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WOODTURNING

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January 2010

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Coffee Scoop by John Wolf.



Andy Cole of Hawaii method for displaying a nest of bowls.



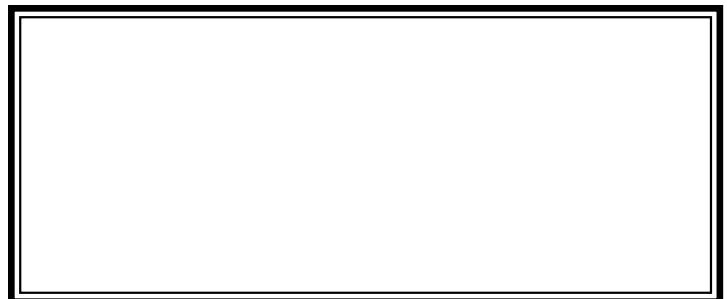
A selection of pieces made by Matthew Hill during his demonstration at Jack McDaniel's shop.



Baseball pen by Don Ward.

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The Pen Turners Corner
Making Better Ferrules
Making a Coffee Scoop



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About the Cover:

All of the photos on the cover this issue are from stories in the issue. I have provided captions for the photos to give you an idea of which story they came from.

EDITORIAL



We hope you all had a wonderful Holiday Season and are now back in the shop making shavings.

This has been a busy season for us as it probably has been for all of you.

Again I'm asking each of you to look at what you are doing and whether there is anything worth sharing with our readers. Fortunately, we had several people submit stories for the issue, but remember there is another issue coming up in only a month. I need your help!

Fred Holder, Editor and Publisher

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Matthew Hill Demonstration

by Fred Holder

Matthew Hill did an all day demonstration for the Seattle Chapter of AAW at Jack McDaniel's wonderful shop on Tuesday, November 3, 2009. It was an excellent demonstration. I gave you a brief introduction to Matthew in the December 2009 issue. It was brief because I had two columns to fill where Craft Supplies USA advertisement had been located. For whatever reason, Craft Supplies decided not to continue their advertisement after a number of years. In this issue, I will give Matthew's demonstration the coverage it deserves.

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As I mentioned in the last issue, Matthew was born and raised in Oklahoma and the landscape of his childhood remains an important influence in his life. Matthew began turning in the early 1980's while working as a cabinet maker. He currently turns full-time at his home shop in Oklahoma City creating work primarily for galleries and invitational shows. To learn more about Matthew you can go to his web site at: <http://www.matthewhillstudio.com/index.html>.

Matthew's work is all textured with special tips in soldering irons and colored with spray on colored dyes and finished with spray on lacquer.

Matthew's work is all textured with special tips in soldering irons and colored with spray on colored dyes and finished with spray on lacquer. I had to leave before the demonstration was complete and didn't see the final finishing portion.

He began his demonstration by turning a box out of some very plain dry wood, he doesn't want highly figured wood because it would be covered up with his texturing and coloring. Most of this story will be presented as photos with captions, with perhaps some expanded explanations from time to time. He began his demonstration by mounting the block of wood on the lathe and turning it round with a roughing gouge. In fact, he used the roughing gouge

for most of the external shaping and smoothing.

He then turned a tenon on each end to fit the chuck jaws as shown in Figure 1.



Figure 1. Matthew is turning tenons on each end of the center mounted chunk of wood that will eventually become a box.



Figure 2. With the lid portion parted off using a hacksaw with the lathe running, Matthew mounted the bottom portion in the chuck and is truing up what will be the top of the bottom portion of the box.



Figure 3. Here Matthew is honing the turning tool before proceeding. He did very little grinding of his tools during the demonstration, but honed them often with a diamond hone. He says that in his shop he uses a water stone. He prefers the Water stone to the diamond hones.



Figure 4. Matthew then hollowed the box using the Berger tool and had his introduction to Jack McDaniel's Eliminator tool, which he is using here. He has been using the Berger tool for a long time, but seemed to be impressed the Eliminator tool. He used a scraper to make a square area for the lid tenon to fit into.



Figure 5. Here Matthew is parting off the box using a hacksaw with the lathe running. He is leaving an inch or so of material mounted in the chuck, which he will then turn into a jam chuck to finish the bottom of the box and to protect the inside while he sprays the wood with colors and finishing lacquer.

[Continued on Next Page]



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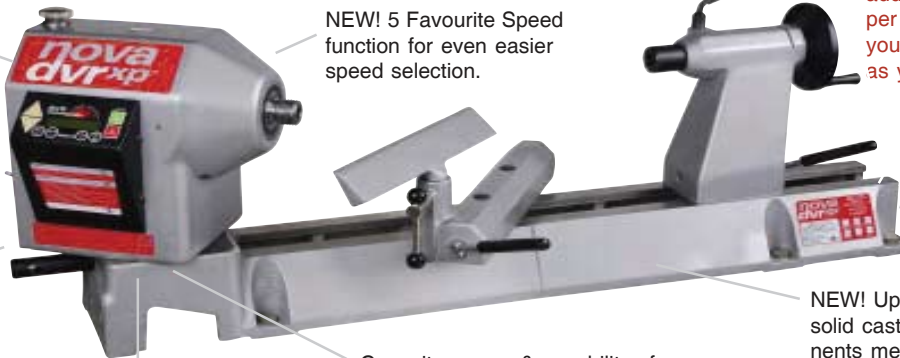
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Matthew Hill Demonstration Continued from Page 5



Figure 6. Matthew is now turning the tenon to fit the recess in the box. The box will be mounted on this tenon while he turns the bottom and will remain on while he does the texturing, coloring, and finishing.



Figure 7. Matthew trued up the bottom and then hollowed it using the Berger tool. The hollow is only slight to make sure that the box sits on the outside edge of the box bottom.

Since you can buy the Soren Berger tool as just the cutter or the cutter mounted in a shaft (as I did when I purchased mine many years ago) Matthew had to make an adapter to hold his cutter, shown in the photo of Figure 8.



Figure 8. This photo shows the jig that Soren Berger sells to use in sharpening his tool.



Figure 9. For those of you not familiar with the Berger Tool, this is a photo of it.



Figure 10. Matthew is turning the tenon on the lid to fit the bottom portion of the box. Since he has already final turned the bottom of the box, this tenon does not need to be a tight fit. Once the tenon to fit the bottom portion of the box has been completed, Matthew began to shape the top of the lid.



Figure 11. In this photo, Matthew is hollowing the inside of the lid using the Eliminator. He found this tool gave a better finish than either the Berger tool or the Oneway Ring Tool that he has been using for years.



Figure 12. The hollowed lid is as smooth as Matthew makes the insides of his boxes. He turns them very smooth and does not sand.



Figure 13. With the lid fitted into its jam fit chuck, Matthew final shapes the top of the lid. The pencil mark near the center is the size to which the lid top will be turned.



Figure 14. The finished turned box with some texturing done on the lid is ready to stain or color. The texture on the lid consists of some small beads in a section near the rim. The remainder of the top was textured with a rotary tool, simply touching the lid as the lathe rotated.



Figure 15. This photo shows a closer view of the lid top. Note, the little flat spot in the center is actually slightly concave and the texture done with the rotary tool. This shot was taken too far away to show the details on the beaded portion.

With the box done, we took a lunch break and then returned to approach the texturing portion of the demonstration. As mentioned earlier, Matthew does his texturing with soldering irons fitted with tips he has made from brass rod.



Figure 16. This photo shows one of his tips designed to burn dimples on the surface of the box.



Figure 17. Here Matthew is doing some texturing on a sample piece. This tip burns a shape that look something like this () with the top and bottom coming to a point.



Figure 18. This photo shows texturing done with a tip like the one shown in Figure 16.



Figure 19. In this photo, Matthew is melting a bit of silver solder onto the tip end of a piece of brass.



Figure 20. In this photo, Matthew is silver soldering the burning tip onto the rod that will fit into the soldering iron.

It was interesting to see how the little rod suddenly settled as the silver solder meted and the two pieces were joined with the silver solder.



Figure 21. This photo shows one of the special burning tips that Matthew had made in the way shown in Figures 19 and 20.

[Continued on Page 8]

Matthew Hill Demonstration Continued from Page 7



Figure 22. Here is a closer shot of the texturing of Figure 18.

Each of the burned domes in Figure 22 had been double burned. First he used a larger diameter tip and then again with a smaller diameter tip to create the pattern shown.



Figure 23. This photo shows where Matthew had made multiple burns with the same tool to create an interesting pattern.

Matthew noted that as the pattern moves down along a vessel surface, where the diameter becomes

less, one must modify the tool to make it smaller.



Figure 24. At this point, Matthew had shifted to the dying process using dye sprayed onto the surface of the item. Here he is spraying yellow dye on first. He later followed with red and black.



Figure 25. Matthew had shifted to red dye and is starting to spray it onto the lid of the box.



Figure 26. Matthew has shifted to the bottom portion of the box and is spraying on a light coat of red dye.



Figure 27. The finish sprayed box bottom portion is shown with the jam fit chuck still fitted to the opening.



Figure 28. This photo is a close up of a vessel that was turned square on a rig that Matthew had made up to allow him to turn it square.

I had to leave a bit early and therefore missed the portion on applying the finish to the box he had made. Matthew had some different ways of texturing and dying that I had seen before. I'm really going to have to try doing some texturing with my soldering iron.

If you get a chance to see Matthew Hill demonstrate, I highly recommend that you make an effort to do so.



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The Penturner’s Corner

by Don Ward

One Piece Slimline Revisited:

I have received several questions and comments about the one piece slimline. One problem is the nib seems to be slick enough to make holding onto it to remove the barrel for refill replacement difficult. I can’t do anything to solve the nib being slick and difficult to hold. But, I can offer a possible solution. The upper tube can be sanded on the inside to make its ID a little larger. This would make the upper tube fit so tightly over the transmission which may make its removal easier. Also, the little “pips” or raised areas on the transmission which grip inside the upper tube can be sanded a little. This would make the transmission slide into the upper tube a little easier which may make its removal easier. I will continue to

investigate this problem and report any solution I find.

Some of the questions I’ve received stated that the pen was difficult to twist. Something is binding. I would suppose the lower tube is binding against the inside of the barrel. Dirt, glue, or drilling shavings may be inside the lower barrel binding against the tube.

Be sure the hole for the lower tube is clean and clear of any glue or debris. Another solution could be to relieve the ID of the drilled hole on the lower portion of the pen barrel. This could be done by wrapping sandpaper around a dowel and sanding the lower portion of the barrel. Or, a piece of sandpaper could be rolled and inserted inside the lower portion of the barrel and used to sand the hole a little larger to relieve any binding. I would be interested in knowing any other

solutions that any readers may have discovered.

One Pieced Cigar Revisited:

My instructions for the sierra tube was to shorten it to the same length as the lower cigar tube. It has come my attention that the sierra tube needs to be used in its original length. Do not shorten the sierra tube. Drill the lower portion of the pen barrel to accept the sierra tube in its original length and glue it into place. I misunderstood the proper use of the sierra tube. I hope this hasn’t caused problems with anyone who has made the one piece cigar pen.

Upcoming Penturning Information:

The Utah Woodturning Symposium will once again have pen-

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Pen Turner's Corner Continued from Page 9

turning rotations in 2010. Russ Fairfield, Kurt Hertzog, I will be doing demonstrations. There may be another turner or two doing pen turning demonstrations. I will report more when I know more about the demonstrations at the Utah Woodturning Symposium. Or, more information is available at <http://www.utahwoodturning.com/> Also, I will be demonstrating at Turn-On Chicago 2010 in August of 2010. More information on the Chicago Symposium can be found at <http://www.turnonchicago.org/CWT-Home-Page.html> I am looking forward to these two woodturning events. I hope to see and meet several readers of this column at one or both.

New Kits??? My spies (actually, it is I who is the spy) have informed me that a new kit or two is on the horizon. That is all I can report at the moment but rest assured that if and when any new kits arrive I will report here first. Stay tuned.

Baseball Anyone?:

I once made a closed end baseball bat pen. The pen was made from a kit for a cricket bat purchased from a supplier in England. They were popular but unfortunately the kit has been discontinued. See Figure 1 which shows one of these pens. How I wish they were still available! I have a picture of a couple of these pens on my web site. Here is where the story begins.

I received an e-mail inquiring about the baseball bat pen. I replied informing the potential customer that this pen is no longer avail-

able. But, I could possibly make a "baseball bat" pen using other parts I have. Now, what kit could I use. One possibility is to use the pocket pen once sold by Craft Supplies. Since this kit is no longer available I passed. I would rather share how to make pens using kits that are still available. The most logical choice is the slimline. Other kits have larger tubes and the baseball bat would be too large to keep the proportions correct and make the pen a comfortable one to use. Being useable and having easily replaceable refills was a requirement. So the slimline is the most logical choice. The slimline baseball bat pen will not be a closed end pen.

Two possibilities are available. One is to make the nib end on the handle end of the bat.

The other choice is to place the nib end on the business end of the

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Figure 1. Pen was made from a kit for a cricket bat purchased from a supplier in England.



Figure 2. This photo shows the blank, the pen kit parts and a prototype baseball bat I once made for a model for the closed end bat pens.



Figure 3. This photo shows the bat model on top of the blank with the tubes positioned the way I decided to use them.

bat. The clip could or could not be used. Not using the clip would make one end of the bat pen closed end. Using the clip would make the pen more easily carried in a shirt pocket. Using the clip or not depends on how the pen will be used...as a desk pen or carried in a shirt pocket. I decided to put the nib on the handle end and use no clip. But, I still have options to make a similar pen with or without a clip. Now, lets see how I made this pen. The two halves of

the blank will be referred to as the handle blank and the bat blank. The handle blank has the knob and the bat blank is the larger and longer part of the bat.

Figure 2 shows the blank, the pen kit parts and a prototype baseball bat I once made for a model for the closed end bat pens. I used a piece of ash for this pen. Ash is one of the woods used for real baseball bats. I thought would be a unique choice

for this pen project. The miniature baseball bat model is 5.7 inches long. The knob on the handle is .536 inches in diameter. The handle starts at a diameter of .31 inches next to the knob and stays pretty much that same diameter for 1.15 inches and then starts to taper larger up to the business end of the bat. At 2.7 inches from the knob the diameter is .425 inches. At 4.2 inches for the knob the diameter has increased to .542 inches and the end of the bat has a diameter of .568 inches. The shape of the bat can vary with individual tastes. I actually used an image of a baseball bat and played with it in Photoshop to get the bat image scaled to the length of 5.7 inches. I printed the image and took measurements to get the dimensions of the first prototype bat I made. The dimensions changed with each iteration yielding the dimensions of the bat model pictured in figure 2.

Figure 3 shows the bat model on top of the blank with the tubes positioned the way I decided to use them. I marked the blank. Then I cut the blank along the division line. The handle end was drilled completely through and the tube glued in place. The handle end is turned on a standard mandrel using slimline bushings on each end exactly the way a standard blank is mounted on a mandrel. The handle end is turned and fashioned into a bat handle. Use the dimensions I supplied above or use your own. Turn, sand, and finish using your sanding and finishing routine. Figure 4 shows the handle in its roughed out form.

I decided to add a little special touch to this pen. I have several pieces of guitar pick guard. I cut a

[Continued on Next Page]

Pen Turner's Corner Continued from Page 11

small piece of black/orange/black pick guard and drilled a 7mm hole. Next I parted off the end of the handle half opposite the knob. The part was down to the tube and the same width as the pick guard. The pick guard was glued using CA and turned. Any plastic sheet material can be used. I often use old credit cards or hotel key cards. These are usually only white but an occasional colored card can be found. Be creative and look around. It is surprising how much plastic is in our shops that can be used for this. The pick guard can be seen in a picture later.



Figure 4. This photo shows the handle in its roughed out form.

The “bat” or larger blank is now drilled deep enough to accept the tube but was not drilled completely through. . Glue in the tube and square the end. The bat (longer and larger part) end of the blank will be closed end and can be turned using any of the methods I’ve presented in earlier

articles discussing closed end pens. This blank for the pen in this article is 4 inches long and the finished length of this half of the pen is 3.62 inches long. An adjustable mandrel is best used. If an adjustable mandrel is not available, the shims can be used to take up any unused mandrel space. I would suggest reviewing the earlier closed end pen articles. If they are not available, then they can be found on my web site at <http://www.RedRiverPens.com/articles>



Figure 5. This photo shows the bat blank roughed out.

The bat blank for the larger end of the bat pen was mounted on a standard mandrel and the tail stock was used to apply enough pressure to hold the blank in place for the initial roughing out and shaping. The end opposite the tail stock was jammed against a slimline bushing. The Beall collet chuck was used to hold the mandrel. The bat blank was turned to its basic shape. Figure 5 shows the bat blank roughed out.

Remove the bat blank from the mandrel. Place a slimline bushing on the mandrel. Then place the handle blank on the mandrel knob first. Then slide the bat blank onto the mandrel. Adjust the mandrel or use spacers to the handle blank is firmly against the bushing and the tailstock can be used to jam the bat blank against the handle. Apply enough tailstock pressure to hold both blanks tightly in position. The bat pen’s blanks can now be fashioned into a bat. The junction between the two blanks can be made the same diameter so the bat looks like a real bat, only smaller. Sand and finish all but the tenon at the tail stock end.



Figure 6. This photo shows the two roughed out blanks and the bat model.

Figure 6 shows the two roughed out blanks and the bat model. Figure 7 shows the two halves on the mandrel. The turning, sanding and finishing has been done. Notice the tenon on the end of the bat. I used an expanding closed end pen mandrel to hold the finished bat. The tenon

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was removed and the end of the bat sanded and the finish was applied. I used friction polish for this pen. The bat can also be taped to a mandrel and held tightly enough to remove the tenon, sand, and finish.



Figure 7. This photo shows the two halves on the mandrel.

The dimensions for the pen I made for this article are as follows: The pen's length is 5.67 inches from knob to fat end. The length is just the bat, not the metal nib part of the pen. The knob is .562 inches. The handle's diameter starts at the knob at .341 inches. The following dimensions are the diameters each inch moving from the knob to the large end of the bat: .341, .375,

.415, .546, .629, and .673 inches at the large end opposite the knob. The pen is larger than the model I used but I had to adjust the diameter of the knob end for the size of the slimline tube. I'm sure that the next iterations will yield different sizes until I settle on the dimensions that I think look most pleasing. Figure 8 shows the finished bat blanks and the assembled pen. This was a fun project and I'm sure it will not be the last one I make. Could a different kit be used? Can I find a kit for a pen with a cap that would give me a closed end bat pen once again? Hmmmm!

As always, comments and questions are welcome. Send your comments or questions to me at don@RedRiverPens.com I look forward to hearing from readers.

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Figure 8. This photo shows the finished bat blanks and the assembled pen.

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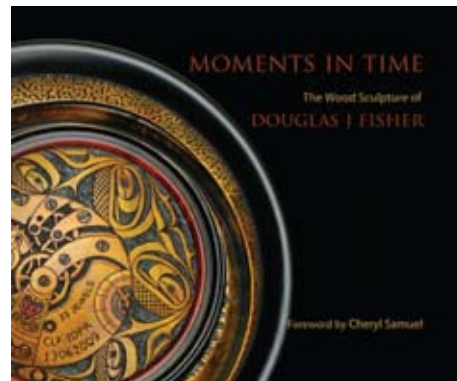
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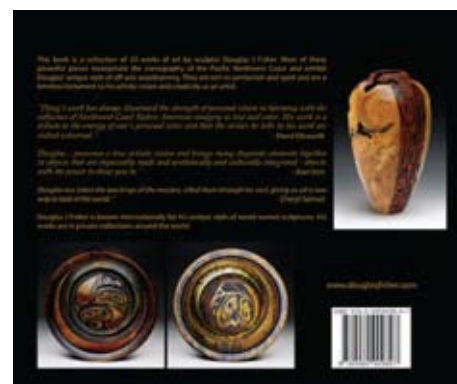
This is the official launch of my first book, "MOMENTS IN TIME."



This 78 page, 8 x 10 inch book, features 33 sculptures and is a glimpse into a unique and evocative body of work that not only continues to inspire other artists, but through the titles of the sculptures, gets us all to think about where we have come from, where we are now, and where we are going. I received the first copies of my book and must say that I am extremely pleased with how it looks. The content in both the hard and soft cover is exactly the same except the hard cover is almost twice as thick. They are ordered directly off the publishers website. You can also preview the first 15 pages at the following link:

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Questions and Answers from the Internet

Drying Wood

Question: I recently started cutting up some wood I have had sitting for 2 to 2-1/2 years drying. I had sealed all the open ends with Anchorseal. What I am finding, aside from some very dark, moldy looking spots, is that some of it may still be wet. None of the logs are larger than 5-6" in diameter. Anything I had over that size I sliced in half.

So my question is why is some of this still wet? Some of it is a little punky too. I cut as much as I could and have re-sealed the ends, which are checking a bit. Are these really still wet? Is there a more effective way of drying? Am I missing some secret??

I am rather constrained by my location as to what I can store. I was hoping to cut up this wonderful 150 year old pear wood and turn/carve it this winter but after two days at the band saw, I am exhausted and quit because some is just too dense/heavy (wet?) to cut. (I borrowed my father-in-law's band saw and already jumped the blade 3 times and had to replace it once since it wore out.)

I've left about a dozen logs untouched until I can find an alternate solution to drying and storage. Also, is there a product that will seal the minor checking? I hate to lose what I've already cut.

Any suggestions? Any appreciated.

—Casper

Fred's Response: Drying is the part of collecting wood for turning that can be most destructive to the turning blanks and disappointing to the collector. I consider that one

has two options: seal the wood and store it on a shelf out of the weather and sun and allow it to dry slowly or rough turn the wood to a 10 percent wall thickness and place it on the shelf to dry using one of several methods available. I also believe the pith should be removed.

Assuming that you have cut the wood into turning blanks as previously described, the wood should have its end grain part sealed to slow the drying time and should then be stored on a shelf with little wooden stickers (little strips of wood about 1/4 inch thick and up to 1-1/2 inch wide, I've found that old lath make fine stickers) separating the blanks so that air can flow all around the wood. Drying occurs best when the wood is stored out of the weather and sunshine in a location where it can get sufficient airflow to carry away the moisture. Every species of wood behaves differently and some of the worst are fruit-woods and Madrone, with Madrone being one of the most difficult to season without cracks.

Richard Raffan says that he tosses his newly turned wet wood bowls into a pile and allows them to air dry for a day or two. He then puts them into cardboard boxes and puts them on the shelf to finish drying. He writes the date on the box and waits up to a year before he final turns the bowls in the box. During the drying process, the bowl will warp and sometimes crack. I assume that the box keeps air from drying the bowls too quickly and the cardboard box may absorb some of the moisture. I've had very good luck putting rough turned bowls into

old paper grocery sacks and placing them on the shelf.

There are several other methods that people are using to dry bowls and keep them from cracking, namely, microwave drying, boiling, soaking in dish detergent mixture, and soaking in alcohol. I've tried all of these with fair results. I recently heard another theory on drying that violates all of the methods set forth on drying wood. This fellow says that an old logger friend told him about this method. Dry the wood while it stands vertically as the tree grew. He says that there is minimal checking and warping is kept to a minimum. I think he was drying boards, rather than bowl blanks, but it is worth trying.

—Fred Holder

Lyle's Response: I have a long section in my Bowl Basics the Easy Way DVD to explain the wood drying process. This information is critical to turning successfully. We have to understand what is happening when we cut a tree down. It is full of water (maple syrup). When the water leaves the wood it will shrink (warp). This movement must be understood so it will not destroy what we want to do with the wood. If you are a furniture maker you cut it into thin boards and stack them to dry or kiln dry them. If we want to make something turned with the tree we must use the same idea of getting it thin and drying it slowly so it will not crack.

I prefer to side step this issue by turning green wood to its final thin wall thickness and watch the magic happen as it dries. It will take on a shape and texture that is not

round anymore. That's OK to me, I even like the character the wood reveals in drying. The trick here is to make a uniform wall thickness. As it dries it will move uniformly throughout the entire surface. If you make a thin, uniform wall thickness turning and it still cracks...the crack was already in the wood before you started.

There are two things that can happen to a tree when cut. First it can stay wet long enough to mold, spalt, and decay. That is the life of a tree, period...you cannot stop it if it is wet. The second thing that can happen is it will dry and ultimately warp or crack. Once the wood has dried it stops the spalting and decay/rot. When the water leaves the wood it will move in one of two ways. If left in the tree form, thick pieces will crack, period...you cannot stop it. You can only slow it down. The wood shrinks on itself and it cannot move because it is too thick and it arm wrestles itself until it opens up a crack, or many cracks. If the wood is made thinner somehow (think turning) it can now move as it dries and it will warp out of round and get oval...you can't stop it.

OK, let's answer your question with this basic info in mind. Why is your stored wood still wet?? It is too thick to let the water out. It is too sealed up or stored in such a place or manner that will not let the water out. Why is it moldy and rotten?? Because you didn't let the water out. Why is it cracking?? Because you have the wood too thick to move/warp.

The best case scenario for your 150 year old tree is that some cracks developed as it dried and there may be some usable areas between the cracks to still turn something without cracks in it. I will not tolerate

cracks in my work. If the wood is cracked it is firewood. It is exactly what John Jordan's famous quote is all about. "Life is too short to use (s@#%%) crappy wood". Minor cracks are not minor. Cut the cracks away or use the wood for firewood.

You can only store trees in the log form so long without cracks. First on the ends and eventually the whole tree will crack (or rot). So do something with the tree while it is freshly cut. Double turn it as Fred describes, or turn it to the final form like I prefer. If you cannot do one of these in a reasonable time, give the rest away to other turners in your club and the next time they have too much wood to use they will give you some in return. There is too much wood for any of us to use coming down around us every day. More than we can turn in hundreds of years. Don't waste your time on cracked wood. You can get seriously hurt and it's no fun working dry wood.

Finials

Question: Lately, aside from trying to decide where to put the tool rest, I've been turning bowls with tops/covers. I hesitate to call them boxes as my understanding of readings in this group seem to lean in the direction that boxes are turned end grain while bowls are turned cross grain. Anyways, those bowls with tops I have turned to date have a simple rounded top and have NOT been tight fitting. I believe, the top should come off easy for most items - candy, nuts, paper clips, and what not's. But now I consider the finial. I've seen many fancy ones and most if not all

have been turned separate from the top and then attached later. Would it be safe to assume that some people turn one-piece tops, with the top and finial combined?

—Kevin

Fred's Response: Most small boxes are made with the grain parallel to the axis of rotation on the lathe (or end-grain). One reason for this is that the wood in this orientation does not change with the weather as much as in the bowl orientation. That said, if you put a lid on it, it is a box. However, if you seal the wood properly when you finish it, there is generally less change with the weather, because more moisture can't get in and any moisture remaining in the box is retained.

On side grain boxes like you are making, it is nearly always necessary to put on a finial with the grain oriented in the spindle turning mode, otherwise they will tend to break easily. You can turn around knob on the lid, that will generally stand up to use, but the fancy finials are all turned in spindle fashion and attached after the box is completed. With end grain boxes you can turn the finial as a part of the lid with no problem.

—Fred Holder

Lyle's Response: Fred has covered the important issues grain weakness and wood shrinkage for lids. The only thing I would add is a way to put a pick up knob on a side grain lid. If you make any part of the finial diameter thin, at all, it will break off very easily. So to solve this I have done some boxes side grain and turned a small recess

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ring for a finger grip, or a proud center raised area with just enough height to get a grip on the “knob” to get the lid off. Not what you would call a finial at all. If you like the looks of a finial type knob it must be done separately in an end grain orientation.

—Lyle Jamieson

Piano Stool

Question: Does anyone here know where I can get some plans or drawing for a piano stool with a seat that uses a screw mechanism for raising and lowering the seat. I have found the hardware and now need a good design. If I can't find it I guess that I will have to design it myself. I would rather save the time and not re invent the wheel, it's a Christmas present. Thanks.

—Mark Haveman

Fred's Response: It was pretty simple to simply type in “piano stool” in my search engine to come up with a photo of one probably like you want to make: Try: <<https://ssl.sheetmusic1.com/smssl/piano.adjustable.stools.html>>

—Fred Holder



This was the photo that was found at the web site address given above.

Lyle's Response: Yes, I would just Google it and see where that takes me. I think the scale would be needed from outside sources, but the design and creativity of doing it the way you think looks good is a really fun and satisfying journey. It's a good thing to create your own wheel. Part of the joy of turning is to explore different shapes and designs. So the Christmas gift is a little late, it's worth it, to put a little of you into the gift.

—Lyle Jamieson

Hollowing Tools

Question: Do you have a personal preference on hollowing tools? I'm thinking about the Trent Bosch 5/8" tool.

—Don Westman

Fred's Response: I'm not familiar with the Trent Bosch 5/8" Tool, but most of the hollowing tools on the market will work to a fair degree. If you are doing small vessel hollowing, the Hunter Tool or the Eliminator tools will work exceptionally well for end grain hollowing. On larger things, I prefer one of the stabilized boring bars such as the Jamieson System. However, the freehand systems all work fairly well, but one is limited in over the tool rest distance that is overcome with the stabilized systems. They also use the laser to help determine wall thickness.

Having seen Trent Bosch turn and the things he makes, I would guess that his tool would be a decent choice, but I have no experience with it.

—Fred Holder

Lyle's Response: I like your answer Fred I agree totally. I would normally recommend a boring bar that is 3/4 inch diameter to start with. The size of entry hole has to be only slightly bigger than with the 5/8 inch diameter tools, but the reach over the tool rest has a huge advantage with 3/4. I have an advantage over Fred because I know Don has a Midi size lathe. For smaller lathes that don't have the spindle and bearing strength to go very deep the 5/8 diameter would be an OK compromise. I really

An advertisement for a tool called "The BENNETT HANDLE". The image shows a black handle with a silver tip, lying on a wooden surface. A starburst graphic says "Only \$24.50". To the right of the handle are four buttons with the following text: "Comfortable Grip", "Extremely Durable", "6061 Aluminum", and "Tools Attach Securely". The website address "www.thewoodworkersnetwork.com" is visible on the handle.

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like Trent and his tools. A really class act.

The investment in a boring bar has to consider all the options so you don't grow out of the system you get. So let's review some features. You can spend a lot of money and soon find out the tools you have will not do the job you want done. Your shapes will evolve into more difficult pieces to hollow and there is always the tendency to go bigger and taller. Some features to consider.

Captured vs. hand held. Even when you get good at hollowing by hand, it is still a lot more work and stress on your body to use than the captured systems. Both will allow you to turn any shape you want. How old are you?? Are you willing to work hard hollowing, for many more years?? Hand held tools are not capable of carrying a laser measuring system. Are you willing to continue turning blind??

Another feature is a swivel assembly to carry your cutting tips. The dedicated cutter angle means you need a number of different boring bar configurations to reach different shaped vessels. And there is that one shape you would like to do that the dedicated, fixed position, cutter will not reach and it will drive you crazy. The swivel assembly allows infinite movement of the cutter to clean up tool marks and reach the hard to reach places easier. In a related topic you may want to graduate some day to using a carbide cutter. In my opinion the carbide cutter needs to be used with the swivel assembly to take advantage of the specialized cuts available. Again the hand held carbide

tools are an improvement, but if you really want to kick your turning up a notch you would learn how to use it at another level with the swivel assembly capabilities.

I hope this is in no way construed as a criticism of Trent's tool system. They are great tools. The design is good and similar to many other very recognizable brand name hand held products. I just want you to get something you will not grow out of. A year down the line you will thank yourself that you did a little homework and purchased a tool that will do the hollowing that you will likely want done.

So the bottom line is you can spend a lot of money on a number of boring bar configurations and handles. And end up with a system with limitations. I suggest you get the whole ball of wax, laser and all. You are worth it. It's all about the fun.

—Lyle Jamieson

Chinese Ball Tools

I have recently become a dealer for the Crown Chinese Ball Tools and have an inventory of sets and extra handles on hand for immediate shipment.

A set includes one handle, four cutters, a tool to make a tapered hole, and a pamphlet written by David Springett. These are priced at \$125.00 for each set.

The handles include a wooden handle and a metal piece to attach the cutters and ride on the ball. These are priced at \$36.20 each. I recommend three additional handles.

Fred Holder
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AAW's Liability Insurance

Editor's Note: There seems to be some confusion among members of AAW concerning exactly what the AAW insurance covers as far as individuals and clubs. Hopefully, this information on this subject will help clarify this problem.

The AAW has taken the burden of shopping for and acquiring liability insurance off our shoulders and supplied all its chapters and members with a liability insurance policy through Travelers, a well-respected company.

The Liability Coverage part of the policy, is thirty-two pages long. Each year, Certificates of Liability Insurance are produced for each chapter of the AAW identifying the chapter as an additional insured under the policy that provides both Commercial General Liability and Tenant Legal Liability. The certificate is a one-page ACORD form that is usually acceptable to an organization or public or private facility that allows a chapter to use facilities for meetings and events.

Although the policy contains the usual definitions and exclusions that one would anticipate in an insurance policy of any kind, it includes an endorsement that expands the scope of its coverage to all AAW members. The precise language of the endorsement adds to the definition of an insured: "any of your members, but only with respect to that member's liability for your activities, or activities performed by that member on your behalf." To put this in plain language, each chapter and each AAW member is covered as

[Continued on Page 18]

AAW Insurance Continued from Page 17

an insured, under the policy, so long as he or she is performing chapter-approved activities. Members are not covered for their own private activities. Note that chapter members, who are not AAW members, are neither covered nor protected by the policy. For residents of the United States, Puerto Rico, Guam, and Canada, the activities can be anywhere in the world. For members whose residence is outside the United States, Puerto Rico, Guam, and Canada, the activities covered are limited to those activities in the United States, Puerto Rico, Guam, and Canada.

Whenever a member or group of members are conducting an activity other than a normal chapter meeting (e.g., a demonstration in a mall), it is a good idea to keep meticulous records of all correspondence, confirming that the event is a chapter-sponsored activity. If the landlord of a mall or the owner of your meeting place asks for a certificate of insurance, you would give them a copy of the Certificate of Liability Insurance that is regularly produced for each chapter of the AAW identifying the chapter as an additional insured. If a landlord requires that they be named for a specific event, contact the AAW office and give them the exact name that the landlord wishes to have added. Provide the address of the event and the dates covered.

The AAW policy has two parts. The first is the Commercial General Liability, which insures and protects the chapters and AAW members in the event that a person is hurt or killed as a result of the actions of a chapter or AAW member. The limits of this liability are \$1,000,000 per

occurrence and \$2,000,000 aggregate total per year. The second part is Tenant Legal Liability, which is liability coverage for damage to property you are using for your meetings whether leased or donated. The coverage applies only to the number of square feet you use and only if you are legally liable for a fire, for instance. The limit of this coverage is \$100,000. There is no deductible. In addition, the policy provides \$5,000 for incidental medical and is paid without determining liability so as to discourage lawsuits. The policy does not insure for personal injury, which is injury other than bodily injury and includes libel, slander, etc.

Members have asked myriad hypothetical questions. The Travelers agent reminds us that each situation presents unique circumstances and that the answers he provides merely give us a general overview of the coverage. Needless to say, the language of the policy is controlling.

We have received a number of questions about mini-symposiums. If they are functions sponsored by the chapter, they are covered. If they are put on by a separate organization, they are not. Likewise, we have had questions about hands-on workshops. It makes no difference: If it is a demonstration or a hands-on event and it is a chapter function, it is covered.

The AAW Liability policy has been reviewed by the AAW Insurance Advisory Committee, which has concluded and have advised the Board of Directors that our policy is appropriate for our organization.

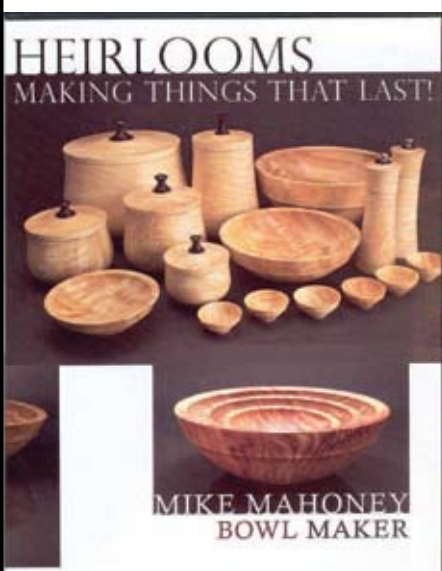
We have never had a claim on our policy. This fact alone serves as a strong reminder of the importance of exercising the highest

safety practices during association activities. An appreciation of the risks involved in woodturning and a few steps taken to protect members as well as spectators combine to provide the best insurance against injury.

This liability insurance is furnished as a service to the members of the AAW and to its chapters. If each chapter had to negotiate its own insurance policy, the time and cost would be substantial. Though not required, many chapters make contributions of one dollar per member to the AAW to help defer the cost of the premium for this valuable policy.

John Hill and John Buso contributed to this article. Contact John Hill at johnhill6@verizon.net if you have questions.

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Turning An End-Grain Hollow Form – Sort Of

by Matthew Staley

My Dad had given me several pieces of Eastern Black Walnut that were too nice and large to chunk up for pen blanks, so one of them was turned into a bottle stopper while the other piece I decided I would use to try out the process of end-grain turning to make a small hollow vessel. It all sounded so easy and grand.

For those of you who don't know, end-grain turning refers to the turnery process of hollowing out a hollow form or bowl by turning into the end-grain of the wood. Technically, the end grain is the grain seen when the wood is cut across the growth rings. The grain ends up parallel to the bed of the lathe when the piece is mounted. The simplest way to visualize this, for me anyway, is to imagine that you have cut down a tree and you are staring down into the stump. That is the end grain and that is what you hollow out in an end-grain turned piece. And it is worth noting here, I think, that this orientation is NOT the normal orientation taken by a wood turner when mounting a piece to be turned.

Trees are strong in general and wood is an incredibly hardy material depending on the orientation of the grain. The hardest angle of attack when working with a piece of wood, and some might say therefore the dumbest, is the end grain. End grain is so sturdy in fact that it is the orientation used for butcher blocks (although for health reasons wooden cutting boards should NEVER be used with raw meats) and even, believe it or not, for paving streets! From the mid-nineteenth century up until the early twentieth century,

end grain wood blocks were used as pavers in municipal streets. They were judged to be quiet, easy to keep clean, and easy on the hooves of horses. If you still doubt that this is a real story, visit Pensacola, Florida where the historical downtown district is STILL paved with end grain wood blocks. You can also just click here. <http://www.kaswell.com/historical.htm>.



Outside of the hollow form.

So, by now you have the idea that end grain wood is HARD. And, it really resents being cut into. To make the hollow form, I first turned down the outside and came up with a flared shape that pleased my eye. The walnut was beautiful with a few interesting inclusions that I was able to maintain and I was quite pleased with myself. Then I swung my tool rest around to start hollowing out the end grain.

I applied my trusty round nose scraper and lo and behold, nothing happened. Seriously, nothing happened, no chips, no shavings, not even any dust. All that I achieved was a sore arm and sore hands from gripping my tool which was being thrown off the wood. OK, maybe I need to sharpen the tool. I do that and try again. Again, nothing happens. This end grain is seriously hard stuff. The end-grain defeats

even my carbide tipped hollowing tool! Yikes!

Now I have the brilliant idea to drill into the end grain to remove material the “easy” way instead of just turning it out. I load up my drill press with a bit, put the blank under the bit, and start to lower the drill into the wood. The first trick is to hold on to the piece, which doesn't lend itself readily to stability in the Jorgensen clamp I am using since it is already rounded down. I make a note to self to drill out hollow vessels BEFORE rounding down in the future. I try mounting the piece back in the lathe chuck, but holding that hulking piece of steel is no treat

[Continued on Page 20.]

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Hollow Form Continued from Page 19

either. I make my peace with the Jorgenson clamp.

I start drilling and am rewarded for my efforts with a small amount of shavings, but alarmingly, I am generating a good deal of smoke! The frictional force is so intense that the wood is actually starting to burn, as in fire! Perhaps needless to say, that drill bit went to wherever bits go when they die an honorable death.

What I needed was a Forstner bit, which of course, I didn't have. The advent of big box home centers and the demise of a TRUE hardware store make it hard to find something like a decent Forstner bit, so I had to resort to mail order and wait it out.

When the bits arrived, I found excuses to avoid the damn hollow form, which set on my workbench mocking me in my defeat. Eventually I loaded a Forstner bit in the drill press and with a second pair of hands to hold the form steady, I gave it, literally, a whirl.

The bit hollowed out the blank brilliantly. Now I had something that I could claim was a hollow form in that you could, technically, put something inside the piece and that is one definition of hollow. Of course in the world of turnery, hollow forms are generally a bit more artistic and fancy than what I ended up with, but it is what it is.

That isn't to say that I didn't try to hollow it out more once I removed the bulk of the interior wood with the Forstner bits. I did try, but once again, I didn't have a chuck strong enough to hold the thing in place while wrestling with the end grain turning! I don't use wimpy chucks in the first place, being a big

fan of the New Zealand-designed Nova chuck series. But, whether the chuck was in compression or expansion mode, the force of the tool impact against the end-grain defeated me. I had even invested in a 35mm spigot jaw set and came to discover that due to my less than brilliant measuring ability in metric, that the jaws were slightly, as in mere millimeters, too small to grip the outside of the vessel and I was once again operating in expansion mode. Drat!



The finished hollow form.

I wouldn't say that I would NEVER attempt end grain turning again but I would say that I won't

be in a big all-fire hurry to do it again soon. I have read seemingly endless articles about how end-grain turning yields results that are "incomparable" to any other method of making vessel forms, and I have even read an article from a clear masochist who makes pens using end-grain turning methods. Having tried it I am forced to conclude that these authors are engaged in a game whereby they are wreaking havoc on all other turners as a form of passing along the pain they themselves have endured having fallen victim to some other secretly chortling wood turning author who convinced them to attempt end-grain work. Personally I hope my brave confession that I find end-grain turning to be sheer evil will be a first step towards ending the madness before it consumes another wood turner's drill bits and hand muscles!

But of course if you really want to try it, perhaps it would be a more reasonable enterprise if attempted with a piece of green wet wood instead of well seasoned dry walnut. At least one item I have read thinks that will work. I think I have just the piece for it downstairs. I'll get back to you on that one!

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Help for Samoa for the recent tsunami destruction

Dear Fred,

I enjoy reading your newsletter, as well as your thoughtful posts on the message boards - very helpful. I am seeking your help in a project to help Samoa recover from the recent tsunami.

Ernie Newman, an expert Australian wood turner and teacher, has initiated an effort to help Samoa recover through woodturning. Penehuro Papalii, a master woodcarver and head of the Beautiful Expressions of Nature Fine Arts Academy in Apia, asked Ernie to come and teach wood turning at his school, whose students are young people not continuing in the public school. The goal is to aid in the Samoan recovery by teaching the students how to make small items, such as tops and pens, for sale to the burgeoning tourist trade in Samoa as well as for export.

I will join Ernie in Samoa in February for about three weeks to help establish this woodturning capability. We are paying all of our own expenses, but are seeking donations to establish an eight station production turning capability - including all the lathes, tools, and supplies to get started. I will be making a shipment from here in early December. Ernie will be acquiring most

power tools in Australia and shipping from there due to power requirements (240/50).

Can you help? Used tools and supplies? Money?

I know business is probably not so good right now - but any

help you can provide would be appreciated!

I recognize all donations on a Facebook page 'turning aid for Samoa' - become a fan, as well as other forums that you might suggest!

Thanks for your support!

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Fred Responds: My magazine has been losing money for the last two years, so financial help is sort of out of the question at this time. I can publish your letter in More Woodturning January 2010 issue which will be mailed the end of December if you wish. That might help bring in some funds and possibly tools. I think everyone is suffering a bit from the economy right now.

Have you tried soliciting Jet, Teknatool, Vicmarc, Robert Sorby, Crown Tools, Hamlet Tools, Henry

Taylor Tools, Ashley Iles? It is possible that some of those manufacturers would be willing to donate tools to help set up the training stations.

Fred Holder

Hought Responds: Thanks, - an article will be helpful! You know Ernie, so modify my note to suit - Money can be sent to me in the US or to Ernie. I batch up donations and wire transfer to Australia, where we expect to purchase the power stuff, and tools that are not donated here. He can buy stuff there at a better price than I can get a discount for here.

The parent company of Jet in Germany sent my plea to its distributors in Australia - - so we hope we can work out a deal on the lathes and maybe a bandsaw.

Highland Hardware is including my note in its next newsletter, and AAW is as well - - so hopefully we will get enough to make this work!!

Thanks for all you can do!

Hought



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Making Better Ferrules from Brass Nuts...and Copper Fittings too

by Bob Heltman, CMW, AAW © 11-2009

Quite often ferrules for reinforcing the ends of woodturning tool handles are made of tubing. Copper water pipes and electrical conduit tubes are often used. In a pinch, a wrapping of stout string or cord can be used, then superglued in place. I've even seen tape wrappings... anything to give added strength, and sometimes the woodturner is short of time and seeks a quick fix to an immediate problem.

In this article I will show the use of **THREADED** nuts and fittings, using a scrap piece of spalted tulip poplar for the demo handle which I will not finish (as you can see in Fig. 1 I am already two handles ahead of any need). For a real handle I'd choose ash, hickory, oak, or maple types of wood. The first step is to cut the blank and mount it in the lathe; I used a Stebb center in the chuck. See Figure 2.

The next step was to cut a taper at the tailstock end, with the mid-point approximately the I.D. (internal diameter) of the threaded nut. One can use a caliper or just eyeball the situation. Then the nut is finally screwed on "finger tight" as seen in Figure 3, where the pencil points to the indentation made by the nut's threads. The nut is backed off and the handle blank remounted in the lathe. Using a Bedan, or other tool you enjoy, the taper is reduced to a same diameter about the size of the thread indentations. The nut is again screwed on. At this point the nut can be held in a vise and both hands used to run the nut all



Figure 1. This photo shows 4 tools; the left two are commercial handles; note the tubings used and dimples to keep the ferrules in place. The wide scraper in an oak handle uses no ferrule, and the little hook tool, forged and ground from a stone chisel, shows a split handle "saved" by a string ferrule superglued (desperate maneuver, but still working after many years).



Figure 2. Demonstration handle mounted between centers on the lathe.

the way on, butting against the wood shoulder. If the nut cannot be turned on, remove it and carefully - very carefully - turn off just a bit of the tenon's diameter, remount the nut in the vice and hand turn the handle all the way into the nut. It took me three tries to get it done.



Figure 3. When the nut has been screwed on finger tight it leaves marks as shown by the pencil point.

Depending on the quality of the wood, it might be useful to coat the taper with superglue and let it cure before doing the final assembly. THEN, after the nut is in firmly in place, superglue can be added at both the collar-wood joint, and where the threads enter the wood. The reason all this is done at the tailstock end is so the nut will tend to tighten as the turning tool bites into the metal and NOT unscrew...a vital point. See Figure 4.



Figure 4. The nut has been screwed all of the way against the shoulder.



Figure 5. The nut has been partially turned round.

Next comes the sweaty part...if this is the first time you have turned brass or copper. Use a sharp gouge and proceed slowly. Figure 5 shows

this process. Note the fine brass chips in the hollow of the gouge. Also, I turned the wood and the brass, back and forth, slowly, so the wood-metal joint would be the same diameter. When done, a drop or two of glue at this joint gives some added security.

Let's pause and look at the nuts and copper fittings up close; Figure 6. As you can tell, the wall thickness of these fittings, even after turning away the hex heads, is far thicker than standard ferrule tubing. That thickness plus the grabbing power of the threads makes these ferrules far sturdier. I estimate wall thickness as about 3 times for the brass nut, and 2 times for the copper fitting, not including the depth of the screws cutting into the wood.



Figure 6.



Figure 7. Brass nut turned half way.

Figure 7 shows the brass nut fully turned half way. It could be finish turned, polished, and a hole drilled into the handle through the hollow tailstock for the later insertion of a turning tool. However, as the poplar was not my real choice of wood for a handle I unscrewed the nut for later use, and made ready to flip the handle and address the other end, onto which I planned to install the copper fitting.

Because the copper was thinner than the brass I used calipers to carefully determine the proper tenon diameter; see Figure 8. I measured from the bottom of the thread on one side to the top of the threads opposite. This would give me about 1/2 a thread depth that would bite into the wood.



Figure 8. Determining the proper tenon diameter.



Figure 9. This photo shows the tapered tenon.

[Continued on Page 24]

Making Better Ferrules Continued from Page 23

Figure 9 shows the tapered tenon and markings for the fitting. In this case I wanted to experiment with using the reduced part of the fitting, cutting off most of the “tubing” end, and then “metal spinning” the end of the remaining copper into the wood for a real tight and enclosing fit.



Figure 10.

Figure 10 shows this accomplished. Note the copper ferrule is turned even with the handle wood, and then at the tenon end, with the extra copper cut off, I used the back of a gouge to metal spin the copper edge into the wood of the tenon, giving a nice tight fit. The handle end, and the metal spun on the other end, cramps the copper ferrule tightly in place. At this point I could either leave the small amount of hex nut showing or turn it off, then polishing all the copper and perhaps giving it a coat of lacquer. Here too, a hole could be drilled into the handle through the hollow tailstock, and then the small remaining tenon cut off.

The final picture, Figure 11 shows the polished copper ferrule, the cut off part (which COULD be used as an old fashioned tube type ferrule), and a brass nut. The copper turned slightly more easily than the brass, being softer. Thus,

this process work! And, I have a couple extra ferrules for the next time I run out of handles...and find the right piece of wood for a really classy handle.



Figure 11.

By the way, this idea came from Andy Cole, of the Honolulu Woodturners Club; what a guy!

These and many other such fittings are available at your local hardware store or home improvement center.



Letters

Black & White Issue: I'm happy that the price has not gone up, but I do have one suggestion that might improve future issues. Many of the photos look really dark and details are obscured. I'm no expert in photography, but adding additional lighting may help for black & white photos.

Comment on your comment on threading wood: I have a Beal Wood Threader as well and I can tell you from experience that open grain woods, like oak, don't take to threading very well; the threads break apart; pine doesn't work too well either. Close, tight grain woods work better. I've had great success with maple and persimmon. Persimmon turns out to be great for long tool handles as well.

—Thomas S. Ankrum, III

Suggestion: I am a fairly new subscriber (3 months) and I applaud your desire to make this publication primarily electronic. I would like to suggest something that others may also find useful. You have continued to layout the magazine in columns. This is the standard format for printed publications. However, it makes it almost impossible to read even a contiguous article without chasing all over the screen. Or worse, printing the whole issue. My suggestion is that you compose the magazine in horizontal format. Thus, a given article can be scrolled down the screen and the reader can see the entirety without scrolling up and down columns.

Please consider this or perhaps solicit input from the subscribers.

—Wayne Miller

Fred's Response: I'm not sure how easy it would be to make such a change considering my advertising rates are in column inches. Also, since the majority of my readers subscribe to the printed version, I would almost have to create two different issues. A lot of extra work that I'm not being paid very well for at present. I will take this under consideration if the number of electronic subscribers begins to exceed the number of print subscribers. Thank you for your comments.

Downloading Electronic Edition Issues: Eureka The answer to downloading the MWT PDFs was too obvious. All I needed to do was right click on the hyperlink in the email and do a SAVE target as to my hard drive. So those of us using Internet Explorer do the SAVE before we click on the hyperlink and move into the Adobe PDF format where you are not able to do a save to the hard drive. Wanted to let you know the solution just in case some other subscriber using MS IE had the same situation.

Thanks again for your help. I am looking forward to many years of MWT down the road. Keep up the good work.

—Richard Sticher

Editor's Note: Close to 25 percent of our subscribers receive the electronic edition, which is published in full color. Several of our regular print subscribers also subscribe to the electronic edition so that they can see the photos in color and read the magazine on their computer if it is so desired. I hope most of you are adjusting to the all black and white issue, because that is the way it will be from now on due to cost.

Tormek Jigs on a Dry Grinder



This photo shows the Tormek tool rest and the Tormek jigs being used with the dry grinder. This is exceptionally good when needing to reshape a tool that you wish to final grind on the Tormek. This 360 grit diamond wheel works great.



Turn longer, sharpen less with cryogenically treated steel blades that stay sharp two to three times longer than standard M2 steel tools. Pinnacle's new smaller turning tools are less tiring to use for small projects like pens and bottle stoppers or delicate turnings like finials and ornaments. Made in Sheffield, England, exclusively for Woodcraft.

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Making a Coffee Scoop

by John Wolf

You probably have several coffee measures if there is a coffee drinker in your house. Most of mine are plastic and hold 2 tablespoons full (60 ml). Though these are quite functional, they are NOT esthetically pleasing. A wooden measure is a fun project that brings pleasure every time you make a pot of coffee.



Figure 1. The Final Scoop.

I recommend using a fairly tight-grained wood. I've used cherry, maple, persimmon, and for these pictures I've used koa. You will need a blank of wood that is at least 2 inches square and one inch deep for the bowl of the scoop and a second piece of the same or of a different species about $\frac{3}{4}$ inch square by 5 inches long for the handle. (See Figure 2.) I make a short handle so the scoop can easily fit inside my coffee container. If you like the look or feel of a longer handle, then you will need a longer blank.

I start by making the handle. My chuck will securely hold square stock of this size. (See Figure 3.) I first turn the blank round and adjust the diameter to be satisfactory for the largest part of the handle. Usually this is between $\frac{5}{8}$ and $\frac{1}{2}$ inch. At the tailstock end I make a tenon that is $\frac{1}{4}$ inch diameter and about $\frac{3}{8}$

inch long. The easiest way to judge the diameter is by using an open-end wrench as a measuring device while you use a parting tool to make the tenon. (See Figure 4.)



Figure 2. Wood for the project.



Figure 3. Starting to turn the handle of the scoop.



Figure 4. Sizing the tenon.

The tenon has become the correct diameter when the wrench just slides over it. Once the tenon is complete, I use a skew or spindle gouge to shape the rest of the handle. There are no rules. Make a shape you find pleasing, but don't cut it off until you've sanded it. (Figure 5.)



Figure 5. Finishing the handle shape.

I rarely part the piece from the remainder of the blank. I find it easier to leave a slender piece of connecting wood that I cut through with a saw. This avoids the risk of grain tearout in the finished contour. The remaining nubbin is easily trimmed with a knife or sharp gouge and finished with a few hand strokes of sandpaper. (Figure 6.)



Figure 6. The finish turned handle.

The wood for the bowl of the scoop in my example is $2\frac{3}{8}$ inches square and $4\frac{1}{2}$ inches long. If your blank isn't that long, I recommend that you glue it to a backer block

to make it that long. I oriented the grain so the bowl of the scoop will be turned in end grain. (Figure 7.)

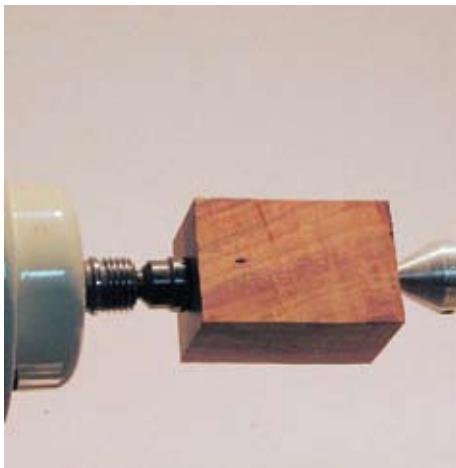


Figure 7. Mounting the wood to turn the bowl of the scoop.

This isn't necessary, but I like the appearance of the growth rings through the finished scoop. Turn the rough blank between centers to make it round and to prepare it to be held in the chuck. My chuck jaws work best with a 2-3/8 inch dovetail tenon. After producing the tenon, I turn down the blank to a diameter just slightly oversize for the finished 2-inch diameter of the scoop. (Figure 8.)

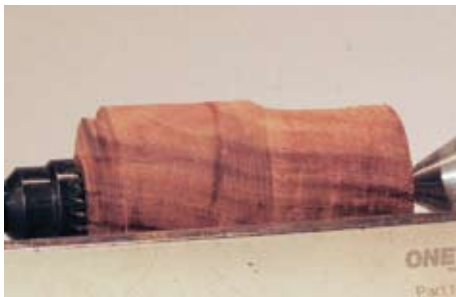


Figure 8. Turning the blank to just slightly oversize for the bowl.

Transfer the blank to the chuck and true it to round. Then, turn the

[Continued on Page 28]

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We are pleased to offer the following books from Linden Publishing for sale through More Woodturning.

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Coffee Scoop Continued from Page 27

outside contour of the scoop leaving a substantial connecting piece because it will need to hold the bowl steady as it is hollowed. (5084) Sand it to the finished grit. Swing your toolrest around and begin to hollow the bowl. Make the central depression the finished depth (15/16 of an inch) but leave the wall quite thick. (See Figure 9)



Figure 9. Central depression is turned to 15/16 inch deep.

Stop the lathe and look at the grain pattern to decide where you will attach the scoop handle. Select a drill that is the same diameter as the tenon on the handle you've made. In this case it is 1/4 inch. I drill the hole for the tenon into the bowl "by eye" using my cordless drill, but you can use a drill guide if you want too. (See Figure 10.)



Figure 10. Hole drilled for handle tenon.

If you have oriented your blank so the grain direction is like a typical bowl, then I suggest that you make the hole to attach the handle in the long grain rather than in the end grain side. Drill deep enough to accommodate the length of the tenon, but try to avoid drilling all the way into the center of the bowl because sometimes the drill can tear through into the center with just enough of a "catch" to crack the bowl. This is why I leave the bowl walls thick at this point!



Figure 11. Handle inserted into the bowl of the scoop.

Decide upon the most attractive grain orientation before gluing the handle into the bowl. I find that thin CA glue works well for most wood when the tenon fit is "just right." It is quick, too. (See Figure 11.) After the glue is cured, carefully position the toolrest to finish hollowing the bowl. Turn the piece by hand to be sure the work has proper clearance. I made some lovely fire wood once by forgetting that the top of the banjo sticks out just a fraction beyond the edge of my toolrest. I check the tool rest clearance but didn't swing the piece through a complete turn until I switched on the lathe. Oops! Pretty firewood.

Finish hollowing to form the bowl of the scoop. I hope to make the wall 1/16th thick, but I'm OK with 1/8th inch thick. Sand to your finish grit.

Completing the outside contour of the bowl is a bit tricky because the handle is now sticking out where you would normally position the toolrest and the turning tool. The reason I recommend a 4-1/2 inch long blank is to allow more room to position your toolrest for this part of the project. As you will see in the picture, I've made a very small toolrest to make working in this tight space a bit easier than working off the end of my longer toolrest. (See Figure 12.)



Figure 12. Small Tool rest to use for final turning of the bowl.

Use your gouge or parting tool to shape the remainder of the outside contour. I stop the lathe when there is just a small remaining piece of connecting wood, and then use a flush-cut saw to remove the scoop from the lathe. (See Figure 13.) This avoids tearout that could ruin the scoop. A bit of sanding completes the shape. (5093) Because coffee is oily, it will quickly color the wood if no finish is applied. You can use any food safe finish. (final scoop)



Figure 13. Ready to part off with a flush-cut saw.



Figure 14. Finished scoop.

The variations on this theme are nearly endless. You could choose to leave a thicker band of wood just below the rim. You can then locate the handle tenon in it and avoid having the tenon show inside the bowl. This also makes it possible to attach the handle after the bowl is completed thereby making the completion of the outside contour much easier. You can even make a coffee scoop with straight sides and create the inside shape with a Forstner bit. All of these approaches make nice scoops. Because they are technically less challenging, they



Figure 15. Three scoop examples.

can be used as skill-building exercises leading to the scoop described in this article. (See Figure 15.)

Easy Rougher has gone small



We received an electronic Christmas Card from Easy Wood Tools announcing their new small easy rougher tools: The Easy rougher Ci2m and the Ci3. Both tools are sized for use on mini lathes. I don't know the exact size or the price on these tools, but the Christmas Card said they will fit in a Christmas Stocking. For people who have trouble with regular turning tools, the tools from Easy Wood Tools in Owensboro, Kentucky are very easy to use.

Their web site is: www.easywoodtools.com.

Coming Events

2010 Florida Woodturning Symposium will be held on January 15-January 17, 2010. It will be held at the Lake Yale Baptist Convention Center in Eustis, Florida, about ½ hour drive North of Orlando, Florida. The featured turners for this year are: Nick Cook, Larry Hasiak, Al Hockenbery, Alan Leland, Rudolph Lopez, Michael Mocho, Paul Pouliot and Dale Nish. Online reservation is available. Credit Cards and checks are accepted. For more information go to <http://www.floridawoodturningsymposium.com>.

* * *

The Tennessee Association of Woodturners (TAW) will be presenting their 22nd annual Symposium on Friday January 29 and Saturday, January 30, 2010. The Symposium will again be held at the Radisson Opryland Hotel in Nashville, Music City USA. Again the Symposium features some of the world's leading woodturners including Tania Radda, Frank Penta, Mark St. Leger, and Trent Bosch. The Symposium will also include an Instant Gallery, People's Choice Award, Banquet and Auction, Vendors, and Slide Show and Roundtable Discussion with the demonstrators. For more information contact: TAW 2010 Symposium, P.O. Box 158296, Nashville, TN 37215

* * *

The 2010 Utah Woodturning Symposium will be held on May 6-8, 2010 at the McKay Center at Utah Valley University (formerly Utah Valley State College). Parking will be available in Lot U. Featuring over 20 premier woodturners and

demonstrations, an instant gallery, manufacturer's show case, pen turner's rendezvous, educator's lecture series, swap meet and so much more! Visit <http://www.utahwoodturning.com/> for more information and registration.

* * *

The AAW 2010 Symposium will be held in Hartford, Connecticut on June 18 - 20, 2010. It is time to start planning your schedule to attend this symposium. We will have more detailed information as it is released. For more information, AAW members should contact the office in St. Paul, MN - phone 651-484-9094, email: inquiries@woodturner.org or check out the website at www.woodturner.org

* * *

Turn-On! Chicago 2010, the 2nd Midwest woodturning symposium presented by the Chicago Woodturners. will be held August 20-22, 2010 in Mundelein, IL, just north of Chicago. Demonstrators include: Jimmy Clewes, Don Derry, Cindy Drozda, David Nittman, Binh Pho, Dick Sing, and Malcolm Tibbetts, with more to be announced. Events include hands-on pen turning for the troops and special evening demonstrations plus trade show and banquet. For more information go to their web site at: www.chicago-woodturners.com

Editor's Note: If your club is planning a symposium during 2010, please let us know about it so that we can give you a bit of publicity in this column.

NOVA Sharpening Centre

by Fred Holder

The Nova Sharpening Centre was released into stores in early March 2009. To date, I've not had a chance to see one of them in use. However, since sharpening is such an important part of woodturning, I felt that we should bring it to your attention. Looking at the photos, it appears to be similar to other sharpening jigs on the market. Considering the quality of the Teknatool products and their contribution to woodturning, this tool should be given a good look when you have a chance. Most of the text here is from the Teknatool web site: www.teknatool.com.



The Nova Sharpening Centre being used to sharpen a gouge.

The Nova Sharpening Centre attachment will transform your standard bench grinder into a precision grinding machine. The NOVA Sharpening Centre combines the slideway grinding jig and the powerful finger grind jig into one versatile sharpening tool. It utilizes a sturdy platform and a unique sliding base to achieve the ultimate in sharpening. This system turns your standard bench grinder into a precision sharpening machine. The slideway is also used to precision dress the grinding

wheel, which is essential for perfect grinding results.

Features and Benefits

- Precision sharpening with controlled slideway - The benefits and precision of a grinding machine at your bench grinder from precision dressing of the wheel to the finest grinds.
- Finger Grind attachment included as standard equipment, capacity for large chisels up to 1". Nova have paid particular attention to its design it is light weight so that it feels like an extension of your hand enabling the feel and control that only the hand can impart.
- True track ball and socket the finger grinder end guide is a true ball fitting into a mating socket for precise grinding with no transition marks.
- Quick positive locking - very easy to adjust
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- Easy removal and reassembly top plate for different types of sharpening.
- Easy precision wheel dressing. In designing the system we recognized that the condition of the grinding wheel is one of the most important elements to perfect grinds, the slideway makes dressing easy, the wheel is perfectly parallel and flat, most other systems rely on hand dressing, this is like Woodturning with a blunt chisel and expecting great turning results.
- System is easy to customize and accessorize, in common with the usual Nova design intent we strive for an open system

making it easy for the owner to customize.

The NOVA Sharpening Centre can be used to easily sharpen the following tools:

- Bowl Gouges - standard grind, modern side grind, fingernail grind
- Scrapers
- Parting Tools
- Skew Chisels
- * Carving Tools
- Carpenters Chisels
- With additional attachments: Plane blades and specialist boring and cutting tools.

Standard Equipment includes:

- Sharpening Base
- Sliding Sharpening Platform
- Adjustable Arm
- Finger Grind Unit
- Manual
- Fastenings

The NOVA Sharpening Centre System is currently available to purchase online at NOVA Online Ordering page pm their website for only \$99.99. I'm not sure where else it is being carried.

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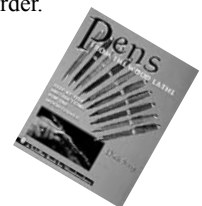
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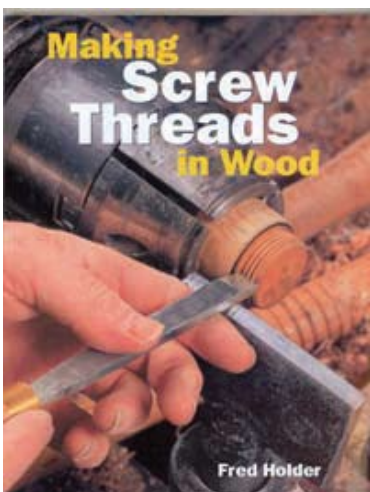
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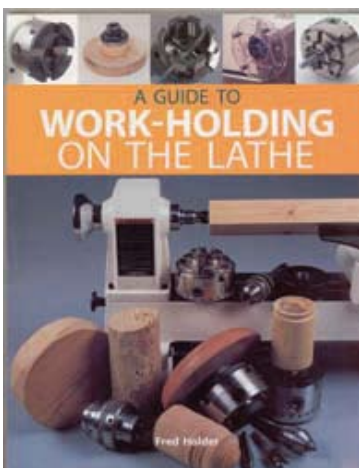
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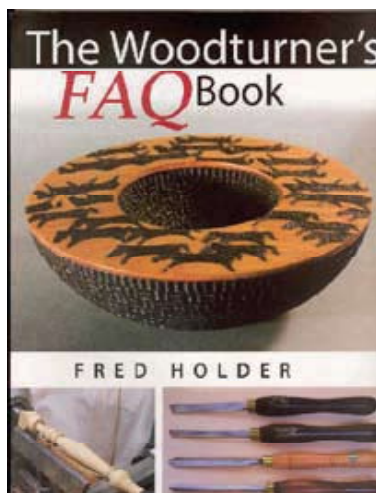
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These books seemed to be missing from most US Sources. So I have purchased 25 of each book for resale. If you haven't had an opportunity to purchase one, this is an opportunity to get a signed copy. Books will be shipped by Priority Mail.

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PO Box 2168
Snohomish, WA 98291 USA
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I have purchased 25 copies of *The Woodturner's FAQ Book* and have them available as signed copies for \$19.95 plus \$5.00 for shipping by Priority Mail (Washington State residents please add 8% for sales tax.) We accept cash, check, or MasterCard and Visa credit cards. You can order this fine book, which is "required reading for all new turners" directly from the author:

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VERMEC CARVING MOUNT

by Fred Holder

The Vermec Carving Mount is a multi-position mounting for carving on woodturnings while they are still mounted in the chuck or on a faceplate. Some time back, I reported on this new device from Vermec and was impressed enough that I ordered one from them. It cost me a bit extra, because I ordered it equipped to fit my Nova DVR and Mildred's Oneway 1018 lathe.



The Vermec Carving Mount fitted to my Nova DVR Lathe. The mounted bowl is being held with the Vermec chuck.



I mounted my Chinese Ball Chuck with a ball that I've been doing some burning on with my soldering iron.

The unit came in a few weeks ago, but I had other things in the works and it was set aside for a spell. I still wasn't ready to use it but thought I should assemble the unit

and see what one could do with it. I took a couple of photos with it set up on the lathe. The mounted item can be rotated to almost any position. The Carving Mount can be mounted on the lathe bed or on a bench. If the bench was close to the lathe, it would likely be good to mount the unit to the bench, thus leaving the lathe free for other work. I may try it on the bench when ready to use it.

When ordering this unit, Vermec requests that you specify thread

size required and lathe bed gap. Their order Code is: ACC-075 and the price is \$250.00 plus shipping from Australia.

Contact information is:

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New Ideas from Andy Cole of Honolulu, Hawaii

by Bob Heltman, CMW, AAW

Another joyous wedding of one of our children who lives in Hawaii allowed a side trip to friend and fellow woodturner, Andy Cole, past President of the Honolulu Woodturners Club (www.honoluluwoodturners.org). AFTER the wedding, of course.

Andy and I met when I visited Oahu for the samereason with a different child 5 years ago, and we have corresponded from time to time ever since.

Andy has a tabletop Jet, a mid-sized Jet, and a new VB36 heavy duty lathe; it is made in England.



Andy Cole Turning on his VB-36 Lathe.

This lathe is SOLID. For turning big bowls, and Andy does this emphasizing nested sets, this lathe has the beefiest tool rest I've ever seen. It swings wayout and has a leg that rests on the floor. See: http://hegner.co.uk/pages/VB36_Lathes/vb36_lathes.html.

For getting deep into large vessels there is a special tool rest that fits in the banjo and can extend far into a deep turning.



Woodturner Grandson Chris holding Andy's special tool rest.

See this in the picture with my woodturner grandson, Chris, holding this sturdy device. The gray part slides back and forth...a terrific invention! No vibration or catches here.



Andy's VB-36.

Here's the VB 60 in Andy's shop. Note the rack of tools. And, by folding the tailstock down, the wood-turner can stand nearly 90° to the bowl. Neat

Some comments about Andy's tools.. First, note the dotted sap streak just left of the tool rack. Andy rough turns green stock, letting those pieces cure before finish turn-



Andy's Tool Rack with tools.

ing. Note the shiny brass ferrules and longer handles on several of his tools. Over time Andy has been making longer tool handles, and a neat trick is to screw on a brass nut that has approximately 1" I.D. This is screwed onto a partly finished handle, and then he turns the nut to roundness. This is particularly impressive when Andy does this as part of one of his demonstrations! Note in the following picture the selection of copper and brass nuts found at my local hardware stores; it was fun walking in and asking the guy-clerk, "Do you have large brass nuts?"



A selection of copper and brass nuts the author found in his local hardware store.



Andy's dust extraction system at the lathe.

For convenience Andy has another set of tools by his Jet mid-sized lathe, which leads to another splendid innovation. Note that a couple of tools have handle extensions. Andy really likes the versatility of the double ended handles such as the One-way and Hosaluk handles, but doesn't like holding the machined metal end while turning. It is cold, has set screws, and a blunt end. By adding a turned wood extension he gets the benefit of a longer handle which is also much more comfortable to hold. Andy also likes having the end a little fatter, which gives him a more secure feel when wielding the tool. He drills a 1/2" diameter hole in a chunk of wood, threads a 3" piece of steel rod half way in and secures the other end in a Morse taper drill chuck for finish turning.

Andy replaced his big square funnel dust collector with a length of flexible aluminum drier vent "hose." This allows him to stretch and twist this extension and position it exactly where he wants it, and the concentrated suction does a far better job

of catching shavings and dust. I am making this change to my setup as soon as I get back to my mainland studio! His dust collection system comes down from above; mine comes up from below and therefore I theorize that, since shavings fall down, this setup might even be a touch more effective.

Well, so far in our visit I learned about the brass nut ferrule idea, and this dust collection system adaptation; a valuable visit already from what was intended as just a friendly updating get together.



Andy's set up for displaying a set of nested bowls.

A next insight had to do with Andy's excellent method of displaying a set of nested bowls. The following picture shows the set as displayed on a white background. That background was made of plywood for this photo; Andy intends to use white smooth cardboard in the future. That would be less weight when transporting woodturnings to a show. This background causes the eye to follow the curve and see each bowl in its proper sequence, even counting them. Neat idea.

Living in Hawaii involves a lot of dwellings close together due to populations density. So, I asked Andy what he does with his wood shavings. Fortunately the front of Andy's home gives a great view overlooking the city of Honolulu and the ocean; he is high enough to catch the cooling ocean breezes. AND the back yard and garden of his property faces a mountain, overlooking a valley. Taking advantage of the situation he spreads shavings as a mulch, weed suppressor, and ground cover.



The back yard and garden of Andy's property faces a mountain, overlooking a valley.

As is the case with most, or at least many, woodturners, Andy feels his latest woodturning is his favorite one and he proudly displays many of his turnings. He also has sold a number of pieces and as you can see at his web site, his wood-art is in galleries in Hawaii and on the mainland (www.andycolewoodturning.com). He emphasizes natural edge bowls, with his distinctive foot style, and nested sets especially.

When Chris and I first arrived at Andy's home we spotted the

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Our Collaborative Group Meeting for December 2009



Items brought to the meeting on December 2, 2009 (Top Row, left to right) Mildred Holder's bowl, Bob Ferrel hollow form, Fred Holder, weed pot or small vase. (Bottom Row, left to right) Fred Holder's little bowl, Jan Garlington's box with a threaded lid, and Dan Blum's bowl.

by Fred Holder

When Mildred and I were in Australia in 2006, we saw copies of a couple of Australian woodworking magazines that were very interesting. When we returned home, I subscribed to both of them. One of the first issues that came in had an article on an Australian Collaborative Group. It sounded so interesting, that we started one in early 2007. The membership of our group

has pretty well stabilized with seven fairly active members. At the last meeting, on December 2, 2009, only five of the members were able to attend. The work of the five is shown above in the photo. The wood for this meeting was furnished by Dan Blum, who had been able to acquire a number of pieces of Myrtle on a trip down into Oregon. One of the pieces he brought was, I believe, maple burl and this piece was forced

on me by Dan along with a small piece of Myrtle that was suitable for a small bowl.

We find these meetings to be quite interesting as we sit around our dining table, eat a few munchies and talk woodturning. We meet the first Wednesday of the month normally. The January 2010 meeting will be held on January 6 at 7:00 pm. Originally, we were each bringing a piece that we had partially turned and then

drew numbers to take home someone else's piece to finish. After finishing, we returned it to the original owner.

About a year ago, Dan Robins, who was an active member at that time, said I have some pieces of wood, how about I bring those next time and we all make something from them and get to keep what we make. We liked this process and since that first time, one of the members has supplied the wood for the next month.

For January 2010, Mildred and I supplied the wood, some small pieces of Madrone that were suitable for making boxes or something.

I recommend that other groups of woodturners consider starting a small collaborative group that

meets in one of the members homes. Since Mildred and I live pretty central to the members, we started meeting at our home on a regular basis about a year ago.

The Australian group had four members, we have seven members when they are all able to make it to the meeting. Now, I'll show each of the pieces individually.

Editor's Note: I highly recommend that small groups of woodturners consider starting a collaborative group.



This is Bob Ferrel's hollow form or closed form bowl that was nicely turned and finished.



This is Jan Garlington's box with a threaded lid. Jan didn't get her project completed because of other commitments. However she had completed this box after a short how to class with me on hand thread chasing. This was her first threaded box.



This is Mildred Holder's bowl made from a nice piece of Myrtle.

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Drilling Lamps

by Fred Holder



These are Fred Holder's two pieces. Both were beautiful pieces of wood.



This is Dan Blum's bowl made from a piece of Myrtle that he had supplied for the meeting.



Hal Swanson was unable to attend, but he sent a photo of his piece.

How to drill lamps is a question that has come up many times over the years. I've always drilled my lamps after turning. I also drilled each of them from both ends. This ensures that the hole comes out in the center of both top and bottom of the lamp.

With my first lamps, this was done because my drill would not reach completely through the lamp (I only had a 12" drill). Today I do it because the two lamp augers that I own seem to run out slightly over the long haul. If you want to drill complete through from one end, start with the top so that your hole is centered where the light fixture is attached, the bottom is not so important.

I drilled them by running a drill through the hollow tailstock spindle. I currently have a tail center with a removable center pin that allows the drill to be passed through and into the wood while still holding the workpiece in place with the cup recess of the center, I purchased this from Craft Supplies USA.

Craft Supplies USA also has a nice lamp auger that I also purchased some time back. This combination works very well, but still allows enough slop that the drill may not run true throughout the length of the work, so I still drill from both ends.

I have personally bought my lamp hardware at local stores. You can buy lamp repair kits that have all of the hardware plus a new power cord to fit out your lamp at most hardware stores. The last lamp I made I used hardware from Lowe's, they have a nice selection of components available.

That last one was a night light so that I needed special bulb receptacles, etc. so Lowe's selection was very helpful. I believe you can also purchase lamp hardware from Craft Supplies USA.

Lamps are fun to make and much appreciated by the various members of the family. I have five children, all married, who were very appreciative of those lamps that Dad made.

Andy Cole Continued from Page 35

treadle lathe shown the last photo...a special added treat. This lathe was hand made in Hawaii by John Critchfield, also known as "Dog Bowl," because he turns thick pieces he dubs as "Hurricane Proof!" The lathe was acquired by the Honolulu club, and Andy became custodian. This lathe really works and is a hit at woodturning demonstrations. It is quite tricky to pump with one foot and keep the turning tool steady...I'm told.



This lathe was hand made in Hawaii by John Critchfield,

And so ended a delightful and all too short visit with Andy Cole. I hope to have the pleasure of seeing him again one day.

We hope everyone had a great Christmas and are looking forward to a very successful New Year. This is our Merry Christmas a bit late and a Happy New Year about on time.

Fred and Mildred Holder of More Woodturning magazine.

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