

MORE

WOODTURNING

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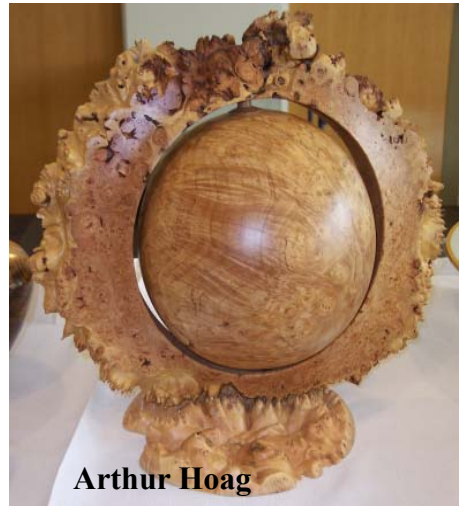


J. Paul Fennell

Desert Woodturning Round-Up 2006



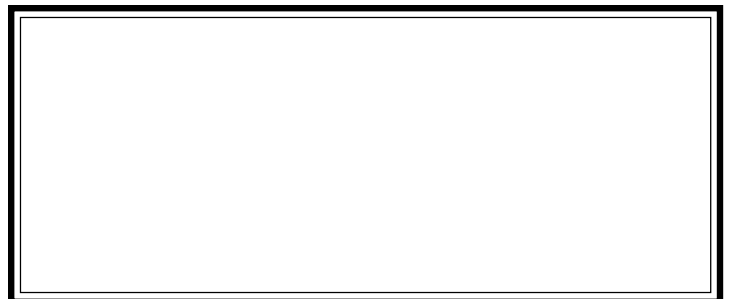
Kip Christiansen

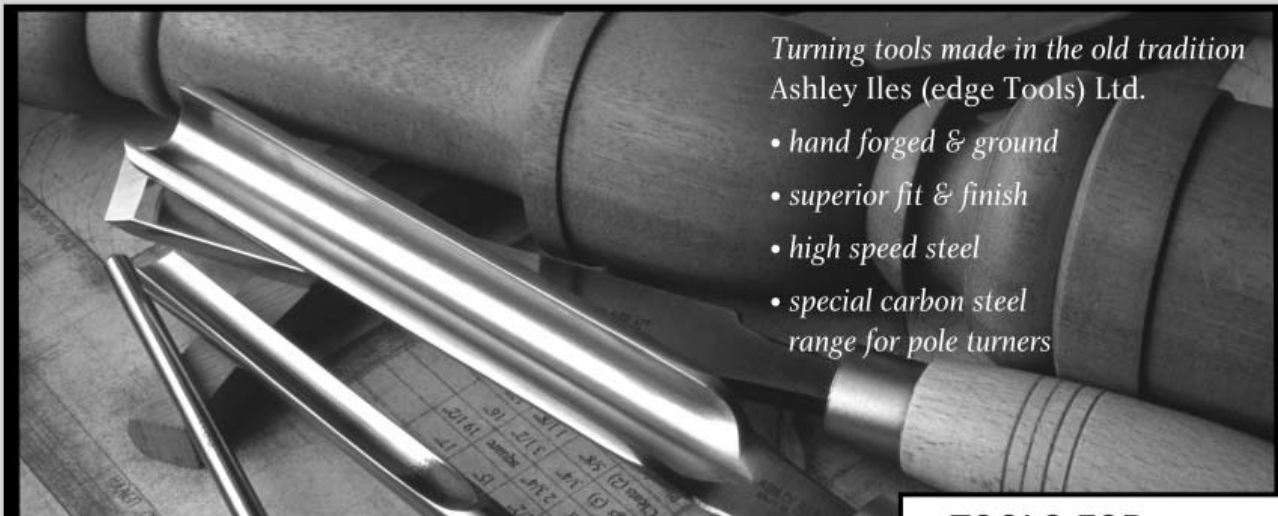


Arthur Hoag

In This Issue:

Desert Woodturning Round-Up
Meet Robert Martin of Canada
The Hunter Carbide Tool
Jimmy Clewes DVD Review
The Pen Turners Corner





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About the Cover:

These pieces were from the Desert Woodturning Round-Up held in Mesa Arizona: J. Paul Fennell, Kip Christiansen, and Arthur Hoag. These were just a few of the nice pieces seen at the symposium.

EDITORIAL

The May issue marks the 10th issue published in magazine format. We have received many good comments on the new format. About 10 percent of our subscribers obtain the magazine as a PDF file, which is e-mailed to them at about the same time the printed copies go to the post office. We had a great time at the Desert Woodturning Roundup in Mesa, Arizona in mid-February and look forward to another great time at the Utah Woodturning Symposium in mid-June. This year, I will be demonstrating a number of things: making the Chinese Ball (what else), making a ball chuck, making a spherical salt shaker, and making a threaded lid needle case. I hope to see many of you at the symposium. Since the AAW has arranged for an affordable insurance for us woodturners, I am now doing instructing in my home shop. These are not scheduled classes, but one-on-one instruction of the type that the student feels they need. Levels are from beginners through intermediate to anyone wishing to learn what I can teach them. I hope you enjoy this issue and many more to come!!!

Fred Holder, Editor and Publisher



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Desert Woodturning Roundup 2006

by Fred Holder

The Desert Woodturning Roundup 2006 was held on February 18 and 19, 2006 in Mesa, Arizona at the East Valley Institute of Technology. The Arizona Woodturners Association hosted the event, which is planned to be a regional woodturning symposium to be held each year in Arizona. This symposium was run similar to other national events with demonstrations by nationally and internationally known turners, vendor booths, a banquet, large instant gallery, and more.

Arizona Woodturners Association is one of the largest turning clubs in the country, and has inter-

nationally known turners as members who enjoy sharing their talent and knowledge with others. The location of this event, recognized as one of the top tech schools in the country, made this a very enjoyable experience.

Here is the line-up of demonstrators:



Stuart Batty turning a square edge bowl.

Stuart Batty, Born in Cambridge, England, comes from a family of woodturners. Both his grandfather and father were professional woodturners. Stuart began at the age of ten, helping his father make stair spindles, and learning traditional woodturning techniques that had been used in Britain for hundreds of years. Stuart is an exciting woodturner who possesses incredible technique and teaching skills. His style of work is greatly influenced by his background as a spindle turner with precise cuts and sharp detail. Stuart has mastered the art of creating long stem goblets, bowls of all shapes, including rectangular and square edge, as well as natural and burl edge bowls. For this symposium Stuart demonstrated: bowl turning with just a gouge; long thin stem goblet, off center square bowls, everything about sharpening and negative rake



Stuart's Square Edge Bowl.

more WOODTURNING

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scraping. I sat in on his off center square bowl demonstration. I've watched him demonstrate this several times and am always amazed at how well he can turn those square, thin wings on his bowls. As always, he did an excellent demonstration and stressed the use of an oil finish, specifically pushing the Mike Mahoney Walnut Oil Finish.

Andi Wolfe's work shows elegance with her elaborate surface enhancements. Drawing her themes from the natural world, her work portrays a variety of beautiful plant-related forms. Andi is a master of pyrography and color enhancement whether it be hollow form, bowl, or platter. Her first demonstration was actually a slide show and lecture on design inspirations. Mildred sat on this presentation, but was so far back in the room that she gave up



Andi Wolfe holding a bowl that she had just finished decorating.

seeing the next demonstration on pyrographic techniques for surface enhancement and the following demonstration on coloring techniques, using transparent dyes and acrylic paint. On Sunday morning,

Mildred skipped the first session and studied the instant gallery entries. She was then able to get a front row seat for the next two sessions which she had missed the previous day.

J. Paul Fennell: Paul's work is nothing short of astonishing. With a natural talent that few possess, he is known internationally for his piercing techniques, extremely thin walled vessels and his use of fiber optic light to help him achieve his desired effect. He did demonstrations on turning hollow forms, after the form decorative and sculptural considerations, and home made tools. He repeated these demonstrations each day. I sat in on his demonstration on home made tools and found it quite interesting. He covered several tools that he has developed for use in making hollow forms and then demon-

[Continued on Next Page.]



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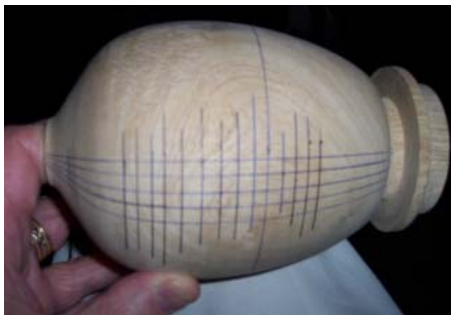


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Desert Woodturning Round-Up Continued from Page 5

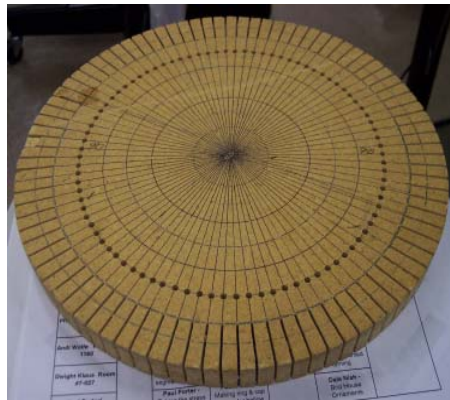


J. Paul Fennell laying out the pattern on a small hollow form.



This photo shows the layout that J. Paul was doing in the demo.

strated how he used the indexing wheel (a home made tool) to layout the grid on his hollow forms including how he laid out the angled grids. He also explained and showed how he laid out his basket weave on hollow forms. I believe this was the first demonstration by him that I have seen. It was an interesting and informative demonstration. I doubt that I'll ever have the patience to do work like he does, but it was very interesting to learn how it is done.



J. Paul Fennell's indexing wheel. The wheel is 90 centimeters in diameter. With the measuring tape wrapped around the wheel, he made a mark every centimeter then cut slots in the edge.



This is a wall thickness gauge that J. Paul Fennell uses when turning his hollow forms.



Mike Mahoney turning a large salad bowl in his demonstration.

Mike Mahoney is a full time production turner specializing in utility wares, nested bowls, and hollow forms. Mike has taught in seven countries and he has works in many of the finest turning collections in the world. Mike is an absolute master with a coring system and has published instructional videos and writings. Mike did demonstrations

on coring a bowl, making heirloom utility items for the kitchen, and burial urns. He repeated these each day. I sat in on his making heirloom utility items for the kitchen on the first day of the symposium. Mike had a number of plates and bowls from his home kitchen which he discussed and passed around for all to examine. He says when you have dinner at his house, you eat from wooden plates and the food is served from wooden bowls. He highly recommended an oil finish, but stressed that he was not pushing his walnut oil finish; however, I think that he should be because it is a very good finish. Then Mike mounted a bowl blank and proceeded to rough turn it and core out two smaller blanks. In response to a question of how he made up the mounting for the smaller cores, he mounted one using the live center and the chuck jaws as a jam fit situation and turned a foot for the chuck on the core. He then described how he stores these for about three months before final turning. As a finish for the demonstration, Mike mounted a rough turned platter blank and final turned it in the remainder of the period. In all of this type of turning Mike stressed the need to make an adequately large foot for the vessel. On platters and plates this is an extremely important item to consider in your design. Remember these items are designed for use in the kitchen and on the dining table.

Kip Christensen is a frequent demonstrator at symposiums and workshops because of his tremendous skills as a turner. His work has been pictured in books and magazines. While Kip is best known for his lidded containers, he is also comfortable working with bowls, vessels and spindle work. Kip did dem-

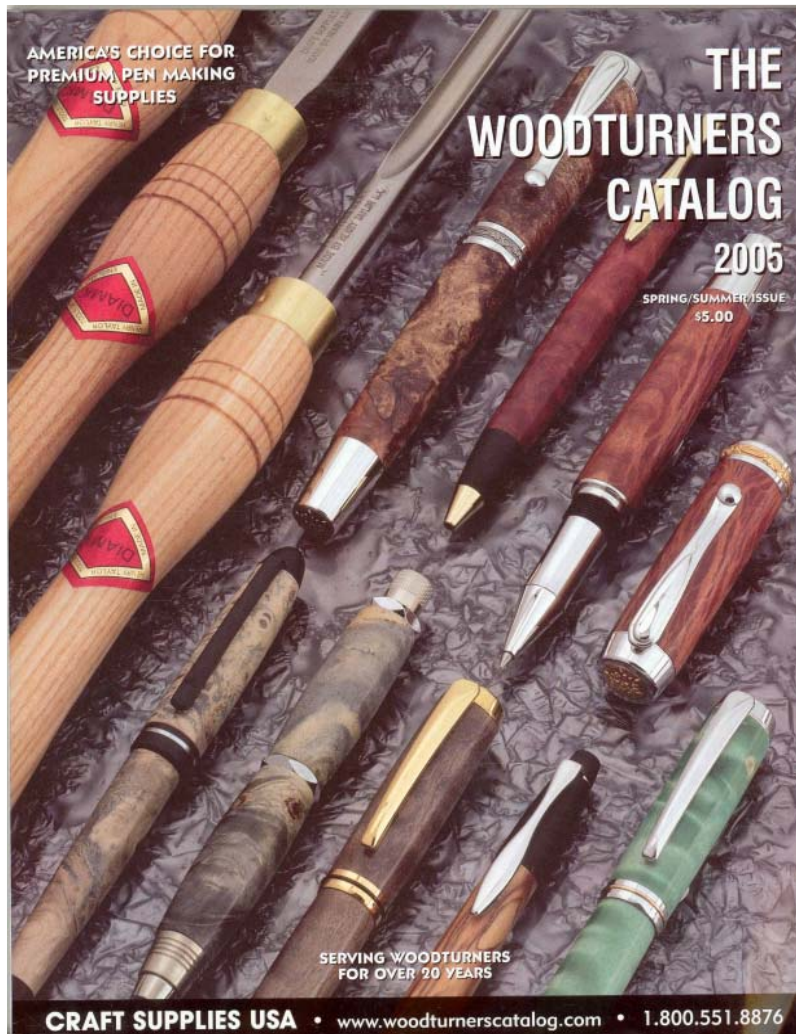


Kip Christiansen turning a box with an inlay in the top.

onstrations on inlaid boxes, woodturning design, and burnings on turnings on Saturday. I sat in on his first demonstration on Saturday morning and watched him turn an elegant little box with inlays in the lid. Kip first inlaid a piece of black wood, I think it was African Blackwood and then an inlay in the blackwood of spalted box elder. This gave a nice inlay with a black ring around the box elder. Kip had an interesting technique for fitting the inlays into the lid. He turned a little bevel on the edge of the recess and then inserted the inlay. If the inlay slid in most of the way of the bevel, he removed a little more wood and tried again. If it barely entered the beveled area, he cut out the bevel and made a new bevel. I'm going to have to try this on my next inlay. A very interesting demonstration and well executed design on the box.

Jim Christiansen has been very active in promoting effective critique and in helping others develop their design skills. Jim's work has appeared in many national and international exhibitions and has been featured in several books. He is

[Continued on Next Page]



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One of Jim Christiansen's pieces.

probably best known for his designs incorporating “organic” elements such as fossils, roots and human figure carvings. Jim was assisted in his demonstration by Gerrit Van Ness. I talked with Gerrit before the event began and he told me that I had seen their complete show at our local club, so I would not need to attend their demonstra-



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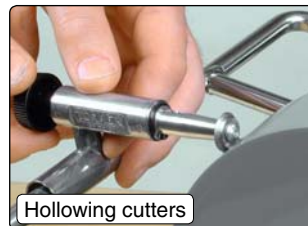
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tion here. As a result, I skipped their demonstrations because it was impossible to see more than six demonstrations in total.



Gerrit Van Ness's Spilled Paint.
The paint is red. The can was turned out of wood.

Gerrit Van Ness's work is intended to evoke thought about life issues, and poke fun at stereotypes and current issues in our society.

Traditional wood turning combines with carving and an array of unorthodox finishes and embellishments to produce pure works of art. Gerrit demonstrated with his good friend, Jim Christiansen.



Phil Brennon, president of the AAW, demonstrates turning a hollow form.

Gerrit is a man of eclectic tastes, exemplified by his wood art. He is a self taught artist, and has received awards and national recognition for his work.

Phil Brennon is the president of the American Association of Woodturners. He did not get there by chance. He gives his all, whether it be teaching his unique and stunning southwest designs at symposiums or classes at Yavapai Community College, or helping to keep the AAW exciting and on course for the future of wood turning.

Paul Porter is a native of the Southwest and has lived in the desert all his life. This is where he finds inspiration for his work. His style leans towards the traditional Indian

[Continued on Next Page]

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- Beyond Basic Turning: Off-Center, Coopered, and Laminated Work, by Jack Cox \$28.95
- Chris Child's Projects for Woodturners, by Chris Child \$13.59
- Decorating Turned Wood: The Maker's Eye, by Liz and Michael O'Donnell \$15.95
- Fabulous Turned Wood Projects, by Hazeu Hiebert, et al \$17.95
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Desert Woodturning Round-Up Continued from Page 9



Paul Porter waits while his helper vacuum out the chips.

forms that were originally formed in clay. Paul has an eye for detail and form and his work is something to be admired. He demonstrated collar design and hollowing technique with bent outrigger tools.



The vase Paul Porter turned in the demonstration that I watched.

I sat in on his demonstration of hollowing using bent outrigger tools and found it quite interesting. His tool still transfers a considerable amount of stress to the turner because only one tool rest is used and the turner provides the other tool rest. It is a simplified form of stabilized hollowing which allows the use of a laser light to determine wall thickness. A fine demonstration.



Dwight Klaus in his demonstration on design of segmented turning.

Dwight Klaus is one of those turners who just has a natural ability at turning and design. He is very precise in his work and finishing technique. While Dwight is competent at bowl turning, he excels at southwest design in segmented turning. He demonstrates segmented turning aiming at the beginner and intermediate student. Dwight had three different demonstrations: techniques for segmented turning, design of segmented turning, and the art of segmented turning. I sat in on his design of segmented turning session and found it very interesting. He provided a hand out of information on designing segments for a particular size ring and talked about the overall design of a segmented vessel and how to determine the ring sizes, how to face off the rings after glue up, and how to use the lathe to clamp the segments in place. I particularly liked his use of a large wooden cone to center the ring with the previous ring during glue up. An excellent demonstration. We enjoyed visiting with him during lunch on Sunday.

Dale Nish, one of the most well known and respected turners and authors in woodturning, did two demonstrations on turning bird-

house ornaments. I've seen Dale do this demonstration several times in the past so chose not to attend one this time. As I said, you could only attend six demonstrations and I had used up my six.



Mike and Stuart doing their duelling bowls thing. Very well done.



Stuart Giving Mike a bad time during the duelling bowls demo.

Prior to closing ceremonies, Mike Mahoney and Stuart Batty did their dueling bowls thing, which is not only a bit humorous, but presents some useful information to wood turners concerning the turning of bowls. It was hard to see who was the winner. Mike finished his bowl first, but it had a very thin wall in one place and the foot had not been finish turned. Stuart on the other hand had a very nicely finished bowl, including reverse turning onto a jam fit chuck to finish the foot. I guess this makes Stuart the winner for this round.

After this demonstration, everyone filed out of the theater and the symposium was officially over.

In any event such as this, the vendors serve a very important part of the activities: they provide people a chance to get a hands on feel of tools and allows them to pick up tools and woods that they had been thinking of buying. The vendors at this symposium were:

- Arizona Silhouette
- Best Wood Tools
- The Burl Source
- Craft Supplies USA
- Gallery Hardwoods
- John Jordan
- Paul Chilton
- The Sanding Glove
- Segment Turning by W
- Stanley Townsend
- Talasi Hardwoods
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There was a further opportunity to purchase tools and wood on Saturday evening when they set up for the Swap Meet in the parking lot. We looked at a lot of things, but were mostly impressed with a new tool being produced by Mike Hunter of Minneapolis, Minnesota. Mildred wanted one and we purchase one to carry home with us. I considered it an endgrain hollowin tool, but it seems to be a bit more. There is a review of this tool elsewhere in this issue.

This was a very well done first symposium and looks to be a good one to put in your planning for next year. My congratulations to the Ari-

[Continued on next page]

Desert Woodturning Round-Up Continued from Page 11

zona Woodturners Association for a well put on and executed symposium.

A few photos from the Trade Show area:



S. Townsend from Tulsa, Oklahoma with his Elbo Hollowing tool.

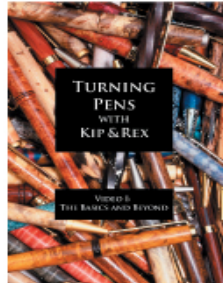


Magnetic base laser pointer mounted on the Elbo Hollowing Tool.

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In 1999 Kip Christensen and Rex Burningham authored the book "Turning Pens and Pencils". It quickly became recognized as the definitive book on pen making. Now Rex and Kip have followed with two videos about turning pens. These two videos offer the most comprehensive information available in video format on the subject of making pens on a wood lathe. In the process of showing detailed steps for making six different pens, Kip and Rex cover both the fundamentals and advanced techniques, offer several design options, and discuss using a variety of materials. Video II offers an extensive section providing a host of handy "Tips and Tricks".



Topics covered in

Video I: The Basics and Beyond

- An Introduction by Mike Mahoney
- Fundamental procedures of making turned pens
- Making the basic slimline pen
- The versatility of the slimline pen kit
- Possible design variations using the slimline kit
- Detailed steps in making two design variations using the slimline kit, including one with wire burn details, finger grip grooves, and no centerband; and no with a fixed antler centerband
- Tools and tool use
- Adhesives
- Materials for making pens, including various woods, plastics, and antler
- Running time: 1 hour 8 minutes



Topics covered in

Video II: More Pens plus Tips and Tricks

- An introduction by Mike Mahoney
- The European style pen
- A variation on the European pen which includes a fixed blackwood centerband
- The American style rollerball or fountain pen
- Techniques for turning plastic
- Turning antler
- Tips and Tricks, including:
 - drying pen blanks
 - cleaning the brass tube
 - the "potato trick"
 - about drill bits
 - drilling jigs and tips
 - using polyurethane glue
 - reaming before barrel trimming
 - all about barrel trimmers
 - repairing defects in wood
 - using a buffing wheel
 - assembly jigs and tips
 - disassembling a pen
- Running time: 1 hour 28 minutes

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A new business venture from Mike Mahoney. Rough turned bowls. They are ready to final turn as you receive them. We purchased a nice bowl that would just fit Mildred's lathe.



The Timber Woodworking Machines booth.

An Update of the Chinese Ball Making with a Swinging Jig

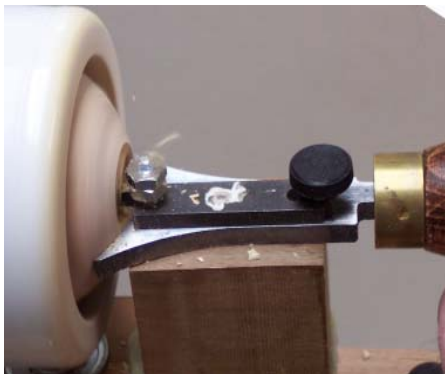
by Fred Holder

The process that Fred Roth described is the best solution to using the Crown Chinese Ball tools with only one handle. The pictures show my solution to making the Chinese Ball with only one handle. I had a very workable method of just using the cutters, but could not come up with a good depth stop. The handle provides the depth stop.

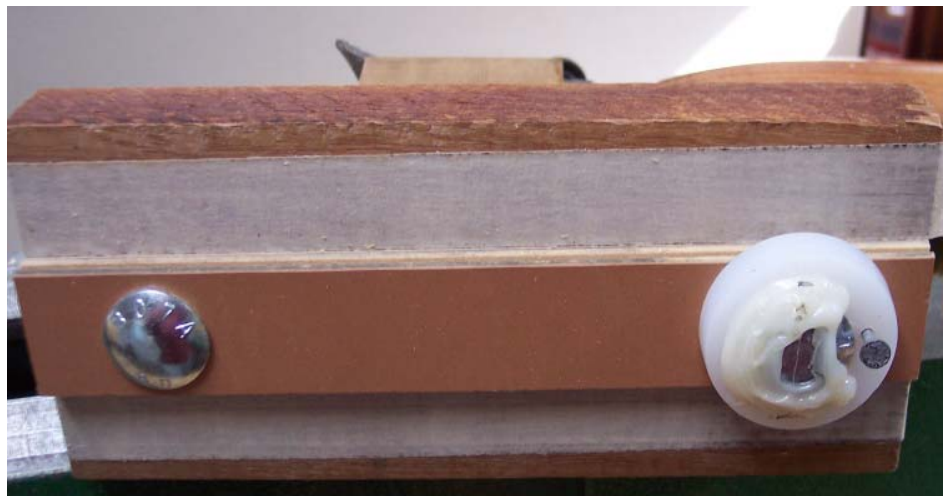
I can make a Chinese Ball faster with the four hand held tools than I can with this rig; however, it would reduce the cost of tooling to use this rig and would produce good results. There is some construction required, but hardly anything that the average woodturner could not handle.



The swinging jig with a tool handle screwed to the swinging arm. The distance from the pivot point to the face of the tool handle is 1.25".



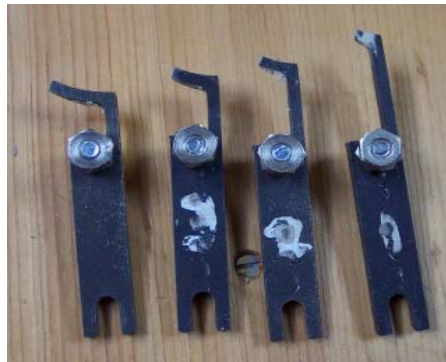
Making a cut with the jig.



Bolt head on the left is for the bolt that holds the swinging part to the base. The part on the right fits under the ways of the lathe bed. the strip down the middle is the width of the gap in the lathe bed.



The pivot area has two ball bearings: one on top as shown and a second one on the bottom.



The cutters are fitted with a screw to fit the threads in the cutter with a head to fit the "V" groove in the handle. Knob is made of 2 nuts.



Setting the cutter and locking it down. The gauge has a 1/2" dowel in the center with disks to fit over it.

Tool Review: Hunter Carbide Tool

by Fred Holder

As I noted in the report on the Desert Woodturning Round-Up in Mesa, Arizona in February, we purchased a tool from Mike Hunter during the Swap Meet in the parking lot. I gave Mike a copy of More Woodturning, telling him that was my business card. I told him that I would do a review on the tool if it turned out to perform as well as he had indicated that it would.

The tool is available handled or un-handled. We purchased an handled tool with a 3/8" shaft and a 3/8" diameter indexable carbide cutter set into the end of the shaft. I looked it as a good end grain hollowing tool at the time of purchase. Mike said that he considered it a good roughing tool, especially for beginning woodturners who have not yet mastered sharpening. He says that you can't sharpen these cutters, you just replace the cutter when it becomes dull. He noted that they would last a long time because you can rotate the cutter to present a new cutting edge to the area of cut.

Before I go into my actual review, I'm inserting the information that Mike sent me concerning his tool. After that, I'll tell you what I found. Mike's instruction sheet says:

"Hunter Tool Cutter

"The Hunter Tool Cutters are an easy to use and productive method to turn wood. Let's chuck up the hardest piece of maple that you have in your workshop. Better yet let's do some end grain work. Do you have a burl with some dirt in it? Perhaps there might be a small rock or two in the burl or should we turn some quartz filled material!!!



This is Mike's photo of the handled tool.



The business end of the tool, with a few wood chips on it.

"The Hunter Tool will cut just about everything that you want to throw at it. Once the tool dulls, just turn the edge to a new section of the tool. Once it wears out replace the tool tip. There is no grinding or lapping of the tool.

"The Hunter Tool Cutters work best on closed grain woods. If you are working open grain woods many woodturners will use the Hunter Tool Cutter to turn the project down to size and then switch to conventional HSS tools to complete the fine finish cuts. Users of the Hunter Tool Cutter achieve desired size and finish results to prep for the final sanding operations.

"The following is the procedure to index or rotate the Hunter Tool Cutter.

1) Loosen the torx screw.

2) Rotate to an unused section of the insert.

3) Tighten the torx screw with the flag style wrench.

4) Visually inspect the cutter to make sure it is firmly seated in the pocket.

5) You are ready to go. "Happy Turning"

"The following is the procedure to index the Hunter Tool Cutter to a new cutter.

1) Loosen and remove the torx screw. Be careful, as Murphy's Law states: "The screw will fall into the wood chips and you will not be able to find it."

2) Remove the cutter and inspect and clean the pocket of the bar to remove any chips or shavings.

3) Place the new cutter in the bar and while holding the cutter firmly seated in the pocket, tighten the torx screw to secure the cutter. It is recommended to use the flag style torx wrench, supplied with the tool.

4) Visually inspect the tool to make sure the cutter is firmly seated in the pocket.

5) You are ready to go. "Happy Turning"

"Features, Benefits

- * No grinding of the tool
- * No lapping of the tool
- * Each new insert is sharpened and ready to use.
- * Tool life is 25 - 30 times even 100 times your expectations with high quality HSS
- * All tools are manufactured to high quality standards, every holder has an aluminum oxide finish to prevent rust

- * Roughing and finishing tools use the same insert
- * New tool bits, torx screws, and torx wrenches are reasonable and readily available
- * Strong metal shanks, which minimize vibration and chatter
- * All tools are guaranteed

Tool Descriptions

“# 4 Gouge - This 1/2" diameter gouge is the first choice for turning bowls. Use the same gouge for rough turning as well as finishing turning. This is an efficient tool that removes wood very quickly and will produce outstanding finishes prior to sanding.

“# 3 Gouge - This 3/8" diameter gouge is the first choice for turning pens, lidded boxes, goblets, and other small diameter work. This is also a very efficient tool that removes wood very quickly and just as important ... very clean, prior to sanding operations.

“The # 3 and # 4 round tools are held, slightly above center, at about a 45 degree angle and once you find the “sweet spot,” they cut very free. Do not try to “ride the bevel,” but position the tool to utilize the cutting action of the chip groove. THE TOOL IS ACTUALLY USED SIMILAR TO A SCRAPER.

“The # 3 and # 4 round tools are very good to rough and finish bowls. They work great on end grains and are the most useful in the shop. My personnel preference is to use the # 3 Hunter Tool Cutter.

“It is possible to use standard metric thread slot, phillips, or allen screws, but for secure locking, it is recommended to use the appropriate screws as they have a taper, which matches the taper on the Hunter Tool Cutter. It is also rec-

ommended to use the flag style Torx wrench, as the screw should only be “hand snug.” This flag wrench prevents over tightening or use of “cheater bars.” It is also recommended to purchase an extra screw, as Murphy’s Law is: “The screw always falls in the shavings and you cannot find the screw.”

“# 2 Skew Right - Most bowls, boxes, goblets, and scoops benefit from light scraping cuts to improve finish. This tool is particularly useful to clean up the corner ID on interior boxes. This tool will not “self-feed.”

“# 2 - 0.094 Cutoff Right - This a great tool for shallow cut off or parting operations. Side clearance permits minimal drag on the tool material being cut.

“Patent applied for.
“Hunter Tool Cutter
612-922-1197
612-922-1533”

Well that is what Mike had to say about his tools. When we were talking on the telephone, I told him that I would likely be ordering one of the 1/2" shaft tools (apparently his #4 tool) without a handle so that it could be used in one of our stabilized boring bars. Mike got excited about that and offered to send one for the test. The shaft of that tool fit nicely into the Min-O-Bar tool that we have, so I used it in the test. The shaft also fit nicely into the handle of my Kelton hollowing tools, so I was able to test the 1/2" tools in two ways.

Since I had felt that the tool was most useful as an endgrain hollowing tool, I tried the 3/8" tool we had purchased to hollow some end grain. The wood chosen was Red Birch. The tool cut away the center of the piece quickly and cleanly. I didn't



Hollowing the Red Birch box with the 3/8" handled tool.



Cutting on the outside of the box.

make a hole first, but I believe this would make it work even better. I then tried the tool on the outside of the little box I was working on. It cut cleanly without the catch that I had expected. The wood was ready to sand after the cut down the out-

[Continued on Next Page.]



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Hunter Tool Continued from Previous page.

side. I was impressed with this tool, it not only hollowed end grain but would cut side grain as well.

On March 25, when Keith Goben was making a little box in my shop as a part of a class, I introduced him to the tool to hollow his box. Actually, I let him use that tool and also the Oneway Termite, which does similar work very well. Keith was impressed and wanted more information about the tool. I advised him that it would be in this issue of More Woodturning.

Recognizing that the tool would cut side grain as well as endgrain, I thought it worthwhile to try it on a bowl. I tried it both freehand and with the stabilized boring bar of the Min-O-Bar from Turningways. The bowl wood was elm and was dry. It had been rough turned in the early 1990's and had been setting on the shelf ready to final turn. I thought this would be a good test of the tool.



The 1/2" tool mounted in the Min-O-Bar from Turningways being used to hollow the bowl. I found it extremely easy to control the shape of the inside of the bowl with this set up.



Turning the outside of the bowl with the 1/2" bar held in my Kelton tool handle.



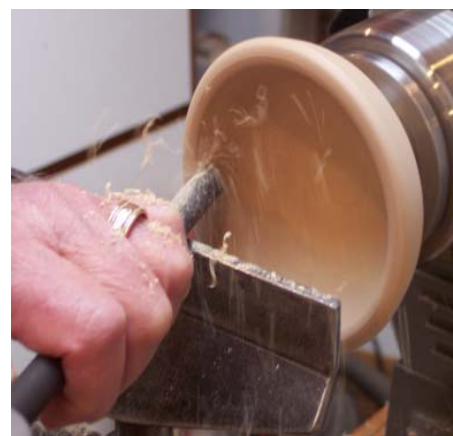
Turning the outside of the bowl with the 3/8" tool. The 1/2" was more stable for this operation.

I found it worked equally well on the outside of the bowl, but that part I had to do freehand, because the Min-O-Bar wouldn't reach around the side of the bowl.

I also used the tool mounted in the Min-O-Bar to round over the top edge of the bowl. It worked equally well at this operation. I did have to loosen the shaft and rotate it to the other side to cut the outside curve on the edge of the bowl. This was a simple operation and only took a moment. By this time, I was very impressed with this tool. I then did a couple of tests of cutting on the inside of the bowl with the tools held freehand. The shavings produced were well worth showing, so there is a picture of them.



The 3/8" tool being used to hollow the inside of the bowl. There was a bit of tendency for this small tool to chatter.



The 1/2" tool performed very well on the inside of the bowl. Creating fine shavings and cutting clean enough to be ready to sand.



A handfull of shavings from the lathe bed.

So far our usage hasn't required a change of the disk to bring up a sharp edge. I can highly recommend this tool for beginners as well as experienced turners.

Book Review

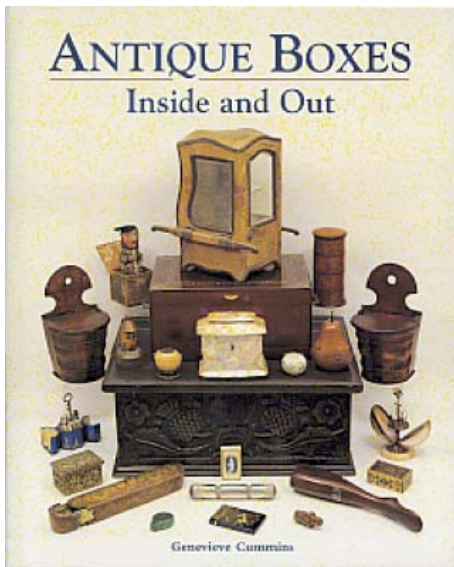
ANTIQUE BOXES

Box making has an increasing specialist literature; most is instructional, and the galleries of finished boxes concentrate on recent examples. *Antique Boxes* by Australian collector Genevieve Cummins is therefore a complementary and valuable addition to the box makers' literature.

The UK publisher Antique Collectors Club specialises in handsome, hardbacks. *Antique Boxes* is also big: the number of pages is big at 439; and so is their size at 240 mm wide x 295 mm high.

The book is in three parts. The first has 63 pages and introduces the history and design of boxes, and the materials used to make them. The detailed descriptions of boxes are split into two major parts: those concerned with eating, drinking and being merry; and those concerned with work, play and the boudoir. The book ends with a valuable 4-page bibliography, and an index.

The book is essentially a picture book, though a serious and informative one, and has 65 black and



white and 818 colour photographs. There are forty-seven sections, each describing the boxes associated with a particular activity or function. Each section has introductory text. The boxes are then pictured clearly and in colour, often inside and out, in one or more photographs, and with a detailed legend.

The majority of boxes are wood, with almost every woodworking specialty being used in their construction. Many are pictured with their complete and original contents, and have drawers, compartments, shelves, or recesses. Some are elaborately lined.

Antique Boxes will fascinate both woodworkers and non-woodworkers, and at US\$69.50 is reasonably priced, but what additional value will it have for today's boxmakers in a time when most discount stores have cheap, durable, plastic boxes for sale at a dollar or two? Much wooden box design is timeless, and the book is therefore a major source of forms, fitting-out, ornament, and decoration. And there is surely relevance in the aim of the book which "is to describe fitted and specific purpose boxes". Boxes which have a defined purpose may be more saleable than those which do not, but buying or making the contents and/or the extra fitting-out will require extra work and increase cost, and probably decrease the probability of a sales. Therefore, rather than make boxes on spec, perhaps boxmakers should seek out and persuade those who have an interest in specific contents of the need for handsome housings.

Reviewed by Mike Darlow

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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Questions and Answers from the Internet

Anyone Know Who Makes this Gouge

Question: Several years ago I received the 3" roughing gouge as a Xmas present. (See Photo Right) I thought it came from Oneway but they say they never sold them. It will leave a finish cut almost as clean as a skew. It and a 3/8" bowl gouge are used for 90% of my turning. Anyway I am trying to find the manufacturer. Have you any idea where I can find one?

Art Ransom

Lancaster , Texas

akransom@comcast.net

www.turningaround.org

Answer: I don't remember ever seeing such a gouge. Maybe some of our readers can answer you.

—Fred Holder

Ring Tool: How to Use?

Question: A neighbor brought over a woodturning tool that he has acquired, a CROWN RING TOOL made by Henry Taylor Tools of Sheffield, Eng. He, the neighbor, does not know how to use it. Neither do I. Can you tell me where we can find some information and instructions so that we can use this tool.

— L.M. Taylor

Answer: Ring tools are end grain hollowing tools. They are good for hollowing end grain boxes. They are easiest to use if you first drill a hole to the depth of planned hollowing. The cut is then made



18" by 9'6" column: This jewel has maxed out the lathe capabilities. Made from eight 1.5" poplar staves with birdmouth joints. In order to static balance it I have a 2.5 lb weight bolted to the inside of the column. It is running about 800 RPM with very little vibration. The big secret of turning something this size is getting it balanced. I use a 8" four jaw chuck on the headstock end so I can shift the turning to get it balanced before I start turning. To static balance it I released all belt tension and the piece revolves with the heavy end down. I then loosen the high jaw and tighten the low jaw until the piece balances. Neither the lathe or the bed extension are bolted to the floor and the extension only weighs about 200 pounds. A straight column is a lot harder to do than it initially appears. This one is to be painted so it was only sanded to 80 grit but a stain grade one would have to be sanded to at least 120 but usually 220. Consistant diameter is not that critical because if there is 1/4" difference between top and bottom you would not be able to tell. This one has a difference of less than 1/8". The hard part is that you can't feel any low or high spots along the column as you run your hand along it. The first thing someone does is run their hand along the column so it has to feel straight or the effect is totally ruined. Getting it to look straight is fairly easy but the hand can tell differences the eye can't see.

—Art Ransom

from the center towards the outside. The cutting edge should be canted about 45 degrees to the direction of cut. If you think of this as a gouge with the handle put on differently (at right angle), the cutting edge should be moved as you would the

cutting edge of a gouge. The tool should be sharpened on the inside with a cone shaped grinding stone.

I hope this helps. If not contact me again and I'll try to go into more detail.

—Fred Holder

Which Lathe to Buy?

Question: I am a novice/intermediate, depending on the day, wood turner. I currently have a Delta 14/42 lathe with a 3/4 hp motor. I have gone through two sets of bearings and the latest are starting to click so I am sure they are ready to go. I turn mostly bowls and platters, however, I am starting to get interested in spindle work. I am considering upgrading my lathe. I am looking at investing around \$2,000 - \$2,500 on the new lathe. I am also getting into scrounging my own wood and want to get proficient in coring.

What lathe would you recommend? Would the new Nova DVR3000 handle large green wood blanks that are fairly heavy? I am not going to upgrade right now but this spring sometime.

Your input would greatly appreciated.

—John Williamson

Answer: I haven't seen the new DVR XP version, but I've owned a DVR for over three years now and find it can handle anything within its swing range; i.e., 16". With the outboard turning attachment, it will swing wood up to 30 inches in diameter, but I don't think you would want to put a 30 inch wet wood salad bowl blank on it. At least I wouldn't.

The new DVR has a heavier duty bed, the old one is heavy enough for me, and more horsepower than my DVR. I feel it is the best lathe for the money in its class. The large Oneway's, the Stubby's, and the VB-36 are designed to handle the very heavy and large stuff, but you'll also pay in the \$5000 and up range.

I would recommend the DVR with one bed extension for what you want to do.

—Fred Holder

What Speed for Turning?

As I was putting this issue together, I talked with a subscriber who was purchasing the Rex and Kip Pen Turning Videos. He said that it was hard to determine what speed wood should be turned at. There are a lot of formulas, etc. for this but what I do is mount the wood to the lathe, whether it is a bowl or a spindle. I then start out slow and gradually increase the speed until the lathe and wood starts to vibrate. I then back off the speed until it stops vibrating.

As the wood is turned and becomes more in balance, I then increase the speed again until it vibrates. And again back off the speed until it no longer vibrates. As the wood becomes balanced, and no longer vibrates with increased speed, I then let the size of the object dictate what is the highest speed that I will use.

At the highest speed, that is safe, the wood will cut best with sharp tools. Large bowls should be turned at no more than 500 to 600 rpm. Medium sized bowls should be turned at no more than 1,000 to 1500 rpm, 5 or 6 inch spindles about 1500 to 2000 rpm and small diameter spindles from 2000 rpm to 3000 rpm. All of this is based on a good solid mounting on the lathe.

[Continued on Page 31.]

Woodturning Books For Sale

We are pleased to offer Schiffer Woodturning Books for Sale through More Woodturning. Here are the titles we are offering:

- Turning Threaded Boxes by John Swanson \$14.95
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News in the Trade—What's Happening in Woodturning

by Fred Holder

The American Association of Woodturners will hold their twentieth Annual National Symposium on June 22 through 24, 2006 at the Galthouse Hotel and Suites, Louisville, Kentucky. The featured demonstrators for this event will be: Mike Darlow (Australia), Clay Foster (Texas), Michael Holsaluk (Canada), Mike Mahoney (Utah), Stuart Mortimer (United Kingdom), Betty Scarpino (Indiana), and Hans Weissflog (Germany).

Other scheduled demonstrators are: Trent Bosch, Andrew Brown, Myron Curtis, Cindy Drozda, J. Paul Fennell, Jack Fifield, Giles Gilson, Greg Jensen, Morton Kasdan, Richard Kleinhenz, Alan Leland, Michael Mocho, Christophe Nancey (France), Liam O'Neill (Ireland), Binh Pho, Bob Rosand, Linda Salter, Neil Scobie (Australia), Mark St Leger, Craig Timmerman, Keith Tompkins, Jacques Vesery, and Molly Winton.

For further information about this event, call 651-484-9094.

* * *

One of our local woodturners, Michael Werner is scheduled to Teach at Arrowmont School of Arts & Crafts on June 18-24, 2006. Title of Class: Playful & Uncommon Woodturning Techniques. Learn to go beyond the traditional in this fun class that will expose you to the more uncommon techniques of multi-center, inside-out and split turning. The daily routine will include demonstrations, problem solving and discussions in safe turning, tools, jigs and templates. With plenty of practice time, basic techniques will be refreshed and new

skills built and honed. Your creative side will be nurtured with thoughts on design and frequent sketches. Coloring and texturing will round out the experience. Some basic turning skills will be helpful, but all levels are welcome. Tuition is \$415.



One of Michael Werner's pieces.

Michael Werner is a woodturner from Stanwood, WA, with roots in turning from his native Switzerland as an apprentice in metal machining. He teaches and exhibits nationally including the Smithsonian Craft Show and American Craft Council. For more information contact:

Arrowmont School
of Arts & Crafts
556 Parkway
PO Box 567
Gatlinburg, TN 37738
Ph. 865-436-5860
info@arrowmont.org

* * *

The Totally Turning 2006 Woodturning Symposium will be held on Saturday and Sunday, October 14 & 15, 2006 in Albany, NY. The location is the Empire State Plaza Convention Center in downtown Albany. For more information, visit www.totallyturning.com. Contact people are: Ken Evans at kevans1@nycap.rr.com, phone 518-

753-7759 and Eric Mead at emead@nycap.rr.com, phone 518-275-0431.

* * *

Following 16 months of fundraising efforts, the non-profit John C. Campbell Folk School in Brasstown, NC broke ground on the Willard Baxter Woodturning Studio in a ceremony on February 15.

The Willard Baxter Woodturning Studio Fund was created in October 2004 in an effort by the Folk School to realize the woodturning program vision of Willard Baxter, the school's late Woodturning Resident Artist. "Willard wanted certain improvements to the woodturning studio, including increased teaching and working space, better air filtration, increased equipment, and updated facilities. This new building will achieve Willard's and the Folk School's goal of offering one of the best woodturning programs in the country," said Jan Davidson, Folk School Director.

The new building will feature designated demonstration and wood preparation areas, 12 lathe stations, and a protected wood finishing space under its 2,500 square foot roof. An outside roofed dock will be used to store and protect logs.

Donations from more than 225 individuals, woodturning associations, businesses, and philanthropic foundations comprise the \$180,000 raised toward the school's goal of \$225,000. Susi Hall, Folk School Development Manager, said, "The outpouring of financial support has been heartening. Generous donations of \$5,000 from the American Association of Woodturners and

\$10,000 from the Southern States Symposium are just two examples of how much support we've received from the close-knit woodturning community." Other large financial gifts included \$15,000 from the Percy B. Ferebee Endowment and \$50,000 from the Windgate Foundation, Hall said.

Sarah Baxter said her late husband Willard "would be proud and honored at the generosity of people and organizations toward the new studio."

School officials expect to open the new building for classes in October 2006. "It's a great day for woodturning at the John C. Campbell Folk School. The goal is in sight," stated Nick Cook, woodturner and Folk School instructor, during the groundbreaking ceremony.

Doug Barnes, current Woodturning Resident Artist, said a benefit of the new studio will be an increased number of woodturning classes made possible because the woodturning program will no longer share space with the woodworking program. "This will be a studio dedicated to full-size and mini-lathe classes," Barnes said. The Folk School's woodturning program, founded in 1947, is already one of the largest in the country and is the third largest of the school's programs with 371 woodturning students attending in 2005. Forty-one weeklong and weekend woodturning classes will be offered in 2006.

Donations are being accepted for the woodturning studio as the Folk School attempts to reach its \$225,000 goal. Several naming op-

portunities for interior and exterior spaces and equipment still exist. For more information about the Folk School or making a tax-deductible donation, call 828-837-2775 or 1-800-FOLK-SCH.

The John C. Campbell Folk School offers more than 800 classes year-round in traditional and contemporary craft, art, music, dance, cooking, gardening, nature studies, photography and writing.



A new 2,500 square foot woodturning studio at the Folk School will feature designated demonstration and wood preparation areas, 12 lathe stations, and a protected wood finishing space.



A groundbreaking ceremony for the Willard Baxter Woodturning Studio at the John C. Campbell Folk School. From left: Doug Barnes, Woodturning Resident Artist; Joe Matwick, Folk School Board member; Sarah Baxter, widow of the late Willard Baxter; Nick Cook, woodturning instructor; Truman McKillip, Maintenance Supervisor; and Jan Davidson, Folk School Director.

* * *

The outpouring of AAW members wanting to do something to help victims of hurricanes Katrina and Rita has led to a new program, the AAW Emergency Relief Fund.

[Continued on Next Page.]

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News continued from Previous Page.

In December, an eBay auction organized by Binh Pho and John Hill netted more than \$53,600 for the fund. With just a day to solicit pieces, Binh got commitments for 39 pieces. Fred Wilson, Jr., an AAW member from Mims, FL, assisted by setting up the eBay auction pages.

In addition, the AAW received more than \$10,000 in contributions from individuals, chapters, and regional symposiums. For example, the Granite state woodturners and the Guild of New Hampshire Woodworkers donated over \$1,200 to this new fund.

Unlike some charitable programs, 100 percent of the funds will go directly to members (no office administration or fund-raising fees deducted). After the initial funding, 20 percent of the funds will be reserved for future relief of AAW members. There is now a fund to immediately assist AAW members when the next disaster strikes.

To build this relief fund, the AAW is committed to sponsoring additional online benefit auctions. For more details about the program, contact the AAW office at 651-484-9094 or inquiries @woodturner.org.

The AAW has already distributed \$54,800 to members in four states. One of the recipients was Dennis Wall, a 15-year AAW member from New Orleans. "My house survived the storm with relatively little damage. However, the subsequent flood caused by the levee failure destroyed just about all my power tools, including my lathe. I hope to replace most of these as soon as possible and get back to turning."

In September, six woodturners participated in an eBay benefit auction organized by Mark Lindquist and friends. That auction raised \$5,835 for the American Red Cross in support of Katrina victims. For more information on this program, contact the AAW:

American Association of Woodturners

75 West 5th Street, Suite 222

St. Paul, MN 44102

TEL: 651-484-9094

FAX: 651-484-1724

* * *

On March 25, Chet Brisco of California and his son-in-law, Keith Goben, from Seattle, came to my shop for a bit of hands on training. Chet wanted a little training in spindle turning and turned two very nice spatulas. Keith was interested in turning an endgrain box, which he completed in the four hour time frame after some spindle practice. The sandpaper we have been using recently comes in rolls of hook and loop cloth backed paper from Klingspore. Chet noted that he would like to know the source of this because he liked to stamp out the little disks for sanding. I noted that it is not necessary to stamp out the disks. I simply cut square chunks from the rolls and sand with them. it works just as well as the round disks and is considerably less expensive. I first started doing this several years ago when I had purchased a roll of Astro-Dot sandpaper from Woodchucker's Supplies in Canada. I didn't have a good way to cut out the disks, so tried using squares. It worked very well, but I did not have another source for the hook and loop rolls until recently. Klingspore solved that problem for me. Chet thought I should share this tip with my readers.

Letters

RE: Gluing Teak

Hello Fred,

When I began my furniture making career in the mid 1960's I was often asked to make teak furniture. Back then I used Resorcinol Waterproof glue to glue teak boards and joints together. Resorcinol is still sold and one source of supply is Jamestown Supply. It does leave a visible maroon colored glue line however. At least it did the last time I used it. West System epoxy or a similar product could also be used.

I have seen makers wet the edges (of teak) they are joining together with acetone before they apply any glue. This supposedly neutralizes the oils in the teak and I think I have seen people do this and use Titebond glue. I would not recommend doweling the boards together. It is unnecessary with modern adhesives and can be a troublesome process. I do however when doing a large table top glue up use biscuits to line things up. They are a lot more flexible and forgiving to use.

A number of issues back you asked about the Geiger's Vertical Solution. I have been using this jig with a Woodcraft Mark II Sharpening System. The Mark II is a sharpening system that Woodcraft Supply sold in the 1960's through about 1984 when it was last in their catalogue. It is a belt and buff system with an 11 inch wheel made of a composite material and an idler wheel to track the belt. I can send you a picture of the set up if you are interested. The Geiger system makes the Woodcraft Mark II a

much better machine than it was originally. The original tool rest was a bit funky.

Obviously I enjoy More Woodturning.

Regards, **John McAlevey**

Re: Chinese Balls

Hello Fred,

I watched your demonstration last night and had something occurred to me that I thought I'd run by you. Last night, it appeared that your ball was torn apart when the cutter caught on one of the wooden plugs. I was wondering if this could have been avoided if the plug were something softer, yet still strong enough to hold the ball pieces in place. The thought of using parafin wax plugs came to mind. I don't know if you've investigated this yet. The wax could be easily poured into molds to give the plugs the right shape. I just don't know if they would be both hard enough to hold the ball pieces together and soft enough to keep the cutter from catching. I just thought I'd pass along my thoughts. Thanks for the demonstration;

—**Mike Schmidt**

Editor's Response:

Thank you for the suggestion of parafin wax for the plugs. I've never heard of anyone else using it, but thought I would give it a try. I made up some molds and cast a couple of dozen plugs. They do the trick very nicely. They hold everything firmly, probably more firm than the wooden plugs which do not fit as perfectly as the cast wax plugs. They are soft enough when the cutter cuts into them they are not projected out of the hole as sometimes happens and happened the other

night during my demonstration. I just finished making up a demonstration ball for my demonstration at the Tacoma club next Thursday. Hopefully, I'll not have such a spectacular finish this time.

I've thought of casting different things, but had never thought of casting wax for plugs. A good idea that I'll pass on. The wax plugs are easier to make than the wood ones, but they will not be reusable as much as the wood ones.

—**Fred Holder**

Note: After a nice smooth demonstration at the Seattle AAW Chapter, I made the last cut on the Chinese Ball and it exploded. Probably because the plugs had dried out and one came loose.

Thanks for the sharpening tip!

Fred,

What was it a month ago at the sawdust session when I was asking for sharpening ideas?

Well, now I want to say thanks. I had had these leg blanks glued up and ready to turn a year ago. I hacked out the first two, but it felt totally out of control. So, I hesitated doing the next two and just did a lot of other projects. Well, of course Mary wanted to get the kitchen done, and the legs were the last major hold out. So, I had to finish them. (As a friend recently told me, the project moved to the "Shasta List"... she hasta have it next week. :-)

But, I was hating the tool and the thought of fighting again with these big pieces of heavy wood.

Anyway, to make a long story short, after the collective comments you made kibitzing at the sawdust session that Saturday, I came home, re-shaped and re-sharpened that huge "continental" gouge. I've

watched George Hatfield make that gouge look effortless with his wicked 25° angle, but that wasn't working for me!

Well, ground straight across, like a conventional roughing gouge, and at about a 45° angle, it worked like a charm. Most importantly, it was under control and I finished the last two legs quickly and easily. Now they're installed, and even Morgan (one of our two cats) approves. Mary does too, and needless to say, she's much happier with her completed kitchen.

Thanks again for the suggestions. Just makes me realize once again how lucky we are to have such a good group of folks in our club!

—**Jon Magill**



Legs in the Shop.



Legs Installed.

Things in Resin in Wood

by Dick Veitch

In woodturning we now see seashells, pebbles, badges, toys, and more, embedded in resin around the rim or in a hole in wood of the turned item. In simple terms this is done by filling a hole with epoxy resin. But there is a little more detail to it.

The resin we use is 421 Epoxy Resin made by Altex Coatings, 215 Oripi Road, P.O. Box 142, Tauranga, phone (07) 541 1221. In Auckland supplies are available from the Smart Marine Supermarket, 123 Beaumont Street, and Altex Coatings, 4 Te Apunga Place, Mt Wellington.

Other resins do not set to a clear colour. The hardener with 421 Epoxy Resin will also discolour over time and may need to be replaced. Keeping it in a dark pack in a refrigerator will slow the darkening.

The wood the resin is to be poured into needs to be dry and clean. The inside of the part that is to be filled should be finished to whatever standard the worker wants while ensuring that there is surplus wood, or a "fence" of card or masking tape, above the planned finish line so that the resin can overflow the hole and then be cut back when set. Coating the inside of the hole with sanding sealer is recommended to reduce the possibilities of air bubbles coming from within the wood.

If the inside of the hole needs to be coloured then water-based school poster paint works well, providing it is allowed to dry thoroughly. This paint will be very visible in the finished product so apply it evenly, or with even patterns.

All sorts of little things can be embedded in the resin. Most can just be placed in the hole before the resin is poured. If it is necessary to glue the item in then use a permanent glue such as superglue or aliphatic resin. Use the glue sparingly as bits that extend beyond the item being glued will be very visible later. Do not use hot melt glue as this may release its hold when the resin warms up while setting.

Items, which may hold air pockets, need to either be glued in or introduced to the resin in a way that excludes the air. If there is a small air pocket the item may initially stay down in the resin but when the resin warms while setting the air will expand and the item may rise like a hot air balloon.

Mix the exact proportions of one part hardener poured into four parts resin. Make a stirrer from a smooth round piece of wood; round the end as well. Stir gently so as not to introduce air bubbles to the mix. Stir for at least three minutes and watch for the swirls in the mix to go away. Do not mix too large a quantity as larger quantities gain heat and begin their chemical reactions quicker than small quantities. The chemical reaction in the mix produces heat which may melt a plastic container and allow the mix to flow to unwanted places.

Once thoroughly stirred, pour the mix smoothly to fill the prepared space. Check after a few minutes and top-up as some mix may have flowed into hidden spaces. If there are air bubbles stopped part way up the mix then pass a hot gas torch

quickly over the mix to slightly warm and raise the bubbles. Leave to set for at least 24 hours.

Cut back the surplus hard-set resin, and surrounding wood, with a chisel and sandpaper to the desired shape. Finish by going through the sandpaper grades to 2000 grit. Then rub the resin with Brasso. Then, if you have some, rub with the 3M product "Finesse-it II".

Pen Turning Help Needed

I want to make a pen and pencil set with both items sitting in a regular pen trumpet or custom-turned bit of wood. I can make a regular slimline pen turn out like this but most of the pencils seem to be push button and I think a twist pencil is needed. The only twist pencil mechanism I have seen requires the very top end of the mechanism to be twisted - I think I need a mechanism where at least half of the body is twisted to work the pencil. Can anyone help? Please email me direct <dveitch@kiwilink.co.nz>

Dick Veitch

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Papakura 1703

New Zealand

Editor's Note: Dick Veitch is a very active woodturner in New Zealand and does considerable travelling to help with birds that are endangered in various parts of the world. If anyone can help him with information for the pen and pencil set he wants to make, we will consider it a great favor. Dick is a very good friend of Mildred and mine and helped us much on our visit to New Zealand.

360 Minutes with Jimmy Clewes

Jimmy Clewes new three volume DVD, **Turn it On**, brings you 360 minutes of woodturning information on three volumes of DVD. I found all of them very interesting.

For you people not familiar with Jimmy Clewes, first he is an English Woodturner and he was trained in 3-Dimensional Design at Manchester Polytechnic.

Jimmy is on the Register of Professional Woodturners in the United Kingdom and has 20 years of experience in woodturning and woodworking. The demand for his services as a freelance demonstrator takes him all across the United Kingdom, Europe and now the United States and Canada.

This three volume set of DVD's brings a lot of information to viewers and is very well done. Over the three volumes, Jimmy brings six projects plus some bonus information such as sharpening, converting a tree to turning blanks, fitting the top to a box, plus a look at the life of a professional woodturner, a visit to view some Roman woodturnings at Vindolanda.

In Volume I, Jimmy makes a footless bowl from a unique piece of spalted Birch burl. At each point, he describes the thinking that he does to determine the shape of the bowl from top to bottom.

The second piece on this volume is an oriental-style box from Sonokeling rosewood with 22 carat gold leaf inlay in the bowl portion. This was a beautiful piece and showed how he turned the wings on the rectangular pieces of wood to make the box. Then he showed how he inserted the gold leaf and brushed it smooth with a soft bristle brush.

The bonus on this DVD was to describe how he sharpens his turning tools and specifically how he does the micro-bevel that he uses to get to the bottoms of bowls. He then



Reviewed by Fred Holder

gave a look at the life of a professional woodturner as a short ending to the volume.

In Volume 2, Jimmy turns two pieces, plus a bonus in the woodyard converting a tree to turning blanks, and then a visit to a Roman site to see some turnings made by Roman soldiers.

The first project is a stunning Ziracote bowl with a brass rim inlay. He followed this project with a long-stem goblet turned unsupported from Australian Myrtle. Jimmy takes you carefully through all of the necessary steps, but quickly passes on to other steps when the operation would become boring. He then takes us to the wood yard where he cuts some logs into

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turning blanks. It was then a visit to Vindolanda to see some Roman woodturnings.

Volume 3, has a lidded box project using a glue-up made from Maple and Wenge by Eli Avisera. This was followed by a footless bowl with silver highlights made from Walnut burl, a beautiful piece of wood and a fine finished piece. He shows how he fits the lid to his box using some graphics to illustrate the process. He finishes with some behind the scenes looks as producing the DVD's.

You can order these DVD's from AVANTICOM the producer at www.avanticom.co.uk. The Turn it On series is available to purchase separately for £19.95 each or as a specially packed exclusive box-set containing all 3 volumes for only £49.95. They will be a very good investment.

The Pen Turner's Corner

by Scott Greaves

Corian

Of all the plastics I have used in making pens, Corian is still one of my favorites! It seems to have a little softer texture that is so nice to turn, while some of the other plastics can be downright brittle.

Corian is a brand of solid-surface countertop material made by the DuPont Corporation (<http://www.corian.com/corian/>). They usually restrict sale of the material to qualified counter-top fabricators. Corian generally comes in sheets that are one half inch thick. The

material is easily laminated by fabricators to build up thickness at the edge of the counter.

Most of the Corian I have were scraps I got for free from my local counter fabricator. Of course, it didn't hurt that I gave him a couple of Corian pens in return for the favor. Pieces of Corian the appropriate size for pens are nothing but useless scrap to a fabricator, and they're usually more than happy to part with it.

There are two primary drawbacks to using Corian for pens. The first is that it comes in patterns and colors that look nice on a kitchen counter, but can be uninteresting in something as small as a pen. There are a few solid colors that are the exception to this rule, but otherwise you usually get some variation on the granite look. The second drawback is that the material is only one half inch thick. There are some limited designs that are available in three quarters of an inch, but those are almost impossible to find. The solution to this second problem is to glue-up multiple pieces of Corian to obtain thicker pieces.

When a professional counter fabricator glues two pieces of Corian to make a thicker piece, they use a specialty glue that is best described as a form of two-part epoxy. It makes for a seam that is very hard to see. But this glue is not only hard to find, but it is expensive, and once you mix the two parts you had better get on with your gluing because any left over after a short time will be nothing more than a useless lump. A better option for the hobbyist is to glue Corian with CA (Cyanoacrylate) glue.

There are a couple of different theories about gluing Corian with CA glue. Art Specialties International, Inc. (<http://stonewood.safeshopper.com>) sells a thin CA glue with a surfactant, intended specifically for gluing Corian. They recommend firmly clamping the two pieces of Corian together, and then applying the special CA glue, which wicks into the joint and glues it together. Art Specialties is one of the few places where hobbyists can actually purchase usable pieces of Corian, as well as other related supplies. I have tried using this method with just regular thin CA glue, and have not had much luck.

The method used by most pen turners, with slight variations, is to slightly rough up the surfaces you will be gluing together using 220 grit sandpaper. Some people recommend sanding with nothing any coarser than 400 grit. Most people recommend that you glue Corian together face to face. What this means is that the two sides of the Corian are different. Evidently, when they form the Corian, more of the particulate added to the mix for color and pattern will settle to the bottom before it sets up. The side that is the bottom is the shiny side intended for the top of the counter, or the face. If you glue Corian face to face, there is a better chance of hiding the glue line. After sanding the surface, spread some CA glue evenly across the surface, place the second piece onto the glued surface, slide them around a bit to evenly distribute the glue, and then firmly clamp them together and wait for the glue to set. Remember that CA glue



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sets fairly quickly, so we are speaking of only a few seconds at most for this process.

Some people use thin CA glue, and others use medium. Thin will give you a bit thinner seam, while medium glue will allow you more open time to assemble your pieces. I personally lean towards using the medium CA glue myself because I am not a fast person. Most people recommend using heavy clamping pressure for at least twenty-four hours. While the CA will set in a matter of minutes, the longer clamping time seems to give it a more stable set that withstands the pressures of drilling and turning better. If you are going to do more than one lamination, it is best to do them one at a time rather than trying to do them all up at once.

Drilling Corian is best done at medium speeds, and remember to back the bit out often to clear the chips. As with most plastics it is important to avoid heat buildup as much as possible. Since this is a plastic, it is reasonable to squirt water into the hole occasionally to keep the heat down. I like to clamp my blanks in a nice steady drilling jig, and just take my time getting them drilled straight.

I still usually use polyurethane glue for gluing brass tubes into my Corian blanks. The poly glue forms a good bond, and it works just fine if I swab some water in the hole before gluing. My other alternative is epoxy, usually a five-minute epoxy bought from the home center. I don't really care for CA glue for gluing in tubes as it sets up too fast for me, can be brittle, and is generally not as good at filling gaps as the poly glue or epoxy. But many people use CA for gluing tubes with very good



Three Corian Pens, the middle one is green.



A blue Corian Pen.



A Corian Pen with two colors laminated.

and consistent results. I use a little bit of wax to plug the ends of the brass tubes before gluing them in to keep stray glue out of them. Then after the glue sets I clean the wax and glue out of the tube with a long drill bit I have mounted in a handle.

Once you get the blank squared off and mounted on the lathe, it's important to remember to start with light cuts until you get the blank to round. Although Corian is fairly well behaved, it will still chip or break if you get too aggressive. I

like to bring the blank to round using a good spindle gouge, then switch to a skew to refine the shape. When you first turn plastic it is so neat to use a skew and see the long thin tendrils of plastic flying off the blank. Then you realize those long thin tendrils promptly wrap themselves around your spinning mandrel, forcing you to stop every minute or so and clean them off! Regardless, refining the shape with a sharp skew seems to work better than anything for this.

Corian is actually only a little different to turn than wood. You can easily turn coves and beads, or any shape you like. And if you keep it smooth, you can usually start sanding with 320 grit paper. Again with sanding, as with other aspects of turning plastic, one of the primary considerations is to avoid too much heat. So I sand light and fast, not holding the sandpaper in any place for any length of time. Many people wet sand plastic blanks to help keep the heat down. I usually sand with regular sandpaper through 600 grit, and then I switch to Micro Mesh and continue up through 12,000. Another great alternative to Micro Mesh are the Abralon pads, as sold by B G Artforms (<http://www.bgartforms.com>). Either choice will give a wonderful shine to any of the plastics. As a final step I use a polishing compound such as HUT Ultra Gloss, Meguires, or Novus compounds. Diamond paste can also be used to good effect.

Plastics, such as Corian, don't require a finish, as you would use on a wood pen. All it requires is to sand it very smooth, and polish it. I have had good success sanding to 600 grit and then using a buffing

[Continued on Page 30]

Meet Robert Martin of Alberta, Canada

[Editor's Note: Robert Martin and I have communicated by phone and e-mail for some time and I felt his work was worth sharing with our readers.]

by Robert Martin

I live with my wife and children outside Picture Butte, Alberta, and have been an artist on and off for most of my life, but did not pursue art seriously until 1983 when I put my drawing ability into the pen and ink medium where I enjoyed considerable success doing commissioned works, drafting, and technical illustration while living in the lush scenery of Victoria, B.C. In 1995, I started woodturning, supplying parts to furniture companies, and then producing peppermills. Not finding my artistic desires fulfilled in production work, I have turned my attention to artistic works, and now along with carving and selling woodturning and carving equipment, this is my full time employment.

I am a founding member of the Chinook Woodturning Guild, a member of the American Association of Woodturners, and National Woodcarvers Association. My work is displayed in the Jerry Arnold Gallery in Lethbridge, Alberta, at The Old Woodshed in Kelowna, B.C., Canada, and on the Oneway website in their on line gallery.

This first piece, **Autumn Moon**, was inspired by a photo of a Stephen Hatcher platter. Mahogany is one of my favourite turning woods as it turns well with a properly prepared gouge, and it also burns, carves, and takes stain well.



Autumn Moon is 15" in diameter and is made from Honduras Mahogany with pyrography and stain with urethane finish.



Burmis Tree Moon is 16" in diameter and is made of Honduras Mahogany with pyrography and stain with urethane finish.

This turning was inspired by the Burmis Tree, a dead Limber Pine in the Crowsnest Pass in Southern Alberta not far from where I live. The tree is a tourist attraction and a Provincial monument.

In this next picture, **Rooted in The Rock**, the steel ring that completes the circle and creates negative space is also the stand. The picture that is burned in is of an old Pine tree growing out of a cliff in China. The wood grain is vertical. Like many oriental art pieces there is no typical horizon that the western mind expects to see.



Rooted in The Rock is 16" in diameter and is made of Red Oak and steel with pyrography, brushed on acrylic paint with acrylic finish.



Maple Basket is 9" in diameter and is made of Hard Maple with pyrography inside and out, and pierced with a PowerCrafter.

The bottom was turned like a conventional medium wall bowl, the Maple leaves burned in, the top glued on as a raw round blank which was then turned to conform with the bottom after which the top was hollowed to about 3/32" thick with an original Oneway hollowing rig with its standard teardrop cutter. The basket weave was then pierced and burned. The piece is finished with urethane inside and out. The finish and buffing should be done before

piercing, after which the holes are sealed with urethane on a small paint brush.



Maple Ring II is 10" in diameter and is made of Hard Maple and Black Walnut with pyrography inside and out, and pierced with a Dremel and NSK Presto.

The piece is made from a glued stack of bandsawn discs, which are "jointed" on the lathe to get a good glue joint. The top piece had a cereal box cardboard ring between it and the next piece in order to remove it after turning. The top and bottom were then scooped out, the top being taken down to about 3/32" thickness with the rim being left thicker for a good glue joint, the inside pyrography done, the top glued on, the outside pyrography done, urethane finish applied inside and out, buffed, pierced, and the holes finished with urethane on a small brush.

The following piece, Wild Rose, was turned from three discs stacked with the walnut disc on the bottom and two cherry ones on top with all grain right angle to the lathe bed. It was hollowed using an original Oneway hollowing rig with a homemade laser guide and a variety of cutters. The pyrography was done, then the urethane finish and buffing, piercing was done with a

Dremel and NSK Presto. Lastly the holes are finished with urethane on a small brush.



Wild Rose is 4" in diameter and is made of Cherry and Black Walnut with pyrography and piercing.



Top view of Wild Rose.

Up until this time at least, all my pieces are made from hardwood offcuts from a local door manufacturer, and have a maximum thickness of about 3" in the rough. This presents some challenges that are completely different than that of turning a single chunk of green wood. When doing hollow forms there is considerable planning and grain matching to be done in order for the piece not to end up looking like a nineteen seventies high school project. If a small adult hand, or

portion thereof can fit inside the opening of a hollow form, I believe it should have a finish on the inside equal to or almost as good as the outside.

With the exception of turnings used for food and those that are painted, I use Minwax wipe on poly gloss, and satin. This finish is easy to apply, shows off the grain beautifully, protects the wood better than any "turning" polish, and once cured properly, can be brought to any sheen by number of applications and buffing. Unlike the often expensive turning polishes that can give you a finish in minutes, the very inexpensive wipe on poly takes some time and multiple coats to get a well worth the effort finish. Depending on coats and buffing it can give a finish that looks like oil all the way to a complete mirror gloss. It will stand up to handling such as in a gallery situation without deteriorating the finish. I buff with Tripoli and a hard carnauba wax applied to loose sown (sown only at the centre) buffing wheels.

Fine Woodworking Aug 2005 #178 did a comparison of wipe on finishes and the Minwax wipe on poly won best overall and best value. In this same issue there is also an excellent article on sandpaper. I feel this issue is an excellent resource for the woodturner.

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Pen Turner's Corner Continued from Page 27.

wheel, such as a Beall, to bring it up to a good shine. After you achieve a nice glossy surface, I assemble the pen, and then add a light coat of Renaissance Wax, to deter fingerprints.

Throughout this article I have referred to Corian, but a number of other solid-surface countertop products are available from various manufacturers. Their composition may vary, but most are similar to Corian. There are also blanks available from Woodcraft stores called Nairoc, which is conveniently Corian spelled backwards.

One of the leading experts in hobbyist use of Corian is Barry Gross, of B G Artforms, mentioned above. Barry was working with Corian long before he ever turned a pen. He has written several books on working with Corian, and has another book on basic penturning techniques. As a member of the Pen Maker's Guild, I highly recommend his books, or contacting him through his website, to discuss the fine points of laminating or segmented design using Corian.

I encourage you to try Corian for a pen. It works wonderfully, and looks great! And it has a nice solid feel in the hand, making for a great-writing pen!

News

Work is in progress for the first ever Penturner's Almanac. The project is headed up by Johnny Wooten, site owner of The Pen Shop website (<http://www.thepenshop.net/>). The Almanac will consist of a number of articles on penturning, pen part suppliers, penturning websites, and all

other things concerned with penturning. It will also feature large, color pictures of beautiful pens made by many of the best penturners. Johnny is shooting for a November publication date, and says tentative subscription rates are \$10 pre publication, and \$12 post publication. If you are interested in obtaining a copy, or contributing to the Almanac, contact Johnny Wooten at rtjw@valornet.com.

Time is growing short to make your plans for the Fourth Annual Penturner's Rendezvous, to be held on June 14th at the Hampton Inn in Provo Utah. As in past years, the Rendezvous is scheduled for the evening before the start of the Utah Woodturning Symposium, one of the oldest and largest woodturning symposia in the world. But whether you stay for the symposium or not, the Penturner's Rendezvous is a great reason to be in Provo on June 14th! There will be vendors there with great deals on penturning supplies. There will be penturning demonstrations, and best of all there will be the opportunity to meet other penturners and see their pens in person. One of the most popular features of the Rendezvous is the Pen Display. Penturners from around the world are invited to send their best pens to be included in this display. Unveiled at the Rendezvous, it is then featured at the Instant Gallery at the Utah Symposium, and will also be featured at the American Association of Woodturners Symposium later in June. Information about the Rendezvous and the Pen Display is available at <http://www.penmakersguild.com/provo06/provo06.htm>.

Hot Tip

A nice glossy finish is the desire of many penturners. It is why more and more penturners are using plastic or stabilized blanks, or employ a hard durable finish such as CA glue or lacquer. And to obtain this shine, they are sanding to higher and higher grits, using products like Micro Mesh and Abralon pads. But where these efforts end is when polishing compounds come in to play. The product I use is HUT Ultra Gloss. It is a creamy thick liquid that contains very fine abrasives. I squirt a little drop of it onto my polishing cloth or a paper towel. Sometimes I'll use it with the lathe running, sometimes with it stopped, lightly rubbing the compound over the entire surface of the pen blank using the cloth or paper towel. Then with the lathe stopped I rub it lengthwise on the blank. Other popular polishing compounds are Meguires and Novus, commonly found in auto supply stores.

Where these compounds leave off, some penturners are now using diamond paste to take the polish one step higher. One of the most reputable dealers of diamond paste products is Beta Diamond Products, who have began marketing a Penmakers' Polishing Kit for \$20 including shipping. In this kit you get 3 small tubes of 8,000 14,000 and 60,000 mesh diamond paste polish. You use only a small amount, and with the lathe turned off, apply it in a circular motion, then buff it off with a dry cloth. You can contact Beta at 1-800-975-9009 and ask for the Penmakers' Polishing Kit.

Questions and Answers Continued from Page 19

Making the First Ball

Question: When starting your Chinese Ball, how do you make the first ball? Is there a jig of some type whereby one can make balls of different sizes? Or do you do it by free-hand and eyeball. I am starting a series of balls and am able to do it pretty well by freehand, but would like a jig that could make a perfect sphere. I really like the new format of "More Woodturning". The color and improved photos are a real plus.

—Ernest

Answer: I am using a swinging jig as shown in the attached photo. (See Below) As shown it is being used to turn off the tenons on each end. The point of rotation is located beneath the center of your ball and the tool is swung back and forth and moved in a bit each time until most of the ball is round. You can then part the ball off and set it up between centers as shown in the photo. You can make up one out of wood. This basic rig came from Craft Supplies Ltd. in the UK. The base to make it fit my lathe is made from pipe fittings. You can use a gouge in the rig instead of the bedan that I was using when this photo was taken.

—Fred Holder



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