Terry Martin: Turning demonstration
25th November 2015

Terry spent most of his early working life touring the world in the theatre industry as a stage manager and technical director for ballet companies. His wood working career began in 1983 when he discovered an unused lathe and his initial curiosity grew into a passion for turning. Travel was second nature to Terry and he now tours the world as a maker, photographer and writer. He has written over 300 stories for magazines and three books on turning.

Terry has participated in exhibitions all over the world, many of them solo, and his work is held in many prestigious international collections, museums and galleries. Terry's contribution to the current exhibition at Bungendore Woodworks Gallery includes many of his unique carved trees, made from mallee burl.

Terry turned a top to get the demonstration going (top right). He feels this is always a good starting point to demonstrate the three basic movements involved in turning: Lift (the tool handle), Roll (the cutting edge) and Swing (the tool as the cut progresses).

A primary purpose of the demonstration was to show how to create turned items that can then be used to show off chip carving or other forms of enhancement that can make turned objects more interesting and challenging. Terry

showed how he makes a secondary tenon on the base of his turnings that creates some extra wood between the chuck and the base of the item. This extra wood can be parted off with a thin parting tool which then makes it relatively easy to complete a smooth base.

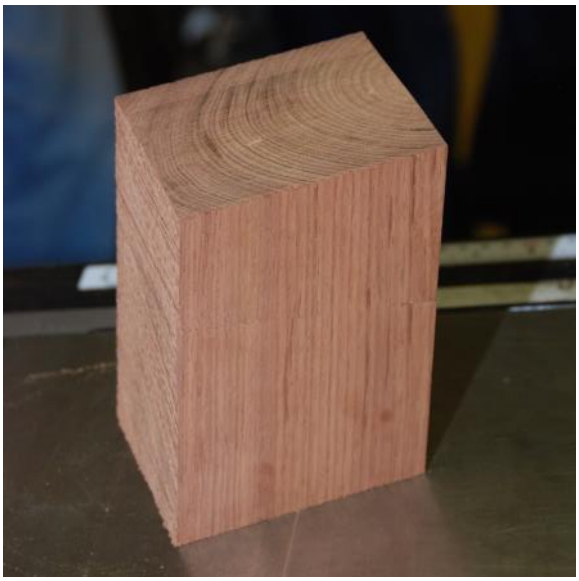
Terry uses gouges made by D-Way tools of USA. The tools are made from M-42 cobalt high speed steel and the edge lasts really well. We all know the turning gospel of "rubbing the bevel". However, as Terry pointed out, pressing ON the bevel of a bowl gouge can actually create vibrations as the tool constantly passes over end grain and then side grain as a bowl rotates in the lathe.

This vibration can be avoided by simply lifting the bevel slightly (and not pressing so hard). When making a final smoothing cut, bumps do not matter as they can be sanded off readily but "pick out" is a problem as much more wood needs to be sanded-off. For final smoothing cuts Terry uses the bowl gouge on the side with the lower flute just touching the wood to get a smooth clean finish.

For deep hollowing, Terry uses Robert Sorby's hand-held arm brace system which he finds works well. Terry demonstrated deep-hollowing with one of his small round "lace vessels". A flange is added to the top of these vessels which can be enhanced by carving, pyrography or texturing. The hole for hollowing is initially made with a forstner bit of known diameter. This diameter is then used as the external measurement of the spigot turned in the base of the flange. After hollowing the vessel, the flange is turned slightly concave to match the top curve of the bowl. It is then reversed and re-mounted on the spigot so the top of the flange can be turned and 'lace' or other enhancements can be added, as shown below.

Terry also spoke about how he uses a die grinder mounted in a cross-slide vice which fits into the banjo of his lathe. He uses this set-up with carbide burrs to create pieces that have asymmetric components within them or around the edges.

The last piece that Terry demonstrated was an end-grain lidded box that was turned conventionally inside but left "square" on the outside. The outside was textured on a bandsaw with the table on an angle and the top also cut at an angle.



Terry is a creative turner and wood artist and members of the Guild who attended the workshop were inspired by Terry's enthusiasm and his ability to explain his methods and techniques. Terry turned the bowl shown below during the demonstration and possible enhancements are shown on the flange.

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Robin Cromer