more WOODTURNING

Volume XIV, Number 1 **January 2009** **Price—$4.00**

bOB hELTMAN'S bOWL WITH TWO BURNED RINGS ON THE TOP OF THE RIM

CRABTREE HOLLOWING TOOL

ANTHONY NAPOLI'S OFF-CENTER MOON

COVING TOOL

In This Issue:

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About the Cover:

Our cover photos this month come from stories in the issue. Bob Heltman's bowl is in the upper left hand corner and below it is Anthony Napoli's piece from Design as you Turn. Then on the right we have photos of two products that we did reviews for in this issue: Paul Crabtree's hollowing tool and Jonathan Hess' coving tool.

EDITORAL

WOW!!! I don't know if it was my request for each of our subscribers to invite one or more friends to join our subscription list or the e-mail to the AAW clubs requesting that they help us get new subscribers, but whatever it has been please keep it up. We've received many new subscribers in October and November and perhaps a bit better renewal rate that we've been experiencing this year. I hope you all will keep helping us. We are a long way from our goal of 5,000 new subscribers, but we made some real headway in the last two months. Please keep renewing and helping. We're still not quite covering costs or my salary, but the draw on my reserves has decreased considerably.

With Lyle Jamieson helping on the Questions and Answers, we've had considerably more space used for this column. Sorry about the amount of continued of stories, but with only half of the pages in color, it makes my job a bit more difficult to try and get the photos onto color pages. I simply couldn't do that for a few stories. One thing about it the almost 300 electronic edition subscribers are getting a full color publication on all pages. If you feel that our subscription prices are too high, I suggest that you consider subscribing to the electronic edition. Of course, you do have to have a computer and Internet access to get it and you do have to read it on your computer or print it out to read in your easy chair.

This issue has a number of tool reviews, which I hope will be appreciated. The dry grinder to Tormek transfer was something that I've been wanting to try for some sime. I was a bit disappointed that I could not make the transfer as perfect as I wanted to with my machines. The same set up with your Tormek might transfer perfectly. My Tormek is almost 10 years old and has ground a great many tools over those years. I now have a method of getting from my dry grinder with diamong wheels to the Tormek with very little grinding on the Tormek to bring the grind into perfection.

The new coving tool from Jonathan Hess is a really neat little tool for making coves in small turnings like pens and finials. I think this could be used with even larger bits say up to 1/4 inch which would allow the making of larger coves with the tool.

For people that have no hollowing tools and would like a tool that provides some of the features of a stabalized boring bar and a neat little spring to help judge wall thickness, Paul Crabtree's "Y" Hollowing tool may be the answer. It does a very nice job, but I think that setting up a secondary support like I have done with my Chinese Ball tools would make it a bit more comfortable to use. I plan to do that in the near future and if it works as I think it will, I'll report further on this tool.

Finally, I would like to call your attention to the Rockler work light which works on batteries or can be plugged into the 110 volt circuit and operated for hours without running down the battery. You can then take it to an area with no electrical power and still have an excellent work light. I thought this was worth reviewing. You can use it on your lathe and then quickly move it to the bandsaw without need for a plug in.

Dry Grinder/Tormek Transfer

by Fred Holder

I have long felt that one should be able to make a set up that would enable rough grinding of a tool on the dry grinder using the Tormek tool holder and a Tormek tool bar on the dry grinder and then going to a similar set up on the Tormek to finish grind to great sharpness. I was able to get a close transfer using the Ellsworth grinding jig on the dry grinder and then transferring the tool to the Tormek tool holder set for the Ellsworth grind and final grind. Once the tool is ground to shape on the Tormek, it is simple to remount for resharpening in less than a minute.

Finally, I quit musing about this possibility, and obtained another tool bar mounting for the Tormek (I already had an extra tool bar) and then built a fixture that was mounted to the base mounting of my dry grinder. The dry grinder was mounted on a level base and the top of the dry grinder wheel was level. When I mounted the tool bar mounting to the fixture, I brought the tool bar up against the surface of the wheel before screwing the base to the standing mount. I then shimmed the base until the tool bar was exactly level. Figure 1 shows this set up with the spacer block for the Ellsworth Grind inserted between the wheel and the tool bar. I used this same setting to position the tool bar on the Tormek.

Figure 1. Mounting for a Tormek tool bar on my dry grinder with a 100 grit diamond wheel. The spacer block between the tool bar and the wheel is the same spacer block I use on the Tormek to set the wheel for doing the Ellsworth Grind on a 5/8" bowl gouge.

I then used the Tormek setting block to set the extension of my bowl gouge from the tool holder and locked the tool in the tool holder. (See Figure 2.) With this setting made, I could then take the tool to the dry grinder and slipping the tool holder onto the tool bar, grind the tool to shape. Figure 3 shows the tool being ground on the dry grinder. It was probably ready to go to the lathe for turning with fair results. Figure 4 shows the grind on the tool.

Figure 2. Setting the tool extension out of the Tormek tool holder.

Figure 3. Grinding the gouge on the dry grinder.

Figure 4. Photo of the grind on the tool from the dry grinder.

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I then moved to the Tormek with my tool still mounted in the tool holder and checked the alignment with the Tormek. I felt that it should align perfectly, but it did not. I went ahead and ground the tool until it had a good grind on the Tormek, which did not take a great deal of time. Figure 5 shows the tool being ground on the Tormek and Figure 6 shows the finished grind from the Tormek. Now, once the tool has been ground completely on the Tormek with this set up it is a simple method to return to the Tormek and touch up the cutting edge.

I was still puzzled why the tool could not go from one grinder to the other with no need to do extra grinding. So, I checked my dry grinder again to see if it was still set up properly; i.e., the face of the

Figure 5. Grinding the tool on the Tormek.

grinding wheel and the tool bar. The only method that I had to check this with was a level. I then went to the Tormek and checked the tool bar for level. It was not perfectly level, but was close. I then checked the level of the stone surface as near the top as I could. I found that it was more out of level than the tool bar.

Figure 6. Finish Grind from Tormek.

This in my opinion is the reason that I could not get a perfect transfer from the dry grinder to the Tormek. Jeff Farris says that I cannot use a level to make this measurement. He says the only check is with a square from the tool bar to the side of the grinding wheel on the Tormek. I put my level on the top of the wheel and shimmed

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the machine until that surface was level. Then I loosened the tool bar base mount and shimmed it until it was very close to level and also checked it for square to the side of the Tormek wheel. I tightened everything down and gave it another try. This time it was a much closer between the two grinders. I chose not to attempt to make it any closer match, since it took only a minute or two to get the Tormek grind to clean up the gouge.

My personal opinion is that this combination for the Tormek and the dry grinder is worth doing and perhaps with some built in adjustments could be made to match perfectly between the two machines. I would appreciate any feedback from my readers who own Tormek sharpening systems and may have come up with ways to go from grinding to shape on their dry grinder and then easily picking up the grind on the Tormek. This has been a "for what it is worth experiment" that I believe was worthwhile.

Questions and Answers from the Internet

Box Sanding

Question: I have found it very difficult to sand the bottom in my turned box. Even though it feels smooth I can see scratches. Seems like I can sand all day long and still have scratches. I know if the sand paper is held still scratches will appear, but on the bottom of a 1 to 1.5 inch diameter box it is kind of hard to move back and forth. What am I doing wrong?

—Dave G

Fred's Response: I generally sand the bottom of boxes with a 2" hook and loop disc holder mounted in a Jacobs chuck mounted in the headstock of the lathe and the box held in my hand. The rotating sanding disk is less likely to leave scratches than a piece of hand held sandpaper. Alternately, I use the same hook and loop disc holder mounted in the chuck on the end of the Guinevere sanding system from King Arthur Tools. It runs at a fairly high speed and does a very nice job of sanding the bottoms of boxes.

—Fred Holder

Lyle's Response: The trick to sanding no matter where, side grain, end grain or both is sharp sandpaper. It cuts cleanly and does not bruise or burnish the wood fibers.

Your telltale statement was "Sand all day long and still have scratches" The second issue is to use the correct grit of sandpaper. You only have to "SAND" with the first grit. Use a course enough grit to get your tool marks out. This will depend on your tool control. I routinely start with 320 grit on the outside of my hollow forms. After your first grit you no longer have to sand but just take the scratches out from the previous grit. Don't skip more than 1.5 times the previous grit. Example is 100 to 150, another good jump is 400 to 600. In real life I use 220,320,400,600, never more than one-and-a-half. The scratches will go away easily and quickly with sharp sandpaper. A dull piece of sandpaper will only damage your wood surface.

On your lidded box example the difficulties are exaggerated because end grain is harder to cut than side grain. It does not matter what you are cutting with, a bowl gouge, a scraper, or sandpaper. Hear my terminology, "cutting" with sharp sandpaper. End grain is harder. Also it is hard to reach into the small lidded box shape you describe to sand. Get the best cut with your tools you can in there. A scraper will rip the end grain up. I think the new carbide cutter sweeping across the end grain on an angle, slicing the end grain, and the bevel contact will leave an unbelievable surface left behind.

—Lyle Jamieson

Through Chuck Needed

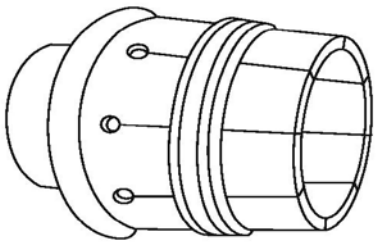
Question: I have an old, 1954 vintage Rockwell Delta lathe. I've been using it to put new tips on pool cues. To do this, I jam the cue shaft through the hollow head spindle and into a ball bearing steady rest I made. This works OK if I'm careful to wrap the cue shaft but is not ideal to say the least.

What I would like to get is a thru chuck that fits a 1 x 8 spindle that I can tighten down on the cue shaft as it comes out of the spindle. I've never used a jaw chuck to turn anything, I always attach a hunk of wood to a face plate to mount bowls or spigots etc. Chucks are generally used to hold bowls or spigots and descriptions are not clear to me if they would hold something like this.

I'm looking for a cheap solution, nothing fancy or expensive, but I'm not sure which chucks would work best to hold a thin (under 1/2") dowel threaded through the spindle? It needs to be self centering as I don't want to fool around adjusting jaws.

—Jack

Fred's Response: Since you want this chuck to perform a single task and you want to keep the cost to a minimum, I would suggest that you make a spring chuck. The cost will be a faceplate or a 1" x 8-tpi nut and a chunk of wood. I used to make these for special purpose uses quite often before I slowly accumulated a dozen or so chucks with different size jaws. I did an article on these spring chucks in the December 1996 issue of More Woodturning. This can be used as a through chuck with the limit of the size being governed by the diameter of the hole through your headstock. Or you can make it up larger to hold a piece of wood which is then supported by a center steady so you can turn the end.



In the early days of woodturning these were quite common and just had a metal ring that slipped over the outside of the chuck jaws to compress them onto the work piece. (See drawing above) I used a hose clamp or a metal ring, if I had one of the right size.

Buy a sack full of 1" x 8-tpi nuts and make a number of these chucks to hold the tenons on various size pieces. It just takes a short time to make them and the cost is very low. I found them to work well to hold the stem for turning spinner tops or the dowel for a bottle stopper or basically any small round item up to 1" in diameter.

—Fred Holder

Lyle's Response: I think Fred has the right solution. I made these type of slotted collet chucks to hold all kinds or things in years past; boxes, Christmas ornaments, tops, spheres and bottle stoppers. It was the mainstay, before chucks, to finish the bottom of a lot turnings. You can get an expensive chuck with steel collets to fit most anything, but it would get expensive, and who needs a chuck. A chuck without a collet insert would damage your pool cue tips, I'm afraid. To this day I still don't use chucks. I don't like the limitations chucks provide so I choose not to use them at all...or very rarely. Home made spring/collet chucks are easy to make, don't mar the shaft being held and can even be tapered if need be. Fred found a great photo for you.

—Lyle Jamieson

Constructing an Indexing Wheel

Question: I've been trying to construct an indexing disk for my lathe. It has 24 hole indexing built in, but I want 48 and 96 as well. I'm trying to come up with the best way to lay out the holes and drill them

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Product Review: Coving Tool

by Fred Holder

Sometime back, Annie Simpson whom I had delt with when publishing Blacksmith's Gazette, contacted me concerning an advertisement for her significant other's (Jonathan Hess) product: a coving tool. She also asked if I would be willing to do a product review on the tool. Their advertisement ran for the first time in Market Place Column of the December 2008 issue and is also running through february 2009. Subsquently, Jonathan sent me one of his small coving tools for review. I got a chance to play with it a bit and then lost it to Mildred, who really gave it a workout. She put coves in a number of pieces, including around the transition to the foot of a small bowl. I played with it on several pieces of scrap wood and finally on a pen that I was making. I normally put a couple of "V" grooves in my pens, this time I did a couple of small coves. I was pleased with how well the tool works. I have to agree with Jimmy Clewes, comments: "The tool works really well in a variety of situations but lends itself particularly well to small detail work, finials, etc. and miniture turning."

The tool is shown in Figure 1 and 2. The tool consisted of a handle with a Jacob's Chuck attached to grip the four different size cutters. Figure 3 shows me cutting the coves in the pen I turned. I used the smallest cutter to make the coves in my pen shown in Figure 4. Jonathan sent me a very detailed description of how to work with his Coving Tool and I'm going to quote him in the following, along with his close-up photographs. In the PDF file that Jonathan sent me he says:

Figure 1. The Coving Tool comes with four different size coving cutters to make very small coves.

Figure 2. A closer look at the cutting tools.

Figure 4. The pen with the two small coves for decoration.

Figure 3. Using the Coving Tool to make two small coves.

"Thank you for purchasing the coving cutter tool. As with all woodturning tools, they must be sharp in order to work efficiently and safely. With a good edge and proper cutting method, there is virtually no sanding needed.

"**SHARPENING**

"These tools are cut and sharpened with the bevel at a 45 degree

angle. You may want to experiment with a slightly different angle. Although I have not tried it myself, friends have reground these tips to 38-40 degrees with some success. If you do experiment and reshape these tips, send me an email and let me know how it goes.

"Fig. 1: Sharpening on the grinder

"To sharpen, I have found the following method will produce a fine cutting edge. As you can see in Fig. 1., Place the cutting tip with handle (do not try to sharpen these tips while holding them in your hand), in the pocket of your Wolverine or similar sharpening system and adjust the arm until the bevel is flat on the wheel.

"Raise the tip off the wheel and start the grinder. Lower the cutting tip to the wheel and lightly touch the bevel to the wheel for 1 or 2 seconds. This should be enough to produce a new edge. If you feel that more grinding is needed, remember to only touch the wheel for a second or two at a time. This will reduce heat build up. Remember you're not grinding, you're sharpening. After this sharpening, you will most likely notice a burr edge has been created. This burr must be removed. If not, it will leave scratches in the cove that you cut.

"Fig. 1.1: Removing the burr

"To remove this burr, I have found the easiest way is to start by placing the cutting tip still in the handle with its bevel up, onto a fine grit bench block, see Fig.1.1. Remove the burr by using short forward and backward strokes, while

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on the drill press. My first thought was to use a pin guide, something like cutting box joints on a table saw, to avoid having to position the drill bit by eye. I carefully drilled the first two 3/16th inch holes the correct distance apart, carefully positioning the disk with a 1/16th inch drill in the chuck, clamping the disk down, then switching to a 3/16th inch bit and drilling the hole. The center of the disk is revolving on a pin at the radius I wanted. Then, with the bit in the 2nd hole, I pressed a pin through a guide block into the first hole and clamped the guide block in place. I should be able to remove the pin, rotate the second hole under the guide, position it with the pin, drill the third hole, etc. It's not working. When I get around the diameter I have lost or gained a third to a half the distance between the holes. The drill press table is locked down tight, the pin is a good tight fit. But there is slop creeping in someplace. Anybody have any better way of doing this?

—JW.

Fred's Response: I've made a number of indexing wheels over the years. The easiest way is to use Woodturner PRO or one of the other segmenting projects programs. Select a ring diameter that will print onto an 8-1/2 x 11 inch page. Set the center diameter to the diameter of your lathe spindle; i.e. 1", 1-1/4", etc. Then set the number of segments to 96. Drill a hole for the center point of a size to slip over your spindle. Print out the drawing, cut out the center hole for the spindle, and glue it to your indexing disk using the lathe spindle to center the drawing on the plate when gluing.

Now, turn the disk round to match the outside of your drawing that has been glued to it. Then take the disk to the bandsaw and make cuts on each of the 96 segment edges. Make a deeper cut on every other one to indicate the 48 position slots. If you don't have a bandsaw, use a hacksaw to saw the slots.

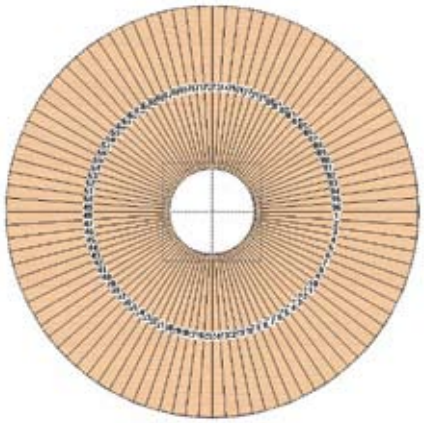
Again, mount the disk on your lathe and make up a mounting for a piece of a hacksaw blade to swing into and engage the slots in the disk. This will give you the option of 96 or 48 position indexing, plus a number of other positions less than 96.

This works much better than trying to get your drill to make a hole exactly on one of the lines that will always align with a pin arrangement. I've made them both ways, but found that the slot with a piece of

hacksaw blade works best. For easy attachment of the hacksaw blade mounting to your lathe headstock, a magnetic base works very well.

I hope this helps. If you have questions, e-mail me at fred@more-woodturning.net.

—Fred Holder



A 96 possition ring made using Woodturner PRO program.

Lyle's Response: I like Fred's Idea for marking the segments accurately. That's the good news. The bad news is the indexing pin guide method. You can drill holes or use the saw kerf method but the guide pins will never be as accurate as you need. Lets do the math. If the first two holes you use for your indexing pin guide is only 1/100 of an inch off and you have 96 holes, by the time you get to the 95th hole you would be almost an inch off. Each hole (or saw kerf) will wander and follow the path of least resistance in wood and never be exact. One way to try it with more accuracy would be to use a Plexiglas sheet instead of wood.

Why Freds method will work better if each hole or saw cut is done individually. Each hole will be slightly off because it is done by hand, but the compounding effect will not take place. Each hole will be microscopically off but unnoticeable in the scale of things.

—Lyle Jamieson

What Holds the Board

Question: I bought a DVD from Craft Supplies and they included a flyer of yours in the shipment. So I went online to see what you had. Nice magazine. I have a question on the flat board bowl article (November 2008), how did the turner fasten the board to the face-plate/plywood circle? Did he tape it with carpet tape? Did he glue it with brown paper in between or what?

—Scott Jameson

Fred's Response: The back up board is screwed to a faceplate. The board to be cut into rings is simply held between the live center in the tailstock and the back up board. It is a pressure fit. See below.

I use a StebCenter Live Center for that operation myself, but I believe Jack was using Nova Live Center or a OneWay Live Center. Both have center points and cups around the center point to supply more holding power. Jack was using a Robert Sorby thin parting tool with a fluted end, the same that I use for the operation. The cut is angled toward the center at about 45 degrees. You are welcomed as a new subscriber.

—Fred Holder

General Questions on Lathe Selection

Question: I'm a very new newbie to turning. As a background, my turning projects are going to be stave-constructed drum shells, varying in diameter from 10-20", and in heigth, from 4-18". Generally, the lathe requirements I have are for small footprint, maximum swing capacity and relatively low RPM (200 or so) as a slowest speed. As always, budget is thin, so I'm looking to (safely!) push the limits of less expensive lathes, rather than buying a multi thousand dollar beast.

An opinion at the local Woodcraft suggested buying a lathe where the headstock can slide to the end of the ways, thus allowing outboard turning, rather than relying on turning the headstock 90 degrees for outboard (he cited the amount of fussing needed to re-align head/tail stocks should I want to do spindle turning.) I wasn't sure I wanted to manage a 30-40" long lathe in my small garage shop if all I was turning were drum shells. Generally, what is a common method of supporting tools for outboard turning? I've seen a tripod tool rest system; buy, build, or avoid?

I had in mind buying a Jet 1220 VS, because it's capable of low speeds (270 RPM), which I believe is good for turning a larger shell until it gets rounded, and the

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Coving Tool Continued from Page 9

at the same time rotating the tip left and right.

"Two points to keep in mind. First, the tool must be kept flat on the stone at all times and second, do not rotate the bevel past the vertical, either left or right. If you do, this could remove the new edge.

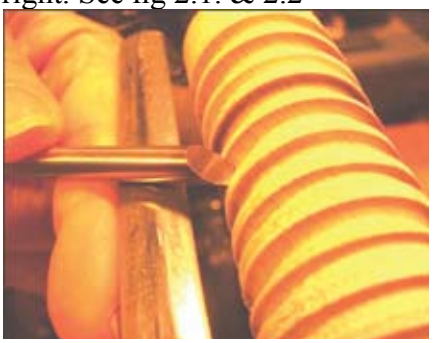
"One thing to keep in mind: This is a finesse tool. Go easy, especially with the smaller diameters; even though they are high speed steel, they can bend.

I have found there two methods that will produce smooth clean coves. With some experimenting you might find another approach that work just as well. If so, please let me know and I'll pass your idea on to others who use these cutters. With either method you must start by positioning your tool rest as close to the work piece as possible, and at or slightly below center. The tool is presented to the wood at very slight "handle down, tip up" attitude.

"See Fig 2. With both methods I recommend going straight in and making a small "starter" cove. This will help keep the tool in the cove. Now try one or both of the methods described below.

"Fig. 2: Presenting the tool to the wood

"**METHOD 1.** After you have made a small cove you can move your hand in a flat plane, with the bevel up, to the left and right. See fig 2.1. & 2.2



"Fig. 2-1: Refining the cove by moving left and right

"Fig. 2-2/ Refining the cove.

"**METHOD 2**. Again, after you have made a small cove, keep the tool in the center of the cove and rotate the bevel right and left. This will produce more of a shear cut than a scraping cut, as in method one. Be careful, because if it's not properly done, the tip can walk out of the cove and skate across the work piece. I know none of us have ever had that happen with a spindle gouge (yeah, right). See fig 2.3 &2.4.

"Tip: The most common problem is caused by cutting too aggressively, and thereby tearing the grain (both in spindle and faceplate turning). Be sure to finish your cut with a light touch, letting your cutter just barely touch the surface of the cove. This will remove most--if not all--small grain fuzzes that may have occurred.

"Fig. 2-3: Finishing the cove by tipping the tool.

Fig. 2-4: Finishing the cove.

"**TROUBLESHOOTING**

"Here are some problems I've encountered and potential solutions:

"Grain lifting in the cove

1) Tool not sharp.

2) Too much angle on the tip; come up on the handle and lower the tip.

3) Pushing too hard.

"Burning or burnishing in the cove

1) Tool is not sharp.

2) Pushing too hard.

"Cove has fine scratches

1) Inadequate removal of the burr after sharpening.

"If you have any comments or questions, e-mail me at info@jonathanhess.com. Include your phone number if you need a quick response.

"Thank you! Jonathan Hess"

I don't believe I could have done a better job of describing the tool and how to use it. If you do a lot of small detailed work and thin finials, you will find this tool extremely helpful for making coves. I didn't try it, but I suspect that you could also turn small beads with this neat little tool.

You can get more information on Jonathan's coving tool at his web site: www.jonathanhess.com or you can call him direct at 703-378-8508. I think you'll find this tool a neat addition to your tool inventory.

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3/4 hp motor seemed like it was up to the task. However, due to the short swing capacity, I wanted to install "riser blocks" between the head/tail stock and the bed, lifting them both up 4-6", to increase swing. Fundamentally, is this a safe way to operate a lathe?

How do you go about mounting a ring shape so you can lathe both the exterior and interior? I've seen 4 jaw chucks, usually no larger than 4" capacity, certainly nothing offered to fit a large object like a 14" snare drum shell.

I have a shop-made rig which turns a shell around a central axis, and a router provides the cutting action. With more head-scratching, I could improve the accuracy of my customized tool, but by then, I'm mostly to the cost of a commercial lathe, I may as well get on board with buying a good tool. Cheers, and thanks in advance for your comments.

—Seth

Fred's Response: Personally, I don't think that the Jet 1220 would handle the type of turning that you want to do even with riser blocks. First, a 3/4 hp motor sounds fairly large, but for swinging things up to 20" in diameter it would really lug down. I've used Nova lathes for years and highly recommend them. The Nova 1624 has a 1-1/2 hp motor and will swing 16" over the bed and up to about 29 inches outboard (you will need to add an outrigger unit to for the 29 inch outboard turning)or make yourself a free standing tool rest. Your cost for the lathe and outrigger would be close to $1500 plus shipping, unless you could purchase it at a local Woodcraft store.

The 1-1/4 inch spindle will better handle the loads that you are likely to place on the spindle. I believe the Nova will go down to about 200 rpm.

You can attach one end of your stave drum blank with glue to a waste block screwed to a faceplate so that you can turn both the inside and outside with the Nova Headstock swiveled to 90 degrees. You can't put riser blocks on the Nova and I think the riser blocks on the Jet would be bad news for that small of a lathe.

One other possibility, which would reduce your footprint, and the overall cost of the lathe would be to make your own lathe. Purchase a replacement spindle for one of the lathes with a 1-1/4" x 8 tpi spindle or larger and build a lathe with a cast concrete cone with the spindle on top supported by two bearings as far apart as possible. You could then use a free standing tool rest that could be moved to where you want it. A friend of mine, Vernon Lebrant, uses a heavy homemade bowl lathe made of concrete with about a two inch spindle and I think a three hp motor to turn bowls up to 36 inches in diameter and larger. This would take a little work on your part, but would allow you to tailor make it to fit your needs.

—Fred Holder

Lyle's Response: I don't know how to break this to you gently but "you can't get there from here" Your desires don't match your experience level or your pocket book. I suggest you change one, either give up the idea of doing 20"diameter,18"tall work or get your checkbook out and as you said in your last sentence, "buy a good tool"

Some specifics. In my opinion it is not safe to turn that scale work outboard, or using a swivel head, or sliding a headstock down to the end of a small lathe. Even if you were a seasoned, experienced turner bad things can happen. The tool rest banjo is usually the weak point. It is dangling out where there is not enough support to carry the load. Riser blocks are not the answer. A 20 inch turning produces extreme forces, stability and power is necessary to do it safely. Many have tried it and either failed, walked away in fear or hurt themselves. Nobody can jump from a mini lathe to 20 inch diameter without some intermediate experience. I just finished a natural edge bowl that is 26 inch in diameter. I am glad I have a heavy duty lathe with 3 HP, and a 1-1/2

inch spindle, and bearings to handle the stresses.

There is a big difference in lathes and you get what you pay for. You talk about a mini at $300.00, Fred mentioned a Nova at $1500.00 and I am talking $2500.00 or more to turn that scale safely. Huge difference. The cheaper lathes can not handle that scale, they will not get down to 200 RPM, many will not go below 500 RPM. Too fast for 20 inch diameter to start with. In my opinion I would NEVER, NO WAY use a tool rest on a tripod. Tool rests must be attached to the lathe and strong enough to carry the significant load.

I strongly suggest that if you want to turn your drums, especially stave drums, you get a 20-24 inch swing lathe with at least 2 HP and a full size bed. You will need the tailstock to start the turning and you will need the tailstock to end the turning. If you don't have the budget to get a good lathe I would suggest you borrow the time on a club members lathe to do one or two drums and do it on good equipment. If you like it after the practice session then you will have the information first hand to experience what I am talking about. You will know if you want to continue your drum quest or wait until you can get the right equipment to do it safely.

—Lyle Jamieson

Dealing with the Shakes

by Bob Heltman, CMW, AAW

One type of split in wood is called a shake. A shake is a lengthwise separation of the wood, which occurs usually between and parallel to the rings of annual growth. Red arrows point to such a split in the end grain photo, courtesy US Forest Service. In their picture you can see how the wedge shaped vertical split forced an opening out through the bark with the outer growth rings sliding along the shake line.

Figure 1. US Forest Service Photo.

I was recently making a 10" diameter end grain bowl from a new spalted maple log about a foot in diameter that was donated by my good neighbor George Kambourelis. He was removing some trees that we call "house knockers" here in the mountains. At first I thought I'd turn and finish it in its green state and let it warp as it wished. But, as is too often my situation, I had to stop mid-way. So, I put it in a deep old multi-layered paper feed sack in my basement to let the wood relax and cure slowly.

Several weeks later I retrieved the partly turned bowl, chucked it, and finished turning. However, the hard maple was still not thoroughly dried and it developed a very unusual shake split. Being brought up in the great depression when you wasted NOTHING, I was determined to save this pretty bowl one way or the other. The spalting pattern was absolutely magnificent.

Figure 2. The finiahed bowl.

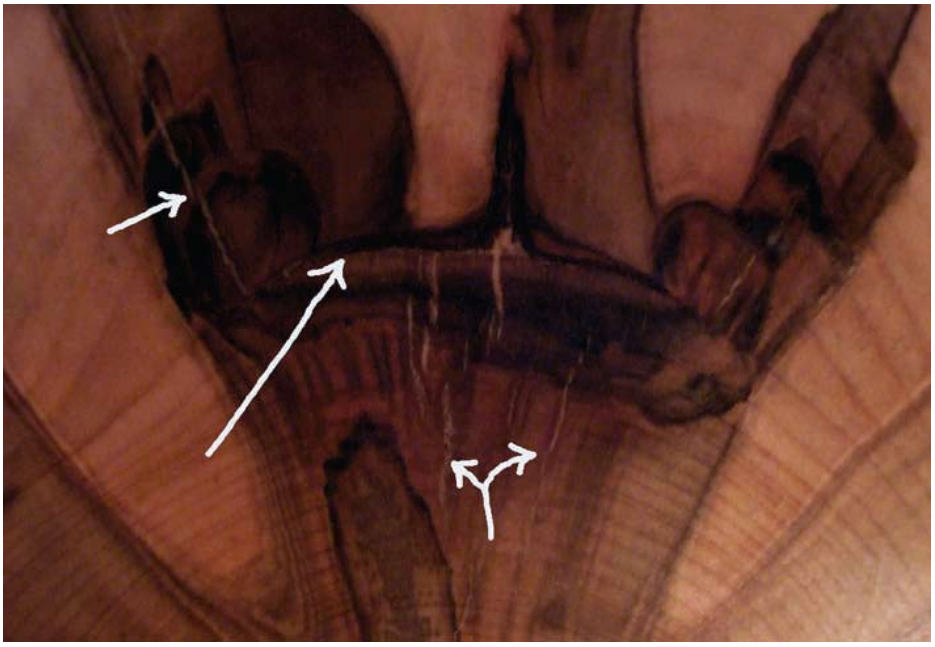

Figure 3. Pointing out inside splits filled with almond colored EZ Poly.

In order to both fill the split, and stop further splitting, I turned to a long proven and trustworthy EZ

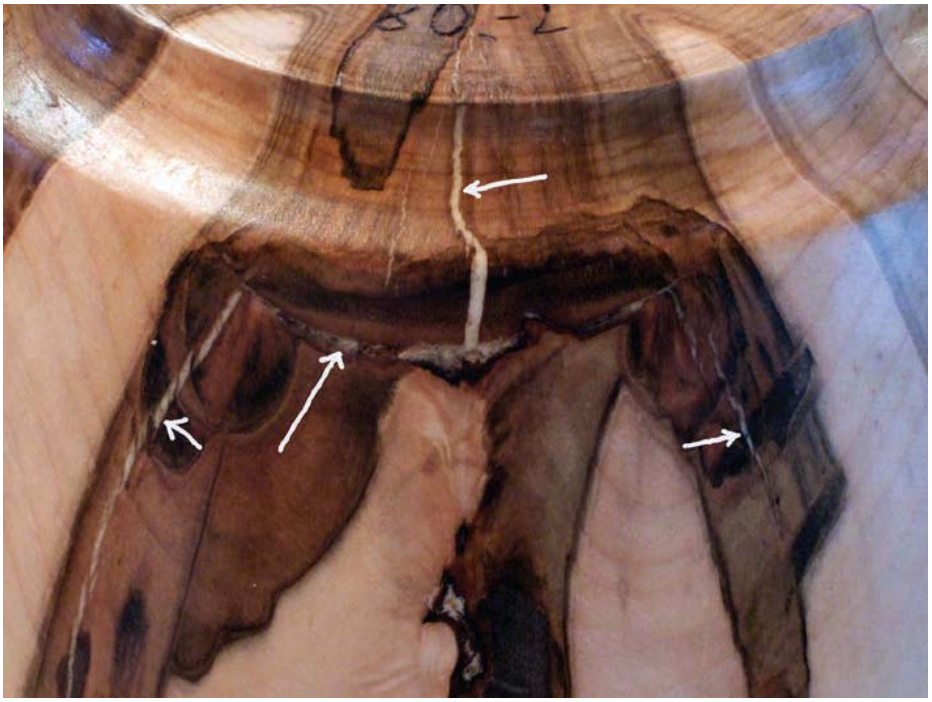

Figure 4. Split shown in the bowl bottom.

Poly Wood Rebuilder. It is available through Lee Valley Tools, Hartville, Highland Hardware, Dutchguard, Eagle America, Klinspor's, and perhaps elsewhere. It is a two part proprietary polymer that is a strong adhesive, structural filler, and sealant. Looking into the bowl (Fig. 2) you can barely see the shake-split on the far center side. Figure #3 is a close-up of the inside showing the split filled with the almond colored EZ Poly. I could have added black walnut dust, brown Tempura pigment, or the like, but preferred to let the split be more easily seen by afiicionados examining the turning.

The long white arrow points to the shake which runs along the growth ring for about 2" . Also note the vertical splits shown by smaller white arrows.

The outside showed the split, the wood toward the bowl's bottom seemed to want to split more openly and even fold downward slightly. See Figure #4. The longest white arrow, left of center, shows the horizontal shake. The other 3 arrows show where the wood wanted to further split from the ends of the shake towards the bowl's rim, and from the shake down and inward along the bottom of the bowl toward the pith center. (Figure #3 displays the bowl upside down.) There is a lot of strength in wood including when it is drying out.

After sanding I sprayed inside and out with gloss Deft lacquer, several coats. Then I again let the bowl rest for another couple weeks. The wood around the shake seems to move some more, but the EZ Poly held, however.

Once again I sanded to get bumps out of the surface and again sprayed on gloss lacquer. Finally, I coated the vessel inside and out with a good layer of Briwax, let that dry, then polished with a round brush held in my drill. I use a brush instead of cloth as the brush pushes wax into tiny imperfections (should they exist).

As you first look at the title of this article, you might have thought it had to do with overcoming hand tremors. Nope. However, if you find you have the shakes after some serious rounds of adult beverages, stop your drinking and pay more attention to woodturning!

PenTurner's Corner

by Don Ward

Penturning News

The Desert Woodturning Roundup 2009 in Mesa, Arizona is quickly approaching. The dates are February 6, 7, and 8, 2009. The DWR2009 will be held at the Mesa Convention Center. I tell you this because on Friday evening one of the special events will be a meeting for penturners. There will be some demos and this will be a great time to meet and visit with other penturners. So, if you are in the Mesa, Arizona area or if you plan to attend the DWR2009 and consider yourself a penturner then I would strongly recommend that you make plans to attend the penturning meeting. More information can be found at http://www.desertwoodturningroundup.com/special_events.shtm .

The **Utah Woodturning Symposium** will be held this year May 14-16, 2009. More information can be found at http://www.utahwoodturning.com . This year will mark the 30th anniversary of Utah Woodturning Symposium. I've not heard any information about pen turning demos at the symposium, but I sure hope they continue to have them. We had fun last year and the pen demos were well attended.

The **AAW Annual Symposium** will be in Albuquerque, NM June 26-28, 2009. There have been Special Interest Nights (SIN) at the AAW in the last few years and a SIN for penturning has been held the last two years. Also, penturning demos have been on the rotation schedule the last few years.

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And lastly, the **International Association of Penturners**, who meet on the internet at http://www.penturners.org , is also organizing local chapters across the USA. The purpose of these local chapters is to make available an avenue for penturners to meet, visit, and share information with each other in person. Also, it is nice to meet in person those with whom we visit regularly on the forums. These local chapters will meet as often as the group decides. Some chapters in the larger metropolitan areas may meet more frequently than other chapters. Each local chapter will make its own meeting schedules. I would also suggest to those who make pens and who would want to meet with others to check out local chapters already formed and watch for a chapter to form in your area. Maybe, some readers of this column may want to organize the formation of a local chapter in your locality. More information can be found here: http://www.penturners.org/forum/forumdisplay.php?f=73 . We had our first N. Texas Chapter meeting in November and it was a great time of "penturnin learnin".

Penturning tools

While watching a "Cool Tools" marathon on the DIY channel I thought it may be helpful to write an article on penturning tools. I love seeing the new tools but yes, I think the host is a bit silly. Except for one, I will not discuss woodturning tools. We each have our favorite tools to use and I've seen pens made with just about every tool on the rack. In well trained hands a skew, gouge or scraper can make pens that are equally smooth prior to sanding and finishing. What I want to do is to write about some of the tools I use in my shop that help make my penturning just a bit easier and also help take my pens to the next level... whatever that means!

I will give links to each of the tools I discuss but the link I give may not be the cheapest place to purchase the tools. I tried to find links that best showed each tool and I will leave searching for the best price to the readers. Happy searching!

Micro-Mesh(tm): The finish on a pen is just as good as the surface preparation under it. After sanding 220 to 1000 I then sand with a product called

Micro-Mesh(tm) (MM), which is a cushioned abrasive according to the website: http://www.sisweb.com/micromesh . Micro-Mesh(tm) is available in grits from 1500 to 12000. Actually, I think grit is not the correct word, but the idea is the same. Micro-Mesh(tm) "grits" are not equal to sandpaper grits. It can be used wet or dry. I use it dry on woods and wet on acrylics and antler. MM lasts a long time and can even be washed with the laundry. I put MM sheets in my jeans pockets when I want the MM sheets cleaned. The set of MM I now use is well over a year old. MM is sold by all of the suppliers of penturning supplies and can even be purchased in sheets larger sheets and cut into smaller ones. I get larger sheets from International Violin Co. at http://www.internationalviolin.com . Click on the Micro-Mesh link. Also, here is a review of Micro-Mesh(tm): http://www.kk.org/cooltools/archives/001399.php

Drill Doctor(r): I suppose we all know about the Drill Doctor(r) for sharpening drill bits. The Drill Doctor(r) is one tool that I would not want to be without. As many pens as I make and with the variety of materials I use, the Drill Doctor(r) keeps my bits in tip-top drilling shape. I use the Drill Doctor(r) DD-750X which take care of all my drill bit needs. I especially like the split point capability of the Drill Doctor(r) DD-750X. I do not use brad point or bullet point bits. But, I do use the split point feature of the Drill Doctor(r) DD-750X. Split point bits drill faster and straighter in all pen making materials I've used. Check out a Drill Doctor(r) DD-750X at any hardware store, home center, or your favorite online shopping venue.

Deburring tool: When squaring the ends of a pen blank the brass tube is often affected by either the pen mill or sanding disk. Which ever method you use for squaring the blank ends, a burr will be raised on the inside of the tube's edge. This burr can cause problems when pressing in the pen parts or inserting the bushings into the larger pen's tubes. A deburring tool is needed to remove the burr. I prefer one similar to this: http://www.grainger.com/Grainger/items/3VB51 instead of the cone shaped ones that chuck into a drill. The hand held type cause me less problems such as enlarging the tube opening or taking off too much material. Several deburring tools styles are available so check out what is available and pick one that suits your tastes.

Disassembly tools:

If it has not happened yet, then it will if you continue to make pens. You will need to take apart a pen to repair it or to replace the wood with something nicer. There are disassem-

bly tool kits available from the suppliers but they are really not needed. I use a set of transfer containing 28 punches of 4 7/8 Inches Length, 3/32 to 1/2 x 1/64 Inch increments. The set contains every size punch I've needed to disassemble pens. This was a great find for me and made taking pens apart much easier. Here is the set I use: http://www.harborfreight.com/cpi/ctaf/displayitem.taf?Itemnumber=3577

Buffing and Polishing: After a pen is completed and the finish is applied, the next step is to buff the finish to that perfect shine. I use three compounds for buffing. First, I use the reddish brown compound we often call Tripoli. This is followed by the white compound know as White Diamond. Both can be seen here: http://www.arizonasilhouette.com/Buffing_Supplies.htm . I finish off with a product called Flitz which removes small scratches and swirls. Other swirl and scratch removers are available, but I really like the result I get using Flitz.

Flitz can be seen here: http://www.flitzusa.com/shop/index.php?main_page=index&cPath=69 . I purchase it from one of the national auto supply stores. Check the ones close to you for availability. I've also purchased it from Woodcraft. Buffing is done on buffing wheels. Several configurations are available. Possibilities include those attached to a drill, drill press, grinding motor in place of grinding wheels, to those that mount on the lathe. Mounting on the lathe can be done either one at a time or three on a single mandrel. See the Arizona Silhouette link above and also take a look here: http://www.bealltool.com/products/buffing/ .

Beall Collet chuck: One tool I could not give up is the Beall Collet Chuck which can be seen here: http://www.bealltool.com/products/buffing/ . I have a complete set of collets which I purchased off of eBay for around $60. I use the Beall collet chuck to hold my mandrel... which I've shown in previous articles. I not only hold the mandrel, but I also hold several other pen parts for modifying. In my recent articles about shell case or cartridge pens I used the Beall Collet Chuck to hold the various size shell cases and lead bullets for drilling and cutting. I fine the Beall Collet chuck an indispensible tool in my shop. Other collet chucks are now available that use the same collets as the Beall chuck as well as another size or two of collets.

Centering Vice: Once set up, the centering vice will center a pen blank under the drill bit in your drill press time after time. The size of the blank doesn't matter nor does the drill bit size. Check them out where you purchase your pen turning supplies and tools. Other vises are available which do not center each time and they also work fine. While on the subject of drilling, I will include this bit of information. When extremely accurate drilling is needed, I drill on the lathe. I find that drilling on the lathe is much more accurate that drilling on the drill press. Drilling on the lathe requires a chuck to hold the stock and a Jacob's chuck for holding the drill bit. If a drill press is a bit out of your budget then consider drilling on the lathe.

Pen Press: While a dedicated pen press is not a necessity, using one surely makes assembling pens a bit more accurate and less time consuming. Many jigs are available for pressing pen parts together on the drill press and on the lathe. An arbor press is the tool of choice for several penturners as is a hand held pistol grip clamp. Once again, check with your favorite supplier for tools to press the pen parts together.

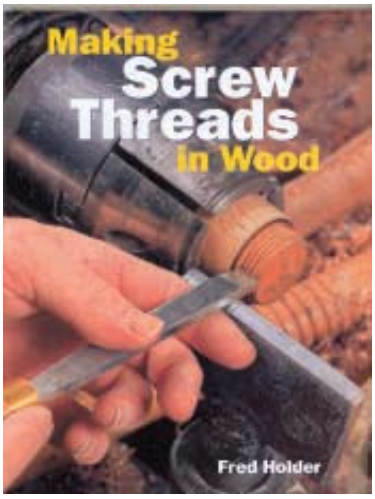
Skogger: The skogger is the only turning tool I will write about today. The skogger, as the maker calls it, is a tool made by a friend of mine in Canada. It uses a 15mm square carbide cutter. Replacement cutters are not expensive and can even be found with a slight radius. While not a tool for delicate shaping, the skogger does have it uses. One is that wood can be removed very quickly. I see this as an advantage for the production pen maker who makes several pens each day. It is also an excellent tool for removing material from extremely hard materials such as true stone and other acrylics. If interested in a skogger send me an email and I will give you the contact info for it. A review of the skogger and a picture of the tool can be seen at: http://www.penturners.org/forum/showthread.php?t=38361

Books and DVD's: Yes, they are available. Several books and dvd's are available for penturners. Next month I will share all of the penturning books and dvd's that I have found. Some I've purchased and can offer insight to the contents and others I've not seen.

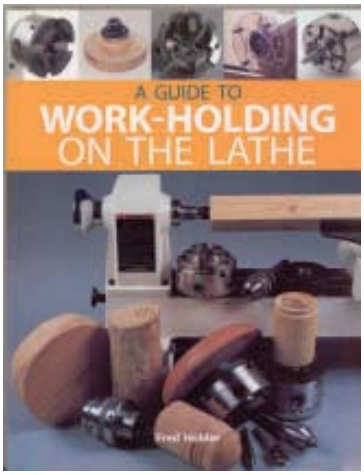
I do hope this tool edition of The Penturner's Corner has been helpful or at least insightful. Email me with any questions or comments regarding this article or others that I've written. Your comments are always welcome. I hope to meet some of you in Arizona in Feb.

Books Written by the Editor of More Woodturning

Editor's Books for Sale



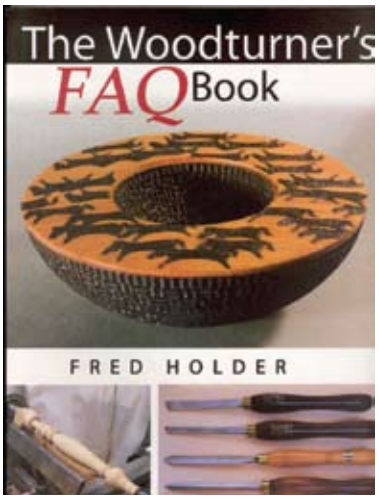
Price: $28.00, plus $5.00s/h



Price: $27.00, plus $5.00 s/h

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.

Fred Holder
More Woodturning
PO Box 2168
Snohomish, WA 98291 USA
TEL: 360-668-0976



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:

Fred Holder
More Woodturning
PO Box 2168
Snohomish, WA 98296 USA

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Revised 2008, by Fred Holder.

This revised booklet outlines Fred's trials and tribulations in conquering this project. Tells how to make the tools needed to use the Crown Chinese Ball Tools. Booklet now contains 64 pages of information.

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Product Review: Why Woodcut?

by Terry Scott

Woodcut has just brought out another profile on their chisel tips. Why, I don't know, as this new swept-back winged version will put them out of business because you now will need only one chisel. This will do it all. The grind as shown in the photos really is a universal grind. I have been using swept-back wings for a few years after watching a Mike Mahoney demo. Everyone in the States is using this grind, and I soon discovered why.

1. Roughing down the blank - no problem.

2. Cutting the spigot - no need to pick up a parting tool or the skew, as, with the tool lying on its side, a clean cut is possible, meaning less sanding in that tight corner where spigot meets bowl

3. By dropping the handle - I achieve a clean finishing cut (Fig. 1). As seen by the shavings it can remove waste from the inside in a jiffy

4. The bevel angle means you can come in from the edge and not have a catch on the end grain (Fig. 2)

5. A clean sweep from rim to centre - the angle means the cut is kept square off the workface so the handle doesn't hit the rim causing the bevel to lift and make a catch (Fig. 3)

6. The dimple is easily removed as you can continue the cut in one motion. This chisel tip was used straight out of the packet. I wanted to use it in Peter's profile before I attempted to sharpen it and mess it up

Works nicely on the outside of a bowl.

And on the inside too!

7. Woodcut will shortly be supplying some mild steel, mock-up, double ended templates of all the grinds so the turner can use them as a reference. A great idea, as some of my grinding attempts look something like the dog has been chewing on the tool.

OK. Bowl done! How would it go on a bit of spindle work? No worries, mate! Even trimming the end for a spigot was easy as the short bevel allowed instant contact. There is only one problem with this 13 mm swept-back model. I am going to have to buy a 10mm one as well. Sorry, there is another problem. After I had turned out 6 large bowls, the tip was a little blunt and so when I ordered a 10 mm gouge, I had to also have a True Grind system. I'll let you know how I find that in another article. All I can tell you is I wonder why I didn't get one sooner.

A question I put to Peter: "But why have you ground the tip as a swept-back, leaving less flute for resharpening". His reply: "We have added extra flute on the next batch".

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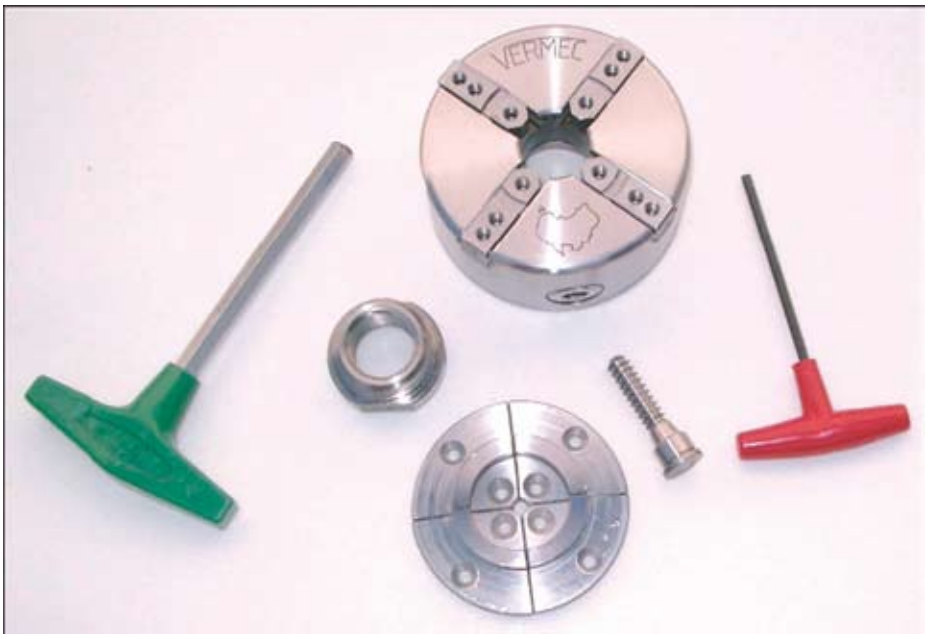
It works from the rim right on down to the center of the bottom. This one tool cuts on the inside from rim to bottom.

Good man! Will I now use this chisel exclusively? Are you kidding? I'd have withdrawal symptoms. My 'toolaholic' addiction is so bad! In my last article I said I was going to grind a new 13mm 35 degree tip and see how many grinds I can get. The tools are placed on the grinder and I do 3 sweeps across the stone, which is my normal sharpening method. Every 3rd time I re-dress the stone. So how is it going? Well, I am on my second stone and still the original tip after 175 grinds, so far, and I am well under half way. It should be noted that my usual aggressive approach is used (often the tip is blue). I have been doing the grinds in a series of five and then letting the tip cool. No, I haven't stood there and continuously ground every time I go to the workshop - I do a few cycles. So even a professional turner who grinds 4 or 5 times a day would have another year to go before having to change the tip. Not bad, at $15 a year.

New Vermec Chuck--What it is and how it works



The new Vermec Chuck comes with an insert to fit your lathe spindle, a set of jaws, a screw chuck and two adjustment T-Handles. The green handled one (on the left) opens and closes the chuck.

by Fred Holder

Some time back, I received a brochure from Vermec, in Australia, announcing their new chuck. Since I already have several products from Vermec and am a bit of a chuck-a-holic, I ordered one of the chucks with an insert to fit my Nova DVR lathe and also the indexing attachment.

I've been using the chuck since it arrived in the mail some time back, but have not yet had a project that required indexing, so the indexing attachment is lying in the drawer awaiting my desire to use it. I did mount it on the lathe when it first came in, just to see how it works and found it to be a very neat indexing fixture. You do have to change the insert to a longer one that came

The back of the chuck has index pin holes to provide a wide range of index position.

with the indexing fixture so that there is room behind the chuck to fit the indexing fixture. This is not big deal since the chuck insert is easily removeable.

The chuck key is a bit larger than the ones that came with our

The chuck key is a regular metric size Allen key with a comfortable plastic T-handle.

SuperNova2 chucks and the small Vicmarc chucks that we purchased to use on Mildred's Oneway 1018 lathe and our Vicmarc VL-100 lathe. This is one heavy duty chuck that falls somewhere between the SuperNova2 chuck and the larger Nova chuck, probably about the size of the OneWay Stronghold or the large Vicmarc.

One feature that made me decide to add this chuck to my tool inventory was its advertised ability to use chuck jaws from the Nova chucks. We own a number of Nova chucks and almost all of the Nova chuck jaws so it was nice to add a slightly larger chuck to our inventory that would use the many Nova chuck jaws that we own.

An optional item is an indexing fixture that has two pins to allow a wide range of indexing. I purchased this fixture also.

Another feature that I felt worth having was the indexing ability to give one up to 144 indexed positions if I ever need them.

Briefly, here are some of the specifications on this chuck:

- 2 year Warranty
- Fast clockwise rotational clamping
- Satin etch finish to prevent rust
- Totally enclosed back with unique indexing plate with up to 144 divisions
- Fits largest range of accessories on the market today including Vicmarc VM90 & VM100, Teknatool, and 'look-alike' versions of these chucks
- Unique pinion design provides handle clearance for large work
- Suits mini lathes to large lathes
- Solid, robust, 4 jaw self-centring Chuck
- Optional Indexing bracket to suit most lathes

Note: Vermec Chuck Accessories also available if you only own this chuck.

The little time that I've had this chuck, it has performed very well. I have not checked out the indexing system, other than mount it on my lathe to see if it seemed to work, but I've not found myself needing to make anything that requires indexing since the chuck and indexing fixture arrived.

I have used the chuck quite a bit and am very pleased with its performance. Incidentally, the price for this chuck is $295.00 Australian dollars, plus shipping from Australia.

To check out this chuck and the many other items that Vermec manufactures, I recommend that you go to their web site: www.vermec.com.

In addition to this chuck and indexing system, I have also purchased their sphere turning system, which is the best on the market, their stabilized boring bar system, which is very easy to use and mount onto the lathe, and their hand held tools for hand hollowing. All of the items that I've purchased from Vermec have been first rate tools, not necessarily cheap, but first rate tools that should last a livetime.

Here is their contact information:

VERMEC
39 Dalton Street
Kippa-Ring
Queensland
Australia
E-mail: Vermec@netspace.net.au
Web Site: www.vermec.com

Product Review: ROCKLER L.E.D. Work LIGHT

by Fred Holder

Some time back, I received an e-mail telling me about a new work light now available from Rockler and asking me if I would like to do a review on it. Since I had never used an Light Emitting Diodes (L.E.D.) lamp of any kind, I thought this might be worth trying and agreed to do a review on it. A short time later a big box arrived at our door. The worklight came with two heads, the spotlight head and the 5X magnifying lens with 18 LED lamps surrounding the lens.

We took it to the shop that afternoon to give it a try. My first impression was great. The magnet is powerful, in fact, so powerful that it is sometimes difficult to remove it from a steel mounting. I was impressed with this, because in the past I've had magnetic base work lights that wouldn't stay where you put them. With this work light there will be no problem keeping it on your lathe, bandsaw, etc. It really sticks to the metal clamp on base that allows the lamp to be used on work benches and other places with no steel available. That was a plus before I even turned it on.

Initially, I installed one of the batteries in backwards and the battery pack wouldn't work. I took a closer look at the battery holder and noted that one of the batteries needed to be reversed from the other two; i.e., the spring in the mounting was supposed to be the negative mounting. I corrected this error and the lamp worked great with the batteries. I also tried it with the supplied external power attachment. That worked well too and should probably be used whenever the lamp is close to an electrical outlet.

At the time, I was turning a pen, so I tried the lamp with the magnifying lens. Wow! You could see all of the tearout in the piece of burl wood that I was turning with a skew chisel. See Figure 1.

Figure 1. Work Light with the 5X magnifing lens being used while turning a pen blank.

I then switched to the spotlight head and discovered that I got really bright light wherever I pointed this head. (See Figure 2.)

Figure 2. Work Light with the spotlight head beaming on the pen blank.

I then mounted the clamp on metal base to my workbench so that I could try the work light on my grinder. See Figure 3 for the mounting and Figure 4 for the lamp shining on my grinding wheel.

Figure 3. Close up of the metal clamp on mounting base for the lamp.

Figure 4. Work light being used to light the grinding wheel. This really provides a lot of light to see what you are doing when sharpening tools.

Then, Mildred took the lamp to her workspace. She was working on a little burl bowl that was giving her trouble with seeing the surface of the bowl. The bright beam of the work light with the spotlight head really made a difference. I've probably lost the work light to Mildred's work space. This is a fine little light that can be moved around the shop to where ever you are working.

Figure 5. Mildred using the lamp to light her little bowl.

Now, I'm going to include some of the Rockler verbage describing the work light that they have just introduced:

"Rockler Woodworking and Hardware is introducing a highly versatile and portable new LED (Light Emitting Diodes) shop light that provides brilliant light in almost any situation, brightening up workspaces, relieving eye stress, and improving visibility in the woodshop and beyond. This worklight comes with two interchangeable heads to not only brighten, but also magnify projects, the new LED Work Light makes any detail-intensive job -

from scrollsawing to woodcarving - more enjoyable, easy and precise. Its versatile, convenient, and out-of the-way design begins with a powerful magnetic base and flexible arm, while the two interchangeable heads deliver efficiency, versatility, and, above all, crisp clear light.

"The spotlight head shines a bright, focused beam for efficient task lighting and includes 14 LED bulbs. The magnifying light head has 18 LED bulbs surrounding a 5X-magnifying lens for big, bright visibility during intricate detail work. With a relatively wide light distribution, the magnifying head also works well as a general purpose lamp.

"The magnetic base clings to power tools, shop stands, or - if no metal surface is available - to the included clamping metal sub-base. It can be used cordless with two AAA batteries, or with an AC adapter (also included).

"The 16" long flexible arm allows users to position the light extremely close to their work without it getting in the way.

"LEDs have been shown to last more than 25 times longer than traditional incandescent bulbs. They also use considerably less energy and are more adept at focusing light, allowing the beam to shine exactly where it's needed.

"The Rockler LED Work Light is available with a choice of either the Magnifying Head or Spotlight Head. For store locations near you or to receive a free catalog, visit www.rockler.com or call 1-877-ROCKLER."

Mildred and I both like this new L.E.D. Work Light from Rockler and have to recommend it as a shop necessity that can be moved to any machine in the shop where you are working. The spotlight will likely get more use, however, for close detail work the magnifier head will be hard to beat. I suggest that you consider purchasing both heads when you purchase this new work light.

Woodturning Books For Sale

We are pleased to offer the following books from Linden Publishing for sale through More Woodturning.
Here are the titles we are offering:

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More Q&A

Hollow Form System

Question: I'd like to ask your opinion as to the choice which would you rather buy for a person just learning to use a hollow form system: the Lyle Jamieson D-supported boring tool or Mini-Monster articulated (jointed system)? Also, the Kobra has 4 joints and the Mini Monster has 3..? How many does one need to reach in the under cut areas?

I really need assistance in this matter, the more I asked, the more confused I get. I understand you either have them all or have used them... My hollow forms won't be over 5-6" deep and about 3-6" wide. I'm retired and I need to buy the better one first time.

Thanks, I really appreciate your help.

—Paul Waddle

Fred's Response: You had to ask a question about something that I've seen used but have never used; i.e., the jointed systems. I've heard some good reports on them, but have never used one. I've always felt they were a bit flimsy. The stabilized systems like the Jamieson are the best in my opinion, but you hardly need that much heft for a six-inch deep hollow form. The Hunter tool or the Eliminator tool with their carbide cutters work quite well for the depth that you are considering. The Hunter tool used in a stabilized boring bar is very hard to beat for end grain hollowing.

I just completed testing a hollowing tool made here in the State of Washington by a fellow named Paul Crabtree. The unit that I tested had a 5/8" shaft and was designed

to hollow pieces about 6-1/2" deep. It uses a "Y" configuration (i.e., you have two bars on the tool rest while hollowing) that keeps your tool from rotating while cutting. The price for the one that I have is $185.00. It has a very long handle and I believe if I were going to use it very much I would rig a secondary handle rest to take the stress off of my body. (See the Review on Page 28.0

There are several other good hand held hollowing tools, but I still prefer a stabilized system because they remove the stress from your body. I own a couple of stabilized hollowing tools that have an "O" instead of a "D". They were called the Big O and the Mini O. I haven't heard anything about them for awhile, so they may have quit manufacturing them. If they are still available, the Mini-O is a fine little tool that would do what you want to do.

—Fred Holder

Lyle's Response: I understand your cautious approach to buying a boring bar system for a mini-lathe. It is huge to pay more for the hollowing system then you paid for the lathe. By the time I buy a number of hand held tools to get the different shapes I will encounter I have paid even more. With a supported hollowing system you can have a lot of fun with hollow form shapes on a mini. You just have to stay within the scale that your lathe is designed to handle. The spindle and bearings will only support so much of the sideward stresses from hollowing.

As Fred mentioned I am certainly biased because I think my system is the best. I just got a call from Chicago Art Institute with a rush order and I just finished 100 Christmas ornaments. Production work is not my favorite thing to do, so I made an efficiency game out of it. I ended up with the ability to hollow, to 1/8 inch wall thickness, a 3 inch globe for the ornaments in 41 seconds each. Why do I bring this up?? I could have hollowed them out by hand, but I did not want to beat my body up. I could not have done them as fast or as accurately without the laser. And I can't put a laser on a hand held boring bar.

If I were this young 20 something year old hunk of a turner, I would still have a supported system just because of the laser. I can do things with a laser that can not be done with any other measuring method. And it is SO EASY to get a uniform wall thickness which prevents my turnings from cracking.

Paul you have coined a new phrase, I like your term "jointed". They have been referred to as elbow or articulated tools but I like jointed better. For the jointed tools to hollow they must move at the joints. The joints become the weak points to allow the boring bar assembly to flex inside the hollow form. Do I want the boring bar flexing while I am dangling out over the tool rest?? If I tighten the joints I cant move the bar and Im dead in the water. Good idea on paper, but in real life the limitations would drive me crazy.

—Lyle Jamieson

Turners Choice Wood Stabilizer

Question: I have read a couple of the letters on the use of Turners Choice wood stablizer. I turn mainly green wood and either turn them to finish and just allow them to dry and warp naturally or I rough turn them and put them in my home made dryer and slowly bring up the temp and dry them over a few weeks checking the moisture content until dry and then re-turn them. My question is when to use the Turner's Choice? Do I rough turn and then soak and then put in my dryer then re-turn or do I rough turn dry and then soak before I finish turn to make the finish turn go easier or do I soak the green wood then rough turn and then dry and finish turn. Any input would be appreciated the stuff is expensive and I would like to know the best approach. I enjoy your More Woodturning.

—Jimmy Byars

Fred's Answer: According to the manufacturer, you can soak the wet wood in Cedershield (aka Turner's Choice) for a few hours and then set it aside to dry for a few days before turning it. They quote one customer who makes tall vases as having a piece of PVC pipe (if I remember correctly about 12" in diameter) buried in the ground and deep enough to hold their rough log. They submerge the log in the solution for some time (personally, I generally leave it overnight and sometimes forget and leave it for several days). When they remove the log from the solution, they turn it within 72 hours to final size and wall thickness. Supposedly this works for that turner.

I soak the blanks in Cedarshield and let them set until they are fairly dry before final turning. I've found that a piece of wood soaked in Cedarshield turns significantly better than one not soaked. For my Chinese balls, I soak the blank overnight and let them dry for a week or so before turning the ball. I've found that the balls soaked in the solution seldom

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Product Review: The Crabtree Hollowing Tool

by Fred Holder

When I was demonstrating the making of the Chinese Ball at the Woodturners of Olympia chapter of AAW in late October, Paul Crabtree asked if I would consider reviewing his hollowing tool. I said that I would be pleased to do so. A few minutes later, he presented me with the tools shown in Figure 1. Paul said that he would mail me information on the tool in a few days. Paul actually makes the tool in five sizes, designated by the diameter of the shaft: 3/8", 1/2", 5/8", 3/4" all fitted with wooden handles. The 1" size comes with two differnet nose bars at different angles. Each tool is equipped with a "Y" construction that has both pieces of the "Y" resting on the tool rest to reduce the tendency of the tool to rotate when cutting. This is large tool with a long handle to help absorbe any stress applied to the user.

I worked on two different hollow forms, both were Vine Maple that had been cut for about six months and were still a bit wet. The wood cut wonderfully with a bowl gouge and with the hollowing tool. Incidentally, Paul also sent a video of how he uses this tool to hollow vessels. It may not be the most professional video, but it served to show us how he used the tool to hollow a vessel.

I began by turning the wood to near final shape, which one needs to do when doing hollow forms. The outside shape determines the inside shape when one is using some form of gauge, in this case the spring. Paul recommended removing the spring when first beginning the hollowing process. He also recommended drilling a 3/8" hole and then enlarging the hole to about 7/8" or so. This gave me a chance to try out my new 3/8" drill fitted with a Number 2 Morse Taper. (See Figure 2.) That worked wonderfully and it was barely long enough for this hollow form. I had to use a chuck to enlarge the hole with my 7/8" drill that I had purchased from Boeing Surplus before it closed down. (See Figure 3.)

Figure 1. The Crabtree Hollowing Tool that Mildred and I tested has a 5/8" shaft and measures 39" from the tip of the support arm to the end of the handle. It is equipped with a small spring that helps determine wall thickness when hollowing.

Figure 2. Drilling a 3/8" hole to depth with my new 3/8" drill with a Number 2 Morse Taper.

Figure 3. Enlarging the hole to about 7/8" with a Boeing Surplus drill.

The next step was to use a bowl gouge to slightly enlarge the entrance of the vessel. It had to be large enough for the tool to enter. However, as Paul recommended do not enlarge this to the final diameter of the opening. There is always the possibility of nicking the opening as you remove and reenter the tool while hollowing and blowing out the chips. (See Figure 4.)

I then began the hollowing process. The tool was stable and the cutter removed wood very well. I didn't try this on dry wood, but I'm sure it would cut dry wood very well, but probably not with the large shavings were were getting. Figure

5 shows the very early stage of hollowing.

Figure 4. Enlarging the opening to make room for the tool to enter the opening.

Figure 5. Beginning to hollow the vessel with the Crabtree Hollowing Tool.

Mildred and I then took turns using the tool. Note how level the tool is being held in Figure 6. Mildred was holding the tool level in the photo of Figure 7. We both found that it cut very well. I was so busy seeing how well it cut, that I failed to re-install the spring to determine wall thickness. You know what happens when one forgets to install the gauge or measure wall thickness. If you don't, then view the results in Figure 8.

Figure 6. Fred using the hollowin tool. Note how level the handle is being held.

Figure 7. Mildred trying the tool. It was a bit difficult for her to maintain the level needed when the lathe was too high, but she felt that it was doing a nice job of hollowing.

Figure 8. I was thinking perhaps that I should install the spring when I suddenly parted the vessel. Something I've done a number of times over the last 20 years.

Well, I decided this was a good time to see how the tool cut across the bottom of the end grain when it was where I could see it. (See Figure 9.) I found it cut very well across the bottom, especially when one could see what the tool was doing.

Figure 9. Practicing with the hollower for cutting the bottom of the vessel while I could see what the tool was doing.

I mounted a second piece of wood and turned it to approximate final shape and hollowed it with no trouble. However, I did mount the spring and set it to cut a wall thickness of about 3/8" so that we could let this vessel dry and finish it another day when it had finished drying and doing any warping that it must do.

Since Paul sent instructions for using the Hollowing Tool, I felt it might be worthwhile to include his instructions in this article. The quoted text is from Paul's instructions:

"The "Y" tool is safe and easy to use: there are a few tips that make it even more safe and easy. Touch is very important. You don't have to work hard in order for the tool to do its job. A light touch of the cutting blade to the wood, will take out an enormous amount of wood.

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"After some practice and you are more familiar with the aggressiveness then work the tool more by sound and feel. You will understand the sound and feel with just a little practice. Be sure to keep your left hand and fingers on top of the tool at all times. When cutting the shoulder and bottom, the blade should be just below center about 1/8 inch. When cutting the side, the blade should be just above center about 1/8 inch With practice, you will be able to feel and hear where the blade is.

"When cutting; the bottom, remember to just touch the blade against the wood, the tool is cantilevered over the tool rest and care needs to be taken, especially when the wood has been drying and is warped. When you do get a catch, tighten your hold as tight as you can. There has never been a dangerous catch for me and on smaller hollowing projects, 8 inches and shallower, the catches have always been minimal. Please, don't let this tip scare you.

"As with all tools, this one works better if kept sharp!!' My rule for sharpening a tool, any tool, is if the question comes to mind do I need to sharpen, then it is time to turn off the lathe and concentrate on sharpening the tool. In fact, this is the only time when I am turning that an interruption is ok, when a tool needs sharpening. I then concentrate on doing the best job of sharpening I can. If you keep your tools sharp, your projects will turn out much nicer and you will not have to sand nearly as much.

"For sharpening the blade, I have a table set on one bench grinder that never gets moved. The blades are sharpened upside down and the angle that it is sharpened at when you get the blade is the angle that I have mine sharpened. That angle may vary with the individual turner.

"Also, the blade can be sharpened by laying it upside down on a new, flat hone. Move the blade back and forth on the stone a few times. I use a 220 or 150 grit stone.

"Hollow forms with small openings are in a way easier than a large bowl.

"1 . The inside does not have to be finished because no one can see inside or get their fingers very far in to feel.

"2. The inside contour does not have to be the same as the out side contour and does not have to be smooth and finished like the out side.

"People that are casual turners and ones with mini lathes find the 1/2" and 5/8" tools a very good size to use. I probably use the 5/8" and 3/4" more than any other sizes.

"When making the tenon for the chuck, leave about an inch of wood before starting to shape the bottom of the piece. I call that waste wood.

"To finish the piece properly. I may need to bring the bottom down a little more and that gives me work room. Then shape the rest of the exterior.

"Before starting with the tool, bore a hole to the desired depth in the project. That way, you will not have to worry about the depth when you are hollowing and it is much easier to hollow if there is a hole. I use an extended 3/8" drill bit with a cross handle. If I'm going over 8" deep, I drill out the hole with a larger bit, 13/16" also with a handle. That handle is about 14" long because of the torque in the larger bit. The 3/8" bit fits through the headstock and tailstock of the lathe, when I need it to. The larger bit works well even for the more shallow hollowings.

"When starting to hollow, make the opening in the piece a little smaller than what the finished diameter will be. The opening will be finished last.

"Depending on the size of the piece being hollowed, leave enough wood in the rough out step, so it can move a little and still have enough wood to make it round again. Even though the piece has dried for several months and is in fact very dry, it will not be absolutely round by the time it is finished. Learn to work with it. Remember, the hotter the wood gets, when sanding, the more out of round it will be. Also, if the; wood gets too hot, small cracks will form. I generally finish sanding the exterior before I finish the interior hollowing, but that is strictly up to the individual turner.

"The screws on the tool are #8 x 1/4" x 28 thread per inch."

As I mentioned earlier, Paul makes these tools in five different sizes:

- 38" diameter will hollow approximately 2-1/2" deep sells for $145.00
- 1/2" diameter will hollow approximately 4-1/2" deep sells for $160.00
- 58" diameter will hollow approximately 6-1/2" deep sells for $185.00
- 3/4" diameter will hollow approximately 8-1/2" deep sells for $215.00
- 1"diameter comes with two noes bars at different angles sells for $260.00

Paul also sells special tool rests for deeper hollowing over 8" and steady rests which are needed when hollowing deeper vessels.

For more information contact Paul Crabtree at 253-273-2147 or check his web site: www.crabtreepaul@yahoo.com. Paul accepts MasterCard and Visa credit cards.

Design a Project as You Turn: No Plans - Really!!!

By Anthony Napoli, AAW, CMW

In the September/October 2008 (pages 27 - 28) issue I wrote about six ways that you can design a project. One of those ways was: determine project and design as you go. By its very nature this design method creates the biggest challenge and the greatest opportunities for both creativity and problem-solving. Let me quote the paragraph from the last article as a starting point to better illustrate what this method of design offers.

"Design as you go is the simplest but also the most unpredictable. Oftentimes, I will use this when I have a piece of wood (i.e. burl or a crotch) that I have no idea what I will find until I start revealing what's inside by turning away the layers. It basically entails you selecting a piece of wood, looking it over, deciding to make a ___?___ (i.e. bowl, goblet, whatever), mounting it onto your lathe, and starting to turn. Why is this so unpredictable? Since you do not have any sketch or dimensions or idea of a shape, each cut should be evaluated before the next cut is made. With this method you have to have a good eye for form and balance in order for the final project shape to be both appealing and have the proper dimensions. It takes practice and may even require years of training."

Several questions may run through your mind before you actually start, as well as during the turning of the project.

- What wood should you use for this project?
- What will the finished piece look like? (Anticipation)
- What will you find as each cut is made? (Curiosity)
- Where will the shape change from your initial thoughts? (Destination)
- Will you find something in the wood that will drastically alter the project's outcome? (Discovery)
- Will you allow the wood to change the design as you proceed? (Flexibility)
- How will the shape change? What will cause those changes? (Fear of the unknown)

As you can see there are several different emotions involved in this style of designing. Each project has different expectations based on the project itself. We all start with the first question of what wood to use? Ultimately, it comes down to several options and more questions.

- Do you have the wood or will you have to buy it?
- If you are buying the wood, what species?
- Will you use dried or wet wood?
- If it is wet, will you turn the piece in two steps or go from wet to the finished project?
- If you decide on wet wood, where will you get what you want? Is it going to come from a friend, arborist, the community government, retail outlet, woodturning club, etc.?
- Do you anticipate this project to be usable or artwork? This question may answer most of the other questions.

As you decide on the wood-related questions, your answers may be tied into the "Anticipation" question. For example, if the anticipated outcome is a project that will have a lid then you narrow your answer to dried wood or wet wood in a two-step turning process. This decision may be made because of the time required to turn wet wood, let it dry, and then finish the project. This step in the process is the most challenging and requires you to answer another question. Will you allow the wood to change the design as you proceed? Being "Flexible" is a hurdle that challenges your design and you personally. I have often found that I will not change when the wood indicates a change is needed and often the result is, shall we say, less than desirable and/or one for the fireplace. This ties directly to what will you find as you make each cut. For instance, you may find a small burl type growth hidden within the wood (Discovery). Once exposed it provides character to the piece you had not anticipated. What do you do? Do you keep cutting or do you stop to preserve this new feature and alter the design path? You can now see how closely tied together "Anticipation," "Curiosity," "Destination," "Discovery," and "Flexibility" are because the answer to each question leads to another aspect of your design.

Finally, the "Fear of the Unknown" is something that we deal with in our personal and work lives on a regular basis, which often increases our stress levels. Of course, the first thoughts you may have when designing as you go is bringing "Fear and/or Stress" into your woodturning and this can be quite frightening. Especially since one reason we turn wood, besides being

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creative, is to get away from what we deal with in the other aspects of our life. However, there is one major difference and that is that the results will, in most cases, bring you pleasure. You cannot always say that about your personal and work lives.

Figure 1. First Project.

So let's see how I apply this process of design as I go. Over the last few weeks I have created two projects: the first is a wedding gift for my cousin who met her future husband as a result of Hurricane Katrina and second, I selected a piece of wood to create an art piece which lead to three pieces of wood. I will discuss project number two in detail. But let me just give you a summary of the process for the wedding gift. After Katrina my wife's school sponsored a school in Louisiana. A relative of hers lived in Louisiana and was involved in cleaning up the downed trees. My wife brought home some ash, red cedar, and black cherry logs. I started with a design in mind of taking one (12" diameter x 18" long) of the remaining black cherry logs and turning a pedestal and vessel piece from the selected log. As I got deeper into the wood it revealed itself to be heavily spalted. I had three quarters of the vessel hollowed out when the top half split open. I have not figured out why the top half split, since I was working in the lower portion of the vessel. As a result, the design changed. I parted off the top half and was going to finish up with a pedestal bowl. The project was not meant to be, because the spalting increased as I went deeper into the piece. As I was finishing the inside bottom of the bowl, I did not notice the change in the density of the wood. It became so punkie that the tool was pulled right through the bottom. Scratch one log. Log number two was also spalted and heavily checked. I was unable to turn a piece out of it but I was able to cut some rectangular blocks from it for future use. Log number three had split straight down the side and down to the pith. I finished the split by cutting the remainder of the way through the log on the bandsaw. I turned a rimmed platter with a raised, partial finial in the center. I took the remaining log of red cedar that I had and turned a base which I filed in spirals. Once finished I joined it to the bottom of the black cherry platter and used brass shavings to create a ring at the joint. To finish the finial, I used one of the blocks of spalted black cherry and joined it to the black cherry and completed turning the finial. I feel that the woods compliment each other and worked well together. As you can see the finished piece is well integrated and is very unique. This just illustrates the challenges of working with wet wood. See Figure 1 for the finished piece.

Figure 1. The finished piece made from the spalted black cherry.

The project that I will discuss in detail started out in concept only with two parameters: first, it would represent art and not function and second, it would be an off-center turned piece. The picture represents the wood blanks that I ended up using for the complete project. As you can see I decided on dry wood for this project instead of wet wood as I did for the other project. These pieces were purchased at various Carolina Mountain Woodturning meetings over the last year or so. My original idea was to turn an off-centered plate which would only require the curly maple blank. I started by squaring up the curly maple on the band saw. I then measured and cut out the circle blank. I marked the center and determined where the off-center hole would be drilled, and then drilled both locations. The off-centered hole was 1-1/4" from the center hole and set within the feature, which is perpendicular to the grain. With curly maple the feature is seen as a series of wavy lines that run perpendicular to the grain. See Figure 2.

Figure 2. Curly Maple, Maple, and Mahogany Blanks.

After mounting the blank on the screw chuck using the center hole, I started by truing up the blank. Once it was trued up I looked at the grain and the feature and felt that both flat surfaces should come to meet each other at the approximate center line, giving the features the appearance of wrapping around the edges. I started to true up the surface and thought about other off-center turnings I have seen where the off-center was turned into the piece similar to a small bowl. I decided that I wanted the off-center for this piece to have a raised dome. I cut in the dome with a wide taper that meets the dome at its base. I thought it would look interesting to have several beads radiating out from the dome and tapered slope, so I started to cut in a half bead. As I completed the cut in from the right, the half bead created a straight side on the left which formed a crescent moon shape. This defined the straight edge and I cut in a shallow half cove (right side) and a faint half bead (left side) beyond it to create a shadow line. To create the illusion of the moon's craters I used flared end steel gas line in 3/16", 5/16", 1/4", and 3/8" diameters and heated them with a propane torch. (See Figure 4.0) I decided that the moon has more smaller craters than large ones, so I placed in the 3/8" craters first and then added each smaller size with more impressions for each size over the previous size. I varied the pressure and angles to increase the perception of intensity of strike, age of crater, etc. See Figure 3.

Figure 3. The off-center moon.

Figure 4. Steel gas lines in various diameter used for burning the craters.

The back of the once plate now disc was another story. I had to decide how I was going to handle the two holes for the screw chuck, especially the off-centered one. Because the piece is 1-1/2" thick and the holes were 3/4" deep I could not hollow the back that deep because of the depth of cut to create the dome. I also wanted the back to have a finished look. I also did not want the piece to be placed flat on a table or in a holder. Placing the piece on the table would hide whatever I designed for the back. If it was placed in a stand the orientation that I wanted to define the piece would become a variable, meaning the position would change each time it was moved. Because of these two concerns the question and/or challenge is how will it be displayed? As I looked at the piece the features ran across the face of the sun and created a heat wave effect. At this point the final image of the piece came together. I decided that by using a post protruding from the off-centered hole and being mounted into a vertical base and post configuration I could orient the sun and moon to create my illusion of the rising sun. With the outside couple of inches of the disc being tapered toward the edge, I created a bead to create a transition point. To mirror the outer taper, I tapered from the transition bead into the center until the screw chuck hole disappeared. To increase the illusion of depth I added grooves at the center and beads about half way between the rings and the transition bead. It also gives the illusion that the feature is vanishing into the center of the piece.

Figure 5

Figure 6

[Continued on Next Page]

Continued from Page 8

Since I decided to use a base and post design I felt that it had to compliment the piece. As a result, an off-centered top would accomplish that goal and also balance the weight of the disc better. Using a 1-1/4" square piece of maple I turned the top portion 1/4" off-center. This resulted in a 3" diameter off-centered top which allowed for a 5/8" hole to be drilled for the connecting post.

Figure 7

Figure 8

The final piece was the base itself. As I mentioned, the two objectives for the stand were to compliment and carry the weight of the disc. This had to include the base. To turn the base off-centered I cut two grooves in the bottom to allow the chuck jaws to hold the piece on-center and off-center. I turned the on-center first to draw the eye into the off-centered area where the post would be mounted. I also wanted to create visual interest which I believe the series of centered rings accomplish. I reversed the base and mounted it into mini-cole jaws on my Nova chuck. This allowed me to turn and decorate the base. As a complimentary and/or mirror to the top of the base I included two sets of rings that taper into a valley and into the center. This again draws the eye to the center of the base.

Figure 9

What I have tried to illustrate with this piece is that at no time did I draw any of the components out on paper or utilize a computer CAD program. Each cut led to the next and each cut lead to a decision. This type of design turning requires concentration with no distractions, an eye for proportions, the ability to see what each cut will produce in orientation to the last and future cuts, and ultimately during the process you will see the final piece come together in your mind. As stated previously, your questions and answer to Anticipation, Curiosity, Destination, Discovery, and Flexibility will be both challenging and rewarding. The final part of the questions and answers is the "Fear of the Unknown," and that is often replaced with wonder and accomplishment at two points. The first is when you finalize the piece in your mind, and second, when you complete the piece with the final cut. Of course, we do have to understand what the wood will do and which tools to use, so the basics of woodturning always apply. I will end with two challenges. First: continue to develop your skills through attending woodturning demonstrations and participate in workshops. Second: consider trying this type of design. Yes, it is challenging. It can be frustrating, but it is also rewarding. Peace of mind in turning!

Coming Events

The Florida Annual Woodturning Symposium will be January 9-11, 2009 at the Lake Yale Baptist Conference Center near Eustis, Florida. Nationally known demonstrators are: Stuart Batty, Bobby Clemons, Jimmy Clewes, John Jordan, David Barriger, Raymond Ferguson, Barrie Harding, and Richard Morris. Plus workshops with Florida known turners, vendors, auctions. With free chance for numerous scholorships. For more info go to www.floridawoodturningsymposium. com.

* * *

The Arizona Woodturner's Association will hold its third Desert Woodturning Roundup on February 6, 7 & 8, 2009 at the Mesa Convention Center, Mesa, AZ. For details please go to: www.desertwoodturningroundup.com

* * *

Utah Woodturning Symposium 2009 to be held May 14 through 16, 2009 will mark the 30th year that this symposium has been held. Mike Mahoney is again the symposium director and the location, I asume, is the same as for the 2008 symposium. For more information on this event, keep in touch with their web site: www.utahwoodturning.com.

* * *

The AAW 23rd Annual Symposium will be held June 26 through 28, 2009 at the Albuquerque Convention Center, Albuquerque, New Mexico. The complete schedule will feature more than 120 rotations, plus many more events. Featured demonstratiors include: Nick Cook, Emmet Kane, Virginia Dotson, Peter Hromek, Mike Mahoney, Rolly Munroe, David Nittmann, David Springett, and John Wessels. For more information go to: www.woodturner.org.

* * *

North Carolina Woodturning Symposium will be held October 23-25, 2009 in the Greensboro Coliseum Special Events Center, Greensboro, NC. It will feature 63 rotations by International, National and Local area demonstrators. The demonstrator list includes: Allen Batty, Stewart Batty, Jimmy Clews, Ray Key, Stewart Mortimer, Chris Ramsey, and Nick Cook. For more details go to http://northcarolina-woodturning.com/ and visit frequently to keep up to date

Editor's Note: If you have an event coming up such as the ones listed on the left, please let us know in time to let our readers know that it is coming. Send information about your forthcoming symposium or event to fred@morewoodturning.net or to More Woodturning, PO Box 2168, Snohomish, WA 98291 USA.

Part 2 - How Did Bob Do the 2 Rim Burned Circles?

by Bob Heltman, CMW, AAW, Copyright 2008

Last month we described an unusual bowl cut from a blank where the maple tree had a double crotch; two side branches with the trunk running up through the center. And the method of burning the two grooves around the upper side of the bowl was reviewed; a taught steel wire held in a small groove causing friction burning.

Photo 1. Burned Rim and Face of Rim.

The problem left with you, good reader, was, "How did I get the same kind of decorative burn circles on the flat rim?"

One way would be to carefully form a thin steel plate to the diameter of each circle and press it against the wood to do a similar friction burn. THAT would be a lot of work and probably result in a failed attempt.

So, I turned to my Burnmaster??woodburning tool from Woodcarvers Supply (www.woodcarverssupply.com). I've had this tool for several years and find it reliable, easily controlled, and pleasant to use.

First I used a "V" groove making tool (a sharpened nail would work too) and made two grooves in the rotating rim where I wanted the burned circles to appear. Next, I turned on my Burnmaster, using the 5-A "V" shaped tip. Holding it on the tool rest I set my Nova DVR (upgraded) lathe on 100 RPM, the slowest speed I could get, and carefully touched the hot woodburning top into the first groove. And waited. Nothing. I turned the heat on full, a glowing red, and again no burning resulted. The wood

Photo 2. Bob's Burnmaster.

was moving too fast and "wiping away" the heat before any burning could occur. I guessed that IF I could get the burner-to-wood contact speed as low as if woodburning by hand, then I could succeed... probably around 3 RPM given the 9" diameter of the bowl. How could I do that, I wondered.

Photo 3. Burning the top of the Rim.

I turned off the lathe. By placing my left arm on top of the bowl, clear up to beyond my elbow, I could draw my left arm toward me at a rather even and slow speed while touching the hot burning tip to the groove. This took some practice. As long as I had rotation going BEFORE touching the hot tip to wood I succeeded. However, the first few attempts resulted in burned spots. I had to turn away the first attempts, again cut the two concentric circle grooves, and try again.

This approach worked quite well. There was a difference in the completeness of burning when I came across end grain versus mostly side grain. Those areas I touched up with the heat set a bit lower.

In short, like learning to use any tool, a little practice and such woodburned decorations can be accomplished on surfaces as shown.

When the burning was done I touched 400 grit sandpaper to those spinning areas to clean up any wood fibers raised. Then about 5 spray coats of gloss Deft lacquer were applied. End grain areas really soaked up the first several coats. When dried I applied wax and buffed all but the unfinished bottom of the bowl.

Photo 4. Burned and decorated bottom.

After reverse chucking the bowl I finished the bottom, and wanted to try this new burning technique to that area. I used the "V" grooving tool and made two grooves about 1/2" apart. By using the method described earlier I burned in the two grooves and then sanded with 400 grit to clean up edges.

Inside the two grooves I used a pencil and scribed two more circles, each about 1/8" inside the cut grooves. After taking the bowl off the lathe I penciled in my name, name of wood, and date for later woodburning (between the pencilled circles).

The Burnmaster was returned to its normal place, safely on top of firebricks. The pencilled letters were woodburned and the pencil marks removed with a rubber eraser. The tailstock's mark was sanded out, and the lacquer plus wax finish completed. Thus, this unusual piece of wood with 2 crotches was accomplished as a nice and practical bowl for salad or snacks, complete with a new approach to woodburning on a previously thought impossible surface.

Photo 5. The finished bowl.

Photo Correction in December

We got a wrong photo in the December issue. Here is the correction with text:

Rolf has taken the cast iron headstock HS, see figure 2, with the spindle and its two bearings and the ellipse mechanism in the yellow housing YH. In order to have nearly the same center heights of the picOval headstock and of the "host" lathe there is an intermediate welded steel sheet part IP between the headstock and the bed HB of the host lathe. The host lathe is here a steinert(r) woodturning lathe alpha optimo, the medium size and best selling of the steinert(r) lathes [7], but every lathe is suitable if it is heavy enough for ovalturning or can be made heavy by loads for instance sand bags. The host lathe spindle and the picOval spindle are connected by a Cardan shaft, protected by the yellow cover YC, in figure 2 with the name "picOval".

The PicOval headstock with ID letters.

Letters to the Editor

Fred,

I use the Proforme tools for hollowing. They do a good job. I ordered 2 cutterheads extra, so I could continue turning by changing the head and do the sharpening some other time. Upon receiving the cutterheads, it appeared to me that one of them didn't fit the shank and looked less in overall quality.

I sent a mail to Woodcut Tools and had some mail-discussiion about the quality aspect, but he did not come up with a satisfying solution, see below.

I thought is was a good idea to inform you about this, since I know you stand for quality and you had an article by Lyn J. Mangiameli on your website about the Proforme.

Hopefully you can appreciate my effort.

Kind Regards,

Gerard H. Zwart

The Netherlands

* * *

Hello Fred,

After reading the article in the November's More Woodturning magazine about Richard Steussy's BowlSaw, I called Richard and a couple days later one showed up in the mail. Within hours I was at my lathe giving it a try. I found it very easy to use and it worked exactly as Richard said it would in the article. In no time I had two walnut bowls from one single blank. I was very pleasantly surprised. Why??? Well, because I happen to be one of those really green beginners … a newbie … a rank amateur when it comes to bowl turning (or just about any wood turning). (I have made about 50 pens so far.) As I told Richard, you could count all the bowls I've ever turned on both hands and still have fingers left over. The point being that if I can use the BowlSaw and make it work as easily as it did, anyone can. So for what it's worth, I give Richard's BowlSaw a big thumbs-up (two of the fingers I didn't use to count the total bowls I've made).

Now, if I can just get my wife to take the hint about Chris Vemich's Direct Reading Caliper (from the same edition) I will have a Merry Christmas.

Thanks for all the wonderful and informative articles.

Kevin Jones

Ft. Myers, Florida

Q&A Continued from Page 27

crack when being turned into a Chinese Ball, the wood cuts better.

On bowl blanks, I've found that if I left the pith in the blank, it will generally crack. Without the pith it has a pretty good chance of not cracking and it will turn much better. In Hawaii, the guys turn to final thickness and then spray on Cedarshield and set it aside to final dry. They say that the vessel (bowl, platter, hollow form) will warp, but seldom crack. I tried this once with a madrone bowl that I was rough turning, but it had a flaw. By the time I had turned away the flaw, the wall thickness was about 1/2". I tried spraying it with Cedarshield and then set it on the shelf to dry. Some time later, I checked it and found it dry but very warped and no cracks.

My greatest claim for the solution it that the wood treated with it turns much better after being treated.

—Fred Holder

Lyle's Answer: The first thing that comes to mind is a question. Why use Cedarshield, or any other drying agent or stabilizer?? It sounds like you have sound methods in your process already. If you turn solid wood without cracks to start with and make uniform wall thickness you will have no problems with cracking or checking without Cedarshield. If you start with junk wood that has cracks in it already, all bets are off, and sealer or stabilizer will not help much. I never use any of these things because most of them leave it harder or impossible to get the finish I like, and let the wood speak rather than a superficial surface or a plastic coating. A stabilizer may reduce the shrink rate slightly but the wood is going to shrink and warp when it dries either way, so the trick is to do the wall thickness uniform and let it dry uniformly.

—Lyle Jamieson

Mildred and I Demonstrated at the Local Prison

Back in October the fellow who is the instructor/administrator of the local prison hobby shop in Monroe, Washington called me asking if I would consider doing a demonstration on woodturning for a group of the prisoners. Their workshop is not too high tech and I couldn't take in any tools of my own, but I offered to do it and Mildred asked if she could come along and help.

On November 10, 2008 we showed up for our demonstration and spent about three hours working with a number of prisoners. We found this quite rewarding and the feed back said that the people really appreciated the time we spent with them.

I started by sharpening all of their tools, which were very dull and then did some demonstrations and then worked with a couple of people, one of which had never turned before. One fellow said that he had been in for 35 years and was getting out in December. We wish him well.

This is something that others might consider doing in your own local area.

—Fred Holder

The Market Place

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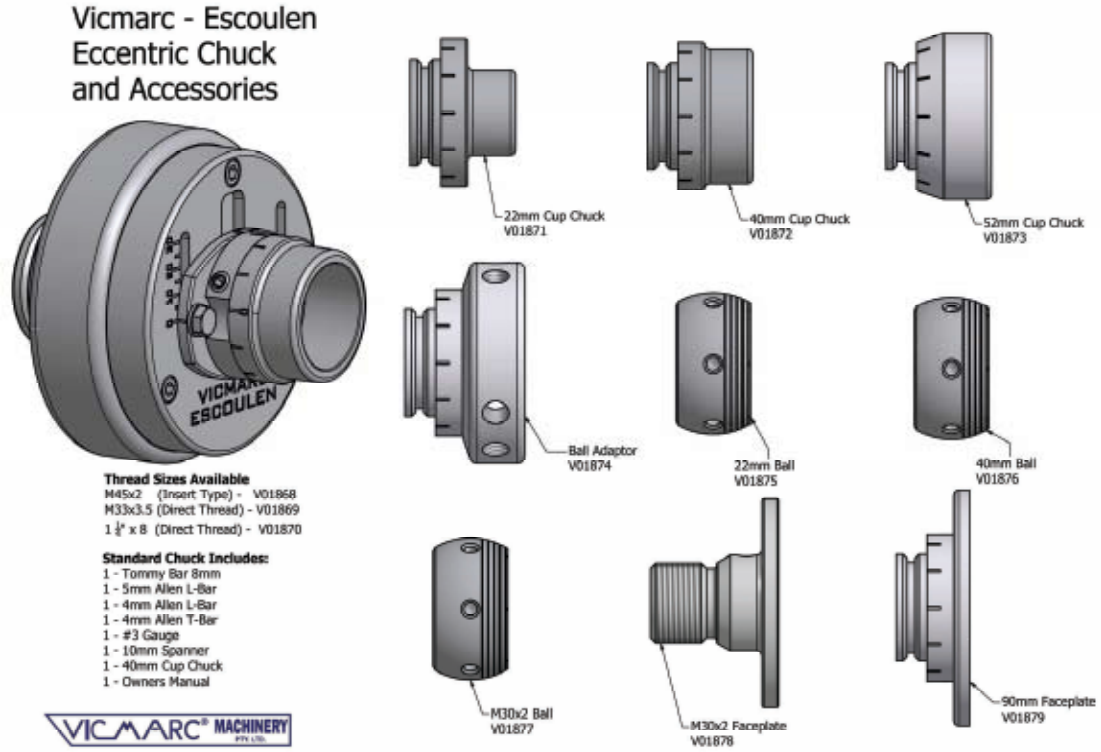

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