

Snainton Woodturning Newsletter

Issue

Vol. 02 No. 11

August 2011

Printed copy

20p (min.) for Charity*

e-copy - free

Terry Scott & Dick Veitch

from South Auckland Wood-
turners' Guild, New Zealand

Contacts:

Terry Scott (right):
timberly@xtra.co.nz
Dick Veitch (seated):
dveitch@kiwilink.co.nz



Snainton Woodturning Club

Extra Meeting

at Snainton Woodworking Supplies

on Saturday

6 August 2011

Snainton Woodturning Club

Meets at 1930 hr at Snainton
Woodworking Supplies, Barkers
Lane, Snainton, North Yorkshire
YO13 9BG, on the **first** Thursday
of each Month:

--- **Next Meeting** ---

6 October 2011.
Margaret Garrard – Off-centre
Textured Bowl with Involute
Flowers

**Photos, Copy & Newsletter Ed-
ited by Gordon Malan © 2011**

Comments, copy, and suggestions or
additions to the e-mail list to: mobile:
07809605969, tel: 01944 758287; or
pgmalan@biotech-is.co.uk

This newsletter has been delayed
while the Editor has been away on
holiday.

The Club AGM was held on 4 August
2011. A summary of this meeting,
as well as the Club's September 1st
demonstration, by David Muckle will
appear later this month.

* **All donations** to **Marie Curie**
Cancer Care and, from Snainton
Woodworking Supplies, to **Yorkshire**
Air Ambulance.

This special Club meeting was arranged on Saturday 6 August between 1000 hr and 1600 hr. It was an all-ticket event that was sold out, with some 60 Club members and guests in attendance.

The presentation started with a slide show of Terry and Dick's many and varied exhibition pieces that have won prizes at the large Shows held in New Zealand with local and international participants.



Background

Terry Scott and Dick Veitch are both past Presidents of the South Auckland Woodturners' Guild. There are some 140 members, and the Guild meets every Wednesday. The web site at www.sawg.org.nz, presents interesting news and projects, as well as helpful tips along with designs for useful jigs.

Terry Scott is a business entrepreneur who has been turning wood for 14 years, which he enjoys so much that he treats it as a hobby. Bored by the standard, utilitarian pieces that lacked challenge, he started experimenting with texture and colour on artistic forms.

Use of techniques that disguise the wood's natural appearance poses questions. Large, out-of-balance



pieces are a speciality that stretch the boundaries of Terry's turning skill.

Recent innovations include a range of thin walled, pierced and carved pieces, which are adorned by twists and spires. Terry is a master turner, whose work is recognised internationally and it is sought after by collectors of artistic and aesthetically designed pieces: his work can be viewed on his web site gallery at www.timberly.co.nz.

Dick Veitch, now retired but still active in the field of conservation, challenges and sometimes betters Terry to take first prize at New Zealand Shows and competitions. He has been turning for many years and his current woodturning is focussed on a number of competitive exhibitions each year.

The rules of each exhibition dictate many of the forms that may be turned and may also include a sculptural or ornamental category which allows great freedom of expression. Rules are made to be stretched, so a bowl, box, hollow form, platter, and vase may become stretched to artistic and functional limits.

Introduction

Terry started by giving credit to Neil Scobie and Anna Dawes as his inspiration for the manta-ray winged bowls and related items that are now his signature pieces. He may take 10 to 30 hours per piece, and he learns

from his failures. Terry highlighted features of some of his work shown on the display table and slides.

Terry and Dick thanked the Club Committee and all those at Snainton Woodworking Supplies for sourcing wood, materials and equipment that the pair used to supplement the relatively small amount of equipment that they had managed to transport to the UK by air in their baggage.

Some Tips

1. The bottom of a piece deserves the same attention to a quality finish as does the top. The element of surprise when it is turned over to reveal complementary or new features can also enhance its artistic or monetary value.
2. Proportions of the piece as a whole, and of elements within a piece (eg the finial, lid or raised rim), are extremely important and need to match. Consider the Golden Section (one-third to two-thirds rule) when designing and creating a piece.
3. Turning is often around 10 per cent of the time taken to complete a carefully crafted piece.
4. Take your time when texturing, carving or colouring your work. Each carved feather in one of Terry's pieces took about two hours to create, mask off and colour, etc.
5. Sharp corners, eg at the inside foot of a box, can appear to have a ring round the bottom unless the junction between the vertical and horizontal faces is crisp.
6. Shaping natural curves is made easier if a chain from a bathroom plug is used. Sketch the bowl or hollowed item on a board and hang the chain from pins at each side on the rim. The fall of the chain will form an aesthetically pleasing, natural curve, which the turner can look at and copy while turning to recreate the shape in the hollowed article.

7. Use a 30 mm (12 in) glue stick (which is flexible, but which will not kink) placed on a curved surface while it is being created to ensure that the curve is smooth and of a pleasing shape.
8. Bevel rubbing while hollowing a bowl is essential. A 35° bevel-grind is satisfactory when starting to hollow, but the heel catches and yields ridges on the lower curve. A 55° bevel-grind will allow the bevel to be rubbed all round the bottom curve of the bowl's interior, without catching the gouge's heel.
9. When selling a turned, highly decorated item, it is usually unrealistic to base the price on time-sheet costs. A piece will only sell for what a purchaser is willing to pay for it! Terry prefers his work to go to a good home, and he will not discount for a bulk purchase!
10. Before turning, always select and examine the wood for defects. Check the grain direction and for any distortions that may indicate bark, branch or other inclusions. Wood fibres running horizontally through the wood of the turned piece, ie a wing, will be stronger than cross-grain, when it is at right angles to a thin wing.
11. Wearing safety glasses, with strong support all the way round is important, as a flying piece can easily knock the lens out of a conventional frame and into the face or eye. Use a face shield when performing new or potentially hazardous techniques.
12. Lathe maintenance is important. The top of the tool rest should be filed or power sanded (350 grit, with a right-angled chuck) to ensure it is quite smooth.
13. Oil the threads of the tailstock and ensure that the lathe bed is smooth and free from irregularities that would destabilise the tailstock. Dust extraction and a respirator are also needed, particularly for toxic woods, such as New Zealand rimu, which burns the nostrils.
14. Always bevel rub, especially when cutting with a skew chisel, before slowly raising the gouge handle until the tool starts to shave the wood. Cut with the toe or heel of the skew.
15. Use a turning speed with which you are comfy, and where the timber is rotating evenly with little or no vibration.
16. Place the feet apart and move the body to follow the cutting blade. Treat each cut with the tool as a finishing cut, even when performing a rough cut. If the tip chatters, drop the handle, then lift into the cut. A spiral in the work indicates that the tip of the gouge is being moved laterally too fast at a speed that is greater than the lathe's rotation speed can bring the turned piece round to the same point.
17. Remember that defects and tear-out cannot be hidden by texturing, colouring or other attempts to hide it: any finish will only enhance the problem!

Manta Ray Bowl

Details of how to turn the manta ray bowl can be found in *Woodturning* magazine, No 229, August 2011, pp 25 – 30 (see www.woodworkersinstitute.com). Note that the piece might take 30 to 50 hr to complete. This article is reproduced with permissions of GMC Publications Ltd and of Terry Scott (six pages attached).

Ornamental Tubes

Dick Veitch showed us how he makes his ornamental wooden tubes, which are best displayed in groups of three or five. The wood can be slightly longer than the length of the extension rod used with a Forstner bit and should be about twice the width of the drill bit.

Select wood which has been cut to include heartwood on one side and sapwood on the other. Produce the thin-walled tubes from wet wood, as described in the sheet (reproduced with Dick's permission from www.sawg.org.nz) – one page, attached.

Make *more* tubes than are actually needed, so that the most appropriate combinations can be selected. Leave the tubes to dry, after which they distort to different extents. The tubes may then be decorated or embellished as required.

Maori War Canoe

Details (4 pages, attached) of how to turn the Maori War Canoe can be found in *Woodturning* magazine, No 224, March 2011, pp 30 – 33 (see www.woodworkersinstitute.com). Note that the piece might take two days to complete. This article is reproduced with permissions of GMC Publications Ltd and Terry Scott.

Snainton Woodworking Supplies (SWS), Tel 01723 859545

<http://snaintonwoodworking.com>

New Products

Robert Sorby: Long Grind Jig

which allows the turner easily to achieve fingernail grinds, long grinds and extra long grinds on bowl and spindle gouges. This jig can be used with **ProEdge systems, fingernail profiler (445) and deluxe universal sharpening systems (447)**. Proset can be used in conjunction with the long grind jig.

Whiskey Pen Blanks, made from the staves from whiskey barrels.

Watch, clock and top quality barometer inserts now available.

Back In Stock

40 year calendars and calculators are in stock.

Jo Sonja's Colouring Products: many more colours now available.

Demonstration Day

Saturday 17th September

2011 10am-4pm, Chris Pouncy demonstrating Robert Sorby sharpening, Sovereign, including Ultima, Modular micro systems and many other specialist tools and techniques.

Come and see us at the **Harrogate North of England Woodworking Show** (<http://www.skpromotions.co.uk>) on 18th, 19th and 20th November 2011.



PHOTOGRAPHS BY TERRY SCOTT

Manta ray bowl

Terry Scott shows us how to create one of his signature textured and carved manta ray bowls which is made using a piece of pohutukawa

I initially got the inspiration for turning square items when I was spending time rounding up pieces on the bandsaw – which had been previously cut square – while cutting with the chainsaw. The small cut off corners are often wasted along with some stunning grain and visual effects; these can be used to your advantage if left in the square.

Square pieces are far easier to store, stack, and fillet, and leaving them square also means that you have allowed some tolerance for cracks that will appear when drying wet sawn timber. If you round up at the start and the timber cracks, you need to make a smaller round.

My initial pieces were crudely thick turned works that lacked both form and finish. As my tool skills developed or improved and I found confidence in turning thinner, new ideas evolved, such as pierced or carved corners.

Attending a collaboration in New Castle, Australia, my square turning was further influenced by Neil Scobie

and Anna Dawes and their winged vessels. With the attitude that I can always learn something, these types of events have been a never ending source of learning and inspiration.

Hollow forms/vases, pods and bowls all work with the flowing curves of the manta. I was fortunate enough in my youth to have dived alongside these creatures and like to think the memories are what makes the creation of these works so enjoyable.

TERRY SCOTT



About the author: New Zealand turner Terry Scott is very well-known by many woodturners worldwide. He is famed for his winged vessels, as well as his multi-axis works. Terry loves to share his knowledge with his woodturning counterparts, as well as his enthusiasm and creativity. He also

has his own woodturning gallery.

Email: timberly@xtra.co.nz; **Website:** www.timberly.co.nz

ADDITIONAL TOOLS

1. Quality live centre
2. Reversing live centre

55° conventional grind chisel

25mm (1in) oval skew chisel

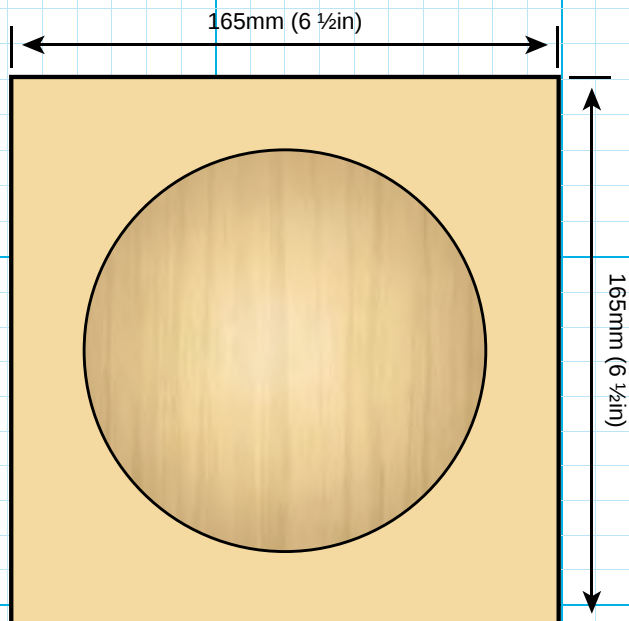
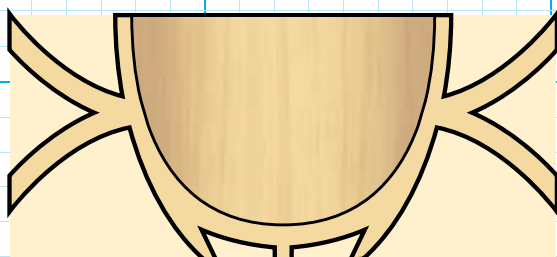
35° conventional bowl gouge

30mm (1 1/8in) scraper

MANTA RAY BOWL DIMENSIONS

TIME TAKEN & COST

Time taken: 30-50 hours **Cost:** £30



1 Choose a piece of timber that is tight grained and free of defects. For this project I used pohutukawa as I knew it wouldn't shatter, cuts cleanly, and carves and textures well. The downfall is that it is not always stable and may move. Choose a piece of timber that measures 165mm (6 1/2in) square x 75mm (3in) deep. I have also learnt that having the blank dead square and parallel makes turning the wings easier. By double checking the diagonals, you can be sure you have the measurements spot on. Find the centre, mark with a bradawl, then drill an 8.5mm hole, 25mm (1in) deep to take a screw chuck. If you have a swivel head lathe, check that the tailstock and headstock are perfectly aligned. Mount the pre-drilled blank on the screw chuck of your choice; I prefer a one piece screw faceplate as the seating area is better. Bring up the tailstock; you will see I have a heavy duty live centre as this is guaranteed to run true and it will take a hiding

2 Always rotate the work before turning the lathe on. Take a freshly sharpened 10mm (3/8in) 35° fingernail-grind bowl gouge and present to the work. You need to cut the underside of the bottom wings first. Keep the handle well down as you want the timber to come down onto the cutting edge

“Always rotate the work before turning the lathe on”





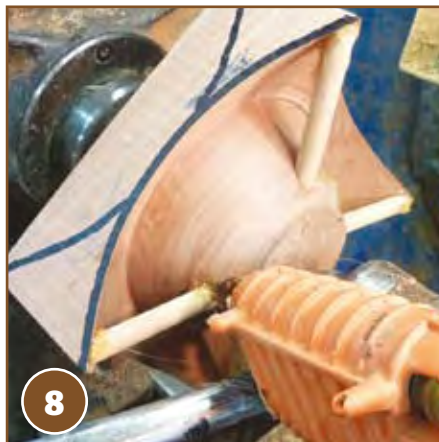
3 You are turning cross grain as you cut the valley between wings and bowl. You need to cut downhill from both the wing side and the bowl side to prevent the tool picking up the end grain. At the same time as starting to form the wings you can shape the foot by turning the chisel on its side. The foot will be larger than the normal one-third diameter of a bowl, as this will be used to create the feet later

4 The wing underside cut and shaping the bowl now need to be blended together. Have the chisel handle down and cut above centre. As you come to the wings, lift the handle and rotate your right hand all in one movement



5 Use a glue stick to check that you have a fair curve. Any flat spots will make the job harder when you reverse the piece and the flats will continue to show up after texturing. Remember, placing texture on work will not hide bad form. It will look worse if not right

6 Once you have a fair curve, check with a straight edge that the wings are higher than the planned base or feet. Of course, you may want the work to sit on the wings

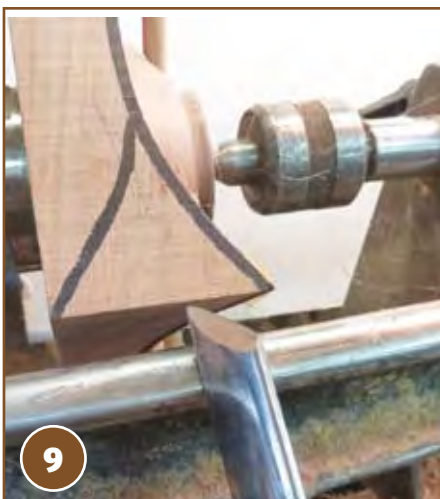


7 Use a black felt tip and your fingers to mark the thickness of the lower wing and where the upper wing will be. This shows the area you are about to remove between the two lines

8 To turn the wings very thin, down to 2mm ($\frac{9}{64}$ in), I have developed a support system to prevent me losing the tips. I cut dowel braces and hot melt glue them from wings to body, allowing room for the chuck

WARNING

9 This next step should only be attempted if you are confident with the skew and understand how to approach the work. I have tried many different chisels, grinds, and shapes but as two of the wings are end grain, I have shattered many a work. Set the toolrest as close to the diameter of the work as possible and about 15mm ($\frac{9}{16}$ in) above centre. Hold the skew with the handle well down at 45 to 50°. The reason for this is you want to cut across any end grain if you can. A spindle gouge doesn't work as the further you go into the 'V' the easier it is to have a catch, as you have two sides to the flute. Check and double check before turning on the lathe. There is nothing worse than the toolrest walking into the work. You want to cut with just 2mm ($\frac{9}{64}$ in) of the tip of the skew and still rub the bevel. Once again, you have to work the cut from side to side



10 Don't push the cut or you will push the bottom wings off. Get the thickness of the lower wing nice and even and the shape of the upper wing as another fair curve

SKILLS & PROJECTS

Manta ray

11 Deep in the cut is where you can have a catch, as you are tempted to bring up the handle of the skew. Now, turn the piece over. Make absolutely sure that when you chuck and flip the work around it will run dead true, or the wings won't be even. I use a Vermec chuck. This has a bearing, so on some works I actually turn with two chucks: one on the headstock, and one on the tailstock

12 It is imperative that the headstock and tailstock line up before doing this. Mount the chuck on the tailstock, bring it up to the work and tighten up

13 Remove the wood from the screw chuck, reverse, and you're good to go

14 Bring up the tailstock. Turn these at 2,200rpm as you want the work to be held firmly. I never trust the chuck on its own

15 Add more hot melt glue and struts to support the top wings

16 Cut the top wings just as the underside was done, staging the cut so you don't cut deeply into the end grain. The wing thickness needs to be the same as the lower wing, and also a fair curve

17 You want the visible outside curve of the bowl in the centre of the work to have the appearance of flowing through the wings, so, with the aid of the butt end of the Vernier callipers, check the distance

1. If you think the tool you're using may be blunt, then you should re-sharpen it straight away

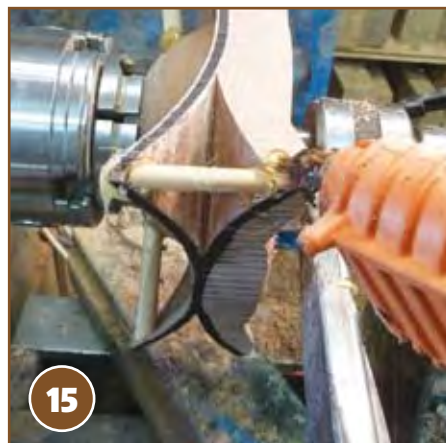
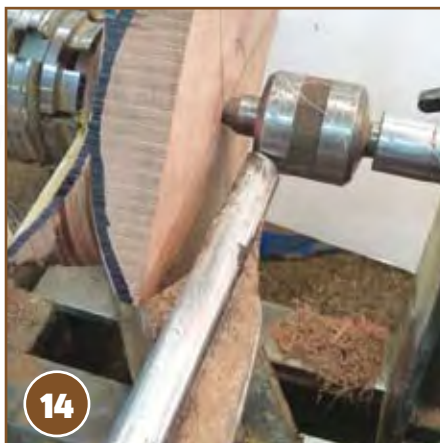
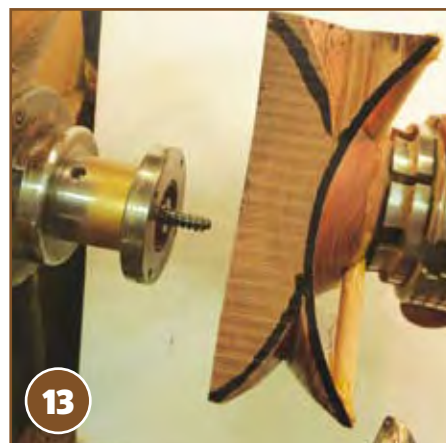
2. Check your alignment of headstock and tailstock - you may be surprised how far out this is

3. Don't be frightened to experiment with form, texture and colour - you may be surprised where this leads

4. Invest in a quality chisel. Steel has come a long way since carbon steel; HSS holds the edge much better

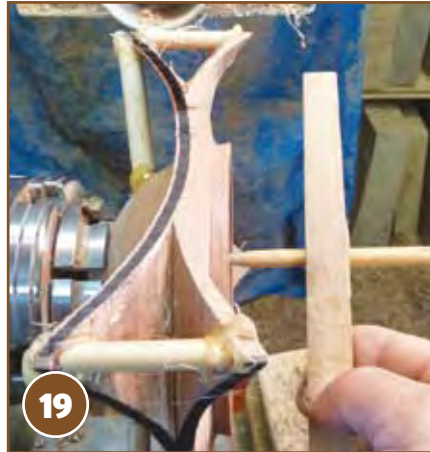
5. Using a solid shafted chisel has advantages over a fully fluted chisel as it is stiffer, so you can turn with more hang over the toolrest

Handy hints





18



19

18 When the sides of the bowl and the rim line up then you can hollow out the bowl as normal. Change to a 55° grind bowl gouge

19 Check the depth with a depth gauge and the wall thickness with figure 8 callipers



20

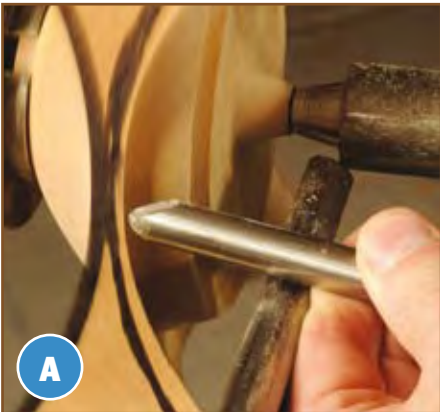


21

20 Make the finish cut with a scraper sharpened like a skew. Start sanding the interior section with 120 grit and then apply a generous coat of oil to the surface and continue to sand with 240 grit, wipe out the slurry, and repeat for 320, 400, and 600 grits. If the paper gums up you can clean it with a soft wire brush. There are eight wings. Study each as any chips or flaws will determine if that wing may become an up or a down. Mark the ones you want cut off and use a Mini Arbortech or a Merlin carving cutter to remove the dowel supports and shape the wings as much as you can. All of the upper surface of the work can now be sanded to the same level as the inside of the bowl. To get to the bottom wings, flip the work over and use either a chuck to hold the rim – a jam chuck or friction block – and bring up the tailstock, ensuring to keep it well clear of the work

21 Change the spigot into a ring that will be carved away to form the three feet. Use a contour gauge to make sure the bowl's curve continues through the ring and across the foot. Cut away the unwanted downturning wings

ALTERNATIVE CUTTING METHOD FOR THE WINGS



A

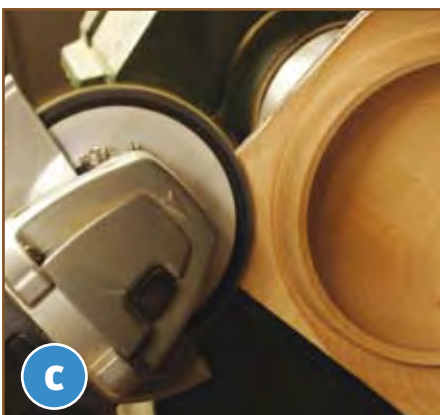


B

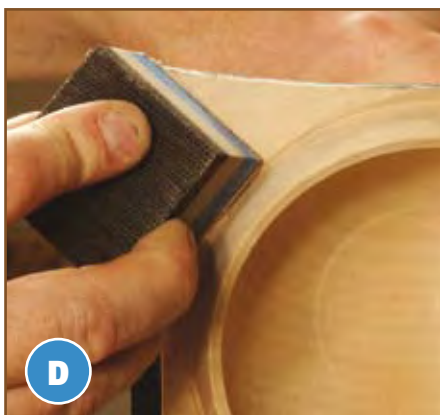
Terry is an exceptionally skilled practitioner and has developed a way of turning that works for him. Here is an alternative method; it is safer in the cutting process of the wings and does not require the use of a skew. Using this method, however, will require a little more time in finishing the wings off later on

A Create the up and down wing section as before. If you intend to create a thin wing section then use the four-dowel support method that Terry shows

B Once you are happy with the wing forms, determine which wings you want up and down, mark the waste sections then index off the chuck to keep it in one position. Use a power carver or sander to remove the waste...



C



D

C...a mini 50mm (2in) carver or sander affords a lot of control, but larger sanding discs and carving wheels can be used in an angle grinder. The smaller carving and sanding discs afford you more control

D Once the wings are formed, use hand or small powered detail sanders to refine and blend in the flow of the wing curves and the surface of them

SKILLS & PROJECTS

Manta ray

22 The bulk of the underside of the bowl can now be sanded and, using the lathe index, mark out a grid and parallel lines that will be used as a reference for the texturing. Keep the tape around the bowl rim as protection. I used a plastic barbecue plate that will bend around the formed wing to mark an even curve coming exactly to the tip of each wing to separate different patterns of branding

23 Using masking tape assures you of a crisp line while burning the edge of your first pattern

24 Ensure to get an even texture and to cover the whole area with texture, as when you add a finish the smooth areas, if left between the textures, will be highlighted

25 Once the texturing is finished on the top face, flip the piece over and again hold it with the larger chuck around the bowl rim. Mark out the feet with the set out template. You could do this on the lathe with the index but I like to study where to place the feet so the work is stable and doesn't tip over. Alternatively, you could use a pair of compasses by taking the radius of the foot circle, stepping out around the circumference, and using three of the six points this makes. With the Mini Arbortech, blend the area between the feet. Because you spent time making sure the curve between the bottom and sides was right, this part is made easy. Using a glue stick, you can be assured of a fair curve and can sand all of the foot area

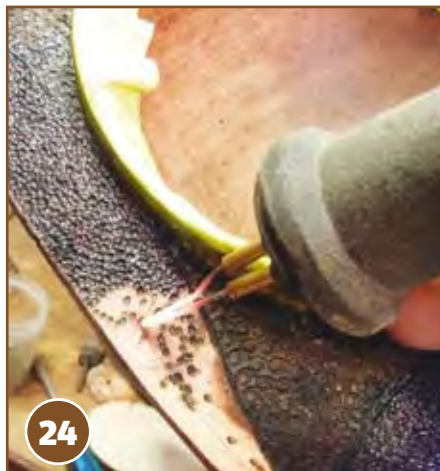
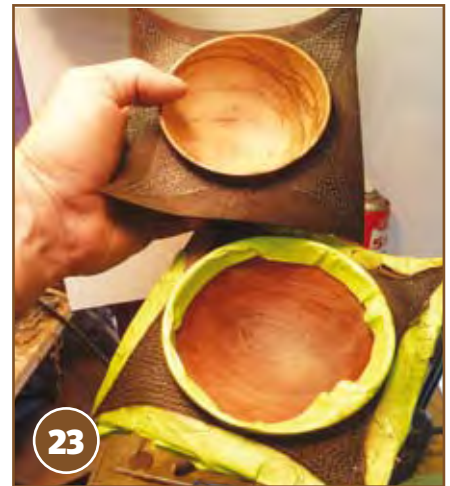
26 The underside of the bowl can now be textured. This follows the lines drawn earlier to ensure a nice, consistent pattern. The layout for the pattern on the underside of the wings can then be drawn. Once again, masking tape will help you to get nice clean lines. Check the set out so all the curves are similar. The bowl's underside is now complete

27 After all branding is done use a small wire brush to remove any carbon; this helps to enhance the detail and means the Indian Ink can penetrate the surface

28 The build of special effects begins by first dry brushing in copper. These may be followed by airbrushing translucent colours to give the piece a sense of movement

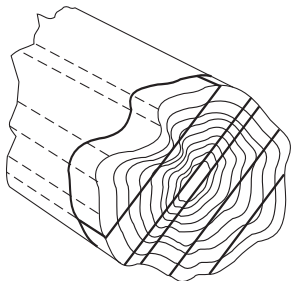
29 The pohutukawa manta ray bowl is now complete •

“...use a small wire brush to remove any carbon”

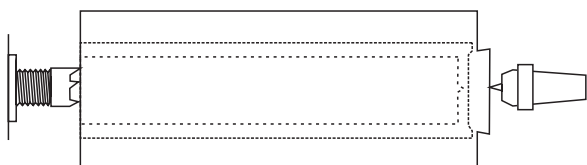


TUBES

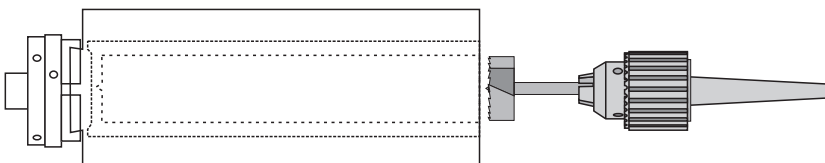
Tubes of wood may be made in various ways. This project uses wet wood which may shrink and bend as it dries. Further decoration may be added at any stage in the project.



Cut the wet wood across the log. The different shrinkage between heart and sapwood should distort the finished tube. The wood may be as long as you wish and should be at least twice the width of the drill you intend to use.



Mount the wood between centres. Round it off and cut a chuck bite at the end you intend to be the bottom of the tube.

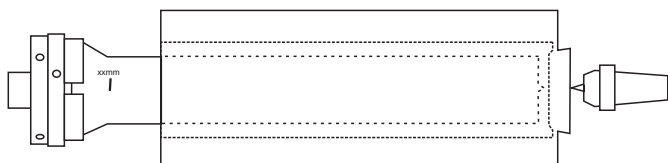


Mount the wood in a chuck. Use a flat-faced bit to drill a hole to the desired depth. Remove the drilled wood from the lathe.

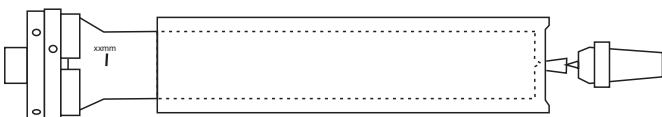


Use a dry piece of wood to make a mandrel. Make the thickness of this just a little more than the width of the drill you used on the wet wood.

Near the chuck end of the mandrel mark a point with the measurement from the tailstock end.



Fit the drilled wet wood over the mandrel. Trim the mandrel so that it is a neat fit. Keep the mandrel perfectly aligned with the tailstock. Bring up the tailstock to hold the wood on the mandrel.



Cut the wood down to the desired tube thickness. Use the measured mark on the mandrel to know where the mandrel ends inside the tube. Cut the foot of the tube to shape.

Remove the tube from the mandrel and set it aside to dry. Embellishments and finishes can be applied when it is dry.



PHOTOGRAPH BY GORDON PEMBRIDGE



CLOSE-UP OF PYROGRAPHY DETAIL



CLOSE-UP OF TAIL BOARD



Maori war canoe

Terry Scott uses his out-of-balance turning expertise to create this unusual Maori war canoe, or 'waka' which can be tailored to suit any size of lathe

This unusual and fun project can be tailored to suit any size of lathe, so just alter sizes to suit your requirements. You can just increase or decrease the measurements as necessary. Graeme Priddle has created some wonderful work on wakas and since I enjoy eccentric turning and challenges, I set about coming up with my own stylised variation on this idea using Fijian kauri.

A waka is a Maori watercraft, usually a canoe, ranging in size from small, unornamented canoes used for fishing and river travel, to large decorated war canoes which measure up to 40 metres long. Larger waka are generally more ornately decorated and carved, and consist of a main hull formed from a single hollowed out log, along with a carved upright head and tail board. You can add as much or as little decoration to this project as you choose.

TERRY SCOTT



About the author: New Zealand turner Terry Scott is very well-known by many woodturners worldwide. He is famed for his winged vessels, as well as his multi-axis and out-of-balance works. Terry loves to share his knowledge with his woodturning counterparts, as well as his enthusiasm and creativity. He also has

his own woodturning gallery.

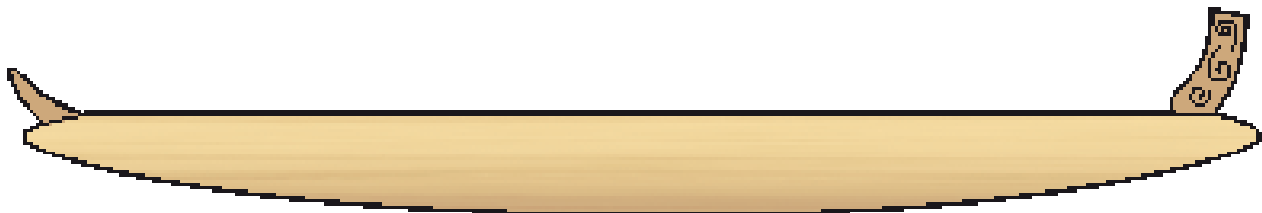
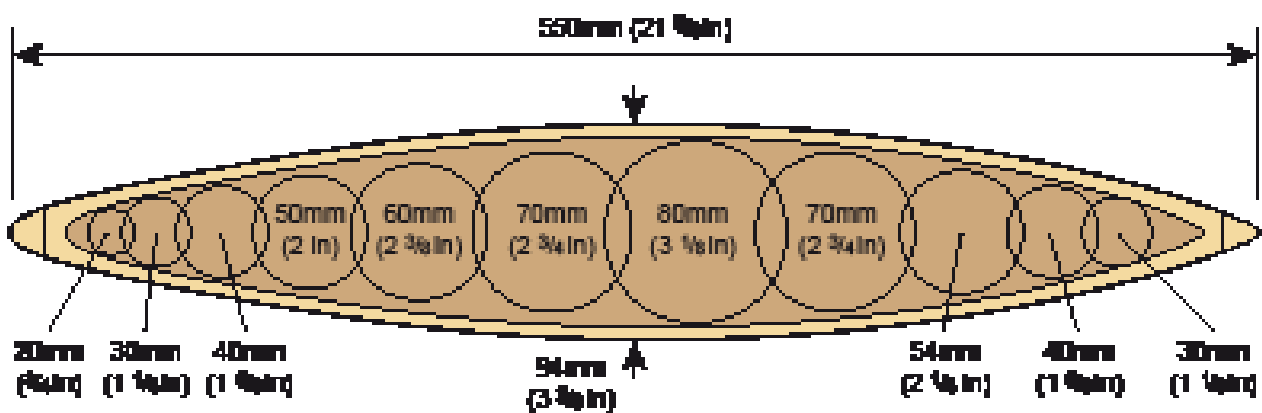
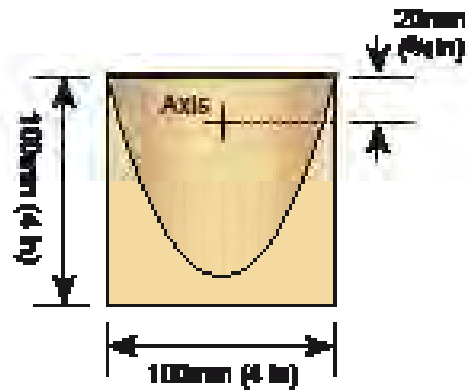
Email: timberly@xtra.co.nz

Website: www.timberly.co.nz

- Handy hints**
1. Before starting this project, it is imperative that your headstock and tailstock are properly aligned
 2. Try to get an even texture on your waka - this looks best
 3. Money spent on good quality wood with a close, straight grain and no blemishes is well worth it. This will ensure that the project looks as good as it possibly can
 4. Remember, more often than not, as far as timber is concerned, you get what you pay for, so pick your timber carefully for this project
 5. Spending extra time on the planning and marking out stages will save you time. This will also help create a crisp detail on the overlapping bowls
 6. If you experience any vibration at all then you should stop the lathe and rebalance it. This vibration is not only hard on you but your lathe bearings may also suffer as a result. Also, make sure you pick a lathe speed which allows you to feel both comfortable and safe whilst you are working on the project in hand

WAKA DIMENSIONS

Blank required: 600mm (24 in) x 100mm (4 in) x 100mm (4 in)
Timber used: Fylen Kauri



7. When considering whether or not to decorate the inside hollows remember that you do not necessarily have to use pyrography. You can use rotary burrs, carving tools, frosting punches used to create background patterns, and other such methods

8. The supports for the waka can be altered to suit your tastes. You can use a single tail support to elevate the piece and make it look as though it is riding air

9. Think about the boats that may be specific to your locality. It may be that they are ideally suited to a similar treatment

Handy hints

TIME TAKEN & COST

Time taken: 2 days Cost: £60 (inc boards)

1 Select a suitable piece of timber that is free from knots, cracks and of straight grain. The straight, tight grain is important as when the inner bowls are cut, any wandering of the grain makes hard work of getting a clean cut, meaning more sanding. Find the centre of the piece to be turned between centres so you can firstly form the hull shape. The hull can be turned in a semi-circular shape, or on two axes, similar to turning a hammer handle, so you create a keel which is formed by the intersecting lines. So mount the piece as you choose and create one end of the hull...

2 ...then use a 32mm (1 1/4in) spindle roughing gouge to remove more of the bulk of the excess wood and create the whole section as you choose

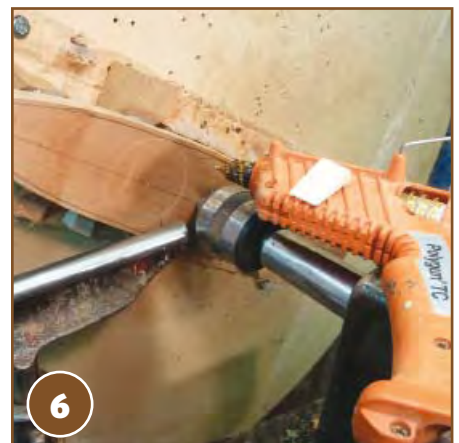
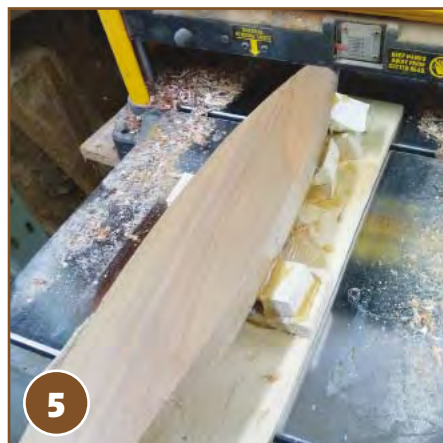
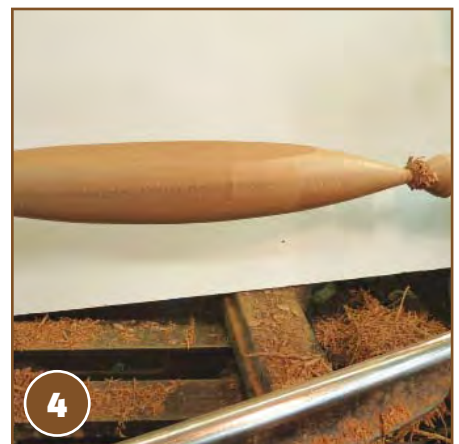
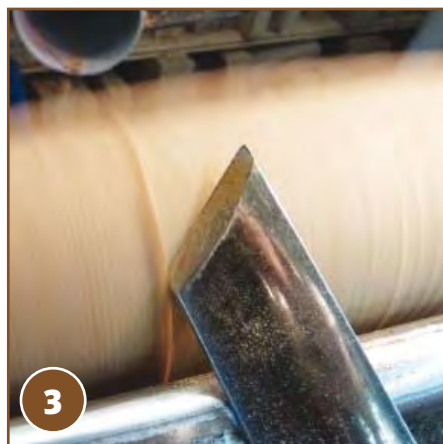
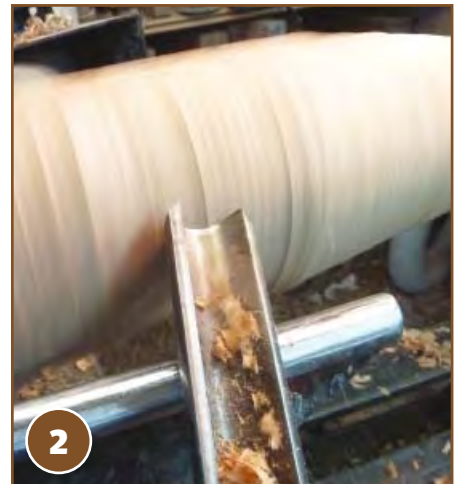
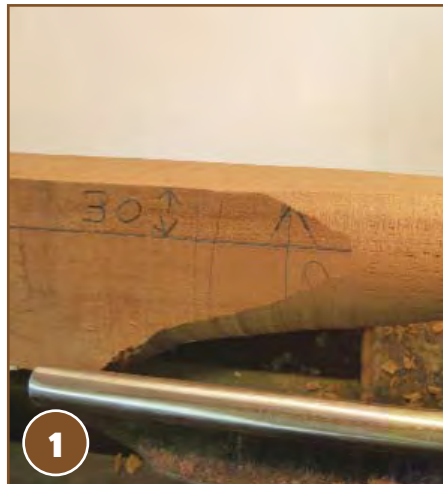
3 You now have to refine the shape with a skew chisel

4 And make sure the outside is clean, smooth and devoid of any major humps and bumps

5 Next, on another board, use a strip that measures 150mm (6in) wide. Place on your workbench and sit the hull as level as you can onto the slide. With the aid of wedges and hot melt glue, attach the hull to the backing board, or slide. This baseboard acts as a support and a slide for later operations. Once attached, to make sure the top face is level and secure, run the piece through a thicknesser, sand or plane off the top face by hand to create the deck section. If the deck of the hull is not quite level, it can be placed through the thicknesser. Because it is attached to the backing board this therefore supports the work. It is important that the deck is running dead parallel/level to the backing board, or when the inner bowls are turned, the overlap will alter and will cause problems later

6 Using your largest faceplate, mount a piece of MDF or ply onto the faceplate. The bigger diameter, the better here – this will act as the support for the work slide and as the flywheel that will counterbalance the work. Place the slide and mounted hull against the faceplate/flywheel, then bring up the tailstock and position the first bowl. Use roofing screws to screw onto the flywheel. Mark out the bowls starting from the centre – I start with a 25mm (1in) overlap – each side then decreases by 20 per cent on each bowl. Thought has to be put into the layout of each piece as the size alters the layout each time. The more bowls you can turn, the better they look. Use as much hot-melt glue to make the item secure as well as screws in the slider board

7 Once all the circles are marked, relocate the piece to the centre section. Then remove the tailstock, and check everything is secure

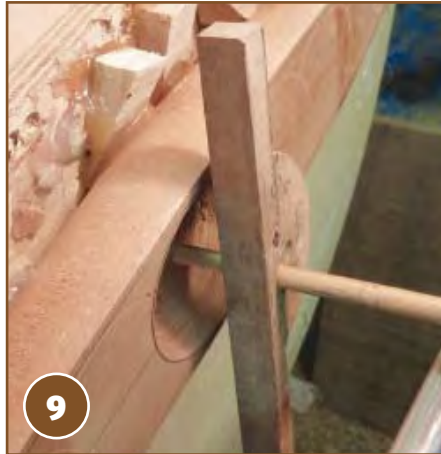


BALANCING

It is worth noting the work may need balancing, even for the first bowl. Remove the tailstock and undo your index – the heaviest part of the work will land to the bottom. Directly opposite, place a lead weight – flat sinkers work a treat – and rotate the work slowly by hand. The work should stop in any position and not fall to the bottom, but if it does, more weight needs to be applied. Sometimes you find moving weight around and experimenting with different sizes will help. I have heard it said that some turners prefer to slow the speed down and not counter-weight, as they are overwhelmed with the thought of lead weights flying around. I think this is even more dangerous as when you turn the overlapping bowls, the chisel can fall into the hole or air space between the bowls. For this step, I would have the speed at about 1000rpm, but as the piece is balanced, you must decide on a comfortable and safe speed for you



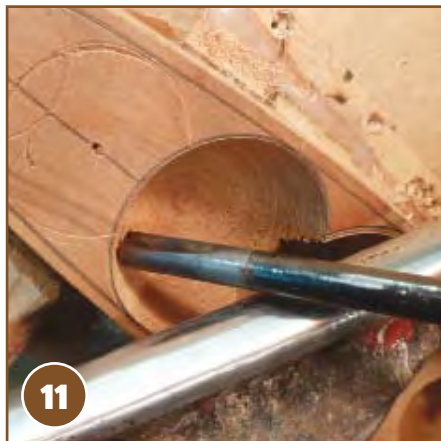
8



9



10



11



12



13

8 Use a bowl gouge that is ground to a 35° angle. The photo here shows the entry angle and the tool is not touching the wood or cutting, hence no hands are shown in the shot. It is important to keep the gouge sharp so the cut is clean and crisp

9 Check the depth of the hole. A jig is handy for this step

10 Once at the correct depth you can sand the inside. Power sanding when the item is stationary is easiest here

11 Once the centre hollow is cut and sanded, reposition the piece in order to cut the next section. Be careful during the cut as it overlaps the previously cut section. Repeat the process for the other hollows. Note how I present the tool so the cut occurs on the lower wing but close to the bottom of the flute profile

12 Once you have cut all the hollows, remove the slider off the backing board and then mark the sides of the hull. I think it looks better if you carve down to around 6mm (1/4in) to break the line to the eye. Once cut, sand them smooth

13 You now have a choice as to whether to leave the cut hollows natural, texture them or texture and colour them. I saw Graeme Priddle use a pyrography machine and he bent the wire tips to various shapes to texture his work. I really liked the effect he used so I have done a similar thing here. Once textured, or not, as you choose, you can apply a finish of your choice. I create a front and tail fin to add a bit more drama to the piece

14 The finished waka should look something like this •



14