing into a confined corner. Each of these aspects of the work can be undertaken quite safely, but only by those turners who have completed such work before, who understand the hazards and know what control measures to implement to render the practices safe to use.

One other safety aspect is to ensure that your scorch wire has at least one handle, to be held in the leading hand.



**1** This is to be an end-grain bowl, so mount the blank between centres with its grain-direction running along the lathe axis. Reduce it to a cylinder of 162mm diameter, square off the headstock end and then, leaving 140mm for the body of the vessel, form a chuck tenon at the tailstock end.

**2** Remove from the lathe and re-mount the blank in your chuck, using deep-grip chuck jaws of at least 75mm diameter. Remove the central core to a depth of 90mm. Retract the drill as necessary to prevent the build-up of shavings in its flutes.

**3** Refine the outer face of the cylinder, down to 160mm diameter. Mark a 150mm diameter circle on the end grain, thus showing the 5mm wall-thickness of the bowl, then begin hollowing. You will be hollowing to an internal hemispherical shape, 150mm diameter x 75mm deep, plus a further 15mm depth for a straight (parallel) upward projection of the bowl wall.

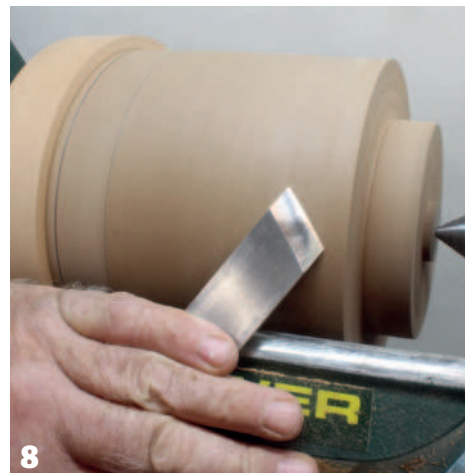
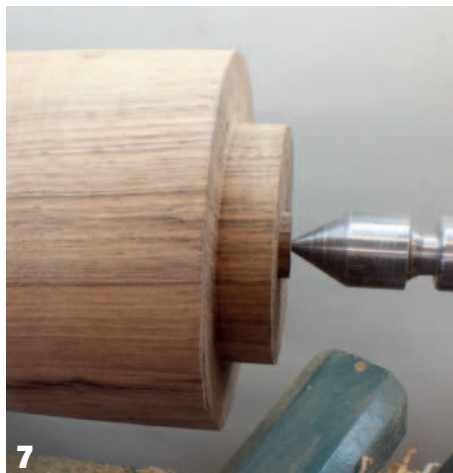
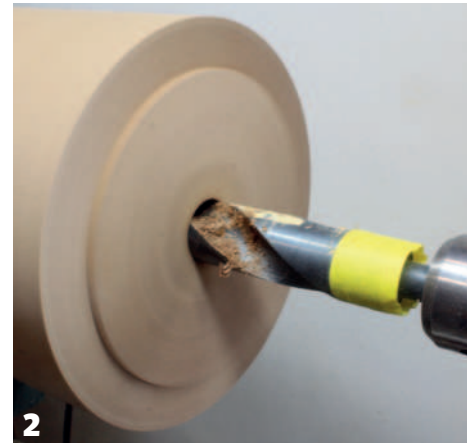
**4** With hollowing underway, use a skew chisel in scraping mode, sliding it forward with the tip and the first millimetre or so skimming the inner wall to refine the internal face of the 15mm wall projection, reducing it to its 5mm thickness along its 15mm height. Be careful not to proceed beyond the 15mm depth.

**5** Referring to the drawings for precise measurements, cut three templates of card or stout paper. Use the internal template frequently to check progress and when the shape is nearing completion, note the points at which the template is too tight a fit by marking the bowl wall with a pencil line. With the lathe running, use a round-end scraper to make repeated refinements until the template is a good fit. Abrade down to 400 grit and apply sanding sealer.

**6** Remove from the lathe and mount the sacrificial block into a chuck, then cut a groove in its outer face which the 15mm projection of the bowl-wall is a snug fit into. This groove needs to be 10mm deep and both internal and external faces of the 15mm projection must make contact with the groove walls, thus the groove needs to be the precise, finished thickness of your bowl wall (5mm) to make this block a glue/jam chuck for the bowl.

**7** Remove from the lathe, still in its chuck, set it upright on your bench and apply liberal amounts of two-part epoxy adhesive into the groove. Press the rim projection of the bowl into the groove and lift the whole assembly back onto the lathe with the tailstock keeping pressure on the centre of the bowl's chuck tenon, until the glue has fully hardened.

**8** Mark two pencil lines around the workpiece, at 100mm along from the tailstock end, and at 125mm. The first of these two lines indicates the 100mm length of the legs and if you wish, make a 1mm-deep groove with a parting tool, immediately to the left of the line. Then form a taper from the 100mm line, down to the tailstock end, reducing the diameter there to 150mm – this will form the inward cant of the legs.







9



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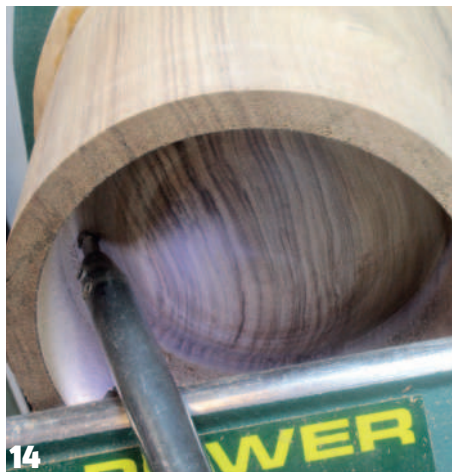
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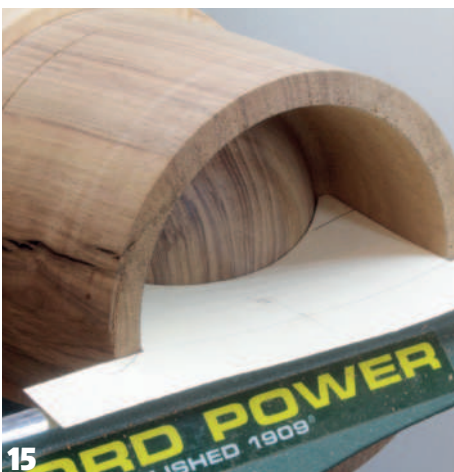
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14



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16

**9** On the underside of the bowl, at the tailstock end, mark a circle with a pencil line, 130mm diameter, thus showing the 10mm thickness of the legs, then cut a shallow groove with a parting tool inside the line. Take this groove to the maximum depth that you feel comfortable with, remembering to make a relieving cut, off to the right, to ensure that the parting tool does not bind in the initial groove. A slight clockwise twist of the tool will also help when making these cuts.

**10** Commence hollowing the underside until you establish a flat-bottomed hollow with fairly parallel sides. Take this to a depth of no more (initially) than 43mm, which leaves 2mm for refining/cleaning the shape at the centre of the underside of the bowl. NOTE: remember that the bowl has already been hollowed, thus great care must be taken not to cut any deeper than this!

**11** Use internal callipers to frequently check the shape of the internal wall, then make refining cuts to ensure that this wall maintains parallel sides at 130mm diameter. At this depth you can use the skew chisel, in scraper mode, to perform this action, but this will not be safely possible much deeper into the hollowing process.

**12** Commence the hollowing of the convex underside of the bowl, taking great care not to cut too deeply at any point. Use the half-depth template for the underside, thus concentrating on the initial, central part of the convex curve and leaving the deeper, outer parts of the curve in-the-rough for now.

**13** As in Step 5, rest the template against the wood and make a pencil mark where it touches, then use this pencil mark as a reference point for refining the shape of the curve. This central area can easily be cleaned with a square-end scraper.

**14** Once the half-depth template is a good fit, swap to the full depth template and continue cutting the outer parts of the curve. In the image, you see a Hope mini hollowing carbide cutter (8mm), which is ideal for this task, but any small, round-ended hollowing tool will work. An essential safety point to note here is that you will be working into a very tight corner and the tool must be guided into that corner with care. Any sudden full contact in a tight space will likely result in a catch, so proceed very cautiously and slowly into the deepest part of the corner.

**15** Continue hollowing and refining the shape until the full-depth template is a good fit. A teardrop-shaped scraper is ideal for refining this shape and note that the tips of the template, where it projects into the deepest parts of the hollow, have been cut straight across. The shape in here is dependent upon what tools you have available to safely use, so you can use the template to check the majority of the curve, then use the tip of your tool for the very final shape in the tight corner.

**16** With the hollowing finished and all shapes refined, a light sanding is needed, but only using 120 grit for now, then cut the short, internal taper on the inner face of the bottom of the legs.



**17** Work now commences on shaping the only area of the outside of the bowl wall that can be accessed, and that is the top 25mm, from the rim of the bowl down to the commencement of the legs. Cut the top of the legs previously marked in Step 8 with the 1mm-deep groove, to about 4mm deep, then blend into the top rim with a gentle curve, finally cutting down to a maximum of 5mm depth at the top of the leg ring.

**18** Now mark out the three legs on the leg ring, thus defining not only the legs, but the portions of waste between them to be cut away. If you have any defects in your timber, set the marking-out such that they can be within the waste. Use the lathe's indexing facility to enable pencil lines to be marked along the leg-ring at positions 0, 1, 8, 9, 16 and 17.

**19** To avoid any risk of confusion, use a bold felt-pen to mark hatch-lines over the three large areas of waste to be cut away, then place three tabs of masking tape on the bottom rim, such that pencil marks can be made clearly visible across the bottom rim, to assist in holding your saw at an appropriate angle when cutting the legs out. Number the saw cuts one to six, and also number the locations corresponding to each cut on the opposite side of the rim.

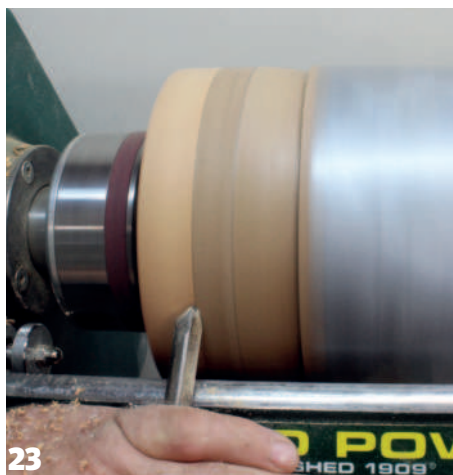
**20** Resting a suitable saw across the bottom of the rim, make your first cut at any one of the six pairs of corresponding marks, cutting down to within a few millimetres of the underside of the bowl, then drop the saw handle and cut as deeply as possible along the leg-line, stopping about 5mm short of the very bottom of the line (both inside and outside) – this is because you have to leave sufficient material here, for the convex curve of the bowl that flows between the inner and outer faces of each leg.

**21** With the lathe spindle locked, take a coping saw and saw away the first of the three panels of waste material between the legs. As in the previous step, avoid cutting too deeply – it is essential that you leave enough material to form the convex curve.

**22** With the first waste panel removed, take a close look at how you will be rasping or micro planing the curve into shape. If the outer edge of the glue/jam chuck looks like it may impede this process, you can skim it down to the same diameter as the top rim of the bowl. To do this, make a simple block which fits on to your live centre, so that the live centre can keep safe pressure on the underside of the bowl...

**23** ...then with the tailstock in place, wrap gaffer tape around the legs to make them highly visible, and slowly cut away the waste from the glue/jam chuck, ensuring that you keep all tools and fingers clear of the area covered by the gaffer tape.

**24** Use your rasp or micro plane to remove the bulk of the waste, rocking the tool around the curve and blending the upper/outer part of the curve into the curve underneath the bowl. Work downward with the grain and leave sufficient to clean up with a chisel.







25



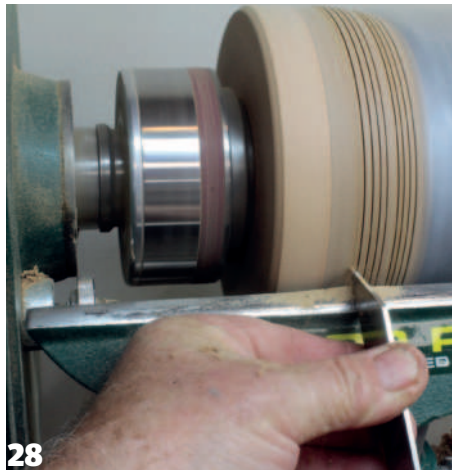
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**25** Using a well-sharpened bench chisel, take very light cuts across the grain to clean away any ridges and also to clean the corners between the sides of each leg and the outer curve of the bowl. Repeat the process for the other two waste panels.

**26** Now the tedious process of sanding begins. Walnut was chosen for this project, not only because of the beauty of the grain, which will be seen inside the bowl, but because it responds very well to sanding. Use a block of wood, 2.5-3cm square and about 10cm long, with 120 grit abrasive wrapped around it, and with the same rocking-motion used with the rasp or micro plane, abrade away the waste until an even surface texture is achieved, also abrading the surfaces of the legs and the underside of the bowl. Continue abrading down to 320 grit.



27



28

**27** When the abrading is complete, wrap the legs in a layer of cling film and gaffer tape so that they are very visible for the next process (ensure that the gaffer tape just overhangs the top end of each leg). Using the tailstock block referred to in Step 22, set the tailstock in place and then mark out the scorch line grid. Notch each line with the toe of a skew chisel and scorch with a scorch wire, as per the grid of lines shown in the drawings. Take great care not to touch the area covered by gaffer tape.

**28** Make a shallow cut, no more than a millimetre or two in depth, at the top of the rim of the bowl. It is essential you remember here that you are cutting into material that is only 5mm thick and that this cut serves purely to mark out the rim and to guide a hand saw, enabling it to make a clean cut through the surface fibres, so do not attempt to fully part this off.



29



30

**29** While the workpiece is still on the lathe, this will be the most convenient position to mark out the grid pattern on each leg, so place a toolrest close to a leg and lightly mark the vertical lines shown in the drawings. The remaining features of the decoration can also now be marked out and pyrographed while still on the lathe.

**30** With a fine-toothed hand saw, cut the bowl and its legs free of the glue/jam chuck, very slowly so as not to cause excessive break-out of fibres inside the bowl. Use the lower edge of the groove cut in Step 28 as a guide, cutting about 75mm length of the groove with each cut, then moving to the adjacent section until the whole groove has been cut through to release the bowl. Once complete, abrade the whole rim to a rolled-over curve as shown in the drawings.



31



32

**31** Complete the burning of the rim decoration, then apply a colour wash over the surface. The wash uses Burnt Umber acrylic paint mixed in the ratio of one part paint to four parts water, and it serves to dull the grain, giving more of an appearance of clay.

**32** The final sage is to apply several coats of satin acrylic lacquer, by aerosol. Apply the first two or three coats without rubbing the surface back, so that all the colour wash is sealed in, then a light de-nibbing can be undertaken between subsequent coats. ●



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BE INSPIRED, BE CREATIVE



# Diary of a professional woodturner

This month Richard Findley begins a new series of his diary, offering up a snapshot of life as a full-time woodturner



**Unbelievably, I have been writing for this magazine for more than 10 years. My first article came out the same week my oldest son was born, so it sticks in my memory. A year of magazines is 13 issues as it is produced on a four-weekly cycle, rather than monthly. My first series was a short, two-page affair sharing hints and tips from a professional workshop. This largely passed unnoticed by most but was obviously good enough that the**

editor wanted me to write more. He came up with the idea of writing a diary of what day-to-day life is like as a professional woodturner and my first Diary of a Woodturner was born. I looked back on these recently and was surprised that they were also only two-page spreads, compared to my most recent series of Challenges from the Editor, most of which were six pages.

Something about the diary articles

seemed to connect with readers and turners still comment to me how they enjoyed reading them and following along. After a recent discussion with the editor, we decided it was time to revisit the diary and see how things have changed. Throughout the series, I will be reporting on any interesting jobs or situations that occur in my workshop as well as looking back over my woodturning journey from enthusiastic hobbyist to full-time production turner.

PHOTOGRAPHY BY RICHARD FINDLEY



## ◀ The last year...

I can't write a diary-type article at this point in 2021 without mentioning the last year, which has been a rollercoaster, to say the least. When the Covid pandemic began it seemed, at times, almost like living in a disaster movie. This was a thing of futuristic, dystopian sci-fi, not real life. Having the Prime Minister appear on TV and tell us that we must stay at home will, I'm sure, go down as one of those landmarks in history. The odd thing about these hugely significant historical moments is how it affects the individual, and everyone will have felt the past 18 months in different ways. We all experienced the lockdowns, the shops running out of toilet roll and handwash, some level of anxiety about the safety of loved ones and livelihoods, the hope for the vaccines and, those of us with children, the stress of home-schooling (which my wife handled fantastically well). But on a personal level, everyone will have experienced it differently.

Personally, I have been quite fortunate throughout the pandemic. Working alone in my workshop, I have been allowed to continue to travel to work and keep some income coming in. When the first lockdown was announced I had about three weeks of production work in hand and, once I clarified that I could actually go to work, that is exactly what I did. However, the phone stopped ringing and there were no emails – apart from the usual spam and phishing scams.

## Demos

My demos were all cancelled, of course. My last in-person demo was in the Scottish Borders on 15 March, where elbow bumps and hand sanitiser were the order of the day, but social distancing was not yet a term that anyone had heard and I even joked about being safe behind my safety screen, not knowing that screens would become the norm in most retail settings within months. Even at that demo I had emails and missed calls from clubs hosting my next few demos looking to cancel. I had 21 of my 26 planned demos in 2020 cancelled and that has continued in 2021. Fortunately, my demos are only part of my business, but I know many professional turners rely on demos and teaching as their main source of income. This has naturally led many toward remote demos.

Over the past few years, there has been a movement towards interactive remote demos, or IRDs as they have become known, mostly from the US where the distances demonstrators have to travel are almost unimaginable to UK demonstrators. The pandemic has poured rocket fuel into what would have been a slow but inevitable movement, meaning that most serious demonstrators now offer them, whereas at the start of 2020 there were probably a few dozen in the US doing it.

I decided I should probably join this movement and by August last year, I was able to offer IRDs to clubs around the world. Just a couple of weeks ago I virtually visited a club in Vancouver, Canada, to give a demo. I know of some demonstrators who have spent thousands of pounds setting up for IRDs, but with it

For a couple of weeks, this continued as I worked through my jobs, doing short days as suddenly there was no particular rush to get things done. Most were for private clients so went ahead as planned with only a couple of cancellations. Carriers were still operating, albeit flat out, so I could send out completed work. As I neared the end of my list and I was wondering what would be next, I began getting calls from local people who needed odd bits of turning for DIY projects and furniture repairs that had long been put off. This trickle of small jobs for homeowners, along with clearing jobs from my list – some of which had been put off for too long already – kept me going over the next few weeks, both in terms of keeping a small amount of money coming in and giving me something to do, which is generally my chosen way of dealing with difficult and stressful situations. Of course, my monthly articles still needed writing as magazine deadlines keep rolling, although I'm sure most of you noticed a delay in delivery as printers struggled to get supplies and keep their machines running.

As the first lockdown began to ease again and businesses reopened, the calls and emails started again and suddenly I was busy and, despite the following lockdowns, most businesses managed to work out some form of Covid-secure format that enabled them to keep working.



**Demonstrating when in-person demos were allowed**

not being my main source of income and not wanting to invest huge sums at this point, I researched ways to do it without spending quite so much. I still managed to sink well over £1000 into it, and, despite a couple of early issues with sound, which I finally managed to resolve, I am getting good results and excellent feedback from those who have attended my IRDs. I'm sure my set-up will evolve as I add more kit and streamline things further.

One interesting thing that I found over this year without demos is that I can

make more money from my production work than from doing demos. This is something that I have suspected for some time, but have never sat down and done the sums. I enjoy doing demos though, so certainly won't be stopping them – they get me out and about, allowing me to meet people, talk turning and prevent me from becoming some sort of hermit in my dusty workshop with only my radio for company.

That said, I think I might reduce the number that I do each year.

PHOTOGRAPHY COURTESY OF CRAFT SUPPLIES USA



## Spindles, spindles and more spindles...

With people being at home and given the opportunity to complete long-overdue DIY tasks, I have possibly made more stair spindles in this past year than ever, from singles to full staircases and everything in between.

Stair spindles are a core product for most production turners. Hand turners like myself tend to get less complete staircases, as copy lathes can make them so much cheaper, but often a run needs extending, perhaps for a loft conversion or extension. There was a trend in the 70s where spindles were boxed-in and hidden, but these are being revived to their former glory. Or perhaps one, or several, were broken during a house move. That is when I come in as a hand turner, able to match any

design, even ridiculously thin Victorian spindles. Sometimes, where stairs make a sharp turn or hit a landing strangely or run into a sloping roof of a loft conversion, spindles need to be proportionally reduced in size, meaning that three or four variations on the theme are required. Again, as a hand turner, I can deal with this.

Where there are spindles, there is almost always at least one newel post. I make fewer newels as these are replaced less often, but from time to time they do get butchered and need replacing, or more frequently, the finials are cut off and, when a new owner moves into the house, they want their finials back. I've made a good few newel finials too this year.



Examples of spindles I have made over the past year, ranging from just one or two to much larger batches



These spindles were adjusted in length to suit the particular situation



ABOVE: Me with a feature newel that matches the large batch of spindles



LEFT: A pair of small, custom made acorn finials



## ◀ Doesn't it get boring?

There are two main questions I am asked relating to spindles and production work like this. 'Doesn't it get boring?' is the main one. The answer is yes and no. Even a big production run for me will last for only a week, maybe two if it's a really big job, then I'm on to something else, so even the most tedious of jobs doesn't go on for long. During those long jobs, I entertain myself with challenges, trying to make them faster or more efficiently than the last, which not only improves my turning skills but helps pass the time. I would also argue that even the most interesting-sounding jobs have elements of boredom. Jobs that initially seem full of excitement must have hours of waiting around with nothing happening or some level of repetition. I've heard artistic turners say that they would find turning spindles boring, and yet they will spend hours, sometimes days, piercing, texturing or burning a piece. The end result may be more impressive to the onlooker than a staircase full of spindles, but I know which I'd rather make!

I do think boredom is a bit of a mindset and if you get into a rut of 'being bored' it is pretty miserable. For me, the best thing is getting 'in the zone' when production turning. Amid a batch of 60+ spindles recently I found myself in the zone, my hands are well practised and the movements come naturally, when the tool needs changing my hand selects the correct tool without even looking. The shavings flow from the sharp edge of the tool and my mind can almost wander. Everything just works as it should without giving anything too much thought when you're in the zone.



The biggest batch of spindles was 62

## How did you become a production turner?

The other question that comes up is, when most turners on the circuit seem to be artistic, making bowls and hollow forms with carving and colour and texture, how did I become a production turner?

The answer is that it just sort of developed naturally. Like with most turners these days, it started as a hobby and I made a few of everything, enjoying all the different aspects of the craft, but I reached a stage where I was struggling to think of new things to make. It felt like I'd made everything and I really know what to make next. This is ironic, bearing in mind I have just finished a series of 40 articles where I was challenged to do something I've never done before, so clearly I hadn't made 'everything', but it can feel like that at times. It was around this time that someone asked me to make a replacement item. I remember it clearly – it was a small oak stick with a bulge at one end from a spinning wheel. I still don't know what it was called or exactly how it was used, but I can see it clearly even now, 15 or more years later. This got me thinking that maybe, just maybe, other people might need things turning.

I'm not particularly creative or artistic and don't feel the need to express myself through my work in that way. My need is to make, preferably in wood. So making things that people want or need was the path that I followed, rather than developing an artistic style or range of products. It started with that one spinning wheel stick and I began taking pictures of what I made for a website. From there I picked up some regular customers and my business grew. My first repeat production job was Gothic walking canes, which I turned and sprayed gloss black for a local business. I made these for maybe 10 years or more, clocking up maybe 7 or 8,000 of them over that



Some of the Gothic walking canes I used to make

period – which sounds like a hideous amount of walking sticks, but it was 10 or 15 every other week and, as months and years pass, the numbers just add up. That was a great bread-and-butter job that taught me a lot about production turning and even gave me one of my first demonstrations.



## Interesting jobs this month

Among the usual mix of spindles, which I've already talked about, table legs and finials, I made a rather interesting tool for a local rope maker. Out of the blue, an old chap called up and asked if I could make a tool for him. As always, my answer is that I probably could and that I'd be happy to take a look to confirm either way. He brought in a very well-worn tool that looked a little like a mallet, with a handle and a head, but the head of this mallet had four round-bottomed grooves running along it, in a smooth, curving taper. The original was many decades old and had made miles of rope judging by the state of it. I offered to make the replacements (he wanted two) in beech, which would stand up to use a little better than the pine of the original.

The turning was straightforward and I used my router jig on the lathe, fitted with a core box cutter which has a round bottom and matched the original quite closely, to route the grooves in the head of the tool, which was then fitted to the handle.

The guy did describe how they were used but it made no real sense to me. Something about it piqued my interest though and I did a little searching online to find a video of how they work. Essentially there is some sort of machine that feeds and twists strands of rope. This tool is pulled along that line of strands to help guide them together and allow them



The rope making tools

to be twisted together cleanly. Apparently, he is one of only a few traditional rope makers left in the UK, so I guess I won't need to make too many more of them.



The new compared to the original

## Woodworm

Replacement Windsor chair parts are a regular request in my workshop. A customer sent me a leg and a stretcher to be copied because they had broken. Unusually these were made in elm. The seats of Windsor chairs are often elm as it is known for resisting splitting, which can be a problem when you drive spindles into it, as you do with a chair like this. The spindles though are usually beech. It is possible it was the only wood they had at the time or maybe this was already a replacement? Either way, I needed to make more. The customer sent me the broken items to copy and as soon as I opened the package it became apparent exactly why they had broken. They were riddled with woodworm! I couldn't see any bugs but every time I moved the leg, powder fell from the holes. The foot of the leg was more holes than wood. I immediately put them in a sealed poly tube to keep any bugs where they were until I could turn them. Looking back, this may have been futile, as anything that can chew through wood can surely chew through even thick plastic.

Keen to get these out of the workshop as soon as possible I pushed this one up my list of jobs. The turning itself was pretty straightforward copy turning work. I had picked up a large board of elm on a visit to my timber merchant a couple of years ago as you don't see much elm these days and I thought it might be useful. I sent the old spindles back with the new ones, glad to have them out of my workshop. Hopefully, the old parts were quickly put on a fire and the new ones fitted to keep that old chair sitting for a few more decades. ●



The woodworm in the original parts



RIGHT: The new parts and the old, safely sealed in a poly tube



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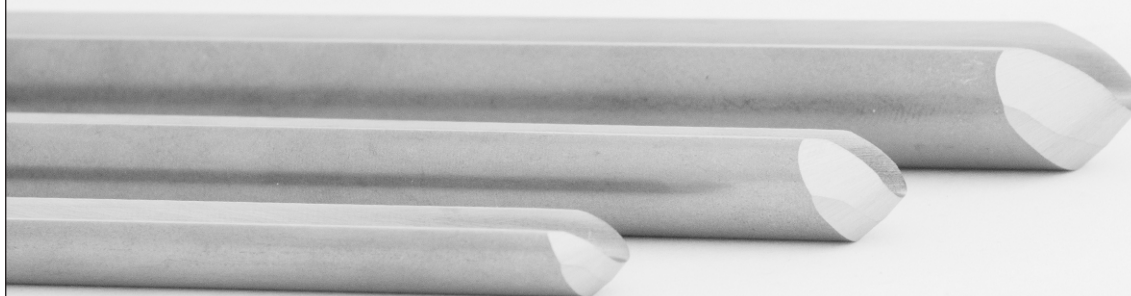
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Elm Box lid textured with  
the Henry Taylor Decorating  
Elf and the Robert Sorby  
Micro Spiralling tool

# Texturing wood

Andy Coates experiments with techniques in part two of this series

**Last month we looked at texturing on cross-grain wood, and some of the effects that can be created using some commonly available dedicated tools. In truth, the vast range of textures and effects could never be covered in a few short articles, and part of the fun of these tools is actually playing with them to see what you can achieve. Experimentation is key, and you should practise before you commit to applying texture on a near-finished piece.**

As mentioned in the previous article, keeping a record can be a useful habit to develop because the variables are numerous and replicating a particular pattern can be frustrating without some idea of the variables previously used.

When practising it is also useful to try a range of lathe speeds, pass rates, angles of application, and pressures, as different combinations can result in subtle changes in the textures achieved, even with the same tool, cutter or burr.

Buying dedicated texturing tools is probably the best way into texturing, as

the tools have been designed for purpose and by the time they go on sale they have been tested and tweaked to provide the best application for the job. Once you are comfortable with this type of tool you will no doubt recognise how they work and might even conceive of other methods of achieving such texture with other implements, tools, or devices. Providing they are safe to use and you are careful, there is no reason why such things cannot become part of your texturing arsenal. An example of such a contrivance is the use of a brick comb, or scutch chisel, held securely in a set of vice grips, which can be used for both scribing on rotating wood or as an impressing tool. So keep your mind open to opportunities and you might discover the next big thing in texturing.

## Dedicated tools

A fairly recent dedicated tool for woodturners is the knurling tool. Previously, these tools were more commonly found in the workshops of metal workers, but after a few curious

woodturners applied a metal knurling tool to wood and found it can produce a pleasing pattern, manufacturers were quick to modify and adapt knurling tools for use specifically on wood. They can be used to apply texture to wood with fairly good results. The results are best on close-grained end grain, and the texture is not as deep as might be considered ideal, but this isn't reason to dismiss the tools. Knurling tools such as the Wagner versions were produced specifically for wood and can produce clean impressed patterns to enhance your work.



Knurling tool in use





Complete Decorating Elf kit

## Decorating Elf

The Decorating Elf from Henry Taylor Tools is one of my favourite dedicated tools. The complete kit comprises the cutter holder handle, a coving tool and a negative-rake detail tool, three shaped cutters and a natural bristle brush for removing the whiskers of wood left by the cutters. As

ever, these tools work best on end grain, but even on cross grain pleasing results can be achieved if the wood is fairly close grained.

The cutter could simply be used on a flat surface, but on bowl rims or box tops, for instance, the use of partitions, flat bands and coves, can be used to create extra interest with areas of different texture. The coving tool is used to create a cove in which texture can be applied. Kept sharp with a diamond hone the tool cuts quite cleanly and leaves a cove ready for the cutter. With a ball cutter fitted in the tool handle, set the lathe to around 500rpm and apply the cutter to the wood; remember that this tool cuts wood, unlike the knurling tool that impresses the

texture into the wood, so keep the cut light and make repeated passes. Start and end positions, direction of travel, speed of traverse, lathe speed, and the amount of pressure applied can all vary the final results. And not all results will be satisfactory, but the beauty here is that you can simply re-cut the area and try again.

Once the cutter has cut to the final depth the natural bristle brush is applied to the surface to remove the whiskers of wood and the surface is completed. The texture can be highlighted by lightly colouring the top surface with a permanent marker, or backfilling the texture with a coloured wax and removing the wax from the top surface.



Cutting a cove



Forming the texture



Cleaning the surface



The resulting textured cove

## Using multiple texture tools

Using multiple tools on one project can provide a wider range of textures than a single tool allows. The Robert Sorby micro spiralling and texturing tool is a well-designed tool that cuts fairly clean and deep texture into the wood, and is a favourite to use. The shaft, like the larger version, is marked to allow you to set the angle of the cutter to a repeatable position, right or left of centre. Altering the angle of the cutter will change the resulting pattern, but once again the other variables will also achieve this.

While this tool cuts cleanly on close-grained wood, there will inevitably be whiskers remaining after the cut, and the Henry Taylor brush serves just as well to remove them here.

The chatter tool is perhaps the oldest texturing tool available, but shouldn't be dismissed as a useful tool. It relies on the vibration of a length of spring steel to achieve the texture, and this can be altered by varying the length of the spring steel tip in the holder, and the length of shaft hanging over the toolrest. Shaped cutters also produce different results, as do the, by now, usual variables.

Here I am using the Robert Sorby chatter tool that came with an RS200 kit, but the chatter tool is available as a separate tool. The length of projection can be adjusted by releasing a machine screw and setting



A range of different textures made with the same cutter



the desired length, and in this case lathe speed can also be used to alter the resulting texture. As the cutting edge of the spring steel connects with the wood it bounces and falls, creating the texture. A longer projection deflects easier, and a faster lathe speed results in the period between contacts being increased, so the pattern is more open and spaced out. A short projection and lower lathe speed will result in a tighter pattern. The angle the tool is presented at also alters the resulting texture, so once again this is a tool to experiment with.



Robert Sorby 370A in use



Cleaning the surface



Robert Sorby chatter tool in use



Resulting texture

## Texturing on spindles

We have already looked at the Robert Sorby 330H system and its micro version as tools for creating texture on faceplate work, but the system is also used for creating texture, or spirals, on spindle stock. The standard tool comes with one texturing wheel and three spiralling wheels, although as stated previously, all the wheels can create texture.

Fitting the wheels needs to be done properly in order to ensure that they do not rattle in the tool shaft. On one side of the wheel

there is a deeper depression to the bearing. This side requires two of the supplied washers, while the other only requires one. Set the wheel and washers on to the shaft and tighten the machine screw down. I do this until the wheel will not move and then slacken it back until it just spins freely. The supplied cradle is always used for spiralling work, as this ensures that the tool is always presented at the correct angle throughout the process. The tool is now ready to work.



Robert Sorby 330H system



Cutter and washers



## ◀ Making spirals

In order to cut spirals (which I am considering as texture) the toolrest needs to be set so that the cutter is just above the centreline of the spindle. When the tool handle is raised the tips of the tool at the bevel edge should be on centre.

With the lathe set at around 500rpm, the tool is presented to the revolving wood and the handle raised until the wheel begins to cut. The wheel is traversed along the toolrest at a steady rate, returning and repeating the cut a number of times. After only a

few passes the course has been set and cut, the wheel will self-locate in the cut and the spiral can be progressed along the workpiece.

The finer wheel, 2mm, is more suited to very close-grained woods and the coarser wheels are more suited to less dense woods. While this tool was developed to produce spirals in the style of barley twists, it can also serve simply as decorative texture.



Setting the rest height



Setting the cutter position



First contact



The spiral begins to form

## Using spiralling as a decorative addition

Setting the tool height and position as previously a spiral is to be cut on a larger blank, in this case of sycamore. The cutter position has been set using the cradle graduations and the tool is gently presented to the tailstock end of the blank with the lathe speed set at 500rpm. The cutter is repeatedly presented and the depth of the cut, and spiral, increases. Note that the flutes of the cutter determine the final depth of the spiral. You can see here how the spiral progresses.



Setting the toolrest height



Setting the cutter position



The spiral starting



Spiral beginning to form



## Texturing the whole of a blank

The ultimate spiral will have a rounded top profile, as if achieved by conventional means, but using the spiralling wheel to simply produce a pleasing texture is equally valid. The larger Sorby system can be used, but for smaller projects, such as boxes, the micro system is perfectly suitable. It was used here to produce a spiralled texture along the whole length of a prepared blank as shown below. Once the texture has been completed the box can be shaped, leaving as much or as little of the spiral in place

as required. You can see the way the freshly cut curved surface creates a new sweeping start to the spiral.

Spiralling can take some practice to get right, but it is worth the effort. Once mastered you can create barley twist columns for more elaborate projects such as mantle clocks, attractive stems for goblets, or anything else your imagination can conceive of. Or you can simply use them as decorative features on a wide range of objects.



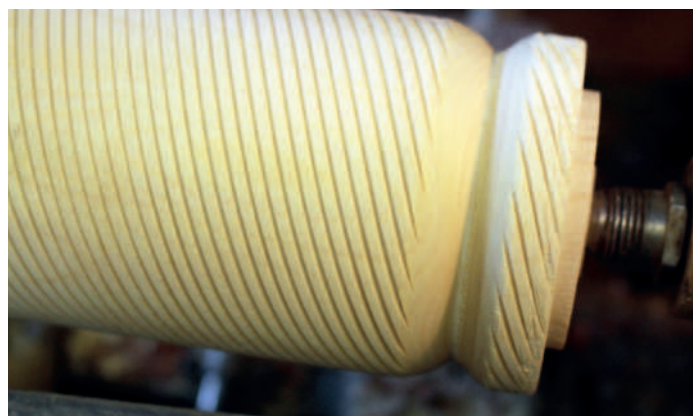
Starting the cut



Using the micro spiralling tool



The whole box blank spiralled



Shaping of the base cuts through the spiral

## Other texturing tools

The Arbortech mini carver/grinder is a useful tool for the woodturner, but one that requires supreme care and attention in use. This is an aggressive tool, and could cause serious injury if not used with respect. The range of cutters, rasps, abrasives, and carving discs available is considerable, and each can be called into play for texturing purposes.

With the lathe speed set to around 400rpm and the tool presented at about 45° to the wood, the tool is drawn backwards towards the rim at a consistent rate of travel. You can see the resulting texture on the right. The sycamore bowl blank was cleaned up and the face sprayed with green acrylic in order to make the texture more visible, and further passes were made at different presentation angles and traverse rates. You can see on the next page the difference these alterations can mean to the textures and patterns achieved. In picture on the bottom right

of the selection the surface was cleaned and then one single pass using a sweeping motion was made to create a feathered pattern across the whole surface. You will quickly begin to see how this tool can be used to create interesting patterns and textures that can be used to enhance

platters, bowls, and wall pieces.

It is possible to use this tool on curved surfaces, but extra care is required to ensure it does not contact the body of the lathe, toolrest, or your body. Never work the tool in a confined space, and always be close to the power shut-off switches.

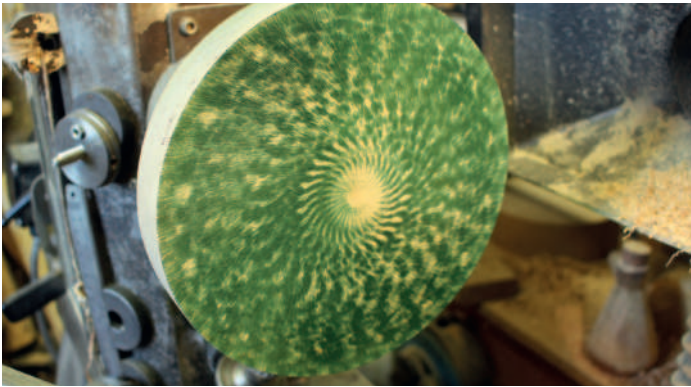


Arbortec Mini carver presentation angle



Surface painted to highlight texture





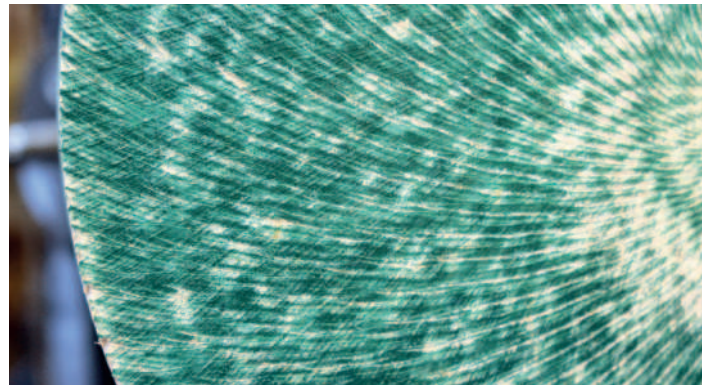
Resulting texture



Changing the presentation



Forming bands of different texture



Long, sweeping strokes

## SAFETY

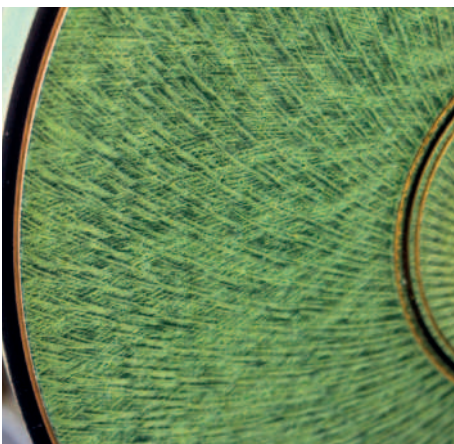
- The Arbortech grinding and carving tools come supplied with a side handle to aid control... always use them.
- I prefer to continue to use the toolrest as additional support whenever this is feasible, as it provides a further level of control and safety, but care must be taken to not allow the cutter to contact the steel.
- If using the tool on rotating wood then you must ensure that the power cable cannot become fouled in the spinning wood, and it is advisable to have a circuit breaker fitted between the plug top and the power socket. Lawnmower breakers are ideal for this purpose.
- These tools can remove large amounts of wood at a time and create sharp wood chips that travel at speed, so a full-face visor is a necessity.

## Conclusions

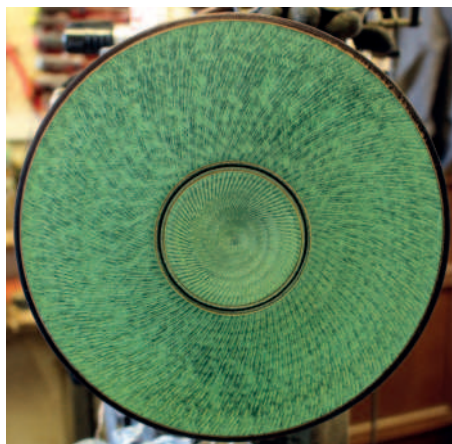
I hope by now that you are beginning to see the decorative advantages of texture, and are considering giving texture a try if you don't already use it. The three images below, all on flat faceplate blanks, hopefully give a few ideas of how texture might be incorporated into finished pieces. Most of the time we will use such texture on objects such as box lids, but there is no reason

we cannot use it on purely decorative objects such as wall plaques or, with extra care, on the outside and inside of bowls and platters.

Next time we will complete this short series with a look at some slightly more unusual texturing techniques and finish with an object that texturing has raised above the ordinary. ●



Textured using an Arbortech and verdigris wax used to highlight texture



Lignum vitae box top textured with the Henry Taylor Decorating Elf



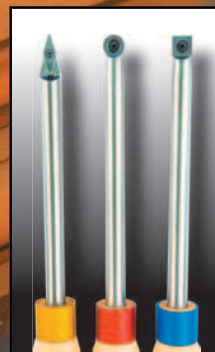
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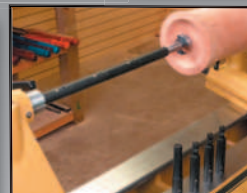
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# Woodturning safety

Emiliano Achaval discusses health and safety

This article is not meant to scare you away from woodturning, on the contrary, it is intended to keep you safe and happy, turning for many years to come. I will point out the potential dangers and give you a solution, a warning, what to avoid. Once you know what can potentially hurt you in the shop, and out on the field when collecting timber, you will develop a sixth sense, a gut feeling, that voice that tells you this looks dangerous. Learn to listen to that inner voice. Most of the time it is likely to tell you the right thing to do.

According to the national agencies that follow those kinds of statistics, woodturning is one of the safest hobbies out there, but we should realise that safety begins well before we walk into the studio. When I offer classes to beginners, I have noticed that it is not so clear for a beginner what seems very obviously dangerous, and the advice I give to all of them is: join a club, find a mentor, and take some classes. One hour one-on-one with an experienced turner is better than endless hours of YouTube videos. These are strange times; we have not been able to have meetings for over a year; a lot of professionals are offering personalised instruction via the internet. I call it 'virtual handholding'. Do your research, call some friends. Help is out there if you need it.

PHOTOGRAPHY BY EMILIANO ACHAVAL

## SAFETY FIRST

Woodworking tools, and particularly chainsaws, are inherently dangerous. Please make sure you comply with all the safety regulations mandated in your country. Ensure you wear all safety equipment including body, eye, nose, mouth, face, ear, head, feet and hand protection. Make sure your tools are correctly maintained and used in a safe manner as recommended by their manufacturer. Any deviation from these recommendations mentioned in any article, you follow at your own risk. We show these tools being used but cannot be held responsible for any damages, death or injury caused by their use.

Please also be aware that limbing or felling trees on somebody else's property will always carry the risk of causing personal injury to yourself or somebody else, or damage to property/possessions. Arborist insurance is one of the most costly of all insurances for a reason. Are you covered for a legal claim for injury or damage? Is the wood worth the potential cost of an uninsured claim? Think very carefully before agreeing to undertake such work.





Stored logs

## Collecting timber

The word spreads fast; friends and family know you are a woodturner. They will call you to let you know that a big limb fell or a tree has to be taken down for safety reasons. Why not? You just purchased a chainsaw; let's go! Not so fast. Have you taken the time to read the manual? You will find a fantastic amount of info in it. This is a tool for which you have to read the manual, from page one to the last. Wear all recommended PPE, including a helmet with hearing protection, and chaps. Some specialist stores offer chainsaw safety and tree-cutting classes free of charge. As I'm getting older, I have found that the safest way is to let the pros do the cutting, offer to take the wood, cut, and most times, they will load it for you. They are avoiding a trip to the local landfill.

## Bandsaw

Most turners end up buying a bandsaw. I have to include this formidable machine in this article since so many of us use it. Statistically, this is where most of the accidents occur. A few tips should keep you safe for years to come. First, I will once



Respiratory and face/eye protection

again ask you: have you read the manual that came with it? If you bought a used one, you probably could find it online. Cutting round logs is one big mistake. Buy or build a sled to hold the piece that you will be cutting. Keep the guides as close to the cut as possible. That means lower them to prevent the blade from flexing. Draw two lines 45°s away from the blade on the table. This is the 'danger zone' – do not go into this area while you are pushing the work with a push stick, do not push it with your hands.

## PPE

Now you have all that beautiful timber in the shop. Before you start with a blank on the lathe, let's think about what you need. Wearing all the recommended PPE every time you enter the shop is a must. Make sure you choose a facemask rated for impact resistance. I see many turners wearing a splash-resistant shield; it will do nothing to protect you from something flying off the lathe. Wear dust protection at all times. Do not wear any jewellery; it can get caught. Do not wear any gloves, long sleeves, and tie back any long hair.



Bandsaw safety

## Holding your work

The most common accident in woodturning is work coming off the lathe. Following a few simple rules will prevent this. Number one: make sure your timber is safe to turn, that it is not compromised by deep cracks or ring shake, and remove all the bark. I'm not a big fan of trying to fix timber with epoxy or glue before turning. I will fill a small hole or crack if the piece was safe to turn in the first place. In between centres, make sure your tailstock is secured and tight. When turning a bowl, or anything using a chuck, make sure you turn a proper tenon or recess. Keep the tailstock in place as long as possible. Always turn the speed down before starting a new piece. If you do not have a VFD (Variable Frequency Drive) begin with the lowest speed pulley.

A faceplate is one of the most effective and secure ways to hold your side-grain work, but you have to use stout screws. Regular wood or deck screws won't work. I use No.10 sheet metal screws. For some really big work, I prefer hex head lag bolts; you have to pre-drill the holes. For end-grain work, you will need to use longer screws and more of them. Drill more holes on your faceplate if it only has four holes.

## Lathe speed

Always remember to check the speed of the lathe when you first start. Make it a habit to lower it when you are done. If you have a movable control pendant, make sure that you always know where it is located and if you have one available, practice to see how the emergency stop button works.

## Tools

The tool that is most prone to accidents is one that began to be wrongly named many years ago. The woodturning community is slowly trying to change that. I'm talking about the spindle roughing gouge. Calling it a 'roughing gouge' has led to the belief that this tool can be used in all situations. The often missing 'spindle' from its name





Bowl blank mounted between centres

gives you the clue to its usage. As long as you use it for work between centres, where the grain runs parallel to the lathe's bed, you will be fine. Under no circumstances use this tool for work that has side grain. Using it on bowls is the most common mistake. The tool will catch on the end grain, akin to an axe splitting firewood, and break at the tang, its weakest point.

Another tool that you have to be careful of is a parting tool. Even the diamond-shaped versions can bind and catch. The solution is to make a series of plunge cuts and open the kerf at least twice as wide as the tool's width.

### Segmented turning

Segmented turning has some dangerous areas. Mainly the cutting of pieces of wood

into even smaller pieces. A table saw can be an intimidating tool. Make sure you use a sled, keep your hands away from the danger zone. If possible, I recommend that you purchase a saw stop – they are not cheap, but it will be the best investment of your life if you ever activate the sensor and walk away without any injuries.

### Skill building

Enjoy your woodturning journey, do not rush. Start with small pieces. As you feel confident, move on to more significant-sized work. Do not skip the learning ladder. There is no substitute for spending time in front of the lathe. Approach the job with confidence; know that you have the experience to do it.



Spindle roughing gouge at the grinder

### Clutter

I have been to many shops around the world. In many of them, you had to navigate tools, logs, tables, and the usual clutter associated with woodworking. A clean and well-organised shop is easier to clean at the end of the day, and you won't be tripping and hurting yourself.

Keep a steel container to place the rags or paper towels used to apply finishes and dispose of them properly. They can spontaneously combust and start a fire.

### Videos

There are countless videos on YouTube, social media, and more. If you just got started on woodturning, how do you know that what you are watching is a safe practice and or a good technique? The short answer is, you don't. Watching the wrong video can get you hurt in the shop. The AAW has a list of approved videos; experienced turners have vetted them.

### Fatigue

Know when to quit. While turning, you need all of your senses. You need to stay alert. Quit before you are tired. Never turn if you are tired or not feeling 100%.

### Conclusion

This is by no means a conclusive list of woodturning safety. But it is a good start. You will find that common sense goes a long way. If it looks dangerous, it probably is. Be safe, have fun. See you next time.



- Sharp tools are conducive to better and safer turning. Learn how to properly sharpen your tools.
- Wear proper PPE. On sunny days I can see the metal particles floating around the bench grinder. You do not want to inhale metal dust. ●



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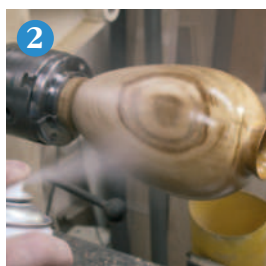
PRODUCTS

## FINISHING SCHOOL

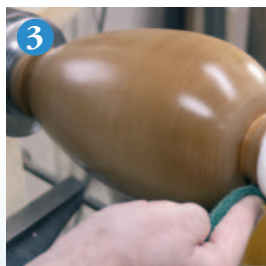
### *Applying an Aerosol Lacquer.*



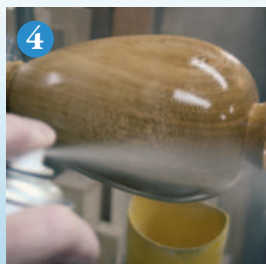
**1** Aerosol lacquers such as Acrylic Gloss Lacquer, Acrylic Satin Lacquer and Melamine Gloss Lacquer are designed to be easy to use and to give a tough, hardwearing finish.



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



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



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



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

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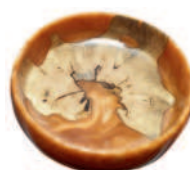
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# Stripy laminated canister

Steve Bisco turns flat boards of contrasting wood into a hollow canister with 'lighthouse' stripes



**When people know you are a woodworker they will often give you odd pieces of wood in the innocent belief that they will be useful to you. Sometimes they are – sometimes they just kick around in your shed for years until you can find a purpose for them.**

For a woodturner, being given thin, flat boards is not always helpful, and in my shed I had a piece of ex-furniture mahogany 'gift wood' that had been gathering dust for at least 10 years. It was varnished on one side and dirty on the other, but was otherwise sound and free of holes and metal. I also had a small clean board of sycamore I had bought at a wood fair several years ago with the intention of using it for a carving, but had failed to find a suitable project for it. With lockdown restricting the opportunities for wood shopping I was forced to 'scrape the barrel' with my existing wood stocks, and the idea for this project emerged from the woodpile.

Flat boards can, with a bit of imagination and some glue, be made into a three-dimensional object by the process of lamination, so in this project I have used the mahogany and sycamore boards to create a reddish-brown box or canister with three lighthouse-style creamy white stripes.

The first part of the project is to cut the boards into discs of the required sizes using a bandsaw, jigsaw or scrollsaw. The next phase is to build up the layers on the lathe, turning each disc to thickness and gluing it to the previous layer. The tailstock has a central role in this project to centre each disc, hold it in place on a friction mat to clean and level the surface, then compress the disc to the previous layer while the glue sets. Each disc is hollowed after the glue is set, the new upper face is levelled and turned to thickness, then the next layer is brought up and the process is repeated.

The lid is made from three layers of mahogany glued up and turned to fit the inside of the hollowed body of the canister. Whether or not I use the canister to put things in, it is potentially more useful than the random thin boards that were cluttering up the wood store.



## EQUIPMENT USED

### Tools

Woodturners have their own preferences for tools, and my preference is for flat 'scraper' tools. For this project I used:

- 30mm straight edge scraper
- 13mm straight edge scraper
- 8mm straight edge scraper
- 13mm bullnose edge scraper
- 18mm straight side-cutting tool
- 18mm round edge side-cutting tool
- Bandsaw
- Appropriate PPE for dust protection, eye protection and face protection.

### Materials

- Mahogany board, worked to 20mm thickness
- Sycamore board, worked to 20mm thickness
- Fast-curing wood adhesive
- Acrylic sander-sealer
- Clear acrylic lacquer

### Cutting list

Diameters listed below are finished sizes, so add 5mm extra for initial cutting.

Boards must be at least 20mm thick.

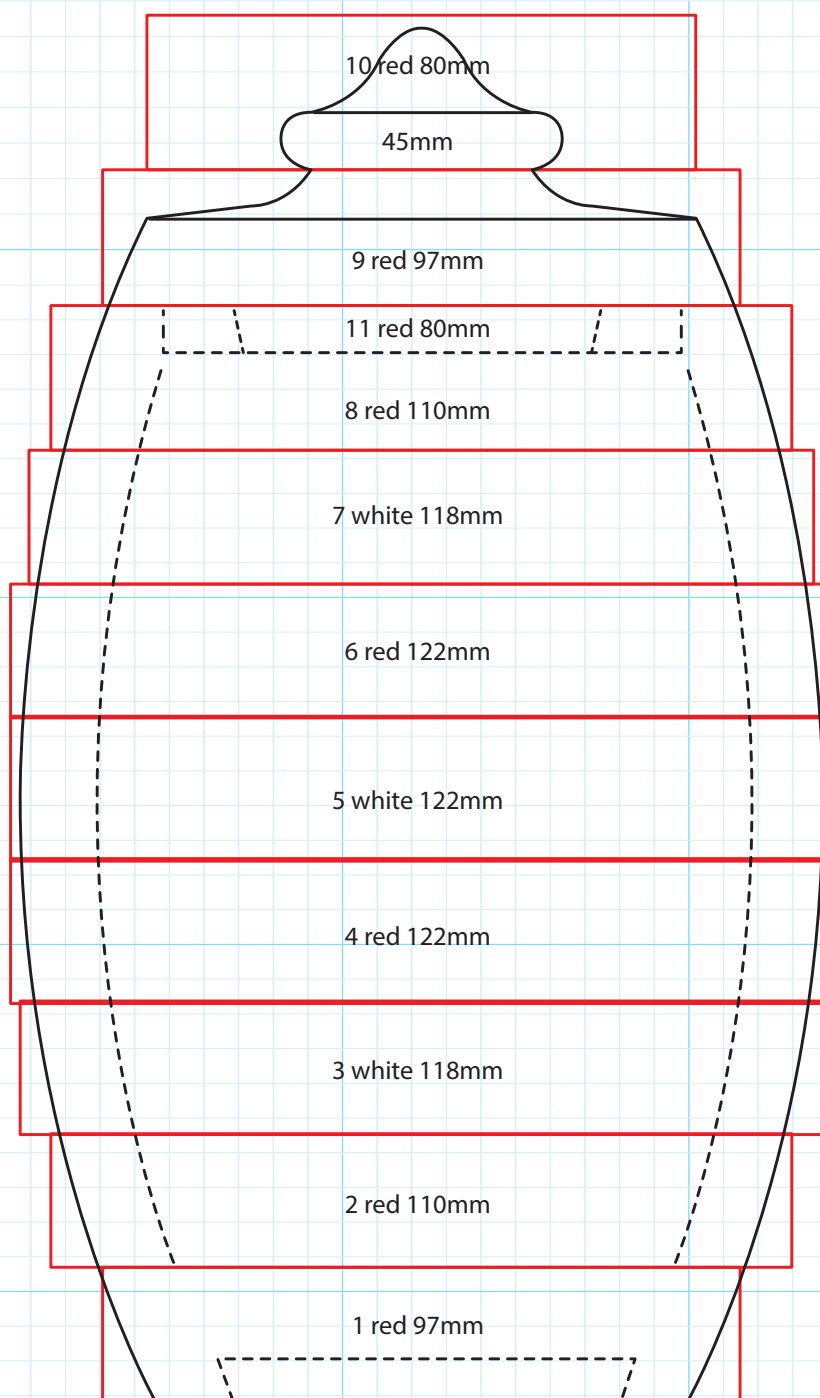
#### FROM MAHOGANY BOARD:

- Layers 1 and 9 – 97mm
- Layers 2 and 8 – 110mm
- Layers 4 and 6 – 122mm
- Layers 10 and 11 – 80mm

#### FROM SYCAMORE BOARD:

- Layers 3 and 7 – 118mm
- Layer 5 – 122mm

You can arrange these to suit your board, but the simplest option is to buy a mahogany board 130mm wide x 880mm long, and a sycamore board 130mm wide x 375mm long.



All discs 20mm thick

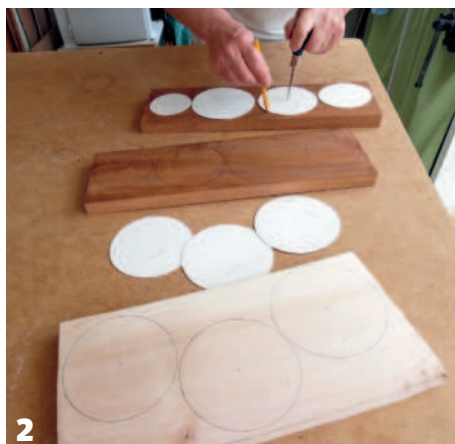
## GLUING DOWNTIME

To laminate a number of layers without wasting many hours or days waiting for glue to set, you need to use one of the fast-setting wood glues that are sold for laminations. I used Wudcare 5 Minute PVA, which the manufacturers claim will form a bond in five minutes and a firm bond in 10 minutes. By and large it does this, but I found a joint after just 10 minutes will budge it slightly, so leaving it 30 minutes was better before doing turning work on the glued disc. This still makes it possible to work through many layers in one day. Gluing up a layer before taking a coffee or meal break will economise on your downtime.





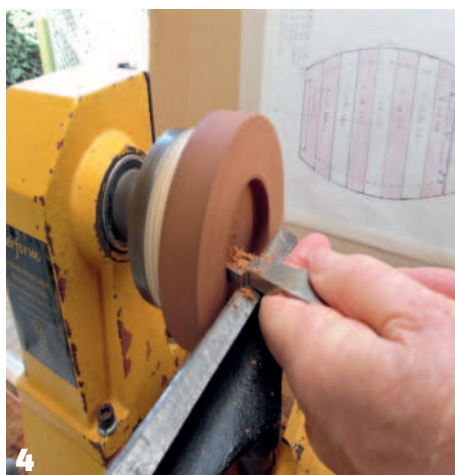
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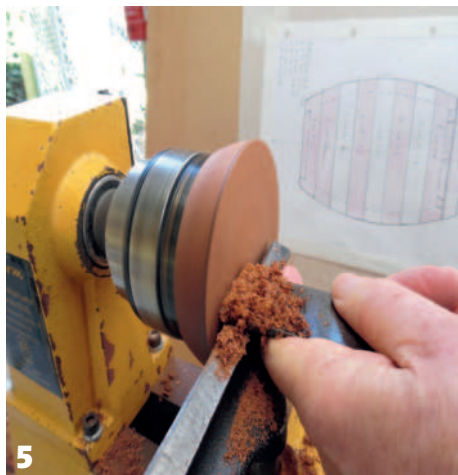
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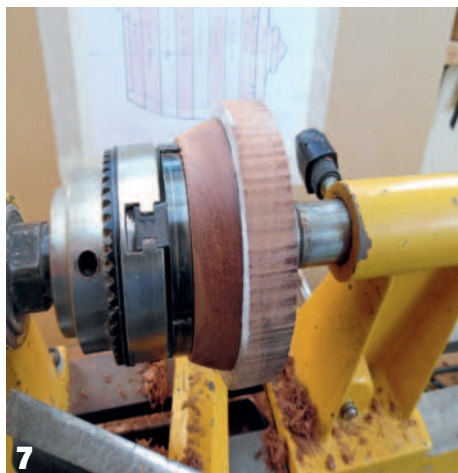
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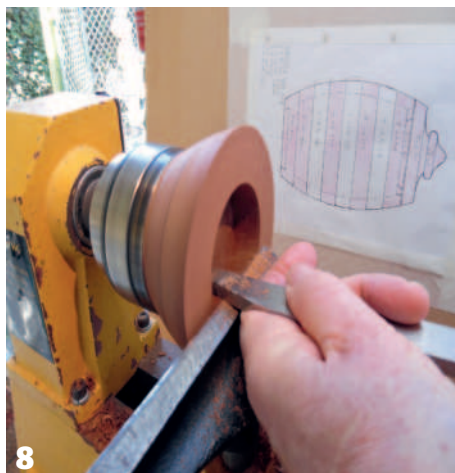
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8

## Preparations

**1** Make a full-size copy of the drawing so the height from the base to the top of the finial is 200mm. Get some card and use a drawing compass to draw circles in sizes slightly larger than the diameter of the layers of lamination shown in the drawing (see cutting list). Mark the centre of each circle and cut these out to use as templates.

**2** On a board of mahogany at least 20mm thick, use the card templates to draw the circles for the 'red' layers, and on a board of sycamore draw the circles for the 'white' layers. See the cutting list for sizes.

**3** Cut out all the discs of wood with a bandsaw, jigsaw or scrollsaw. Prick the centre of each disc on both sides from your template to help with centring. Mark the number on each disc to indicate which layer it belongs to.

## Building up the layers

**4** Take the layer 1 disc of mahogany for the base. Glue a flat piece of scrap wood in the centre of one face to take a faceplate. Mount this on the lathe, level off the face and cut a mortise to fit your chuck. This mortise will form the main mounting for the project, so make sure it is a good one.

**5** Remount the piece in the chuck by the mortise, prise or turn off the scrap wood, and turn the face perfectly smooth and flat to a thickness of 20mm. This will be the base layer for the canister.

**6** Take the next layer of mahogany (layer 2). Place a circle of non-slip matting between layers 1 and 2 on the lathe. Bring up the tailstock to hold them tightly together so layer 2 will not slip, and turn the face smooth and flat as before. Cut a rebate about 8mm deep in the middle to leave a 25mm wide rim around the outside (the gluing surface). Cut under the tailstock, then nip out the nib when off the lathe.

**7** Apply glue liberally to one of the joining surfaces of the first and second layer, then bring up the tailstock, centre it on the centre mark, and compress the joint while it sets.

**8** When the glue is set, turn out the centre of layer 2 down to the surface of the base layer, and open it out to leave a ring about 20-25mm wide on the outside. Turn the upper surface of this ring to a smooth, flat surface so the layer is 20mm thick.

## DID YOU KNOW?

Lamination is used extensively in the production of structural beams and other items that need great strength as the layering of the different bands of wood ensures that any potential weakness in one board is negated by the strength of the other layers around it.



9 Repeat this process on layer 3, which is the first sycamore disc. To remove the centre of the rings from here on, now that there is a hollow beneath the new layer, you can use a narrow chisel to cut through and part it out. However, you must cut in at an angle to make the centre fall outwards. If it falls inwards once you get past the widest part of the vessel, it could be difficult to get it out. When the centre has been cut out, finish off the ring as before.

10 Adding another mahogany disc for the 4th layer and another sycamore one for the 5th layer brings us to the widest part of the canister. Now that we are getting further away from the base and putting more strain on the glue joints it is a good idea to leave the job overnight to let the glue reach its full cure before going further.

11 Next day, put the piece back on the lathe and turn a chucking mortise in the top face of the 5th layer. Remount on the chuck by this end so you have unobstructed access to the base end, and turn the outer surface of this half of the canister so that the discs blend into each other and the diameters match the drawing.

12 With the outside surface turned, remount the base end in the chuck and turn the inner surface so the walls of the vessel are about 10mm thick. Leave the top of the last layer a bit wider for now to give a good gluing surface for the next layer.

13 We can now continue adding the 6th layer (mahogany), 7th layer (sycamore), and 8th layer (mahogany), ensuring each one is 20mm thick and has a perfect gluing surface.

14 Keep the tailstock in place as you turn each layer to shape as the glue needs curing again before its final shaping. Also, because the mahogany is dry and brittle, its end grain tends to tear out, so give it a coat of sander-sealer at this stage, then let the glue and sealer cure overnight.

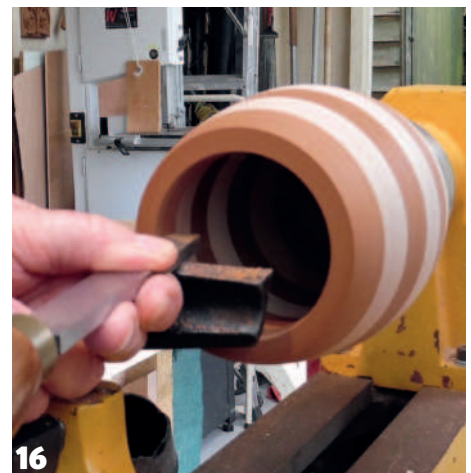
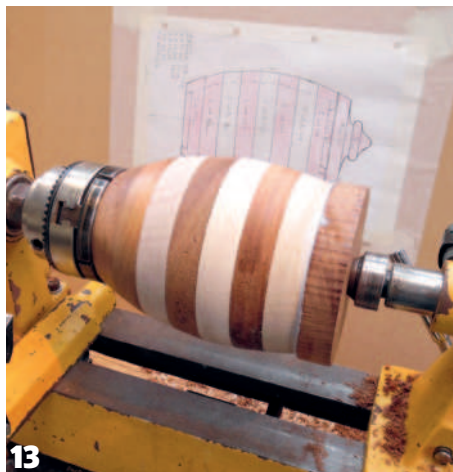
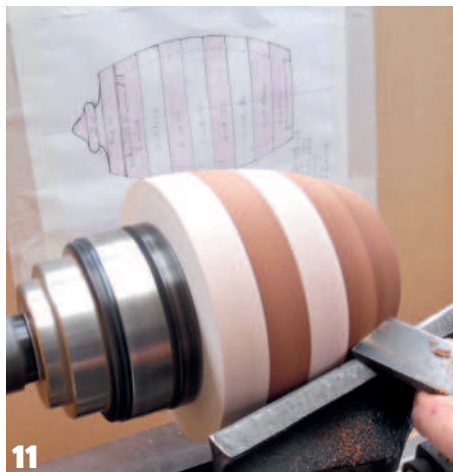
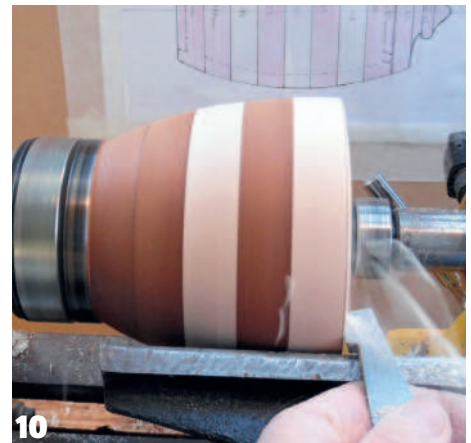
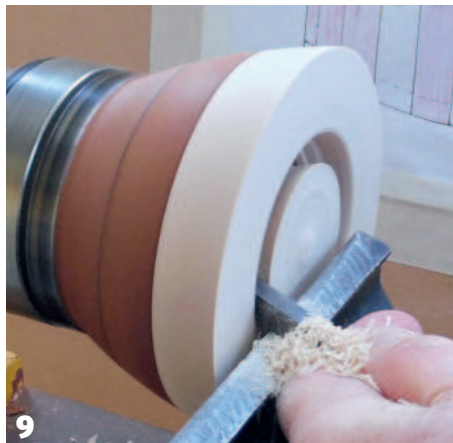
## Shaping and refining

15 Next day, turn the outer surface to its final shape and finish. It is worth keeping the tailstock in place on the topmost ring to steady the piece.

16 Turn the inside of the vessel to its final shape and finish. Level off the top surface that the lid will sit on, and cut an opening 75mm wide to accept the rim of the lid.

### TOP TIP

When you have a dry, brittle wood like mahogany that tends to break out the end grain when turning, you can reduce the problem by giving it a thick coating of sander-sealer before the final turning. This helps to bind the fibres together.



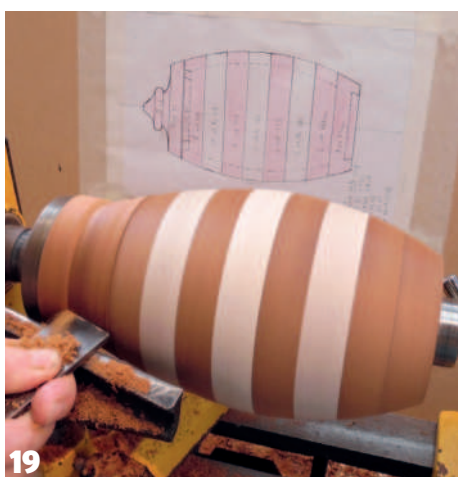




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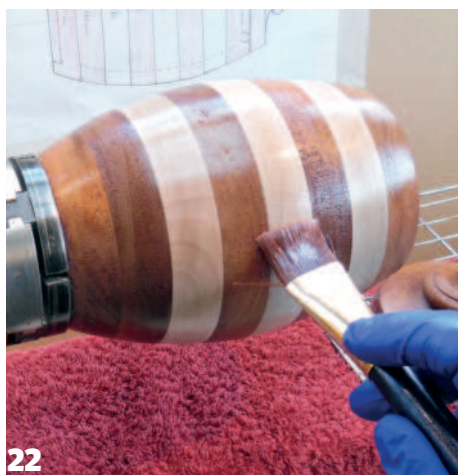
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22



23

## Making the lid

**17** Take the three discs that make up the lid, two of 80mm dia and one of 97mm. Fix a faceplate to the top piece (80mm), making sure that the screws will be outside the area of the finial and will not mark the lower surface. Mount this on the lathe and then, using the same levelling process as earlier, glue on the next two layers that form the main part of the lid (97mm) and the rim that goes inside the lid (80mm).

**18** Turn the underside rim of the lid so it is 10mm deep, then turn its outer edge to create an exact fit to the inside of the neck of the body. Test the fit, then cut a chucking mortise inside it so the lid can later be remounted on this side.

**19** Mount the body firmly in place on the lid, then bring up the tailstock to hold the body in place while you turn the outer edge of the lid to match the diameter and the line of the outside of the vessel. Don't go right up to the body in case you damage it.

**20** Remount the lid by the chucking mortise in its underside, then turn the finial and upper surface of the lid to create the shape shown in the drawing. Refine the outer edge of the lid until it exactly fits the top of the body.

## Finishing

**21** Give the lid and body another coat of sander-sealer and, when it is dry, give it a thorough sanding, paying particular attention to dealing with any tear-out in the mahogany. The sycamore can easily be brought to a smooth finish, but try not to grind red mahogany dust into its white surface.

**22** Finally, give it all two or three coats of clear lacquer (I used Chestnut acrylic lacquer) with a fine smooth brush to bring it to a glossy finish.

**23** Here is the finished canister with its lighthouse stripes.

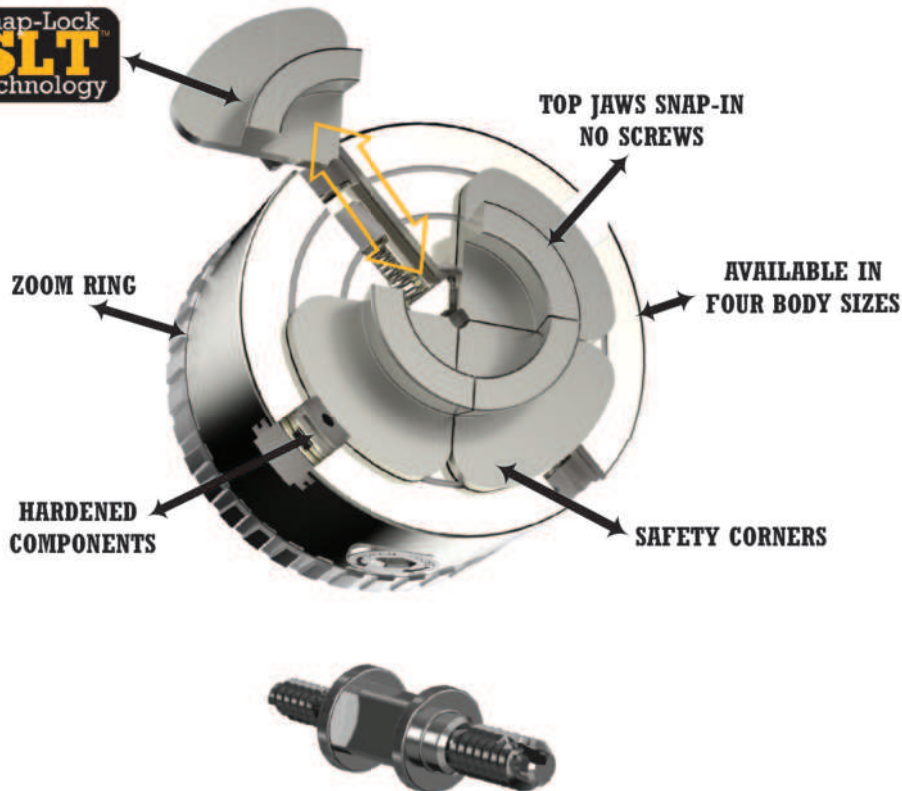
## OPTIONS

My mahogany was recycled from an old cabinet top, so it needed preparation to bring it down to dead flat 20mm discs, but if you can buy clean, new timber milled dead flat and all to a consistent thickness without any warping, you can avoid the need to smooth and level the face of each disc as in step 6. You can then just glue each disc on to the previous disc and compress it without any prior preparation, but be aware that any discrepancies will be multiplied as you add the layers. If you can use perfectly flat and clean 20mm boards, you also have the option of gluing up the whole assembly in one go, and then hollowing it all out in one go, which would be quicker, although the deep hollowing may be harder than hollowing each layer as you go. ●



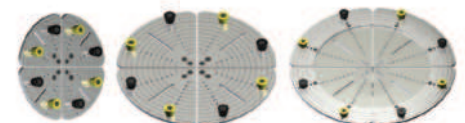
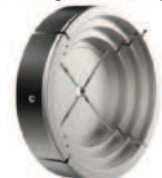
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# Workshop library

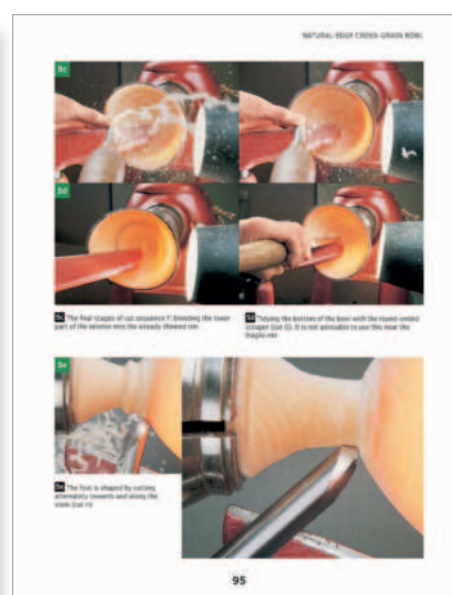
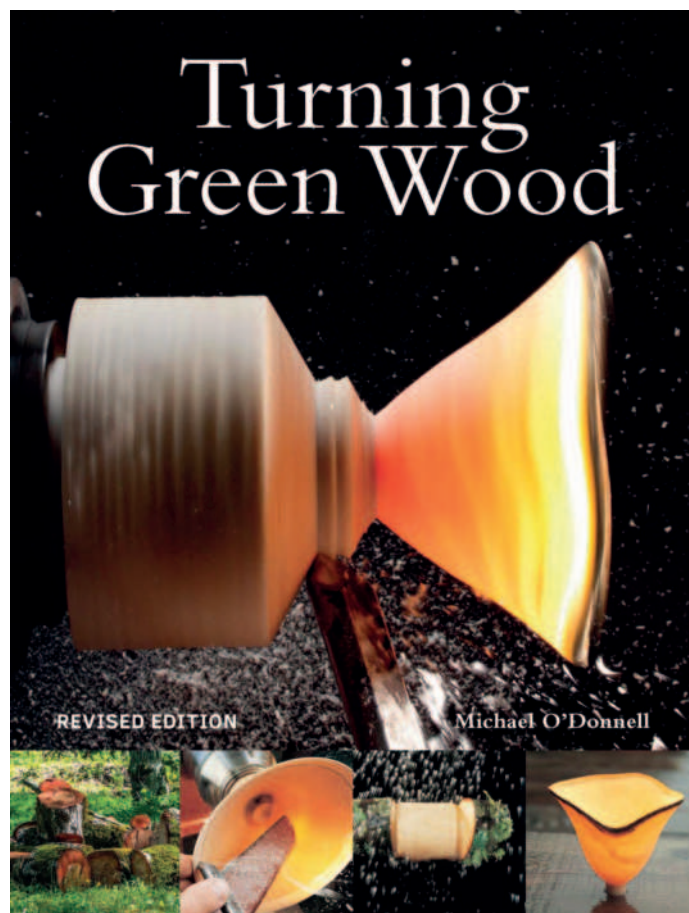
We review a new green woodworking book that could be the perfect addition to your turning library

**Michael O'Donnell shares his love of green woodworking in this comprehensive guide. He explains how turning with green timber can allow for greater experimentation and artistic expression. Its other advantages include the ease of cutting green wood, lower costs and, from an ecological point of view, it's a good way to use up local timbers that otherwise have no commercial value.**

*Turning Green Wood* covers the complete process, beginning with harvesting your green timber. Aided by clear illustrations, Michael explains how you can learn to 'read' a tree to decide where to collect timber from to get the right grain pattern, colour contrast and edge shape for your intended project. He also offers detailed guidance on sourcing and storing timber, the turning and holding tools required for working with green wood and the main techniques you will use.

The final section includes projects for turned bowls and goblets, designed to practise a range of skills, such as translucent turning, natural-edge work, working with cross and end grain, and part-turning.

If you're interested in working with green wood but haven't known where to start, this book will be the perfect guide for your turning.





# Women in turning

The Worshipful Company of Turners talks to leading female woodturners





Female woodturners are in the minority in the woodturning world. This woodturning world, however, has been changing and evolving over the past few years at a very exciting rate. With many artists exploring new techniques and ideas, more and more exciting artwork is being created. Much of this extraordinary, beautiful artwork is being created by women.

Woodturning has never been so accessible as it is now, but not enough people know about it; we want to shout out about how creative, exciting and fulfilling working with timber and a woodturning lathe can be; with its, seemingly, endless possibilities.

On the Register of Professional Turners, we are privileged to have 11 women artists and the Register, in its 45 year history, has just appointed its first female chair. Not the result of gesture politics, but a clear, determined, positive drive from the RPT and the Worshipful Company of Turners to welcome women into woodturning.

Here we celebrate some of our female woodturners who will be exhibiting at Wizardry in Wood in Carpenters' Hall in London, 13-16 October 2021. How better to inspire other females to join them in taking to the lathe than to view the exquisite works from these amazing women artists?



PHOTOGRAPHS BY SIMON BRUNNELL

## Sally Burnett

'I am quite solitary in my making practice so the feeling of loneliness created by the isolation of lockdown was unexpected and impacted on the mindset required for creativity. I was 'rescued' from this malaise by a commission for Lexus UK to make a piece inspired by the Lexus RX plug-in hybrid. I was one of five makers participating in this Takumi project. The process of design, development and making was documented on video and stills (a particularly challenging process due to lockdown and a very small studio space) and early in 2021 it was released on social media platforms as a short film.

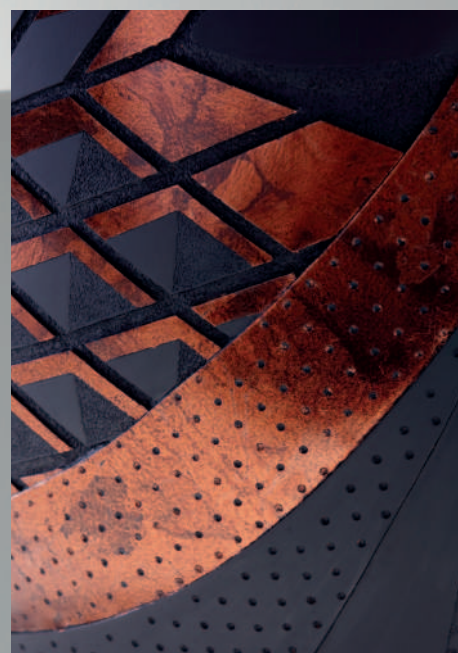
'With many of my usual routes to market closed or limited, it has meant that more time could be devoted to developing original work, with the exploration of new techniques and processes.

The results will be launched in January 2022 in Paris, when hopefully we will all once again begin to socialise and flourish.

'I was a bursary winner in 2015 and also became one of the emerging makers in the Crafts Council Hothouse scheme in 2016.

'The tagline for my brand is the Art of Wood, distinctive, original and beautifully made.

'I am essentially a designer/maker of elegant wooden vessels and sculptures for bespoke luxury interiors. I use native English timbers, usually from trees felled for land clearance or storm damage. Most pieces are lathe turned, often green, and then heavily carved and decorated. Many pieces incorporate precious gold, silver and platinum leaf.'





## Joey Richardson

For Joey, quality is of paramount importance and involves just two factors. The first is the concept and the second is the execution. The concept, which includes the material, message and story of the artwork, must work in a symbiotic relationship with well-executed high craft skills and detail.

Each of Joey's creations starts with stimulation, inspiration, imagination and the original thought. This leads to research, working out the concept and finally the execution. She never creates a maquette as all of her energy, excitement and inspiration goes straight into the passion and soul of the finished pieces.

'Creating is my therapy, my escapism, I lose myself in the work. I feel excited and fulfilled seeing the piece come to life in my hands. I love exploring and illustrating stories through symbolic form and repeated motifs, breathing life into, and creating a soul for, each unique piece. My work is inspired by nature, life experiences and imagination drawn from my inner self.'

Nature and, more specifically, wood, is the driving force in Joey's sculptural practice. It informs her themes and guides her expressions. From memento mori through mimesis via a mischievous wit, her delicate wood forms and contemporary, mixed-media sculptures are moulded by and seek to encapsulate nature. 'It shapes me and, in turn, I shape it.'

### COURT ASSISTANT, WORSHIPFUL COMPANY OF TURNERS

- 2018 MA Fine Art. University of Lincoln
- 2016 made Fellow of the Society of Designer Craftsmen
- 2015 QEST (Queen Elizabeth Scholarship Trust) Award of excellence
- 2012 scholarship from QEST to travel back to America to cast my wooden forms in glass. This altered my life, taking my hobby into a full-time profession
- 2005 Worshipful Company of Turners bursary funded travel to America and study with the late Binh Pho

Joey's specialism is combining traditional skills of woodturning with innovative techniques of piercing, texturing, airbrushing and carving so every piece tells a story and has its own soul. Her recent MA in Fine Art has added a theoretical depth to her work, allowing Joey to investigate the emotional, autobiographical and symbiotic relationship humans have with trees. The MA offered Joey the opportunity to experiment with different media, thoughts and ideas, so creating new approaches to the concept, execution and curation of her work.

Nearly all of Joey's sculptural wood



objects are created out of reclaimed sycamore. Using both her crafts skills and the material to achieve overall aims

and objectives, her work has strong links to the history of the place and the origin of material.



## Louise Hibbert

'I discovered turning wood at university back in the early '90s, when it was simply another technique that I could use to create the designs I had come up with. We were very much encouraged not to study the work of other makers but come up with our own ideas and ways to make them. We also had to show all of our visual research and design development and this approach has stayed with me throughout my career. Creating my own nature-inspired designs, finding innovative solutions to problems, learning new techniques and breaking the rules of tradition has always been the most exciting part of the making process for me. Mixing materials to increase the possibilities for texture, palette and material qualities that wood offers on

its own allows me to further articulate the often overlooked intricacies of the incredible flora and fauna we share this beautiful world with.

'High quality of finish is also very important. I was fortunate to have the opportunity to become friends with American woodturner Hayley Smith and her great integrity, producing pieces to the highest of standards, definitely rubbed off on me.'

- 2016 First prize Worshipful Company of Turners Open Themed Competition
- 2010 Grant awarded by Arts Council of Wales for Coleoptera – an exploration of beetle-inspired boxes
- 2004 Grant awarded from FORM, Australia

to help develop the Genus Australis project

- 2002 Grant from the Worshipful Company of Turners for Plankton Project
- 2002 Welsh bursary for Plankton Project with Sarah Parker-Eaton
- 2000 Arts Council of Wales grant to attend Breaking Barriers Conference, Canada
- 1999 Award at the National Eisteddfod of Wales, Arts and Crafts Exhibition

Louise has exhibited widely and has work in various private and public collections. She has also been part of collaborative projects, such as an international sculpture project, Nature and Nurture, at the Vidyarthi Niketan School, Bhaktapur, Nepal.





## Carlyn Lindsay

Carlyn's number one priority is quality. She will remake a piece repeatedly until it is right for her. She never gets bored.

'I am excited by linear structures.

Although you would find it impossible to find a pylon, railway tracks or cranes within my work, they have influenced and inspired me.

'I begin in my head, then I take my head to my sketch book and empty it out on to the page. I draw around the idea – it may be a practical piece, or simply a shape, but just as important. The problems of how to make a piece are generally worked out bit by bit in my sleep, night after night, the sketch book sharing my solutions helping me to work it out. That's one of the jobs of the sketch book. From there my next step is to turn models, make maquettes and play with my ideas. Together with those and the sketch book, the lightbulb is lit. I'm closer to cutting my first veneers and planks for the refined model, the final piece approaches, the verification.'

- 2004 Tony Boase Tribute Award
- 2003 Worshipful Company of Turners Bursary Award
- 1989 Wickes DIY Bursary Award
- 1989 Prince's Youth Business Trust, business start-up grant
- 1989 Prince's Youth Business Trust, test marketing grant
- 1984 Tim Turner travelling Scholarship exhibition award

'I have been working with materials all of my life. Woodwork and art were my favourite subjects at school. I went to a state-of-the-art comprehensive school with fantastic facilities. My two friends and I were the first girls to take woodwork as an O Level option. The teachers were great and everyone was treated equally. Girls and boys had the same opportunities.

'From school I went on to a two-year Art Foundation Course, it was a joyful time. From there I completed a three-year BA Hons course in Three-Dimensional Art and Design, Wood, Metal & Plastics.

'When I left art school and desperately needed a job I looked for the most convenient type of work for me. I applied for a vacancy as a cabinet maker at a large furniture workshop. Apart from two older women I was the only 'girl', at 22 years old, and I was expected to do the same job as the 'boys', and I did with glee. They were great fun and held no barriers, I was one of them, it was a real hoot. We all worked really hard producing furniture which went around the world adorning offices, e.g: dealers' desks for the bank of England, Canon Street, London, desks for the Ministry of Defence, bedroom furniture



for university halls of residence, large-scale furniture for churches, for example, a pulpit. I learnt about 'production', it was really interesting. As a workforce we spent our days, lunchtimes and some evenings together. A few of the boys were members of a pool team, so when I thrashed them at the local pub one lunchtime, they encouraged me to join. To me that shows how accepted I was as another 'person' who could equal them, in many ways.

'My next job was making high-end teak garden furniture. The company had started in 1920 and I was the very first female employed as a maker. They built me my own work bench, a bit lower than the other benches. Again, the guys were great, they took me on board and simply expected the same skills and knowledge from me as anyone else. Again, it was fun, I just couldn't keep up with the ½ pint for every pint they drank on occasional nights out. When I left, they employed two young women. I was so pleased, obviously I had made an impact.

'However, my experiences of being a female in a male-dominated world while being self-employed were very different. I started my design-making business in 1989. I consider myself very fortunate to have been able to do this. I had amazing support from my family, the Prince's Youth Business Trust and some good customers to kick off my income. I picked up other customers quite quickly – in fact, I still do the woodturning for one of my first customers to this very day. My clients had no doubt that I was capable of any job but a minority of the public simply couldn't believe that a small, young woman like me was capable of such fine work. I was asked such questions as 'who does the turning for you?', 'do you think you can manage to make that?', 'are you any good with chisels?'. Thankfully, some attitudes have changed, but there is still a long way to go.'





## Jay Heryet

As the new chair of the Register of Professional Turners (RPT), Jay won't be exhibiting at Wizardry, but you can visit her on the RPT stand.

Jay explores the many techniques of woodturning. She particularly enjoys working with wet wood as this affords spontaneity, and working timber straight from the log provides endless joy and inspiration.

Hollow vessels form the basis for much of her work; she will transform them by composition, manipulation and using them as a canvas for painting and carving.

The precise nature of hand thread-chasing is such a contrast; meticulous planning and timber selection is necessary for the success of each threaded piece.

Whatever the item, form and attention to detail are paramount.

- 2018 Commission for Her Majesty's 92nd birthday
- 2013 Coronation Festival QEST Enterprises Exhibitor
- 2010 International Turning Exchange Residency
- 2010 QEST Scholarship
- 2003 Tony Boase Tribute Award
- 2003 won the Worshipful Company of Turners Bursary Award

## Margaret Garrard

'I enjoy looking at trees out in the countryside and am intrigued with what is found "beneath the bark" of a tree – texture, grain, colour and smell.

'As a child I was taught to embroider, knit, and later machine sew by my mother, sitting with my sister by an open fire on winter evenings. So I have always been interested in and creative with texture, colour and design.

'I started woodturning in 1995 as a hobby. From the year 2000 I have been a self-employed woodturner: Margaret Garrard, Art in Wood, and later became a member of the Register of Professional Woodturners. I have had the opportunities to turn large, very large and also small pieces, via commissions and bespoke work. I have entered many competitions over the years which has brought me recognition for my artistic work. I mainly work with sycamore for my artistic work for its close grain and bland colour. This allows me to add colour with an airbrush, and the tight grain is great for piercing, allowing my design ideas to come to fruition.



'During the Covid troubles I have been grounded from the demonstrations I am usually doing throughout the year. I believe all work should be of the best quality and this is uppermost in my mind while I work at the lathe or my workbench, whatever the project is. As a demonstrator I feel my job, passion, is to share the knowledge and techniques I have acquired for the use and enjoyment of others.

'My involuted turning work offers confidence to try something different, that it may not be as difficult as first thought.

'The painting and piercing is much more expressive, using the airbrush, piercing tool and micro motor for carving.

'Commissions small or large are a

pleasure, and sometimes a challenge, working from drawings or being given an idea to start my creativity.'

- 2007 Worshipful Company of Turners Bursary Award
- 2014 Pablo Nemzoff Collaborations
- 2016 America Association of Woodturners Award of Excellence
- 2018 Worshipful Company of Turners The Masters Open Competition 1st prize, theme 100th Anniversary of the Armistice
- 2018 Ray Key Collaborations
- 2020 America Association of Woodturners Women in Turning Collaborations. WIT Virtual Exchange



All our 15 exhibitors can be seen at <https://turnersco.com/turning/wiw/>

Wizardry in Wood is at Carpenters' Hall in London, open to the public from Wednesday 13-16 October 2021. The Turning Competitions will also be exhibited and there will be the opportunity to buy these unique pieces. Tickets are available on Eventbrite. <https://turnersco.com/turning/wiw/>



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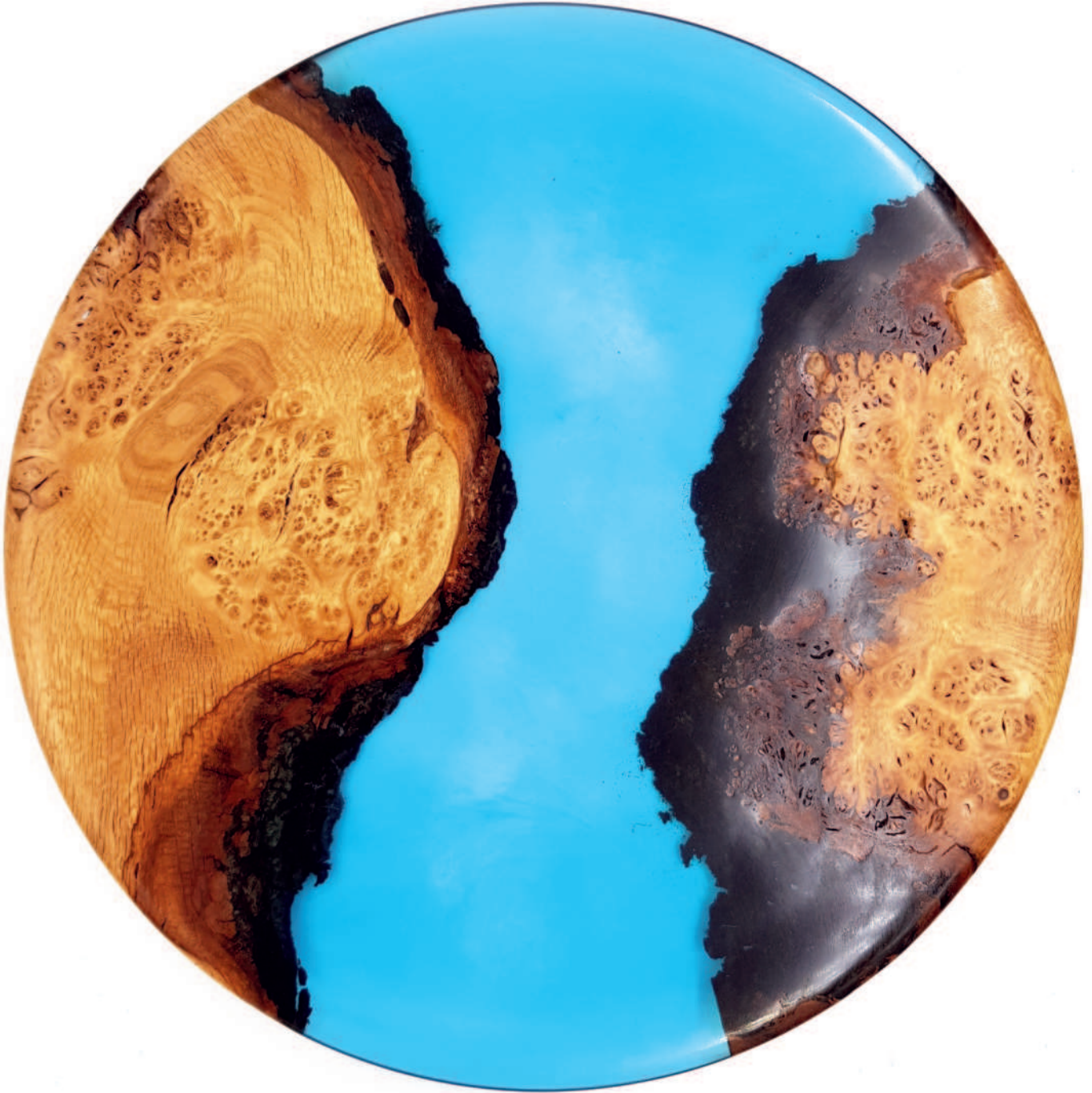
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# Burr oak river platter

Sue Harker shows how to construct and turn a river platter using glass cast resin and natural-edge burr oak



Being a woodturner and not a woodworker I did not feel confident enough to make a river table when they became popular, however, I was able to make a variation of the table by making this large platter using similar techniques. The construction of the platter posed the biggest problem. I was able to source a small board of burr oak, glass cast resin and some colour tints from my local woodturning shop. All I needed now was a plan of how to construct the platter. Graham, my husband and fellow woodturner, made me a plywood box the correct dimensions for the board of oak.

I lined the box with thick polythene, stuck down using silicone so the resin would not leak through to the former and prevent the platter blank from being removed easily. I have since learned that using plastic panels stuck together with silicone would have been an easier method. They do say hindsight is a wonderful thing.

Having already made several projects using this type of resin, I was aware that in its fluid form the resin can be quite buoyant, so weights would be needed to keep the timber in place until the resin was fully set.



## EQUIPMENT USED

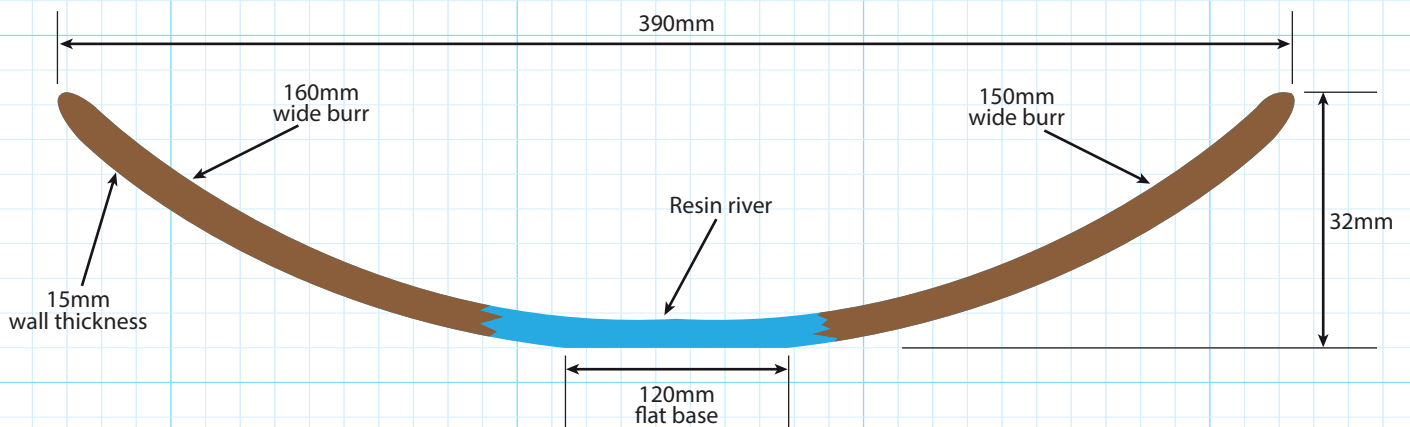
### Tools

- $\frac{3}{8}$ in standard grind bowl gouge
- $\frac{1}{8}$ in parting tool
- Negative rake scraper
- Flat shaft skew chisel
- Faceplate ring and homemade centring jig
- Rotary sanding arbor
- Hand drill with sanding arbor
- Bandsaw

### Materials

- Two pieces of bark-edged burr oak 400mm long x 170mm wide x 40mm thick

- Sacrificial piece of timber 300mm long x 75mm wide x 20mm thick
- 5 x scraps of timber
- Glass cast resin and hardener
- Resin tints
- Measuring spoons, jug, and paper cup
- Platter former lined and sealed with silicone sealant
- Sanding abrasives 120, 180, 240, 320, 400
- Foam sanding pads 1200, 1800, 2400, 3200, 3600, 4000, 6000, 8000 and 12000
- Finishing oil
- Carnauba wax used with a buffing mop



## Health & Safety

When using a heat gun or naked flame to raise and pop the bubbles a quick pass over the surface, is required. Take care not to touch the resin or hold the heat in one place for too long. Always wear a facemask designed for use with fumes.

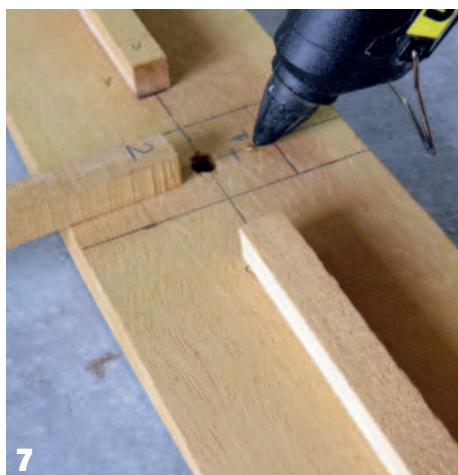
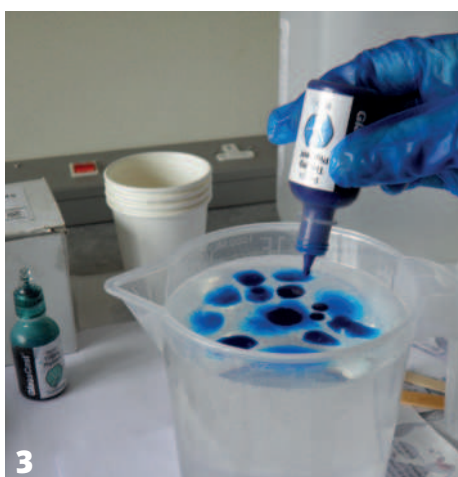
## HANDY HINTS

- When mixing the fast glass resin, ensure that the area being used is protected from spillage, wear rubber gloves and, most importantly, wear a facemask designed for use with fumes. Have all components to hand and use the same measuring container to measure out the resin and hardener.
- The resin is prone to chipping when turned, so care needs to be taken not to apply too much pressure to the cut.
- When hand sanding the resin, alternate the direction with each of the foam sanding pads. This will show up any random scratches that have been missed by the previous grit and allows you to rectify it before progressing.
- The two-layer resin pours blend seamlessly provided the same amount of tint is used and the surface of the previous pour is free from contaminates.



Badly chipped resin caused by cutting too heavily





**1** Using a bandsaw, cut two pieces of bark-edged burr oak measuring approx. 400mm long x 170mm wide x 40mm thick; here I am cutting the piece from a bark-edged burr oak board that is wider than required. The centre piece will be put to one side to be used for another project.

**2** Make a former from scraps of plywood, Perspex or similar, the correct size to receive the two strips of oak board, allowing extra height. Line the former with polythene sheeting and stick it down with silicone sealant to form a leak-free lining. Place the strips of oak to the left and right outer edges with the bark edges facing inwards.

**3** The former will be filled with at least two resin pours. For the first pour, mix 600ml of the resin and 300ml of the hardener in a suitable container. The ratio of resin to hardener is critical so extra care needs to be taken. Once suitably mixed, add several drops of blue resin tinting pigment and mix thoroughly.

**4** Pour a small amount of the blue resin mix into a separate paper cup and add some green tint. This will be added to the blue resin once poured to create a subtle marbled effect.

**5** To hold the burr oak strips in place, put some weights on the top. Pencil crayons, or something similar, can be used to keep them apart. Pour the blue-tinted resin into the former, between the burr oak strips. Next pour in the green tint and gently swirl through the blue to create a marbled effect. Run a heat gun or flame over the resin to raise and pop any bubbles that may be present. Lay the former on a flat surface and leave for several hours to semi harden.

**6** Meanwhile, turn a sacrificial chunking piece of timber by mounting a piece of scrap wood measuring approx. 300mm long x 75mm wide x 20mm thick on the lathe using your usual mounting method. With a standard grind  $\frac{3}{8}$ in bowl gouge, turn a shallow curve to the underside of the timber, removing the bulk of the wings. This shallow curve is designed to follow the proposed contour of the inside curve of the platter. Should the timber be too deeply embedded in the resin this would impact on the final shape.

**7** Using hot-melt glue, evenly fix four identical length scraps of wood to the centre board to create a square the same size as the former.

**8** Place the sacrificial piece of timber along the centre of the resin with the curve facing down. The four strips of timber should touch the perimeter of the former. Mix and tint another 900ml resin pour as previously done and pour the mixed resin into the former. Sit weights on top of the sacrificial piece of timber to prevent it from floating. This will ensure the timber is contained within the resin, creating a secure surface for mounting the platter on the lathe to turn the underneath profile. More resin may need to be mixed to fill the former level with the burr oak and sacrificial timber wings.



**9** When the correct depth of resin has been poured and allowed to set thoroughly, remove the platter blank from the former. To do this, prise the corners out of the former until it is loose enough to turn upside down to release. This blank released easily so the former could be used again, however, if it does not you may need to break the former. Allow the platter blank to sit for a few days to ensure the resin is set.

**10** For ease of turning, the square edges are cut off. To do this cut a scrap of timber approx. 200mm long and drill a hole at one end the correct thickness to receive a pencil or something similar. Find the centre of the platter and, with the pencil inserted into the scrap of timber, try for size, and trim the length if required. Using a black marker pen, draw an arc across all the square corners. This will ensure that the reference marks made will be easy to see when cutting the corners off.

**11** Using a bandsaw, follow the marked lines to cut off the excess timber and resin corners. The offcuts can be used for small projects at a later date.

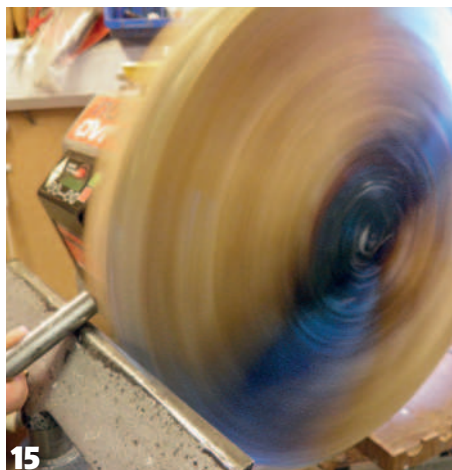
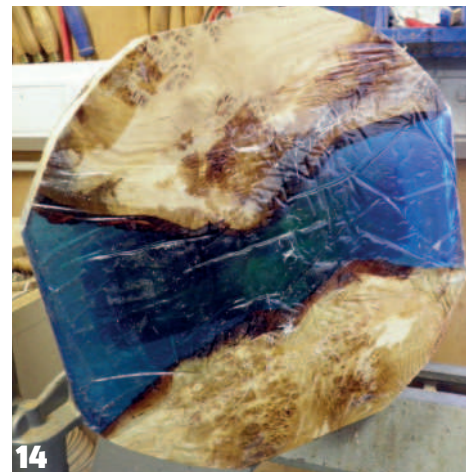
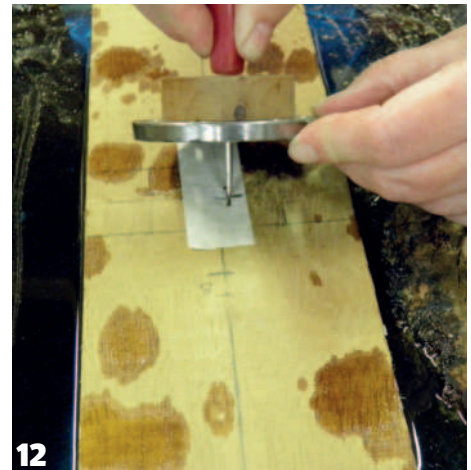
**12** Use the centre point already created in the sacrificial timber to secure a faceplate ring to. To simplify this process, I made a wooden jig with a spigot the correct size to fit into the faceplate ring recess. While the jig was still on the lathe a hole the diameter of the bradawl was drilled through the centre, using the correct size drill bit mounted in a Jacobs chuck.

**13** With the wooden jig spigot fitted into the faceplate ring recess, and with a bradawl pushed through the centre hole, locate with the centre position marked on the sacrificial timber. By holding the jig and bradawl securely this accurately holds the faceplate ring in the correct position to allow six suitably sized screws to be screwed in place.

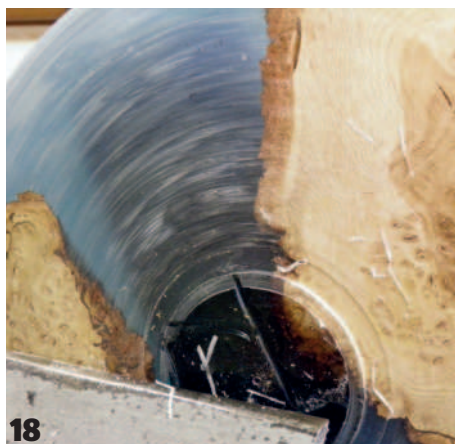
**14** Next, mount the platter on the lathe using the faceplate ring and tighten in the chuck securely.

**15** Turn the lathe on at a low speed to start with and increase slowly until you are comfortable with the speed and the lathe is running smoothly. The platter is an out-of-balance piece so the lathe speed will depend on your lathe set-up. Using a  $\frac{3}{8}$ in standard grind bowl gouge, turn the platter into the round and true up the front face. Extra care needs to be taken when cutting the resin, the tool being used must be very sharp and only use gentle cuts. If a cut is too heavy the resin will chip out, sometimes quite badly.

**16** Use a  $\frac{1}{8}$ in parting tool to cut a spigot the exact size and depth for a set of large jaws to provide optimum grip. A large spigot provides a more secure way of mounting the platter for turning the inside. Here I am cutting a dovetailed spigot at 86mm diameter to fit my chosen jaws. To create the required dovetail, a flat shaft skew chisel laid on its side can be used. The long edge of the skew will cleanly cut the dovetail when used in this way.

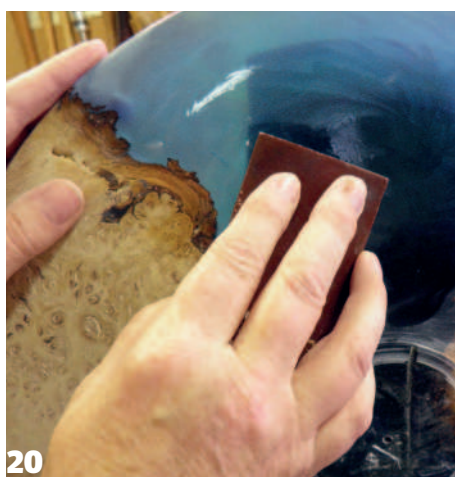
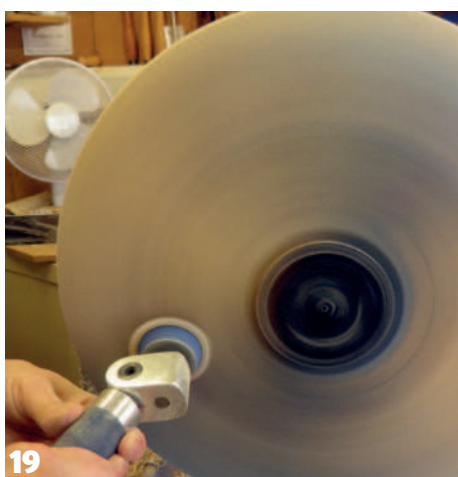






**17** Using a  $\frac{3}{8}$ in standard grind bowl gouge, roughly shape the underneath profile of the platter, taking care to keep the tool sharp and to not apply too much pressure to the cut. To remove any chipping caused by the bowl gouge, a negative rake scraper is used. The position of the toolrest needs to be set so the tool handle is held parallel to the bed bars with the tool cutting on centre height. A flat shaft skew chisel can also be used as a scraper and works well for this.

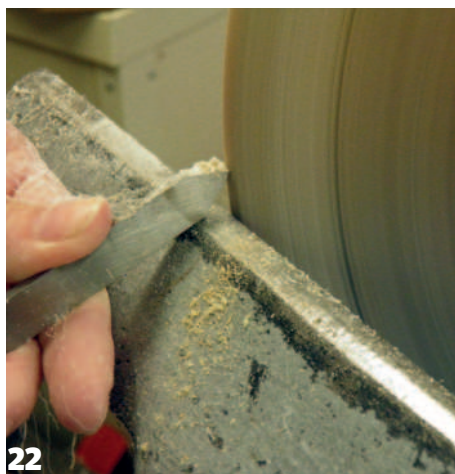
**18** The finish achieved using a negative rake scraper or skew chisel is chip-free and ready for sanding.



**19** Using a rotary sander and starting with 180 grit abrasive, sand the surface. Check the finish achieved before moving on to the next grit. Continue sanding using 240, 320, 400, 600, 800 and 1200 abrasives.

**20** Continue to sand the resin using foam-backed sanding pads soaked in water. Start with the 1500 grit pad and work through 1800, 2400, 3200, 3600, 4000, 6000, 8000, and finish with 12000 grit. Always keep the pads wet and make sure the previous marks have been removed before progressing to the next pad.

**21** When the desired finish has been achieved, remount the platter using the chucking spigot cut earlier. True up the front face of the platter and, using a  $\frac{3}{8}$ in bowl gouge, turn the inside profile until the sacrificial chucking timber is removed. Refine the internal curve and remove any chipping which may have occurred with a negative rake scraper. The process is slow, but the results are worth the extra care taken.



**22** Round over the edge of the platter using a parting tool, using one edge of the tool to shear cut across the surface of the blank. This shearing action produces a lovely chip-free finish. The tool needs to be sharp and only light pressure applied.

**23** When the surface of the platter is refined, sand starting with 180 grit abrasive. A sanding arbor fitted into a battery drill is used for this. Stop the lathe between each grit and sand along the length of the resin by hand before moving on to the next grit. Repeat this process, working through the same grits as used on the underneath. Stop the lathe and wet-sand the resin, working through all the grits of the foam-backed pads as done for the underneath.



**24** Reverse-mount the platter using your preferred method for removing chucking spigots. Here I am using a vacuum chuck so the tail drive can be taken away. Remove the spigot and form a flat area for the platter to sit on. Use the same sanding process as used for the underneath of the bowl. Apply several coats of finishing oil to the oak and buff the entire platter to a suitable shine using a wax buffing mop loaded with carnauba wax. ●



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# Hand turned pens at the G7 Summit

David Ratcliffe brings British woodturning to world politics



**Pen turning found its way on to the world political stage recently as part of a programme to involve local and regional artisans in providing a range of products for the G7 Summit, from the chairs delegates sat on to the coffee they drank. David Ratcliffe, of Devon Pens, was honoured with a commission to make fountain pens for the world's political leaders at the summit, which ran from 11-13 June in Carbis Bay, Cornwall.**

David, who lives on the edge of Dartmoor, derives a good part of his living from turning pens, and mainly uses woods of local and/or historical interest to make them. He sells through his own website, through visitor centres associated with the woods he uses, and at various shows he attends throughout the year.

The pens for the G7 summit were made using oak reclaimed from disused finger boards on the South West Coastal Path (the direction markers used on the long-

distance path around the coastline of Cornwall and Devon) for which, of course, he first obtained permission to use.

He put the turned oak on Leveche pen kits that he upgraded with Bock nibs, both supplied by Beaufort Ink, which is also in Devon.

David said that it's not every day you're asked to make pens for world leaders, so he was elated to be chosen, and set about making them (plus a couple of spares, just in case) to be ready in time.

Commissions don't come with a much higher profile, so congratulations to David on gaining such a prestigious commission, which was a great showcase not only for his own skills and professionalism, but also for the craft of pen turning and for woodturning in general.

[www.devonpens.co.uk](http://www.devonpens.co.uk)  
[www.beaufortink.co.uk](http://www.beaufortink.co.uk)

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## FURTHER INFORMATION

Offering some information about his work on his website, David says: 'I started woodturning after I inherited a lathe from my Great Uncle. I still now, many years later, use some of the same tools and often think back to him using them.'

'I love making pens, they are each so individual and you never know quite what you will find inside each piece of wood. I use a wax finish on my pens, as I like to feel the texture of the wood.'

'Living on the edge of Dartmoor has inspired me and I try to source as much local wood as possible.'

---



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# Sterling work



Trained goldsmith, Danilo Pisano, shares his love of combining precious metals with wood



**Q: TELL US ABOUT YOUR BACKGROUND AND TRAINING.**

**A:** My full name is Danilo Pisano but everyone knows me as Lillo. I am 43 years old and I am from Sardinia. I started woodturning in 2017; I am a fully qualified goldsmith, because my idea was to create wooden rings and jewellery, on the lathe, adding precious metals.

My first lathe was like a toy and I was a bit frustrated about its performances then I decided to buy a better lathe and discovered this new world. I started to watch videos on YouTube, ask information from good masters and I have bought a few books. One of the books was written by Mark Sanger. I Then decided to contact him for a day lesson. I did a day lesson with him and it opened a door to this beautiful world.

**Q: WHAT LED YOU TO MAKE A BUSINESS OUT OF WOODTURNING?**

**A:** During my open studios where I sell jewellery, sculptures and paintings, I added woodturning products and they sold easily. So I started to focus on woodturning, keeping in my mind the possibility of creating sculptures with the lathe.

**Q: WHAT IS YOUR FAVOURITE TOOL AND WHY?**

**A:** My favourite tool is the bowl gouge because is the most versatile tool.

**Q: DESCRIBE YOUR WORKSHOP – WHAT IS THE SET-UP AND HOW LONG HAVE YOU BEEN THERE?**

**A:** My workshop? Well, it is like my mind: a bit chaotic. It is very small and in a corner I have my goldsmith equipment, a workbench full of different kind of tools for woodworking and metalworking, in the middle there is the lathe then I have a combined machine for woodworking called Shopsmith, and my sharpening station. I started to create my artistic workshop in a prefabricated concrete shed in my garden in 2015.

**Q: HOW DOES YOUR DESIGN PROCESS WORK?**

**A:** Usually I have with me a drawing book or pieces of paper, sometimes envelopes, everything is good for me to sketch ideas. I have sketches, drawings and projects everywhere in my house. Any time is good to put down a few lines.

**Q: WHICH WOODS DO YOU MOST LIKE WORKING WITH, AND WHEN DID YOU DECIDE TO INCORPORATE METAL INTO YOUR WORK?**

**A:** I don't have a favourite wood because every project is different and needs





different wood. I love wood, but have been working as a goldsmith for more than 15 years and I thought that the wood alone for my projects wasn't the best option. I started to think as a goldsmith to incorporate wood and metal. Basically, most of my sculptures are giant jewellery. I like to create harmony and beauty combining these two fantastic materials.

**Q: WHAT SORT OF FINISHES DO YOU PREFER AND WHY?**

**A:** Every work needs different finishing, so I haven't a favourite one.

**Q: WHAT INSPIRES YOU AND WHERE DO YOU GET YOUR IDEAS FROM?**

**A:** Everything inspires me because I love shapes, colours, textures and

concepts. I love my work and I always put all my passion on to it, but my favourites are the sculptures; all of them.

**Q: WHAT IS THE MOST CHALLENGING PIECE YOU HAVE WORKED ON, AND WHY?**

**A:** Every time I start a piece is a challenge because technically, I haven't difficulties, but aesthetically it could be like a drama for me if it doesn't work emotionally or if it is different than it was in my mind.

**Q: HOW HAVE THE COVID-19 PANDEMIC AND LOCKDOWNS AFFECTED YOUR WORK, AND DO YOU THINK ANY OF THE IMPACT WILL BE LONG TERM?**

**A:** Unfortunately, this situation, Covid, affected me and my work because all the events like open studios, art fairs,

art events and craft fairs have been cancelled. I have to use different channels to sell and show my work to avoid this negative impact.

**Q: WHAT ARE YOUR ASPIRATIONS FOR THE FUTURE?**

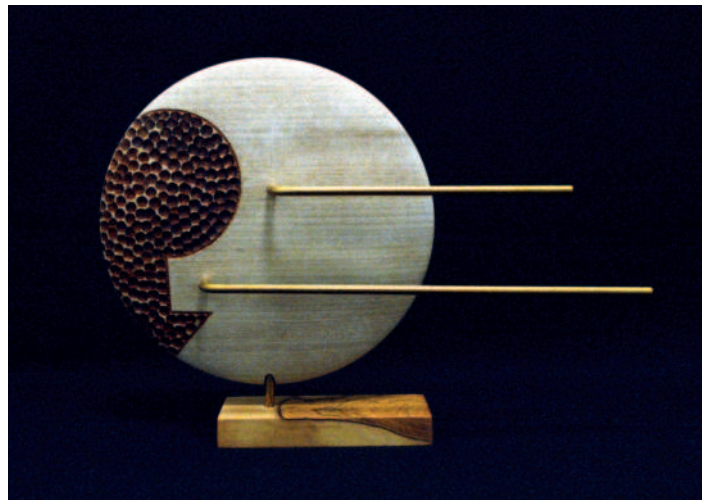
**A:** My aspiration is to complete the concept of my work with my favourite materials – wood, metal and stone – and show them all over in the world.

**Q: WHAT DO YOU DO WHEN YOU'RE NOT WOODTURNING?**

**A:** When I am not turning, I do drawings/ sketching, listening to music, preparing food, reading, thinking, taking care of my children and trying to be a good husband.









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the mix. Slight tint to vivid colours.

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GlassCast Metallic Resin Pigments add  
stunning ripples throughout the resin, add more  
to create a solid, paint like finish.

Available individually in 20g or in a 16x 3g pot  
Starter Kit.



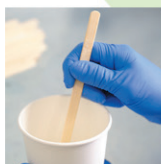
Pinata Alcohol Inks - A drop is all  
it takes to transform resin casts.

Available individually or a 9 bottle  
Starter Kit.

## The tools you will need to mix your resin.



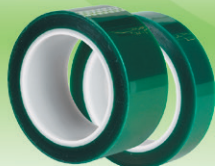
Calibrated Mixing Cups allow for precise  
resin mixing. Resin will not stick for the  
perfect pour. The markings show you the  
precise ratios.



Regular Mixing Sticks are made from wood. They are free of  
splinters and contaminants that could transfer to your resin  
mix. Perfect companion to the mixing cup.  
Available in pack quantities 25 and 100.



Mixing resin and adding the correct amount of colour is all about being precise. We have 2 sets of scales available,  
one suited to those casting small amounts up to 2kg with a precision of 0.1g and one for those mixing up to 10kg.  
The smaller scales are also useful for measuring out filler powders.



Resin Release Tape is used to create a non  
stick barrier to prevent epoxy resin from  
forming a bond. You can seal cracks or voids  
in wood to prevent resin ingress.  
Rolls with a width of 25mm or 50mm.



Use NW1 Super Cutting Compound for a high shine  
finish to your resin casting. If you then require an even  
higher quality finish then use TOPFINISH 2 Ultra Gloss  
Polishing Compound. If you only want to use one finish  
then choose the NW1 Super Cutting Compound.



# Three muffineers

Nick Simpson re-creates another item of 18th-19th-century treen for the table



**From the workshops of Castle Strauser and the lathe of a journeyman turner called Bogus the Antiquer comes another item of fake antique treen. This time the object is called a muffineer.**

Muffineers were made for the purpose of scattering cinnamon or spices on muffins or hot buttered toast. This practice was common for over half a century from the mid-1700s and these vessels, which we now call casters, were produced in large numbers. Most were turned on a pole lathe and many had a threaded joint between lid and base. The most common was a lidded vase, which this article illustrates. The complex patterns of piercing in the lid may have

been the signature mark of a particular maker. In this article I shall describe the production of a grid which can be copied with basic indexing. Most of the surviving examples of traditional muffineers are made from fruit wood, sycamore or *lignum vitae*, but in the day they were so popular that almost any wood may have been used. My example is made from wild cherry.

I have chosen to illustrate a simple push-fit vessel because almost all the original threaded examples have split or are cracked irredeemably through overtightening. Even so, it is important to keep the two parts at the same temperature and relative humidity during and after the construction stages.

---

## Health & Safety – fuming with ammonia

880 Ammonia is a very toxic chemical and should be handled with extreme care. Sealing wooden items in a closed cabinet containing fumes of ammonia has been used by furniture makers to darken oak and other woods which are rich in tannic acid for centuries. Wood which has a low tannin content can also be darkened by the same process after soaking the surface with a solution of tannic acid. Detailed methodology is beyond the scope of this article.

**There are many detailed sources of information about fuming with ammonia online and in books. This is a technique not without hazard.**

---



## EQUIPMENT USED

### Materials

- Fruit wood blank 70 x 70 x 2100mm

### Power tools and equipment

- PPE as appropriate
- Steb drive 1in and Steb live centre ½in
- Appropriate dovetail or straight jaws
- Jacobs chuck
- Dremel or similar hand drill

- Drill bits 30mm Forstner, 20mm, 10mm, and 2mm wood drill bits with spur

### Hand tools

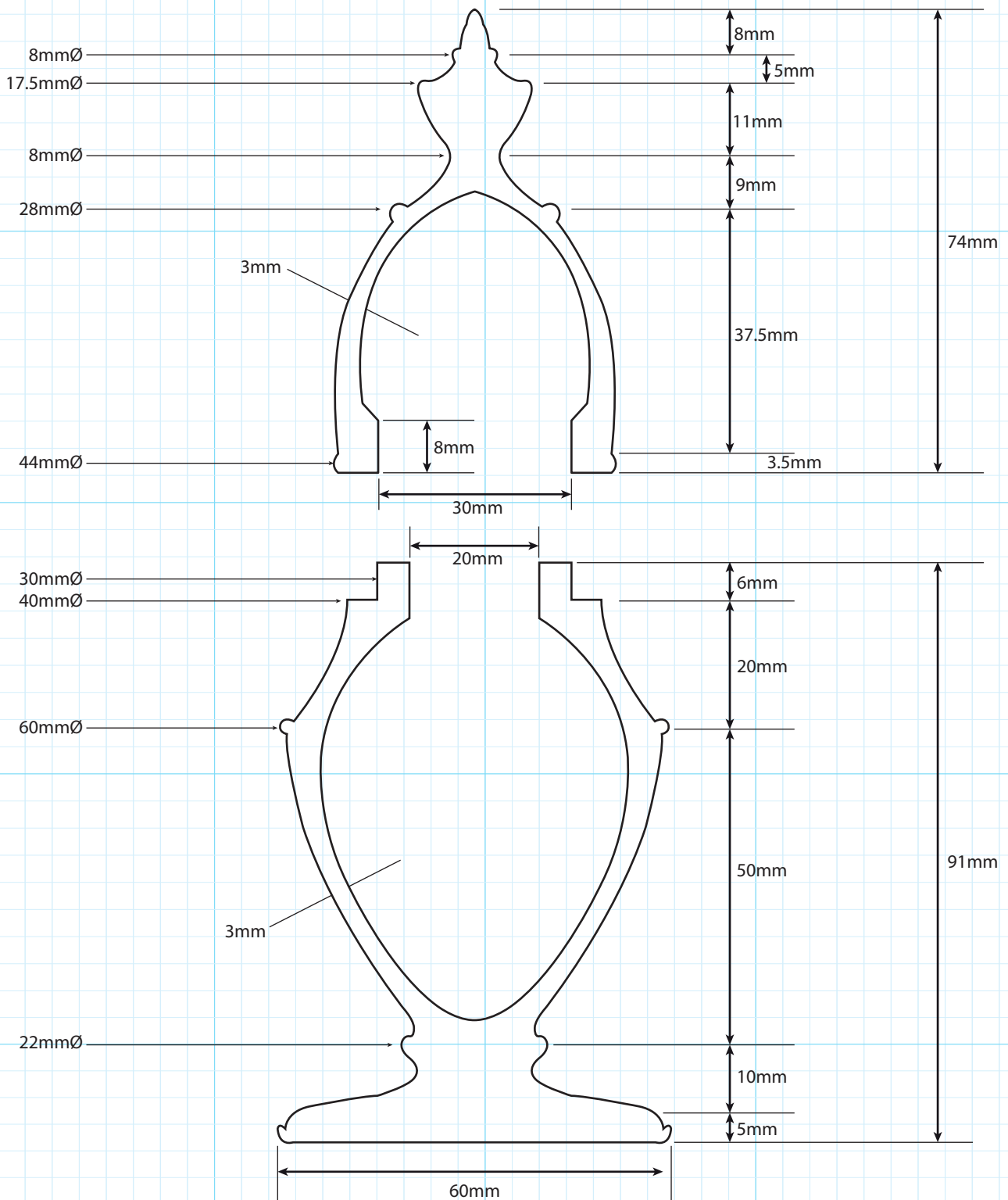
- Spindle roughing gouge
- ⅜in spindle detail gouge
- ⅜in beading/parting tool
- Hollowing tool of choice
- Parting tool 3mm

- Sizing callipers

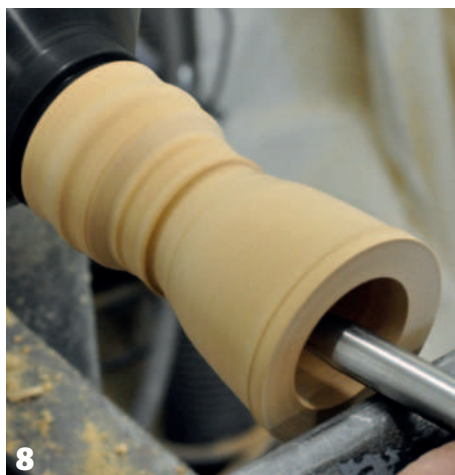
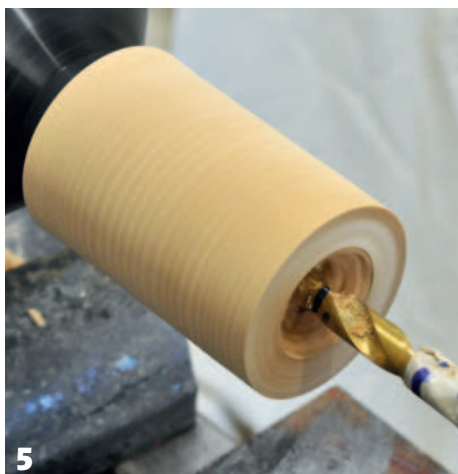
- Depth gauge

### Finishes

- Sanding sealer
- Renaissance wax (depending on the chosen finish)
- Abrasives 120-360 grit
- Needle point round file







**1** Mount your blank between Steb centres and turn to a uniform cylinder using a spindle roughing gouge. Turn a tenon on each end using a beading/parting tool. I have chosen to use a firm grip at the headstock end using 56mm parallel jaws but at the tailstock (lid of the muffineer) I will use 25mm dovetail O'Donnell jaws. Indexing will be necessary during the assembly stage so if, like my set-up, your indexing engages with a chuck, and not the lathe's headstock mandrel, then that chuck should be mounted on the lathe now.

**2** Mount the piece in your jaws using the point of the Steb centre in the tailstock to centre and then tighten the jaws. Turn the cylinder to 65mm diameter and mark with a soft pencil the parting-off point between the base and the lid. Complete the parting off with a 3mm parting tool by the step method to avoid binding, and finish the cut with a fine-toothed saw.

### Creating the lid

**3** Change the jaws to a small set and mount the part which is to be the lid. Reduce the piece to a regular cylinder of 45mm diameter using a spindle roughing gouge. Now true the face and leave a small dimple at the centre.

### Hollowing the lid

**4** The first 8mm inside the lid must have parallel sides and should be drilled with a 30mm Forstner held in a Jacobs chuck. Drill to 9mm, having marked this depth on the body of the bit.

**5** It is easier to create a hollow interior after you have drilled a central hole. Use a 10mm drill bit with a spur, which will engage accurately within the small central hole left by the previous drilling. Bore to a depth of 40mm.

**6** Measure the depth you have drilled and compare it with the plan drawing. If correct, then transfer that measurement to the outside of the cylinder and make a corresponding mark on the toolrest with a marker pen.

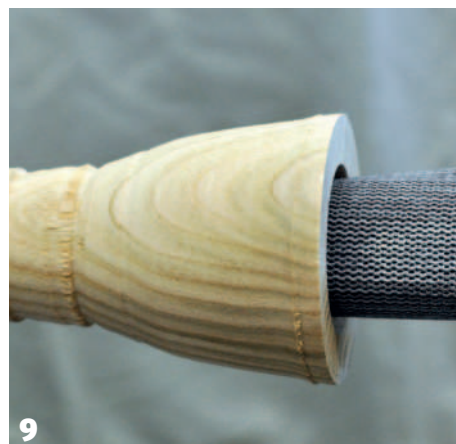
**7** You can now start to shape the outside of the lid using a detail  $\frac{3}{8}$ in spindle gouge. Aim for the shape shown in the plan drawing but do not take too much off at this stage and make sure that you leave extra wood at the free edge, which will become a bead in Step 18.

**8** Hollow the lid with the tool of your choice. I am using a small bar with a 6mm carbide cup at the tip. Work with the cutting tip at a shear angle from the central hole outwards. With good lighting you can see the shape you are making. Take light cuts and keep the tool moving to obtain a smooth finish. Keep referring to the plan drawing.



## Health & Safety

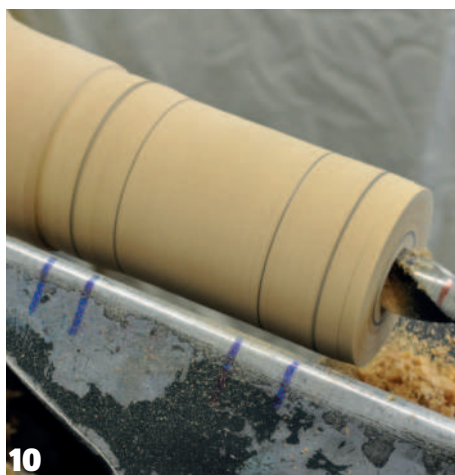
When finishing the insides of a small open form; never insert your fingers when the lathe is running. Finishing the inside can be achieved by carefully inserting an appropriately sized dowel wrapped in Velcro and carrying abrasives by hook and loop. There is a risk of catching the abrasive and losing control of the dowel. Make sure that any overlap is in the direction of rotation of the piece being finished.



**9** When the inside is hollowed to your satisfaction you can reduce some bulk from the outside at the headstock end. Finish the inside using abrasives attached to a dowel by hook and loop (see sidebar). Work through the grits to 320 and then seal the inside with sanding sealer. Now remove the lid from your lathe.

## Turning the base

**10** Set the base in your jaws of choice. True the face with a spindle gouge and draw a line on it at 30mm diameter. Reduce the cylinder to 62mm diameter with a spindle roughing gouge. Then draw lines at 8mm, 28mm, 78mm and 93mm with a 4B soft pencil. Make corresponding marks on the toolrest with a felt marker pen.



**11** Start to turn the cylinder to the final size at the 28mm line. Frequently check your diameters for accuracy using sizing callipers.

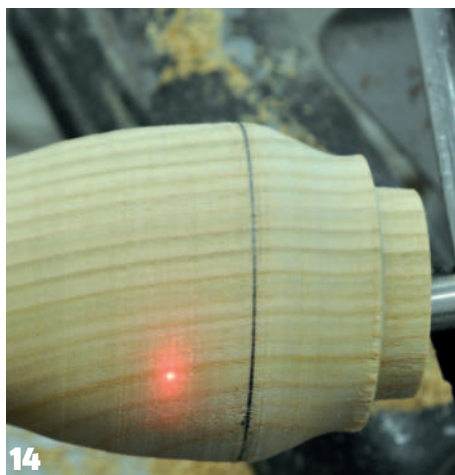
**12** Start to create the spigot which will fit into the lid. This should be 8-10mm long. Reduce the tenon to no less than 35mm diameter at this stage. This will leave a wall which is sufficiently robust to withstand any lateral pressure from your hollowing tool in Step 13. Using a spindle gouge, shape both parts of the base to gentle curves which mimic the final shape but are wider by at least 5mm than the final diameters.

**13** With the outside shape defined but still oversized, you can start to hollow the base with the hollowing tool of your choice. I am hollowing freehand using a handled  $\frac{3}{8}$ in bar with a 6mm carbide cup tip.



**14** Use an external light source or, if you have one, a system such as the Hope Easy camera system to gauge wall thickness. Keep checking against the plan drawing. Remember at this stage you have still to shape the outside of the base to the planned final diameters.

**15** Now that the hollowing is finished, draw a line at 40mm diameter on the end face of the body as shown here. Reduce the diameter of the tenon with a beading/parting tool to make a tight fit with the opening at the base of the lid. With a spindle gouge, refine the shape of the lid of the base to match the plan. At this stage, do not go narrower than the 40mm line you have just drawn.







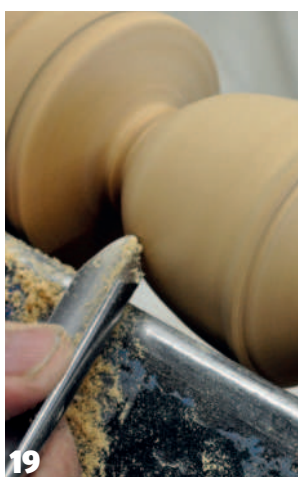
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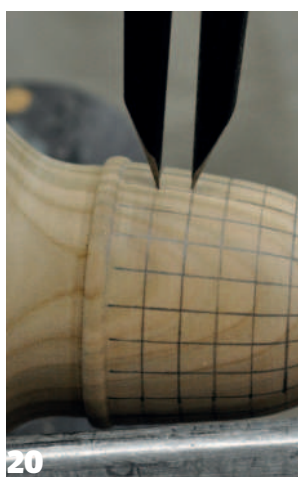
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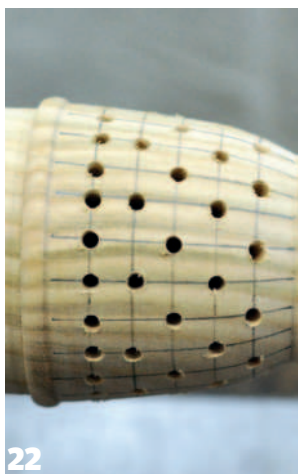
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26

**16** Fit the muffineer lid to the base and bring up the tailstock to engage with the register marks made in Step 1 by the live Steb centre. Shape the combined lid and base to the dimensions in the plan drawing using a detail spindle gouge.

**17** Continue to shape the lid and start to create a finial, but leave a small amount in contact with the live Steb centre. A detail spindle gouge is the tool of choice for this stage.

**18** Now it is time to blend the base and lid. Remember there is an important bead at the base of the muffineer's lid. Frequently stopping the lathe and checking measurements is most important. If the reference marks on the toolrest have been rubbed off, it is a good idea to replace them.

**19** With the join blended you can turn your attention to the body of the base. Again, refer to the plan drawings for dimensions.

**20** For the lid piercing, I have drawn 36 lines along the axis of the piece from bead to bead, and five radial lines at right angles. The spacing of the latter was determined by the distance between the axial lines at the lower bead. Use sharp pointed dividers to mark the position for each of the radial lines and lightly draw the lines with a sharp 2B pencil.

**21** Not all the intersections will be pierced. Mark the positions for the piercings with a sharp, square point bradawl. Precision is important because the hole will aid accuracy in the next step.

**22** You can use either a 2mm drill bit or a burr of the same size. Make the holes at each bradawl point. Clean the piercings with a hand held 2mm drill bit and a fine point round needle file. Remove all pencil marks by abrading, starting at 120 grit. Finish the assembled muffineer by abrasion through the grits to 320 or 400.

**23** Remove the lid. You will see the piercings have gone through the spigot of the base. Remove these ragged edges by fine cuts using a spindle gouge. The spigot will be about 6mm long, but the precise length does not matter. Finish with abrasives, if necessary, to the upper surface of the spigot only.

**24** Turn the foot of the base to the planned shape and part off at the appropriate mark. Finish the parting by saw and remove the pip with a sharp chisel.

**25** The final turning stage is to finish the finial on the lid. I remounted the lid on my 25mm dovetail jaws in expansion mode, but a jamb chuck would be a good alternative. The Steb centre register marks will allow you to centre the lid before final tightening. Turn to the final shape by taking fine cuts with a sharp detail spindle gouge.

**26** The image on the right shows the effect of 'fuming' for 24 hours with 880 ammonia solution after painting with two coats of tannic acid solution (14g/500ml water). •



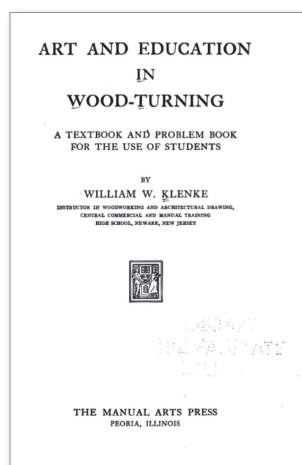
# 1921 elegant candlestick

Rick Rich replicates a 1921 woodturning design

***Art and Education in Wood-turning*, a book by William Klenke published in 1921, was 'intended primarily for the use of students in normal schools, high schools, colleges or similar institutions and for lovers of all things useful and beautiful in wood-turning'. I certainly fall into the latter category so hence this project.**

There are large numbers of old woodturning books and manuals available for anyone to discover. Some are good reads with easy to understand projects and diagrams, such as this one. I was looking through the book for spindle and faceplate combinations to turn and assemble in a single project and this candlestick was precisely what I wanted. The plan is to someday use the project in a woodturning course put on by my local club, so I needed to make some of these to test it out. I want to be ready with some enjoyable and challenging projects when our club is able to hold workshops again!

After cutting the blanks to size, the project was very straightforward, and I was pleased with the outcome. I found the measurements to be very precise, but manageable for a woodturner willing to take the time to turn, stop and measure and turn a bit more. Here are the steps to make the elegant candlestick. The only two changes I made from the illustration were enlarging the base recess  $\frac{1}{4}$ in to fit my chuck jaws for an expanding grip and to cut a kerf into the spindle bottom for a wedge. I believe the wedge helps secure the spindle portion with the base much better than without.





## EQUIPMENT USED

## Tools

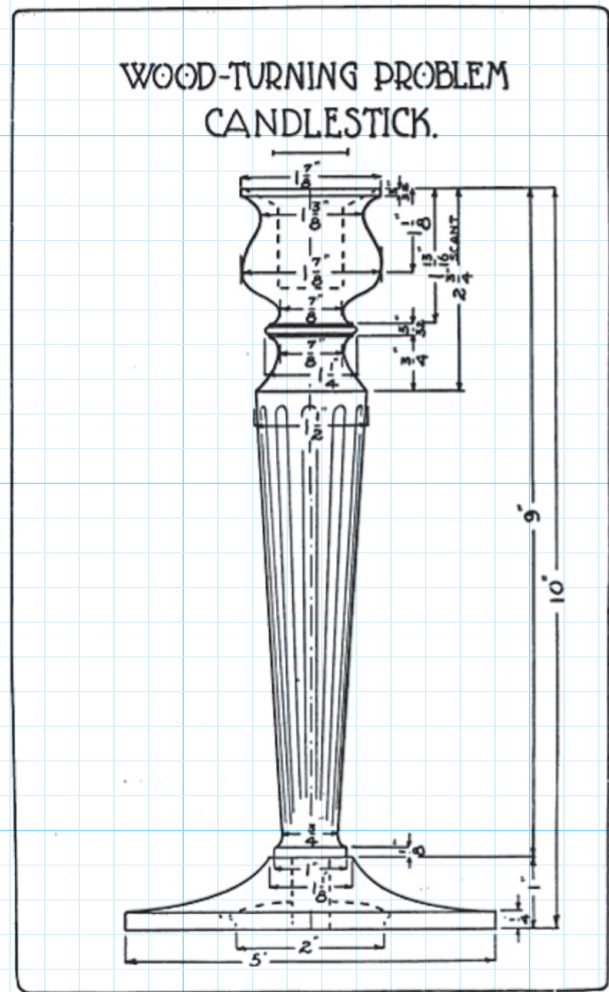
- $\frac{3}{8}$ in bowl gouge
- $\frac{3}{4}$ in spindle roughing gouge
- $\frac{3}{4}$ in skew chisel
- $\frac{3}{8}$ in spindle gouge
- $\frac{1}{8}$ in parting tool
- 4-jaw chuck with standard jaws and woodworm screw
- Revolving centre
- $\frac{3}{4}$ in and  $\frac{7}{8}$ in Forstner bits and Jacobs drill chuck with MT2
- $\frac{3}{8}$ in spade bit and cordless drill
- Callipers with rounded tips
- Pencil & ruler
- PPE, including full facemask

## Materials

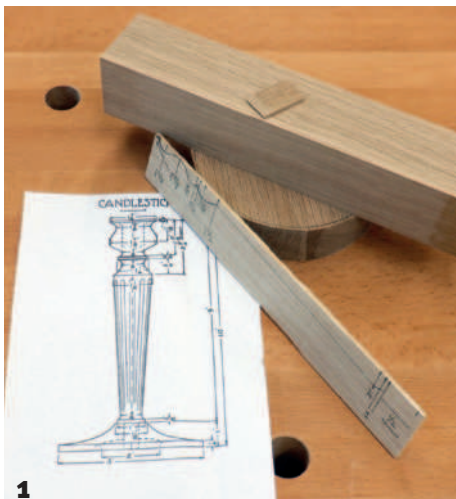
- White oak spindle blank, 2 x 2 x 10 $\frac{1}{4}$ in
- White oak base blank, 1 $\frac{1}{4}$  x 5 $\frac{1}{4}$ in round
- White oak wedge,  $\frac{3}{4}$  x  $\frac{1}{8}$  x 1in
- Story stick made from scrap, 1 x  $\frac{1}{8}$  x 10 $\frac{1}{4}$ in
- Sacrificial drive made from scrap, 2 x 2 x 2 $\frac{1}{2}$ in

## TIPS:

- Always hold on to the Jacobs chuck so it doesn't come out of the tailstock quill when retracting the bit.
- Using an expanding grip with a chuck accomplishes two things. First, it is a relatively secure method of work-holding and second, it allows you to drill completely through the blank without the danger of immediately hitting the chuck jaws.
- When drilling on the lathe, watch the shavings coming out. If they slow, or stop, the shavings are building up and the bit should be retracted and cleaned out.
- To hold the completed candlestick in the vice, use tapered cuts of softwood held to the spindle with a rubber band. This allows the jaw pressure to grab the full spindle instead of squeezing at just one point.



**PLEASE NOTE:** If you are using a long screw centre (more than  $\frac{1}{2}$ in or so of threads going into the blank) use a spacer between the blank and chuck. The reason for having only  $\frac{1}{2}$ in or so of screw centre in the blank is two-fold. **1)** it provides the necessary hold and **2)** you will be making an expanding recess and will be turning away material at the centre of the blank to do so. You do not want to hit the tip of the screw centre with your tool.



**1** Cut the blanks to size. Mark both blank ends for exact centre, and centre-punch the intersections. Also make a story stick. Use the drawing to measure out where the pencil marks are placed on the spindle. The story stick will then be used to mark the rounded blank for parting cuts to get proper diameter sizes on the blank.

**2** Starting with the bandsaw rounded base blank, begin by drilling a hole in the centre that fits the screw centre for your chuck. Mount the base blank on to the screw centre. My Oneway Talon screw centre fits nicely in a  $\frac{3}{8}$ in hole in most woods, although I found that with this white oak, the blank was very tight fitting and difficult to screw on. You may also bring the tailstock up for added support and security if you choose.



**3** With the base blank on the screw centre and chuck, turn and true the outside edge to the 5in diameter mark. Now true the face and dish it slightly inward. This face will eventually be the bottom of the candlestick base and dishing it a bit inward from the edge allows the outside of the base to set fully on a flat surface.

**4** The mortise for the expanding recess is made by simply pushing your parting tool in just over  $\frac{1}{8}$ in to about  $\frac{1}{4}$ in at the proper diameter that your chuck jaws will fit into. Once the recess walls are defined, turn away the excess wood at the centre. Here you may turn into the drilled hole containing the screw centre so be careful not to go so deep that you hit it.

**5** If you wish to add some character on the base bottom that will withstand the scrutiny of fellow woodturners inspecting your work, do so now. Also, sand and finish if desired as the bottom of the base is completed in this step.

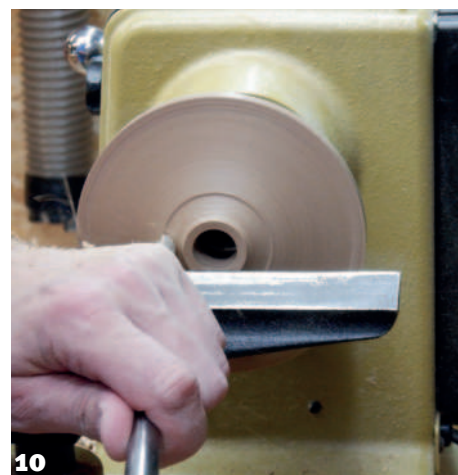
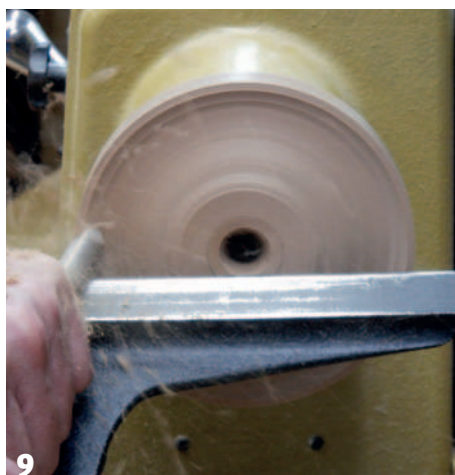
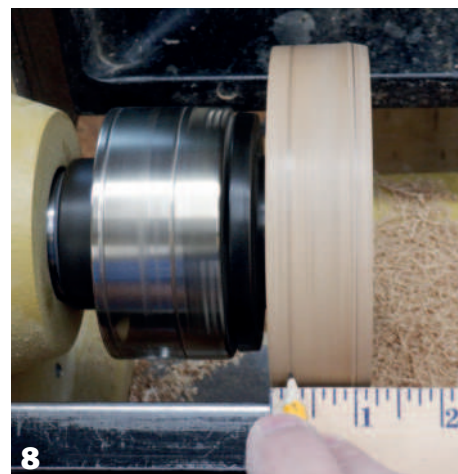
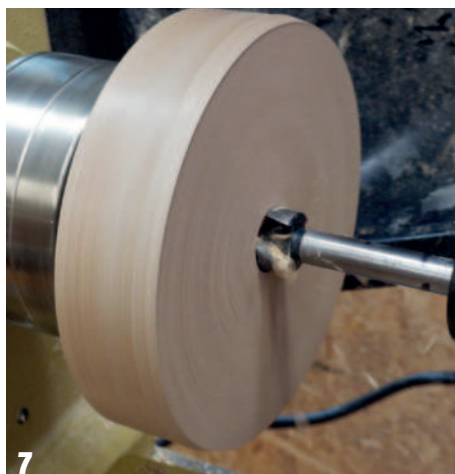
**6** Remove the blank from the screw centre and remove the screw from the chuck. Close your chuck jaws most of the way and place the blank, recess in, on to the chuck jaws. Pushing moderately so the blank is pressed squarely on the tops of the jaws, expand your chuck jaws to a good solid fit and hold. This is going to be the top of the base. Place your drill chuck into the tailstock. Put a  $\frac{3}{4}$ in Forstner bit into the jaws. Set the tailstock so that the tip of the Forstner bit is close to the blank. Holding on to the drill chuck, slowly advance the bit using the tailstock wheel to drill into the blank. Set the lathe speed to about 600rpm for drilling.

**7** Listen carefully to the sound of the bit cutting through the wood. You will hear it change pitch as it approaches and breaks through the other side. Once that occurs, retract the bit. You now have a clean drilled hole through the centre of the blank. Remove the Forstner bit from the drill chuck. It's possible to hit it with your elbow if you don't.

**8** Use a ruler and mark the edges at  $\frac{1}{4}$ in and 1in. The  $\frac{1}{4}$ in mark is for the edge of the base and the 1in mark is the height of the base. Any material above the 1in mark will need to be removed.

**9** Once the blank is squared up to 1in thick, make a  $\frac{1}{8}$ in circle around the drilled hole. This is the portion of the base that the spindle will set on. From that circle to the  $\frac{1}{4}$ in inch mark a half cove will be turned. Begin waste removal by using a pull cut, which is fast but not pretty.

**10** Once you are close to the lines, switch to a bevel rubbing push cut that leaves a clean and pleasing surface. Sand the base before removing it from the lathe – this will be the completed surface. If your final finish is a friction polish, apply it at this point.







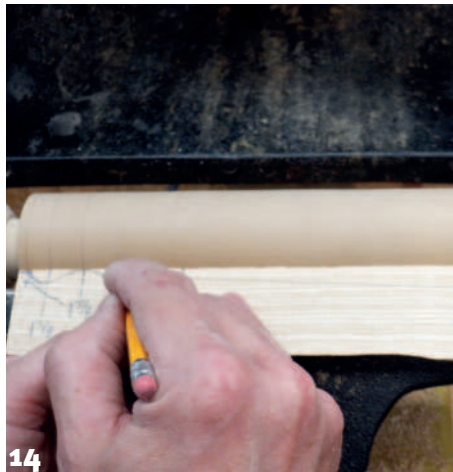
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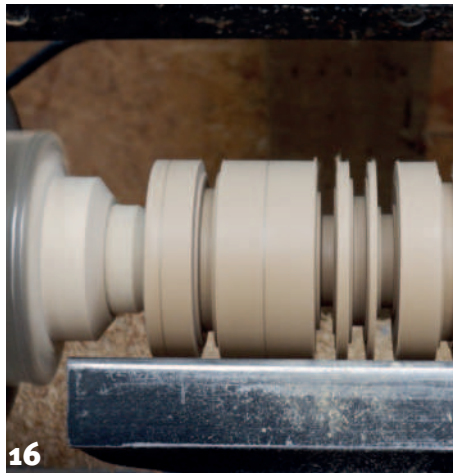
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15



16



17



18

**11** Place what will be the bottom of the spindle blank into the chuck jaws. Don't fully tighten the jaws yet. Put a  $\frac{7}{8}$ in Forstner bit into the drill chuck (which is still in the tailstock). Mark the bit at  $1\frac{1}{4}$ in because that's as far as you should drill. With the point of the Forstner bit in the centre-punched end of the blank, tighten the chuck jaws. The spindle should run true when you hand turn the wheel. With the lathe speed at 600rpm, advance the bit into the end of the blank and drill until the depth mark is reached, retracting and cleaning out waste as often as necessary. Now remove the drill chuck and replace it with a revolving centre. Also remove the spindle blank from the chuck.

**12** Make the sacrificial drive. Place the small scrap (I used a  $2 \times 2 \times 2\frac{1}{2}$ in long piece of ash) into the chuck jaws and turn a  $\frac{7}{8}$ in round tenon roughly  $\frac{1}{2}$ in long. Turn slightly oversize to sneak up on the fit. It should be a comfortably tight fit so that the blank will run securely without wobble.

**13** Place the drilled end on to the sacrificial drive and bring up the revolving centre. Use a spindle roughing gouge to round the blank. Don't go beyond, just round, because the top dimensions are  $1\frac{7}{8}$ in round, which doesn't leave much room for error.

**14** Once the blank is round, hold the story stick up to it and touch the pencil on to the spinning blank at the dimension marks. Each of these marks is a parting tool cut to the dimension written on the story stick.

**15** With callipers set to the proper dimension, use the parting tool to cut down until the callipers just slip over the blank. If using a straight parting tool, as I do, making small clearance cuts prevents binding in the cut, which can be a startling experience.

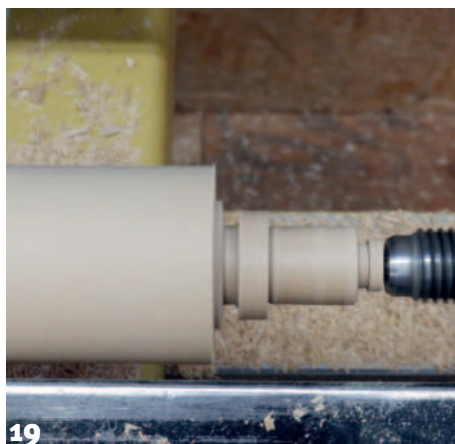
**16** For now, just part the dimensions for the top half of the candlestick.

**17** Using a spindle gouge, skew, and parting tool, shape the top portions. Use the spindle gouge for the tight coves, the skew for the bulb-shaped area and the parting tool makes a nice little skew to round the small bead below the bulb.

**18** At the very top, you will notice that the drawing shows it angles inward towards the drilled hole. This is easily done with a spindle gouge and you may cut directly into the sacrificial drive.



**19** Now use the parting tool again, but at the bottom of the blank at the tailstock end. Part to the dimensions, and the tenon is  $\frac{3}{4}$ in round by just less than an inch long. Mine was  $\frac{7}{8}$ in long. Remove the spindle from the lathe and test the tenon for fit into the base. The fit should be moderately snug, yet easy to place in and remove. In the photo, you might notice to the right of the tenon is a smaller parted-down portion. Because the blank is  $\frac{1}{4}$ in longer than the candlestick spindle needs to be, it allows a small extension at the end for those with a revolving centre cup that may be larger than  $\frac{3}{4}$ in. This gives a little extra clearance if needed and will be cut off with a saw after the spindle is removed from the lathe.



**20** With a spindle roughing gouge, remove the majority of the waste material from the  $1\frac{1}{2}$ in parting cut down to the  $\frac{3}{4}$ in parting cut near the bottom.

**21** Use the skew to make clean plane cuts, being careful not to cut into the area at the bottom. The line from the top to the bottom should be a clean taper without any convex or concave shape.

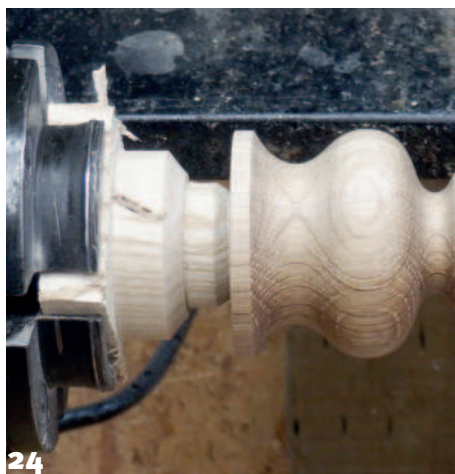


**22** Finally, take your spindle gouge and turn the half cove at the bottom detail. Be careful with this cut as the spindle gouge may want to skate if the entry isn't made correctly.

**23** Make any final cuts now, being aware that one cannot replace turned-away wood.

**24** Sand to your desired level of finish. If friction polish will be used, apply it now.

**25** Remove the completed spindle from the lathe. With a small saw, cut off the portion below the tenon. Place the spindle into the base and decide the orientation between the pieces. You will need to place the wedge so that it presses against the end grain so as not to split the base. Mark the orientation at the bottom where the tenon protrudes through and cut the kerf into the tenon.



**26** Place a little glue into the mortise and seat the spindle. Turn it upside down, place the wedge into the kerf and hammer it home with moderate blows until the sound changes. Once the sound is different, the wedge is as far as it will go.

**27** After the glue is dry, use a shallow gouge and remove much of the protruding wedge and tenon. You may also be a little artistic and gouge out from four sides so that the bottom of the tenon has evenly spaced, clean polished cuts on it.

**28** Your completed candlestick should look like this. ●





# OUR CONTRIBUTORS



## ANDY COATES

Andy is a professional woodturner and has a workshop and gallery in Suffolk. He makes one-off pieces, small-batch runs, antique restorations and other strange commissions. He also demonstrates and teaches.

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## CHRIS RAMSEY

Chris has been a woodturner for 29 years and a professional woodturner for 26 years. When not in the studio turning he enjoys spending time with his wife and two sons on Lake Cumberland or exploring the outdoor beauty that Kentucky has to offer.



## 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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## EMILIANO ACHAAL

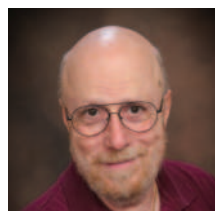
Emiliano is an almost full-time professional woodturner who resides on the Hawaiian island of Maui. He is the president of the Maui Woodturners Association. When he is not in his shop, he's deep-sea fishing.

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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.



## KURT HERTZOG

A professional woodturner, demonstrator and teacher, Kurt writes for various woodturning and woodworking publications in the US.

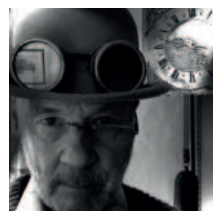
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## LES SYMONDS

After a career in teaching, Les developed his hobby of woodturning into a career. He is on the Register of Professional Turners and has a small shop and gallery in Bala in the Snowdonia National Park, where he displays and sells his work.

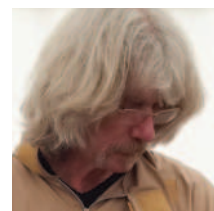
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## NICK SIMPSON (aka Prof Bergenstrauser)

is a retired medic who has been a hobby woodturner since 2011. He lives on a croft and is training coordinator for the Highland Woodturners Club.

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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 is a full-time production turner specialising in small-batch work, one-off commissions and turning for furniture and restoration. He also offers demonstrations and a range of woodturning supplies through his website.

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## RICK RICH

Rick is a part-time woodturner from Washington State. He is a member of the AAW, the Cascade Woodturners in Portland, Oregon, and a founding member of the Southwest Washington Woodturners in Vancouver, Washington.



## STEVE BISCO

Steve has been carving for 30 years, specialising in decorative carving in period styles, first in wood and recently in stone. His book, *Stone Carving for the Home & Garden*, is available from GMC Publications.

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## SUE HARKER

has been turning for more than 20 years and is a Registered Professional Turner. She takes woodturning courses, produces and demonstrates at clubs and shows. Moving with the times, she offers remote demonstrations.

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# The three-leg natural-edge bowl

Emiliano Achaval follows up his interview with Chris Ramsey, who shares the technique for one of his signature pieces, the three-leg bowl

**Turned and carved three-legged bowls and vessels can be challenging and are a lot of fun to make. The shape and design of a turned and carved piece can be changed on the fly and any changes in size, shape, or design are welcomed. You allow yourself the opportunity to explore unlimited shapes, designs, leg styles, rim design, natural edge, manufactured rim, closed form, open form, big and tall or short and squatty forms. For this document, my example is a closed form, natural-edge three-leg bowl.**

The majority of the turning on this project is done using a 1/2in bowl gouge. I do use a 1/4in detail gouge, a power sander, 80, 120, 180, and 220 grits sandpaper, and CA glue. The carving discs used are the Holy Galahad 4in discs made by King Arthur Tools that mount to a 4 1/2in grinder. King Arthur makes four different grit discs in two different profiles, however, you will only need item No.47871, a flat coarse blue disc. I occasionally use a rotary tool like a Mastercarver or Foredom rotary carver and some carving burrs for finer detailed carving.

Select a fresh-cut or green piece of wood for this project. A fresh-cut piece of wood will be a much easier turn and you will not have to deal with dry or cracked wood. Another advantage to turning green timber is the movement in the turned piece as it dries and the bending possibilities that can be explored with fresh-turned timber. This piece will be turned in a side grain orientation. This piece will be turned from a large, fresh-cut piece of black oak. I have selected a 20in section of an oak log that is 20in in diameter for this project.

## SAFETY

The techniques required to turn a vessel of this size and complexity put it out of the range of the inexperienced turner. The techniques required to complete such a vessel are certainly advanced, not to mention that the weight and dimensions require a heavy-duty lathe and larger gauge gouges, both of which may not be available to less experienced turners. The use of power carving equipment can be dangerous at the best of times, but in

inexperienced hands such tools may lead to serious injury. Suitably rated lung and eye/face protection is also required and must be used throughout.

Because of this ability restriction, some assumptions have been made as to the experience of the turner attempting the project and elements such as the type of cuts made, for instance entry cuts into a bark edge, have been excluded in order to ensure that all the basic process is clearly detailed.



## ◀ Assess the log

Take a look at the centre of the log and notice the direction of the split or crack in the centre or pith of the log. Stay a minimum of 1in to the outside of the centre or pith of the tree and, using a straightedge, draw a line from bark edge to bark edge following the direction of the split as pictured above. (Do the same thing on the other side of the split and you will have two bowl blanks.) For this project, I cut the blank 4in on the right side of the pith, leaving a larger section that included the pith so I could make a piece with longer legs. Although the split is evident, the layout of the legs and the design of the bowl will eliminate the pith and all associated complications when utilising the pith or centre of the log. In most cases, if you cut too close to the pith make sure you turn away enough material to get away from the pith or the bowl may crack during the drying process. Draw a line from bark edge to bark edge on both ends of the

blank using the same depth measurement. It may be helpful to draw a line from the centre of the pith toward the outside of the tree to line up the growth rings once the log has been cut in half, as in Figure 1. This will help to make the bowl appear very well balanced.

After the log has been cut in two, transfer the mark from the pith of the tree on the end grain ends to the side-grain ends on the flat cut surface. Draw a line connecting the two marks that were transferred to the flat surface of the blank as pictured.

Put the point of the compass in the centre of the line and draw a circle for the diameter of the bowl as in Figure 2. Use a chainsaw to remove the corners and excess of the wood outside the circle to round the blank.

Once the blank has been rounded with the chainsaw you can proceed to mount the blank on the lathe and balance the natural-edge surfaces.



1. Log marked out



2. Bowl marked out

## Rough out the blank

Mount the blank on the lathe between centres using a two-prong spur drive in the direction of the grain. If you are turning straight-grain timber, keep the spur drive on the previously drawn line on the centre of the growth rings as in Figure 2. As long as the spur remains on the line you will end up with an elliptical shape in the centre of the bottom of the bowl. Moving the spur off of the line will move the elliptical shape to the side of the bottom of the bowl, which is much less pleasing to the eyes and less desirable to collectors.

Now you will balance the high points of the natural-edge rim. Keep the spur in the centre of the blank and on the line and reposition the bark surface at the tailstock side so that the two high points (end grain only) are on the same level when it is rotated. I use the toolrest and measure from the toolrest to the bark surface on the two high points then adjust as needed. Once the two high points are on the same level you will balance the two low points (side grain only) and balance the bark edge as close to the same level as possible when rotated. Before turning you will need to stabilise the bark surface with CA glue in the area where you plan to have the natural edge rim. Now you are ready to turn the outside shape.

Rough the blank until it is round. Turn the bottom of the blank flat to accommodate a faceplate. I used a 6in faceplate and drew a 6in circle on the base while the blank was spinning to help align the faceplate. Remove the blank from the lathe, cut off the

nub where the spur was, and secure the faceplate to the blank using all of the screw holes and heavy screws. I use stainless steel sheet metal screws that are nearly the same diameter as the faceplate screw holes and are extremely durable with a high shear strength. I used a centre finder to make an indentation inside the centre hole of the faceplate on the blank to realign the bowl after the faceplate is removed after the turning and hollowing have been completed. Mount the blank back on the lathe without the use of the tailstock and round the blank so there is no wobble and the blank runs true. Turn away the hole that the live centre originally made when roughing the blank. Doing so eliminates the live centre from finding the original hole that can cause the blank to run off centre when the tailstock is brought up for support. After the original hole has been turned away, bring up the tailstock for support. Now you can increase the speed and establish the outside shape of the piece.



3. Blank mounted on lathe



4. Outer bowl shape formed



## Hollow out

After turning the outside shape, use CA glue on the outside bark edge of the natural edge to stabilise the outside of the bark rim. On this piece, the rim was closed inward for a beautiful yet challenging closed-form bowl. I incorporated the leg design into the continuous flowing form of the bowl to the bottom of the legs. Now that the outside shape has been established and the bark top and outside surface have been stabilised with CA glue, the hollowing can begin.

Hollow out the inside of the bowl, working from the bark edge rim down the sidewall toward the bottom of the bowl. Be sure to keep the flute of the bowl gouge facing the three o'clock position and only make push cuts until you have turned below the bark edge. A pull cut can accidentally knock the bark off of the piece even after it has been glued. After hollowing down to below the bark on the inside, stop the lathe and glue the inside of the bark edge of the bowl. Now that the top, outside, and inside of the bark edge have been stabilised with CA glue the rest of the hollowing can continue.

Continue hollowing the bowl to the location where you would like the top of the legs to begin on the side of the bowl. You can use callipers to establish a  $\frac{1}{4}$ in wall thickness to this point. I draw a line on the exterior of the bowl to mark the location of the top of the legs and another line where



5. Hollowing commenced

the bottom of the bowl will be as pictured above. The bottom of the bowl line is an 'educated guess' as the mind's eye follows the curvature of the side of the bowl to the estimated bottom of the bowl's location.

After establishing the bottom of the bowl location, continue to hollow down to the bottom of the bowl. Callipers cannot be used from this point on because the side wall begins to thicken gradually as the leg design begins to turn outward and the bottom of the bowl continues inward to the centre of the bowl. Turn a smooth, transition-free flowing shape from where the legs start on the side wall of the bowl down to the bottom of the bowl. From this



6. Hollowing completed

point, the walls will gradually become thicker than the rest of the bowl for the carving of the legs. Remove material down to the bottom of the inside of the bowl so that the legs can be carved. Make sure to give your bowl a smooth, rounded inside wall and bottom of the bowl. Flat-bottom bowls are not pleasing to the eye. After hollowing, power-sand the inside of the bowl using 120, 180, and 220 grits. The exterior of the bowl will be sanded at a later stage in the process. Brush on a coat of lacquer mixed with lacquer thinner 50%-50% on the inside of the bowl to keep the bowl from cracking. Allow the lacquer to dry for two to three minutes.

## Measure for the leg positions

Remove the bowl from the headstock and remove the faceplate. Place the bowl on the bedways of the lathe facing up as it will sit when it has been completed as pictured. Now we will determine the amount of wood to remove from the underside bottom of the bowl on the inside of the legs. We will leave the bottom of the conjoined bowl's thickness at  $\frac{1}{4}$ in. Due to the large size of the bowl, I taped a ruler to my toolrest to extend the length for a reference point. Set the toolrest directly over one of the bedways and lock it in place. Do not move the toolrest until all measurements have been recorded. Set the bowl on the bedways with the centre of the bowl directly below the top corner of the ruler as pictured. The top corner of the ruler will be the established reference point. Measure from the top corner of the

ruler to the bottom of the centre of the bowl as shown below and record this measurement. For this bowl, the measurement was  $6\frac{3}{4}$ in.

Slide the bowl away from the end of the toolrest/ruler and measure the distance from the reference point on the top corner of the ruler down to the bed of the lathe as pictured and record this measurement. This distance was  $10\frac{5}{16}$ in. To determine the overall distance, subtract  $6\frac{3}{4}$ in from  $10\frac{5}{16}$ in, which will give a measurement of  $3\frac{9}{16}$ in. I want the bottom of the conjoined bowl's wall thickness to be  $\frac{1}{4}$ in so I will subtract  $\frac{1}{4}$ in from  $3\frac{9}{16}$ in, which is  $3\frac{5}{16}$ in. The amount of wood to remove from the bottom side between the legs to the bottom of the underside of the bowl is  $3\frac{5}{16}$ in.



7. Measuring the depth of the bowl



8. Measuring depth of the lathe bed

**NOTE:** Think of the process of turning a legged bowl as turning one bowl just as you normally would but leaving a few inches of excess wood at the base of the bowl. Turn the hollowed bowl around and jam chuck the bowl using the tailstock for support. After jam chucking the bowl, turn another bowl on the underside of the first bowl inside the legs, leaving a much thicker wall thickness and  $\frac{1}{4}$ in of separation between the conjoined turned bowls.



I installed a vacuum pump, a 10in spindle extension, and an 8in drum chuck on the lathe as pictured below. The spindle extension was necessary due to the size of the bowl and the depth from the bottom inside of the bowl to the top of the rim. The bowl was jam chucked to begin the hollowing in between the legs of the underside and the tailstock was used for support as pictured below.

The leg thickness started at  $\frac{1}{2}$ in at the bottom of the leg. The

thickness of the leg gradually increases as the leg continues upward to the bottom and side of the bowl. I remove wood carefully up the legs to the bottom of the bowl until the measurement is  $3\frac{5}{16}$ in from the bottom of the legs to the bottom of the centre of the bowl. I placed a straightedge across the rim of the lower bowl and measured from the straightedge to the centre of the bowl and removed material until the measurement was  $3\frac{5}{16}$ in.



9. Vacuum chuck system installed and ready to mount bowl



10. Underside hollowing completed



11. Checking for depth

## Marking up

Locate the mark for the front of the bowl and rotate the mark to the point of the pencil as pictured, while keeping the centreline locator flat on the bed of the lathe. Loosen pressure on the jam chuck so you can rotate the spindle/indexing wheel to 24 while keeping the front of the bowl where the mark is at centre spindle height. With the indexing wheel locked in place at 24, rotate the bowl back to the mark on the bowl that indicates the front of the bowl at the 24 indexed position. Tighten the pressure on the jam chuck, unlock the spindle then rotate the bowl so that the indexing wheel is at 48 and lock the spindle in place at 48 on the indexing wheel. Using the centreline locator pencil, scribe a line from the bottom of the leg of the

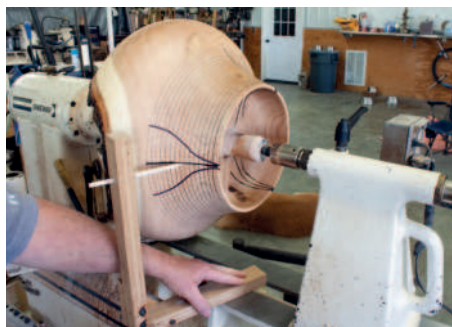
bowl up the side of the bowl to the top radial line as pictured below. This line will become the centre of the back leg of the bowl. To make sure this line is correct and in the right location, take the centreline locator to the back of the lathe, place it on the bedway and check to make sure the point of the pencil is directly on the mark that was previously drawn to indicate the front of the bowl.

Rotate the indexing wheel to 16 and lock the spindle at 16 then use the centreline locator and scribe a line for leg No.2. Rotate the indexing wheel to 32, lock the spindle at 32 and scribe a line for leg No.3. Now you have three equally spaced leg centre lines for reference points. This will make the layout of the legs exact and easy to duplicate.

Draw one side of your leg profile design on the outside of the bowl in the radial lines. Once you like your leg profile design it is easily duplicated to the other side by using dividers. Set one point of the divider on the middle line of the leg and the other point on the outside of the leg profile that was previously drawn, then pivot the divider to the other side and make a mark. Keep the divider set the same and rotate the bowl to leg No.2 and repeat the process. Do the same with leg No.3. Drop down one radial line and repeat the process. Continue until all of the measurements have been duplicated and transferred to the legs then use a black marker to connect to dots and outline the leg profile.



12. Centreline locator pencil



13. Marking out the leg positions



14. All three legs marked up and drawn in



### TIP FOR INDEXING WITHOUT INBUILT FACILITY ON THE LATHE

My indexing wheel has 48 increments. 48 divided by 3 is 16. My indexing layout is 16, 32, and 48. Whatever your indexing wheel's maximum number is, you can divide by 3 and you will have the correct numbers to use for your legs.

If you do not have an indexing wheel, take a piece of tape and, starting where the front of the bowl mark is, wrap the tape around the apex of the bowl. Where the ends of the tape meet, make a pencil mark on the tape. Remove the tape from the bowl and tape it down to a table or any flat surface. Measure the length of the tape and divide this number by three.

Make a mark at the 3 equal division numbers (the first mark will be the end of the tape) then put the tape back on the bowl in the same apex location, starting with the end of the tape on the mark of the front of the bowl location. Wrap it around the apex and join the ends then transfer the three equal marks on to the bowl. This will give you three equally spaced leg locations. Now you can scribe the three leg centres using the centreline locator.

Be sure to draw the lines on the back side of the legs. This will help keep the carving exactly the same on the back of the legs.

### Shaping the legs

Lock the spindle of the lathe so that the bowl cannot rotate as you carve and take your time carving. Carve a little and check the backside of the leg often. I find it much easier to stand on the front side of the lathe to carve the left side of the leg. I stand at the backside of the lathe to carve the right side of the leg. Carefully carve away the material and stay outside the lines on both the outside of the legs and the back side of the legs. I start by carving away the material on the tip of the legs then carve toward the top radial line. Carve straight inward on each leg so that each of the legs will be carved and appear the same.

As material is carved away the leg profile and design begin to emerge as the carving continues and the thickness of the leg design becomes visible. I have found that it is much easier to turn the thickness of the legs, however, it is possible to carve the leg thickness. Carving the backside of the legs can be difficult so my recommendation is to turn the leg thickness.

Once the carving has been completed, the legs can be sanded. I lock the spindle and start with 3in 80 grit discs and power sand the legs and bottom of the bowl. Do not sand the lines that were drawn on the legs until everything else has been sanded. This will help keep the leg profiles exactly the same. Once everything has been sanded, the radial lines on the legs and the leg profile lines can be sanded. The sharp corners of the legs can be softened and slightly rounded for a nicer appearance. When all carving marks have been removed, I use 120 grit, 180 grit, and 220 grit discs to complete the power sanding. I hand sand the corners and the tips of the legs removing all imperfections and sanding marks.



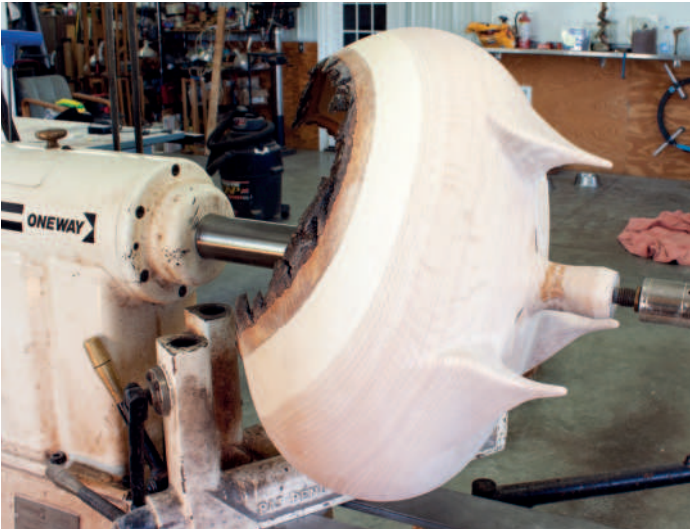
15. Angle grinder position shown with lathe stationary. NB: When in use both hands must be used to control the grinder



16 & 17. Using a gauge to ascertain thickness



## ◀ Finishing up



18. Carving and sanding of legs completed

Remove the bowl from the lathe and set it aside. Before removing the bung on the bottom of the bowl and sanding the bottom, fill a large garbage can with shavings about 10in down from the top of the garbage can. Place the bowl upside down inside the garbage can and pack shavings around the bowl as pictured. This is the safest way to hold the bowl, it will not move and the bowl is protected as you remove the bung, carve the bottom and finish the sanding process. After removing the bung and sanding the bottom of the bowl, be sure to brush on a coat of lacquer/thinner mixed 50%-50%.



19. Bowl placed in bin of shavings to provide support for nub removal

The lacquer does two things. One, it slows the drying process so the piece will not crack and two, it seals the cells so no contamination or staining will occur when handling the piece while it is hand sanded and getting the bowl ready for a finish after it has dried.

Allow the piece to dry slowly in ambient air temperature, away from direct sunlight and away from a fan. I allow the bowl to dry for two weeks then hand sand the entire piece using 220 grit, and apply a finish. Pictured below is the dried piece prior to sanding and finishing. ●



20. Bowl after drying out now ready for final finishing



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# Community news

## Charity care woodturning: Lincolnshire Association of Woodturners donates handmade wig stands to local hospice

**After adopting St Barnabas Hospice as its second charity partner, the Lincolnshire Association of Woodturners has donated 30 handmade wig stands to the charity.**

Set up in 1993, the Lincolnshire Association of Woodturners is based at Leasingham, near Sleaford, but has been meeting virtually since the coronavirus pandemic began. It chose to adopt St Barnabas Hospice as its second charity partner earlier this year, and has since crafted 30 exquisite wig stands for the charity's Wig Bank.

The St Barnabas Wig Bank provides free, invaluable support to patients living with a life-limiting or terminal illness across Lincolnshire. Help is given with wig selection, fitting, styling and aftercare, as well as emotional support for those who are coming to terms with hair loss.

Ray Blake, from the Lincolnshire Association of Woodturners said: 'The wig stand idea came from a friend and fellow woodturner, Kade Bolger in Canada, so we adopted it and ran a challenge through our club. It was agreed that we wanted these wig stands to help people in need, which is why we chose to select St Barnabas as our second charity partner.'

Karen McCay, clinical services manager at St Barnabas Hospice, added: 'I was delighted when Ray got in touch with me about supporting the Hospice. Previously we had been using polystyrene stands, which weren't as durable or visually appealing. These new wig stands will display our wigs beautifully and the unique details in each one makes them extra special.'

St Barnabas Hospice cared for John Ingamells's mother in the last few days of her life. John is chairman of the Association and said: 'It's important the way we look after people and St Barnabas looked after my mum towards the end. I couldn't have wished for better care, and this is why I am so glad we are supporting the Hospice.'

'Making these wig stands has helped many of our woodturners because they feel a sense of pride that their work is going on to help other people in need.'



Ray added: 'It's a fact that getting involved in something like woodturning focuses the mind and it becomes very calming. Once you learn these types of skills, they are so transferable to other areas of life. Woodturning helps people with mental health problems, it helps people focus and it distracts

people from everyday thoughts that might be getting them down.'

The St Barnabas Wig Bank is currently closed due to the coronavirus pandemic, but the Hospice is looking forward to opening this back up, along with its other day therapy services, as soon as it is safe to do so.

**To find out more about the free services the Hospice provides to people across Lincolnshire living with a life-limiting or terminal illness, as well as to people struggling to cope following a bereavement, visit [www.stbarnabashospice.co.uk](http://www.stbarnabashospice.co.uk).**



# Super-sizing my lathe

Arun Radysh-Haasis scales up his workshop ready for his next challenge





**Nature and our remote glen location continue to be the primary source of inspiration for my work. Over the last two years I have collected a number of interesting larger pieces of wood, such as burls, tree crotches and naturally spalted pieces of beech and birch.**

Ideally such pieces require initial wet turning, which greatly reduces the risk of cracks and significantly shortens the drying process, but for this to happen, one needs a large lathe that can cope with heavy irregular timber.

### My search for a heavy lathe

Initially I looked at modern makes, which seemed very costly and still quite light. I consulted with members of the woodturning club, who gave me two leads, either a VB36 Master bowltuner wood lathe or a Wadkin RS or the even larger Wadkin RU. The latter grabbed my interest, I started to search on eBay, Gumtree and Bidspotter for current and past offers to see how difficult it would be to find a well-maintained Wadkin. This revealed how rare the Wadkin RU models are, by comparison to the Wadkin RS and how hard it would be to find a well looked-after one, preferably a job lot, with free stand, chuck and face plates, etc.

Over the months I contacted every seller I could find online to enquire about their

different Wadkin lathes. Most were in need of some TLC, but seeing that I had just restored a small Myford ML8 and had struggled to find the right parts, I was not too enthusiastic to embark on a major refurbishment project.

I continued to read up about Wadkin machines, here are some details about them: Wadkin machinery was produced and built from the late 1940s until the 1970s in Green Lane Works, in Leicester. They had a vast range of woodworking products which were all quality built and were enormously strong with no penny-pinching short-cuts. The RS and RU series lathes were Wadkin's top-of-the-range and the Wadkin RUs were very much heavier than the RSs.

The RUs were sold with the option of a 12, 15 or 18in centre height (305, 380 or 457mm), the massive RU was unusual for a wood lathe in having a sliding bed and oil-splash lubricated headstock with a smooth nine speed gear box. They are capable of prolonged hard work over many years without much attention and able to accept up to 99in (2.5m) between centres.

### A fortunate find

After many an evening spent in conversations about which lead to follow, there came the day I spotted a new eBay listing for a Wadkin RU18 in perfect

restored condition. It was fitted with the stronger 3hp motor, single phase supply, and in addition upgraded with a modern variable speed control unit.

I contacted the owner, Mark, who had an inspiring story to tell about the lathe and his work.

There was a real connection between us. When setting out on his own woodworking journey Mark had been to the Borders, where on a rainy day he picked up wood from a guy who, after hearing about Mark's interest in natural edge pieces, pulled up a book from a puddle outside his workshop with Tim Stead's work in it.

Mark was instantly inspired by Tim's approach to woodwork and ventured to see him on his farm during his trip. Mark confirmed Tim's whole being emanated the love for wood, the craftsmanship and artistry that lies in its natural qualities, each piece filled with a soulful passion that shines through to this very day in his publication. Tim Stead's books have been a vital inspiration for myself, and Mark's story on how Tim influenced his work can be found in the article 'Rooting up the rules', featured in the official journal of the Guild of Master Craftsmen *Furniture & Cabinetmaking*, issue May 1997 No.6.

So finally the puzzle came altogether. Mark and I shared in Tim Stead a mutual source of inspiration, Mark was looking to



A fortunate find





Unloading the lathe



Transporting the lathe

sell the lathe I needed, and he also had a large amount of part-turned blanks to spare. All I needed to resolve was how to get to Robin Hood's Bay in Yorkshire and bring the treasures back home to the Cairngorms.

Fortunately, the 10 weeks of lockdown for Covid-19 was just about to be gradually eased in England, and I managed to persuade my father to hire a van and go on a two-day trip with me. The weather was truly miserable, not ideal for a flatbed transport, but tarp would have to fix that and, fortunately for the blanks and the lathe, the torrential rain turned into heavy sea-haar, through which we wound our way along the coast.

But it was worth the effort, meeting Mark Laycock was great, he is such a warmhearted and generous person, who genuinely wanted to be helpful and supportive of my own woodturning vocation. He explained to me all there was to be shared about the Wadkin RU18, how to maintain and service it, how to take it apart for transport and what to watch out for when reassembling. I took many pictures, but in the end it was the human connection that made it all work.

On my return, our local farmer assisted with his tractor early in the morning with the unloading and shifting of the heavy pieces into our garage, but there was no holding back anymore, a temporary set-up had to suffice to make a start on the lathe.

## Growing my dream

I will never forget that first morning. There was a deep sense of happiness, mixed with excitement and satisfaction to see my first 71cm-diameter bowl emerge from the shavings, with the Wadkin humming away softly. There is no way around it, good quality tools make for superior outcomes and I was ready to scale up my skills and set myself new challenges. Despite the machine's age of nearly 65 years, I felt it was just the beginning of a lifelong joy. Since that first special moment I have been captured by inspiration and through my

love for wood I have created many different artistic pieces, each with its own unique story to tell. Some pieces of wood came from the beach, washed up by the winds on to the shores, while others have been transformed from a gnarled, rotting stump that was left lying for years.

## New challenges

One of my latest challenges has been how to get a 100-200kg wet wood blank on to the lathe, but once the wood is mounted and spinning at a slow speed the fun of creation really begins. Up until then I can spend up to a day just levering the blanks around my workshop and chain sawing them to size.



I had to build a winch to mount the piece of wood on to the lathe



The bowl measures 70cm x 50cm and is currently standing in my workshop drying



The sycamore bowl had an enormous crack running nearly through the whole piece



## Precautions and safety before starting

Mounting the wood properly is a crucial part of the process. If it is rushed and done carelessly it could have huge consequences later on if the heavy piece comes flying off. Another vital step that one must be mindful about is the speed.

When I start roughing out large pieces, I begin at a slow speed of around 100rpm. This sounds slow, but when working with diameters around 80cm the irregular rotations can cause the lathe to vibrate, especially with natural edge. I then carefully find the sometimes invisible edges of the piece with my sharp tool and with patience, practice and inspiration I create a masterpiece.

I made sure it was safe and secure by keeping a ratchet strap around it throughout the turning process



## Lockdown projects and inspiration

Lockdown and the change to woodturning on a much larger scale really transformed my perspective on woodturning. Through my experimenting I diversified and took a 'turn' into exploring the realm of wall art.

This led me to discovering many new techniques and I began to look at my raw material in a new light. Suddenly my store of wood became alive again and I started to transform the discarded 'boring' pieces of wood into awe-inspiring, elegant wall sculptures.

I always love to see the many different projects that are illustrated in *Woodturning* magazine and I would like to say a memorable thank you to Mark Baker who helped me publish my first article, 'Building a dream', in issue 342.



My finished pieces



If you have any further questions,  
feel free to contact me at:  
[GlenProsenStudio@outlook.com](mailto:GlenProsenStudio@outlook.com)



# Turned kitchen trivet

Chris West converts offcuts of figured wood into a useful kitchen accessory



**I am sure that, like me, you do not like throwing away small offcuts of nicely figured wood –that goes against the grain. Mine usually end up in a box on the workshop floor. Finding projects that can use this wood can be a challenge at times. Doodling often kicks off an idea and this project came about through this activity. I decided to make a 180mm-diameter kitchen trivet.**

My offcut box contained a number of smallish pieces of different size and thickness. Laying them next to each other produced the design. My chopsaw is adjustable to give a 45° angle and the lengths of the offcuts were such that I could lock them down safely to cut the required angle. The minimum thickness of the offcuts needs to be 13mm. This allowed me to turn a trivet with a combination of woods, giving an inlay diameter of 153mm. When set into a different recessed wood the overall diameter is 180mm.

I would encourage you to think of other projects into which the idea of inlays made from offcuts could be included. If you do, I would love to see them.

## The construction process

The offcuts are prepared and glued to a piece of A4 greyboard, 2mm, 2000mic, 1200gsm. I call this the 'inlay'. Once turned to the desired diameter, the inlay is glued into what I call its 'outer shell'. This minimum of 13mm-thick hardwood is held on a 7in-diameter wooden faceplate with double-sided tape, which has itself been held by screws to a 6in steel faceplate. The outer shell has an 8mm recess formed into it. The inlay, which is already glued to the greyboard, is then glued into the shell's recess. They are then faced off and reduced in depth to the level of the outer shell.

You may wonder why the offcuts need to be glued to 2mm-thick greyboard. The glued offcuts could be turned between centres. However, as the width of the wood gets thinner, this becomes a very risky action, remembering that the offcuts are glued only by their sides, the glued surface area becomes reduced. The risk is that the glue seal between the offcuts could be broken and the pieces could fly off the lathe.

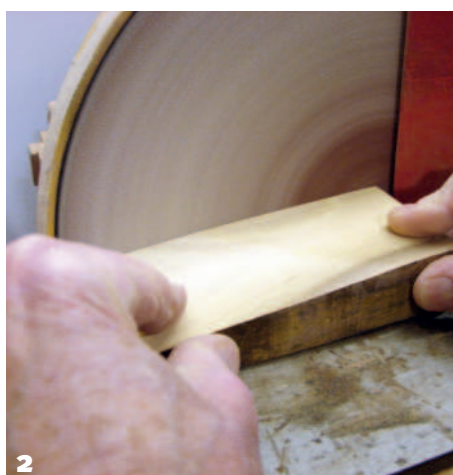
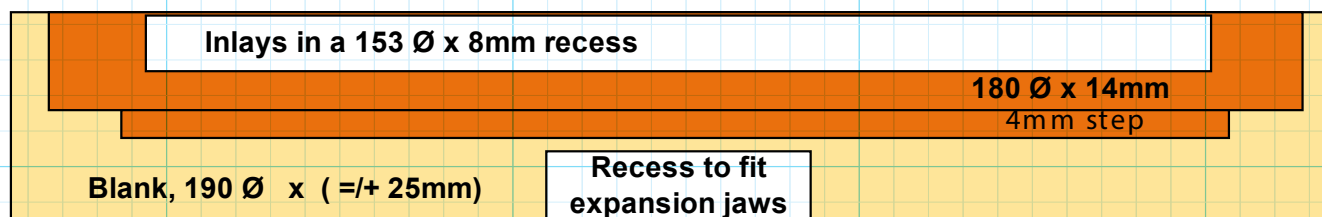
## Using Milliput – an alternative to ebony inlay

A 2mm gap was purposely left in a couple of places. The reasoning behind this was to show that having adjacent pieces exactly square and flat is not the end of the world. The gap can be filled with black Milliput. Milliput is a two-part, cold setting, non-shrinking epoxy putty, which at the time of writing is available in five colours. The colour comes in two cylindrical rolls. Equal lengths of white and black are cut and mixed well for a few minutes until the two colours are one.

You may have noticed that the 2mm black lines are not between all of the inlays. Was this an oversight on my part? No, it was deliberate. It was a 'token' action to include some. Now you can see the effect of just some of the lines being filled, if you think this looks better, then go ahead and include them throughout your trivet. This is what my wife calls an experimental piece, not my best designed piece, but then not designer firewood either. She realises after so many years that she ends up with the experimental pieces!



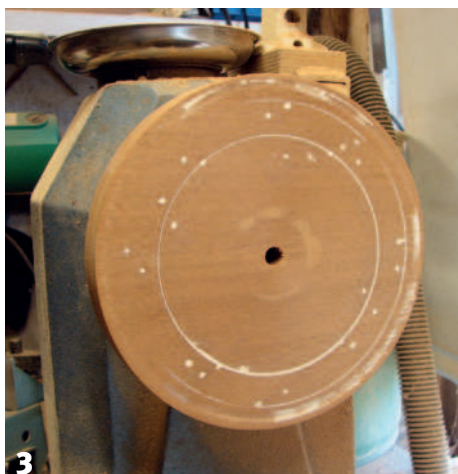




### Preparing the offcuts

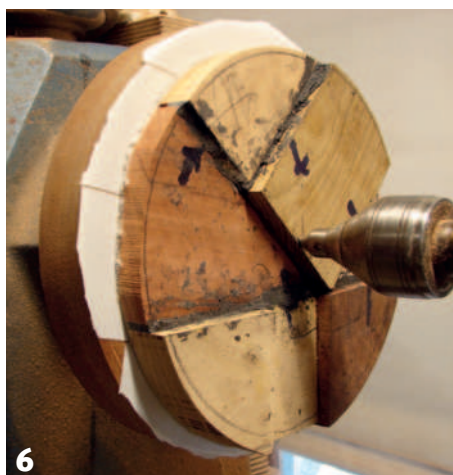
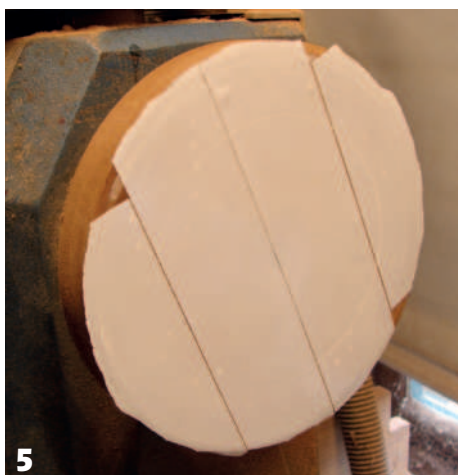
**1** After deciding on your design and choosing the appropriate wood, the next task is to ensure that the first piece of wood has a flat surface. This is achieved by holding the piece on a belt sander. Lay a ruler or square on the surface to check for flatness. Mark this side with a pencil.

**2** The flat surface must have at least one side at 90° to it. Lay the piece on the table of a disc sander and push it against the sander. Lay a square across the surfaces to check for 90° between the two. Mark this side with a pencil. Steps 1 and 2 are repeated for those pieces not requiring a 45° angle. Any piece requiring a 45° angle can be cut using a chapsaw, holding it down with a stay to save your fingers.



**3** Screw a piece of hardwood that has a minimum of 190mm diameter to a 6in-diameter steel faceplate. This is turned circular. The photograph shows a 12mm Ø hole through its centre. This is to allow a wooden dowel to be pushed through the headstock to help remove an inlay if it is reluctant to leave the faceplate.

**4** Draw a 160mm-diameter circle on the greyboard using a compass and pencil and position the inlays on this for a dry fit. Draw a line round each piece once you're happy with their positions. Next, begin applying glue to the bottom and appropriate sides before placing them in position. The black lines you can see have been filled with black Milliput, as described above.



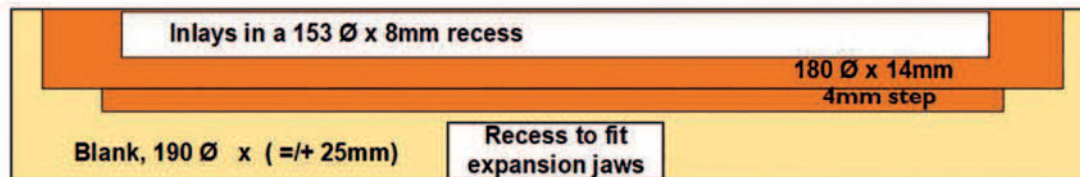
**5** The inlay is placed against double-sided tape, applied on the wooden faceplate, as shown.

**6** Centre the greyboard and inlays on to the double-sided tape and press hard on it. The live centre in the tailstock will remain in place throughout.



**7** With the live centre giving support, the face is very carefully faced off. I chose to use a ½in spindle gouge, taking light cuts as I went. For the outside diameter, I went against convention and instead of using a ¾in spindle gouge on its side to remove the wood I used a sharp ½in skew chisel which was laid on its side to carefully remove the wood. The final diameter was 153mm.

**8** Remove the inlay from the double-sided tape using the widest woodworking chisel you have. Place it between the wooden faceplate and the back of the double-sided tape in order to carefully lift the greyboard and inlays away from the faceplate.

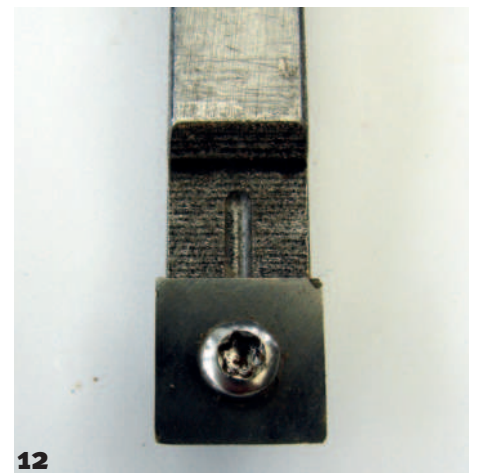
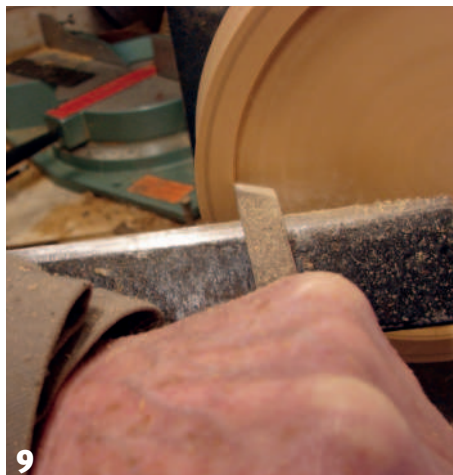


**9** Place the blank in the jaws and turn the piece down to 185 Ø. The required diameter will be refined later. Face the front off and draw 153 and 180 Ø circles. These define the dimensions of the trivet itself and the fit for the inlay piece. Start the recess using a ½in Bedan parting tool to remove the bulk of the wood. Once a depth of around 7mm is reached, turn the internal diameter of 153 Ø. The final cuts to give an internal diameter of 153 Ø are formed using a ½in skew chisel on its side, as shown here.

**10** Now glue the inlay into the recess and to the side wall. Use a scrap piece of wood between the live centre and the inlay to act as a clamp. Once the glue is dry, use a ½in gouge to face off the front, including a minute amount of the top of the trivet's outer shell.

**11** Remove the live centre. On inspection of my piece at this stage, I decided to turn a fine groove (1.5mm) between the cherry and the inlay. The idea was to enhance the inlays sitting in the cherry trivet. Black Milliput was made up and forced into the 1.5mm gap. This was left to dry overnight.

**12** Remove the hardened Milliput using a square carbide-tipped tool, like the one shown here. This tool is used in the same way as a 'normal' scraper but to better effect.







**13** Sand the face of the trivet through to 400 grit.

**14** Return the wooden faceplate to the lathe and, referring to the actions described in Steps 6, 7 and 8, position the top of the trivet centrally between double-sided tape and the faceplate with the live centre placed into the drill point in the 38mm Ø hole. Face off the bottom of the coaster to give a depth of 18mm as shown. This includes the 4mm step. Then sand it to 400 grit before finishing.

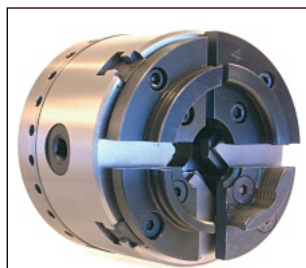
### Finishing

**15** Given the intended use of the trivet it is imperative that it is both waterproof and heatproof. One answer is to apply at least five coats of a 60:40 mixture of clear polyurethane and food-safe oil (mineral oil). Be warned that while each coat will dry overnight it takes a month to become fully cured. The trivet could have feet turned and glued to its base but I chose to use self-adhesive non-stick pads instead. Alternate option: Several coats of Hard Wax oil will also give the protection needed. ●





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# Kurt's clinic

Kurt Hertzog answers some readers' questions

## Finishing

**Question:** I just read the article on 'Finishing' in *Woodturning* magazine. I'm curious about some of the recommendations and other ideas. Was he right in his suggestions? How do you finish your turnings?

**Answer:** I've retrieved and read the article you refer to. When I get my copy of *Woodturning* magazine, I usually skim it for articles of interest, read them, and file the magazine away for future reference. I hope you are saving each of yours since the contents are usually timeless and become a valuable library of techniques and problem-solving references for the future. First, with questions about any particular article, I suggest you contact the author directly. While I can't commit those authors to additional work, I'm certain any question about their article or area of expertise would be responded to as soon as time permitted. I know many of them personally and those I know are genuinely interested in sharing their expertise. I didn't see anything in that article that didn't seem accurate. Even if I didn't agree with something, it isn't my place to publicly offer a differing opinion. Do be aware that every article is reviewed by other accomplished turners for accuracy prior to publishing. As the old saying goes, 'there is more than one road to the destination'. Modified somewhat to avoid any controversy.

Regardless of finish type or technique, say to yourself PREP. Now say it again. PREP. Without proper preparation of your item to be finished, the end point, in my opinion, will usually be junk. I've seen wonderful, clear, pool-deep and polished lacquer finishes on turnings where I could easily see sanding scratches below the finish. How sad. My woodturning finishing is so simple I hesitate to hold it up for scrutiny. I have three extremely simple finishes that cover 99% of my needs. I use CA or lacquer and, to a far less degree, a wipe-on poly. As for CA, I've written quite a bit on my CA techniques. In a nutshell, brand doesn't matter to me, I use only thin, and rely on the build of many, many quickly applied axial coats to build my thickness. Refer to *WT307*, *WT298*, *WTD22*, and *AWFeb17* for a comprehensive coverage on the subject. My other go-to finish is lacquer. While I own HVLP and regular spray equipment to shoot lacquer, I usually am too lazy to use those because my batch sizes are small, after which the equipment needs proper cleaning. I most often shoot rattle can lacquer from the discount stores. Whether their cheapest house brand

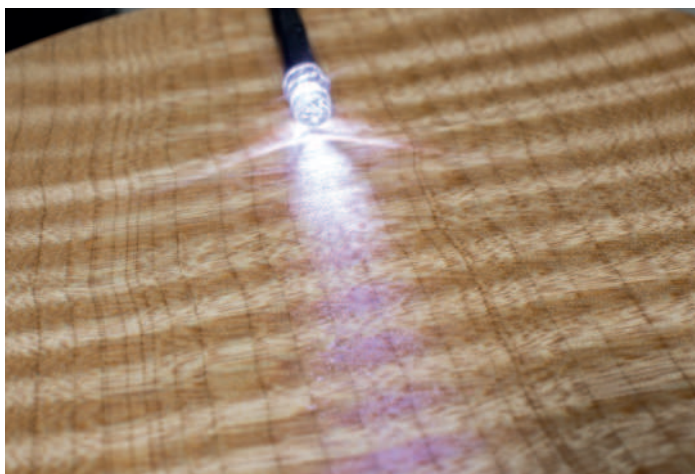


PHOTOGRAPHS BY KURT HERTZOG

**A well-executed finish can often get that last bit of 'pop' from a trip to the buffing wheel with some Carnuba wax**

or the more costly, big-name brands, I find prep and application technique are far more important than brand. Think prep and environment for lacquer. The temperature and humidity will doom you when using lacquer. The temperature window as noted on the product spec sheet is important. Violate it at your own risk.

Also, pay attention to the humidity. There are days to shoot lacquer and there are days not to. Unless you have the environmental controls of the high-end paint/finish shops, you are at the mercy of each day's weather conditions. Not intended to scare you, just to make you aware that environment will help or hurt you. Find my articles in *American Woodturner* Feb. 2017, *WT306*, and *WT285* for in-depth content on lacquer. On the rare occasion that I think my turning benefits with a different finish than one of those two, I reach for a can of Minwax Antique Oil Wipe-On Poly. Simple wipe on, wipe off, let it rest, repeat until you're happy. I'm into simple. At the end of my finishing regardless of which, I might but not always head to the buffer. Large diameter, modest rpm, occasionally a jeweller's rouge buff or just Beall wax wheel. Just to punch things up.



**The turning needs to have been properly prepped prior to any finish. Time spent getting the surface ready is time well spent**



**Personally, after sufficient hardening of lacquer, I find a light buffing (read cutting) with a jeweller's rouge enhances the final look**



## Lucky dip!

**Question:** I've sent questions to you in the past and you've never used them. What gives? Don't you like them? How do the questions get picked?

**Answer:** When I receive a question that probably won't be used or will be waiting for a long time in the queue, I usually try to answer personally. Sometimes a proper answer will require more time and effort than I can provide at that particular moment. While I try to do my best, those responses sometimes slip into the 'to do pile' only to get buried. Please do remember that I write a Q&A column and am not running a personal help desk. I'm sorry you feel slighted because your question(s) haven't been used in print but please accept my word that no offence is ever intended. On selection, I keep a

running list of questions so that there are many to choose from as I work on each issue. There are several criteria that I use for selection. First and foremost is the interest and applicability to the largest number of readers. Having only space for three questions and answers maximum and sometimes fewer, I select questions for maximum appeal. Another consideration is the space required for a meaningful and useful answer, including image(s) and caption(s). Lastly is the topic mix among the questions contained in any issue. I feel it would be a mistake to fill any issue with all pen, bowl turning,

finishing, sharpening, or some other single topic. By mixing more than one topic into each issue, I hope to have a little something of interest for as many readers as I can. Remember that the lead time for the magazine is many months. What I write and deliver to my editor now won't be in your mailbox or on the newsstands for many months. I'm quite sure your questions are on the list and will certainly be considered for use every month as I select questions for any particular issue. One day they may be the right fit and you'll see them in the magazine.



Regardless of whose hollowing tools you own or use, sharp edges, proper speeds and feeds, and technique are more important than name label



## Hollowing dilemmas

**Question:** I just got some 'reader fill in any name' hollowers and I'm not exactly happy with them. I am trying to hollow end grain. Tried many other tools too looking for a brand that works. How do you all hollow end grain in a small hole? What is the best way to deep hollow end-grained orientation vessels through small holes?

**Answer:** I always hesitate to include specific brand names in the column. Not usually pertinent to the discussion and often a brand is unfairly maligned. On the brand you speak of... I own many tools from it, although not specifically its hollowing tools, and find them all superbly designed and built. I trust its hollowing tools follow that same excellence, but remember my opinion is based on my other tools from the brand. Your lack of success with several brands leads me to believe it is your technique and expectations that are the real issue. Virtually all deep-hollowed vessels are done into end grain so it can be very successfully done by many turners at differing skill levels. I suggest you find someone who can give you instruction on end-grain hollowing. Learn technique including proper tool sharpening, positioning, speeds and feeds, etc. It can be a fellow club member who exhibits that mastery, a class with a local or touring pro, online class, or other source. Don't worry about hollowing through a small hole yet. Worry about mastering the tools and techniques in the wide open in the same materials you will ultimately use.

Dry wood will cut differently than green wood as will all of the different species. The basics will be the same or similar but get so you can be very successful at end-grain cutting in the materials you will be using. Since hollowing through a hole makes you rely on feel rather than sight, your instructor or self-teaching efforts will likely include focusing on tool control while visually watching only the tool/toolrest area. Knowing the tool tip position, cutter orientation, and internal conditions by feel rather than sight is the goal. Some tape applied to the toolrest limiting your positioning and travel, simulating conditions of hollowing through a hole, will be good practice. That done, you can rig a sheet of paper in front of your toolrest with a hole to hollow through. Start with a large hole and practice as you continue to reduce the hole size. Of course, real internal hollowing requires stopping for periodic removal of debris. Your practice in an open form cutting through a paper or cardboard mask won't require this now. Fundamental knowledge and focused practice will solve almost any shortcoming. As you progress, I'm certain you'll be able to use any maker's quality tools successfully.



Hollowing through a small hole really isn't difficult, though it does take some practice. Don't believe just buying some particular tool solves everything

Send your questions to Kurt's email: [kurt@kurthertzog.com](mailto:kurt@kurthertzog.com)



# Pedestal bowl

Ian Woodford turns an ornamental bowl with a carved and painted rim



**The turning involved in this project is not difficult and can be done fairly quickly. The rim carving and painting is a little more involved but turns this item into a very attractive piece.**

Both the main bowl and pedestal are made from maple

and the finished project is 17cm in diameter and 8cm in height. I've given a few basic dimensions, but feel free to make it larger if you wish, bearing in mind that the proportions are more important to keep the overall piece looking good.

**1** With the bowl blank (180mm in diameter by 50mm thick) mounted on to a screw chuck, true the edge and face true using a bowl gouge.

**2** Turn a small, central chucking point about 25mm in diameter and 5mm thick then form a nice, gentle OG shape with a bowl gouge. The total depth of the bowl should be about 35mm (not including the chucking point). Sand and seal.





## EQUIPMENT USED

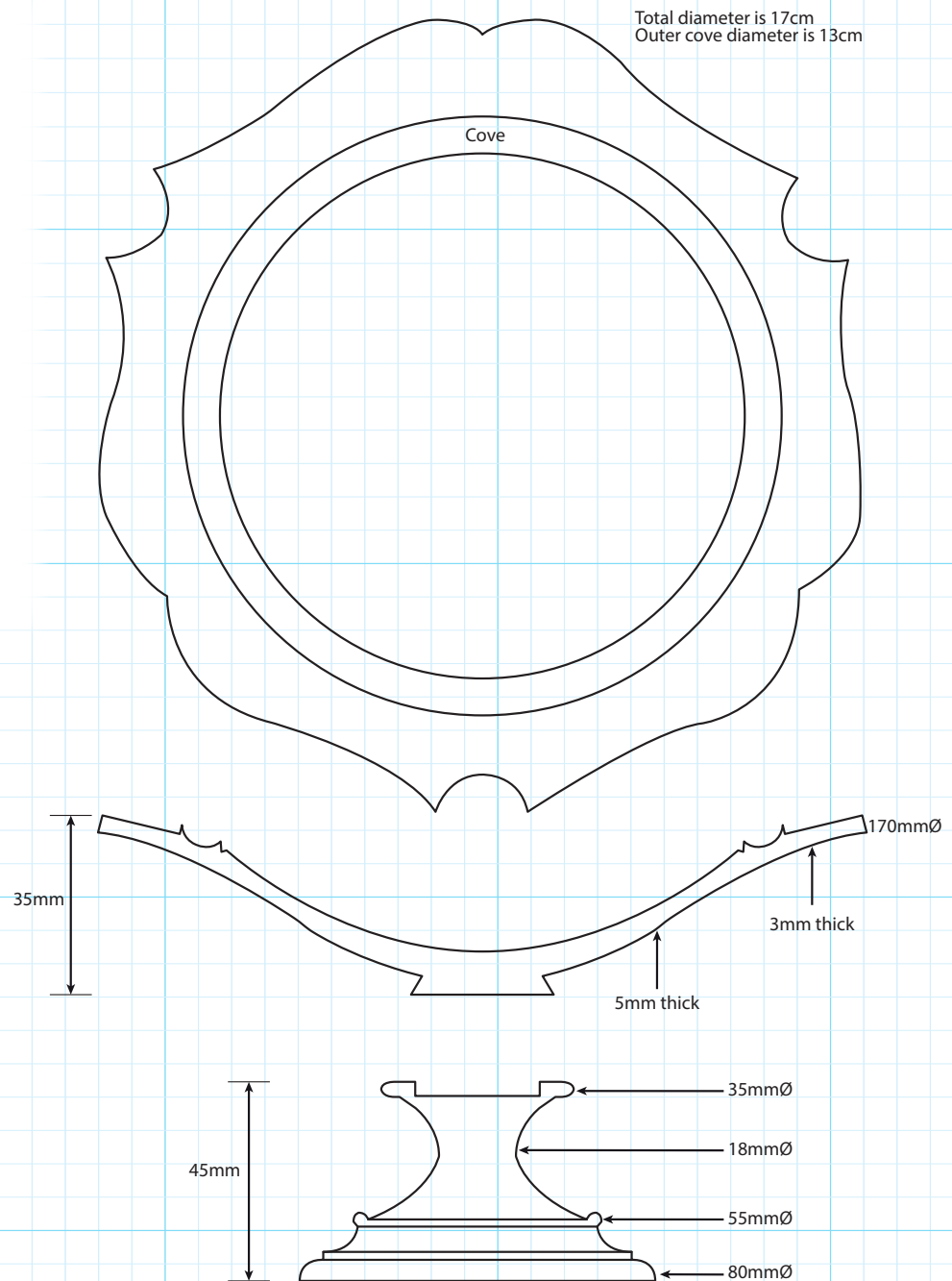
### Tools

- 10mm bowl gouge
- 10mm spindle gouge
- 25mm skew
- Thin parting tool
- Callipers
- Drum sander\*
- Grits from 120 to 400

### Materials

- Sanding sealer
- Satin lacquer (spray can)
- Jo Sonja acrylic paint
- Fine paintbrush
- Maple bowl blank, 180 x 50cm
- Maple spindle blank, 85mm diameter x 65mm long

\* Drum sanders are easy to make if you don't have one. Turn a spindle blank and turn one end to fit your pillar drill and the remainder a little larger in diameter and glue some 240 grit around it.



**3** This shows the gentle OG form with the protruding chucking point.

**4** Turn the rim's edge to about 7mm thick but this will be reduced further when the rim shaping is complete. With the aid of the lathe's indexing system, mark six equally spaced points. At three alternate points mark a semi-circle with the aid of a coin. I used a 1p piece to draw in this shape. Then complete the drawing outline as in the photo.



**5** The outline must now be cut. There are many tools available for this, including a fretsaw, bandsaw, carving tools and rotary multi-tools. I decided to cut mine using my hand-held fretsaw. Take it easy and keep the cut just outside the drawn line.

**6** To smooth the cuts to the line I used a drum sander held in a pillar drill. Again, take it easy and carefully. I find this works very well but needed to use some hand-held abrasive to get into some awkward areas.

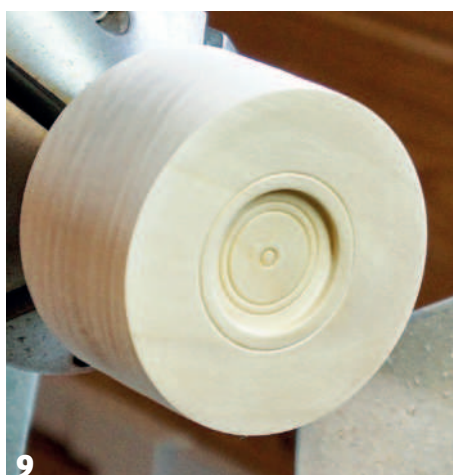
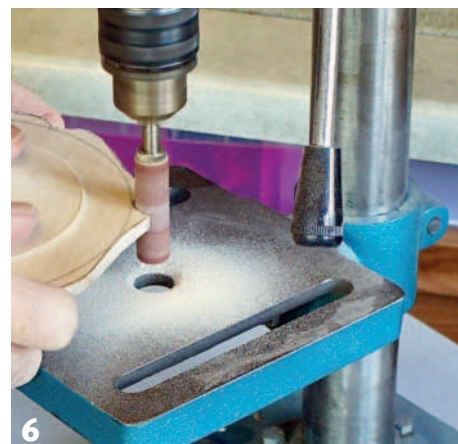
**7** Remount the bowl and start forming the inside, but be wary of the carved rim as this could cause an injury if touched.

**8** The carved area has been cut down to a thickness of 3mm as far as the cove, while the rest of the bowl was cut to about 5mm. Sand down to 400 grit and seal with sanding sealer. I used a spray can for this.

**9** Mount the base section between centres and form a spigot to suite your chuck jaws. Mount in the chuck, true the end and form a recess in the bottom. I tend to decorate the recess area with the point of a skew to add interest. Sand and seal.

**10** Turn the shape of the base following the diagram measurements. A recess is made at the top to take the spigot from the base of the bowl. This will all be glued together when all work is finished. Sand and seal.

**11** With all shavings and dust cleared, remount the bowl section and paint the cove and rim. I used gold acrylic paint from Jo Sonja. I also find it useful to use the toolrest support to keep my hand stable as in the photo. Do the same to the base section by painting the raised beads.





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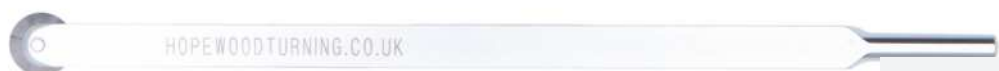
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# Community letters

What have you been turning? Please email your images to [WTEditorial@thegmcgroup.com](mailto:WTEditorial@thegmcgroup.com)

## Not so easy lemon squeezy

I have always been an admirer of treen and the amazing skills of the woodturners who were able to produce such items as this lemon squeezer without all the tools and aids that we have to hand.

I turned from pieces of knotty box, which includes a hand-chased thread to allow the body to be separated and allows the lemon to be inserted. Finished by sanding to 400 grit and buffed using Chestnut Microcrystalline wax stick. And another photo showing internal workings of the squeezer.

*Kind regards, Pete Bond,  
Chair of Isle and Nene Valley Turners*



## Colourful platters

Just thought you might wish to feature my work in one of your publications relating to craftsmen working in isolation during all these months. It has given me the time and space to look at new ideas and new designs. Usually I would be busy demonstrating and teaching my pyrography. A few more new pieces – some are inspired from looking at the work of the well-known potter Clarice Cliff and a large black & white platter.

*Best wishes, Bob Neill*





## Simple elegance

I have followed *Woodturning* magazine for many years, it's the highlight of my month when it drops through the letterbox. It strikes me that, while many professional and keen woodturners strive to create the most amazing turned pieces, there are hundreds of less ambitious and skilled turners out there too. I applaud and admire those turners who push their lathe and skills to perform impossible feats and love to see their end result. I have chosen a path of what I call simple elegance, enhancing relatively easy projects with a little flair. The fob watch clock came to me in a dream, I cannot say it is unique, but I have yet to see another anywhere on the internet – every part is turned even the chain. It might be an idea to offer as a reader challenge. The fruit has leaves using grain to look like veins. I hope you can produce articles to help and inspire the many new woodturners looking for ideas and help, especially while clubs are unable to meet.

*Kind regards, Sid Roberts*







# 40/40 Grind Set Up-Block



Stuart Batty is an internationally known woodturner who popularized a bowl gouge grind known as the 40/40 grind. Stuart teaches this grind as a platform only grind that does not use jigs or fixtures other than the platform on a OneWay Wolverine Jig System. Until now, the only way to achieve a 40/40 grind was by hand. I have developed a system that uses the OneWay VariGrind 1 or 2 tool holding fixture and a setup block to achieve the traditional 40/40 grind. Results are much more consistent and it is much easier to grind a single facet. The Nose Angle and the Wing Angles will be 40 degrees every time just as one would get with Stuart's manual grinding method.

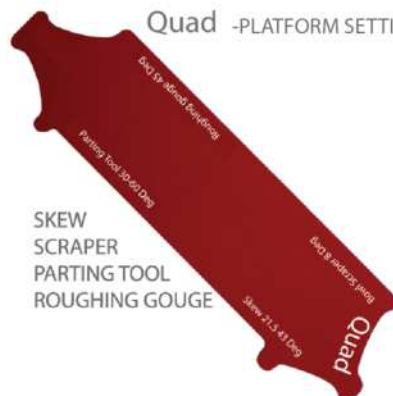


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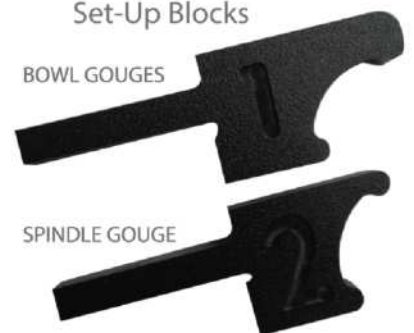


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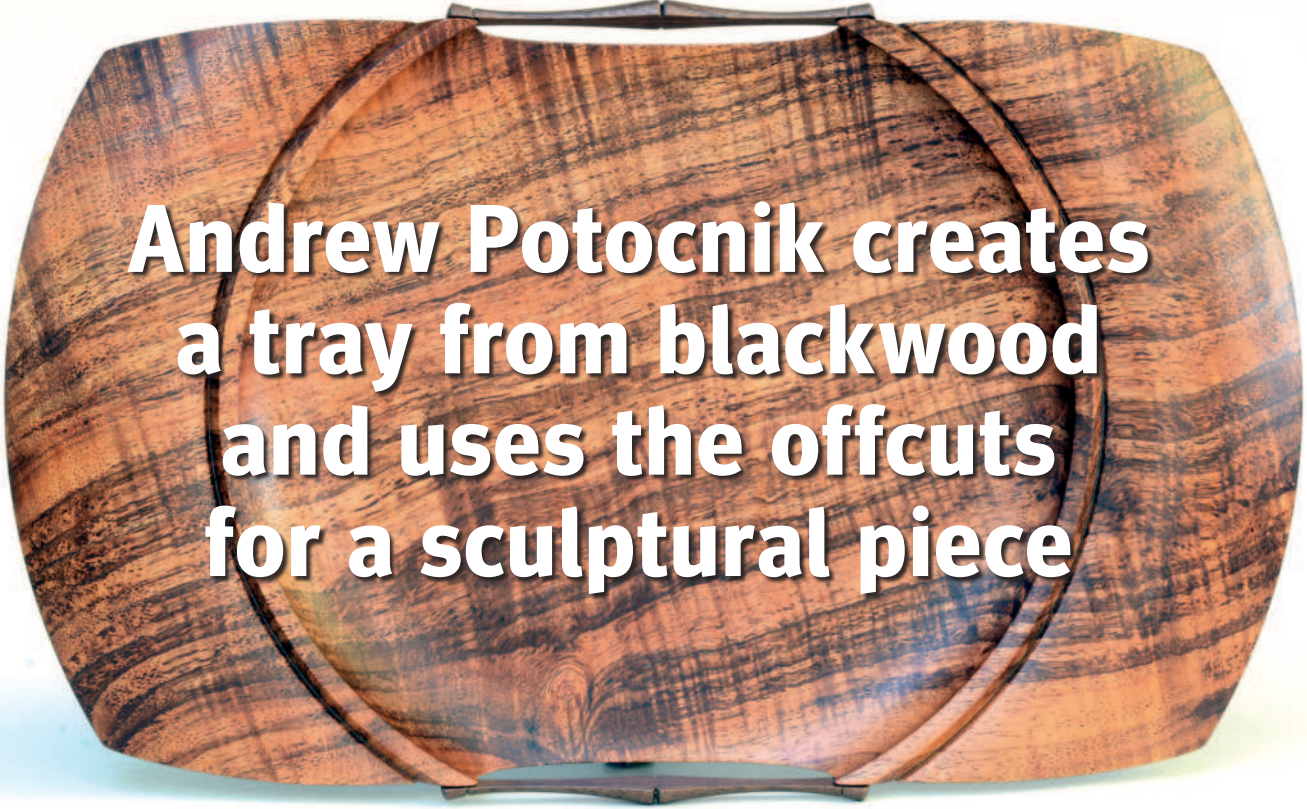
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## Andrew Potocnik creates a tray from blackwood and uses the offcuts for a sculptural piece



**Henrik Tjaerby introduces the large and small world of spinning tops**



**Bob Chapman turns a simple but beautiful bowl**

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# Oriental design – part two

Pete Moncrieff-Jury takes a second look at oriental design



**Good design can be subjective but sometimes we instinctively know that something isn't right, doesn't work, but can't explain why. With oriental design this is especially applicable to the decorative work. Shapes we see in oriental work are often simple and not always to the western taste, some look great in ceramics but don't translate into wood. Sometimes a bit of tweaking, adapting the shape slightly, can make a world of difference, but if we want to decorate the piece we need to stop and look hard at the form before we create.**

One difference between western and oriental decoration is in the influence behind it. Oriental design often has a spiritual meaning and/or a storyline. Binh Pho's work is a classic example, as in the piece shown here, Daydream (above left), created in collaboration with Cynthia Leigh Carden. Japanese work in particular has been highly influenced by Buddhist principles. The wabi sabi philosophy of celebrating the beauty in imperfection is a classic example. This was a rebellion against the extreme, elaborate decoration prevalent up until about the 15th century. Similar to the Arts & Crafts movement rebellion against Victorian extravagance.

So, if we are going to look at oriental design and how we can incorporate it into our work we need to ask ourselves what sort of piece we want to make. First thing to consider is whether the piece is going to be a palette for the decorative work or the main feature with any decoration just highlighting the shape. This makes a difference to what we make. A basic, simple bowl or plate is a lovely simple canvas, as is a clean vase or pot, but an intricately turned piece, or a spalted or highly figured wood, is perhaps only going to work if the decoration works in harmony with what nature or the turner has already created.

Oriental decoration can be very simple, almost impressionist work called sumi-e, usually monochrome and done with inks and special brushes. This is an ideal style for the pyrographer to emulate but needs a lot of care to get really accurate clean lines and also dictates the wood used. Woods with open grain aren't good for line work. Lime, sycamore, maple are best as in the piece shown, Eclipse (above right), with its sharp lines and delicate detail.

Alternatively, the decoration can be highly stylised with either a story being told or just simply masses of floral work. This is often

very naturalistic. The most commonly seen is perhaps the maki-e which was predominantly made for export. Older pre-Edo period ceramics and furniture tend to be much more highly decorated, at times almost too much for the western taste. Japanese and Korean artwork tends to be a bit more subtle.

The other thing to consider is the texturing that we see in a lot of oriental work. As soon as someone mentions oriental ceramics or furniture, we think painting or drawing whereas the texture and feel of a piece are just as important. To some, the Japanese tea bowls are a classic example. Often they feel rough, leaving the natural feel of the clay and the markings made as it is created. Natural or applied textures, carving, even – dare I say it – the tool marks etc. many of us diligently remove can have their place.

It is well worth researching the different styles, ideas etc. regarding oriental design and decoration, looking not just at ceramics but also furniture, fabrics and architecture. Perhaps some of us will realise that we have unconsciously been already emulating ideas from the east. Hopefully we will all be inspired to try new things in our work and perhaps look at what we make from a different viewpoint.



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