

more

WOODTURNING

Volume XVI, Number 1

January 2011

Price—\$4.00



Bob Heltman's Inside Fluted Bowl with some nummy M&M's.



Don Wards pens from spalted wood.



Brian McEvoy and Gordon Langer discuss the four projects covered in Brian's new DVD.



Natural Edge Bowl from Making Bowls Fred's Way.

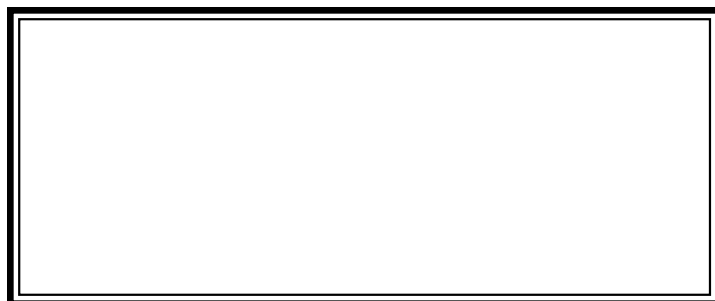
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Inside Fluting

The Pen Turners Corner

Testng the Elio Drive

Making Bowls Fred's Way



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About the Cover:

All of the photos on the cover
this issue are from articles in
the issue.

EDITORIAL



This was the first issue for some time that I've had to write a great many of the stories contained in the issue. This did give me a chance to use some of the news releases and

announcements that I regularly receive.

I've been putting off writing the article on Bowl Turning for some time and this was a good issue to include it.

Next month, we'll have an article from one of our Hawaiian Subscribers, David Louie, on a German woodturner MikeTingey.

I hope that many of you who have thought of writing an article on what you do or a demonstration that you've seen that really turned you on will consider taking pen in hand and start writing.

Fred Holder,
Editor and Publisher

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Brian McEvoy's new DVD

Secrets to Woodburning, airbrushing, Texturing & Piercing Embellishment

Reviewed by Fred Holder

Brian McEvoy's new DVD consists of a two disk package. The first disk contains projects 1 through 3:

Project 1—Walrus on Deep Hollowed Vase (woodburning)

Project 2—Grouse Feather on Two Piece Hollow Form (woodburning)

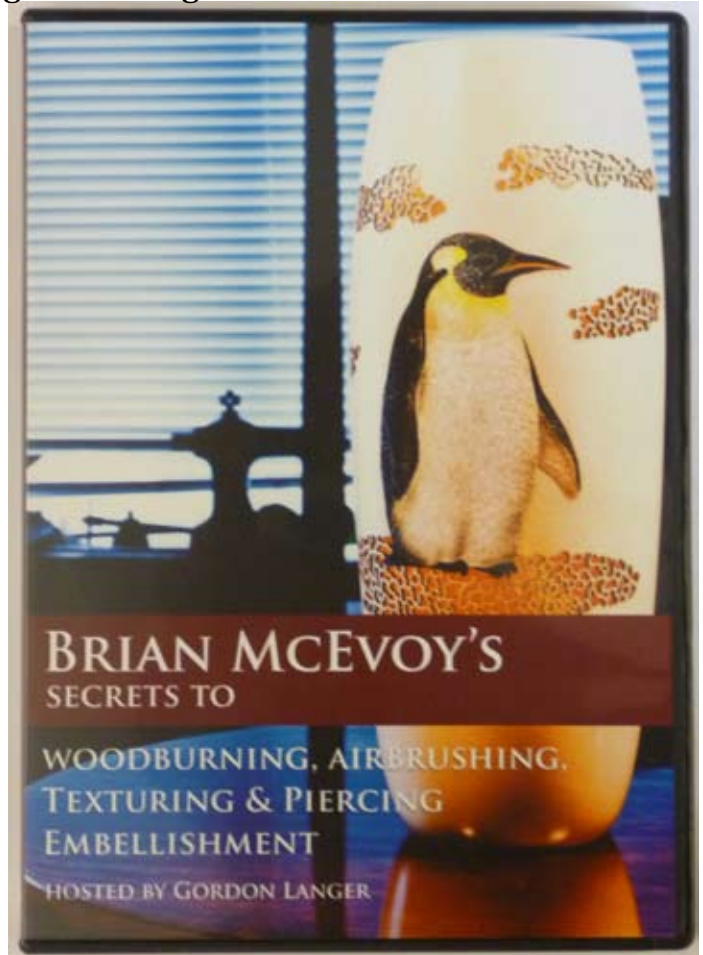
Project 3—Delicate Ribon Vase (airbrushing and piercing)

The second disk contains:

Project 4—Emperor Penguin on Deep Hollowed Vase (airbrush, texturing, and piercing)

Bonus Features: (1) Resource Directory (where you can get it) and (2) A Photo gallery of Brian's work.

I believe there is a good four hours of video to help you get involved in texturing, piercing, woodburning, and, of course, airbrushing. The entire DVD set is devoted to helping you to get started in doing more with your woodturnings.



The DVD Disk 1 starts off with a brief discussion of what is to come. Throughout these two disks, Gordon Langer serves as host and questioner. Figure 1 shows Brian and Gordon discussing the projects.



Figure 1. This photo shows Brian (left) and Gordon Langer discussing the projects to be covered on the DVD. The four projects are setting on the table in front of them.

more WOODTURNING

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Project 1—In this first project Brian discusses where he gets his inspiration and some of his favorite resources for artwork. He then dives right into burning a walrus onto a thin turned hollow vase. He shows how he transfers the image into the wood and then how he burns the image using a woodturner with a ball tip. (See Figure 2)



Figure 2. Photo of the Walrus Project after the burning was complete.

Project 2—Feather on a Two Piece Hollow Form, here Brian uses an actual Grouse feather as a pattern for the piece shown in Figure 3. Brian says this project requires delicate and patient work to complete it. It looks too delicate and requires too much patience for me to consider tackling the project.



Figure 3. This photo shows one of the feathers completed with some piercing around it. Brian is working on a second feather.

[Continued on Next Page]



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Continued from Previous Page

Project 3—A Delicate Ribbon Vase typical of those made by Frank Sudol, Brian was one of Frank's students. Figure 4 shows the completed, airbrushed, pierced, and cut away project. In this portion of the DVD, Brian shows how he lays out the piece and applies masking material for the airbrushing. He does not show the piercing and sawing away of the unwanted wood.

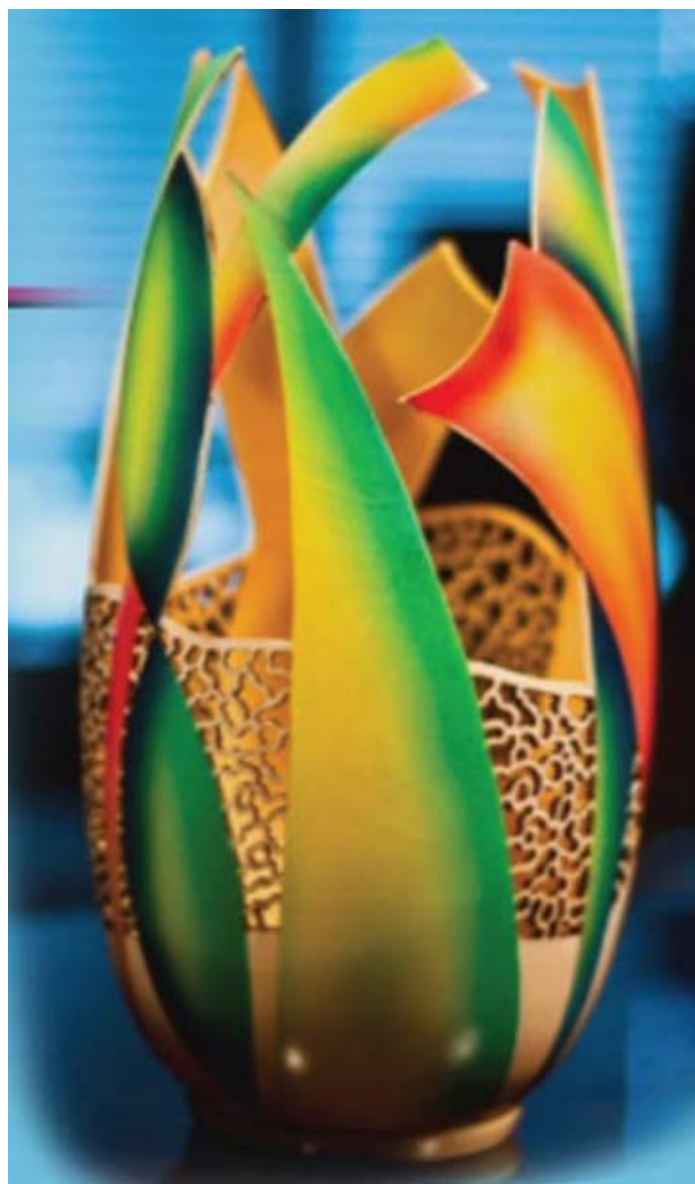


Figure 4. This photo shows the finished Project 3 after piercing and sawing away unwanted wood.

Project 4—This project was an Emperor Penguin on a deep hollowed vase. This project included airbrushing, texturing, and piercing. I was not able to capture a good photo of this project; however, it is the piece on the left in Figure 1.

I found this DVD very interesting, even though I do not undertake these types of enhancements on my own work. For people wishing to get started in doing enhancements on their turnings, I highly recommend this DVD.

Brian McEvoy's Secrets to Embellishments DVD set sells for \$ 44.99, plus shipping. For more details, go to Brian's web site: <http://www.onegoodturn.ca/>.

Letter From Brian McEvoy—Our China Shipment Has Arrived!

The adventure is finally coming to an end. A year and a half ago if someone had said we'd be flying off to China on a whim to try and find a manufacturer to produce some woodturning tools I'd have called them crazy. After exploring the possibility of having tools manufactured in North America only to discover that I'd have to pay more for manufacturing than they would retail for, we decided to look "off shore" China to be precise.

The original plan was only to reproduce a #2 MT Elio drive (see page 22) that a genius inventor friend "Elio Menis" had been building in small quantities to supply the local market. Soon after we decided that we should produce an instructional DVD on Deep Hollowing with a Large Boring Bar. The problem was; there were no large boring bars on the market. After some guidance from some local fellows who had experience doing business in China we found ourselves an agent in Hong Kong. Soon we were on a plane to China and never looked back, though there were times we wished we could have. Now after close to 10 months of adventure, trials and tribulations, highs and lows and most importantly perseverance the container has been unloaded and we're ready to share this wonderful woodturning system.

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Questions and Answers from the Internet

Bottle Stoppers

Question: I just finished reading your interesting article on making bottle stoppers. As a beginning turner, I am interested in what price range I should be asking for any bottle stoppers I make for sale at craft shows. Thanks in Advance,

—Walt Schubert

Fred's Response: I haven't done any craft fairs since 1996. At that time, I felt they should be worth \$15.00, but they wouldn't sell for that price. They sold fairly well for \$8.00, but that hardly covered the cost of making them. We just visited Mildred's sister this weekend. She makes some pretty fancy ones and sells them for \$15.00. It seems that Steve Russell made bottle stoppers with stone inlays in the top and sold them for about \$100.00 each. He does sell in a higher level market than I used to do.

—Fred Holder

Second Response from Walt: Thanks for the prompt response. I appreciate it. I had figured I would sell my stoppers starting at about \$10 and then going up from there depending on wood, if a stainless steel insert was used, any stone or bottle top top insert etc. I also checked ebay and they are selling anywhere from \$10 to \$200.

I am a beginning turner, and want to build an inventory (bottle stoppers, desk pens w/bic inserts, bud vases and candle holders, spoons, etc.) for the craft shows since most of my items probably would never sell there. I've attached a couple pictures to give an idea of my work. Also, one item I made which folks seem to like is a convertible bud vase/candle holder. I put a glass insert into a bud vase and then turn a bloodwood, purpleheart, yellowheart....whatever candle to fit into the bud vase. Then, when not in use as a bud vase, the wooden candle can be inserted. I drill a hole in

[Continued on Next Page]

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the tip of the wooden candle and add a piece of waxed butchers twine as the fake wick. Folks seem to like the novelty.



The salt box pictured is for the kitchen, but, it can be used for any spice (garlic powder is in one of mine), and it can be used as a trinket box as well.

Thanks again for your prompt response, and for indulging my rambling above!

—Walt Schubert

Lyle's Response: There are so many variables its hard to give you a direct answer. You need to test your own market and see what will sell. Don't be afraid to make a few high end stoppers that will sell for a much higher price. That will get peoples attention if you sell them or not. It is very difficult to make a reasonable profit from a craft show. It takes lot's of hard work and research.

—Lyle Jamieson

First steps in vase or bowl turning

Question: I have turned spindles before, all from dried wood from the lumber yard. Today my friend let me pick thru his wood pile of recently cut trees. His pile is outside

and not covered so the wood is wet. I pulled out a few logs and got them back to my barn. What steps do I take to turn these into my first vase or bowl? Should I turn them round now when they are green and then let them dry? Or let them dry first? I got logs from 6" to 14" in diameter. About how long will they take to dry to the point where I can work them? Thanks for any advice to a first time bowl turner.

—Craig Smith

Fred's Response: I highly recommend that you rough turn the wet wood to 1/10 of the diameter in wall thickness and stack them on a shelf to dry with the top of the bowl down. It is sometimes good to put them in a paper grocery bag with a few of the shavings from turning the blank. It will take about six months for them to dry enough to final turn them. If you don't have time to rough turn them now, then I recommend that you cut the log sections into shorter sections about two inches longer than the width and then split the log to cut out the pith to help reduce the likely hood of splitting. Then paint the end grain portion with melted wax or end grain woodsealer, I believe some people simply paint the end grain portion. This will help reduce the likely hood of it cracking. Welcome to the world of Bowl Turning. It is a bit different from spindle turning.

—Fred Holder

Lyle's Response: There is too many pieces to the turning puzzle to put in this kind of forum. Get some help from your local turning club members or the club library. The DVDs like mine and John Jordan have details on green wood characteristics and handling.

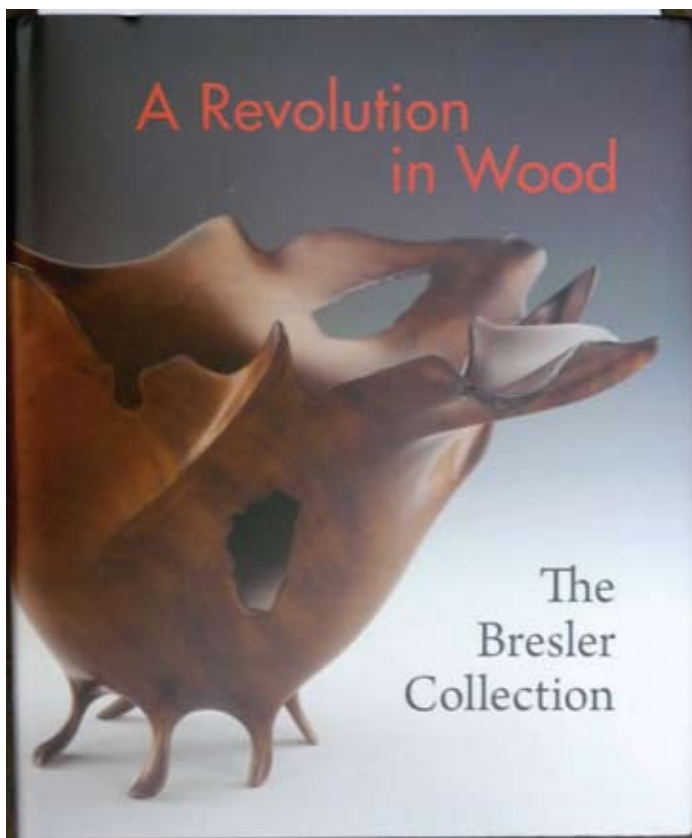
Do not cut the wood up until you are ready to use it. I prefer to take the green tree down to a finished product and it is almost dry by the time I get done turning. It will shrink and take on a character of its own in the drying process, and I like the fact that it will move as it dries. If you turn it relatively thin and uniform wall thickness it will not crack. The reason most people have cracking problems is the crack was already in the wood before they start.

If you want it to be round when you get done then you must turn it dry. But you can not dry a tree or thick piece of log. It will either crack or rot. Then, you need to do a double turning process where you turn a thick walled bowl, dry it for months, and put it back on the lathe when it is dry and turn it back to round and finish the shape.

Then there is the holding methods. I start between centers to rough out and get the grain and color balanced. Then I use a glue block process. A chuck has limitations that I dont want to deal with, many others use chucks. See...what I mean...there is a lot to learn in the beginning.

—Lyle Jamieson

Book Review--A Revolution in Wood



A Revolution in Wood: The Bresler Collection; Author Nicholas R. Bell; Pages: On-sale September 21, 2010; Price: \$45.00; 152 Pages; Index and Bibliography; ISBN: 978-0-9790678-7-7; Smithsonian Books.

A Revolution in Wood: The Bresler Collection celebrates the gift of 66 magnificent turned-and-carved wood objects donated to the Smithsonian American Art Museum by the distinguished collectors Fleur and Charles Bresler. It accompanies an exhibition that opens Sept. 24, 2010 at the Renwick Gallery of the Smithsonian American Art Museum in Washington, D.C. This collection of recent work by our country's finest wood artists highlights the growing success and popularity of American craft's youngest medium.

This "must-have" read for art and sculpture enthusiasts features more than 190 color illustrations of masterpieces by leading pioneers in the field including David Ellsworth, William Hunter, Mark and Melvin Lindquist, Edward Moulthrop and Rude Osolnik, whose works demonstrates the extraordinary range of expression achievable on the lathe, the medium's foundational tool. Compelling recent works by Ron Fleming, Michelle Holzapfel, Hugh McKay, Norm Sartorius and

Mark Sfirri, and many others reveal the advent of new techniques, including a strong focus on carving, multi-axis turning and the use of secondary materials.

The final section, "Wood Art at the Renwick Gallery/" illustrates more than 200 works in the museum's permanent collection by more than 100 artists, making this premier public collection available in print for the first time. This guide to the Smithsonian American Art Museum's wood art collection will serve as a reference for years to come.

A Revolution in Wood examines the history of contemporary wood art through a wide-ranging essay written by Renwick Gallery Curator Nicholas R. Bell. He examines contemporary wood art's historical roots and its rapid growth since the 1970s, with a focus on how its development outside the studio craft movement shaped the current field. The book also includes an interview with Fleur Bresler by former Renwick Curator-in-Charge Kenneth R. Trapp. It offers a window on Bresler's passion for the medium and highlights her 25-year dedication to wood and to the artists she considers family.

About the Author: NICHOLAS R. BELL is a curator at the Renwick Gallery of the Smithsonian American Art Museum. He is a former Lois F. McNeil Fellow at the Winterthur Museum and graduate of the Winterthur Program in American Material Culture at the University of Delaware.

Guides for Exhibiting Turners

The Society of North American Goldsmiths has published a series of Professional Guidelines that should have a lot of value for exhibiting Woodturners. The Guidelines are a series of checklists, procedures, information sources, and forms that can be used by artists. The Guidelines committee appears to have representatives from a variety of perspectives including artists, gallery owners, lawyers, curators, and production people. All of the 19 items are available in PDF format, and some also in Word. The AAW recommends that we look over the list at:

[http://www.snagmetalsmith.org/Publications/Professional Guidelines/](http://www.snagmetalsmith.org/Publications/Professional%20Guidelines/)

Inside Fluting

by Bob Heltman, CMW, AAW © 11-2010

For reasons later explained, it came to mind that I wanted to add flutes INSIDE one of the snack bowls I was making. It is getting to be pretty well known how to flute the outside of bowls, but I have not, so far, heard of anybody fluting the inside.

While one might do the fluting with curved shank chisels, that takes time and the pounding may impart cracks or other stress problems. So, my first attempt was to use a 1/4" round nosed router bit in my air grinder. To do this I started with a cherry bowl 6 1/2" diameter by 2+" tall. Note that I put a 3/4" under cut rim on this bowl, at a slight upward angle, for two reasons: 1 - to show the beautiful quilting grain pattern, 2 - to allow snacks to fall back into one's hand when gathering them. See Figure 1 which also shows sanding in process.



Figure 1. Sanding the inside of the bowl before beginning the fluting.

To do the routing, I built a platform of 3/4" scrap plywood mounted on a "T" frame welded to a 1" post that fits into my lathe's banjo. See Figure 2. Then I mounted my air driven grinder on a flat block of wood, which slides around on the platform. With the router bit in place, I adjusted the height of the platform to where the center of the router bit matched the center of the tailstock drive. That assured the router bit will cut on that same center-line at the headstock. When I first set all this up, the thickness of the plywood interfered with the rim of the bowl, so I took off the platform and used

my power planer to shave off the offending underedges of the platform. See Figure 3.



Figure 2. Platform that Author build to use during fluting.



Figure 3. Author using his power planer to shave off the underedges of the platform.

Again mounting platform and height adjusted air grinder and bit, I was ready to start fluting the inside of the bowl. Of course, I mounted my home made indexing wheel, clamped tightly between the back of the chuck and the headstock housing. Figure 4 shows the fluting part way done. Note that the cutting action was on the side of bowl nearest to me, the turner. I wore gloves, face shield, had the dust collector running, and made sure all screws and levers were tightened. Frankly, this process did not produce the results I had hoped for. The router bit would jump in spite of my hand-clamping pressure, and the viewing angle was difficult as I leaned far over the bed of the lathe.

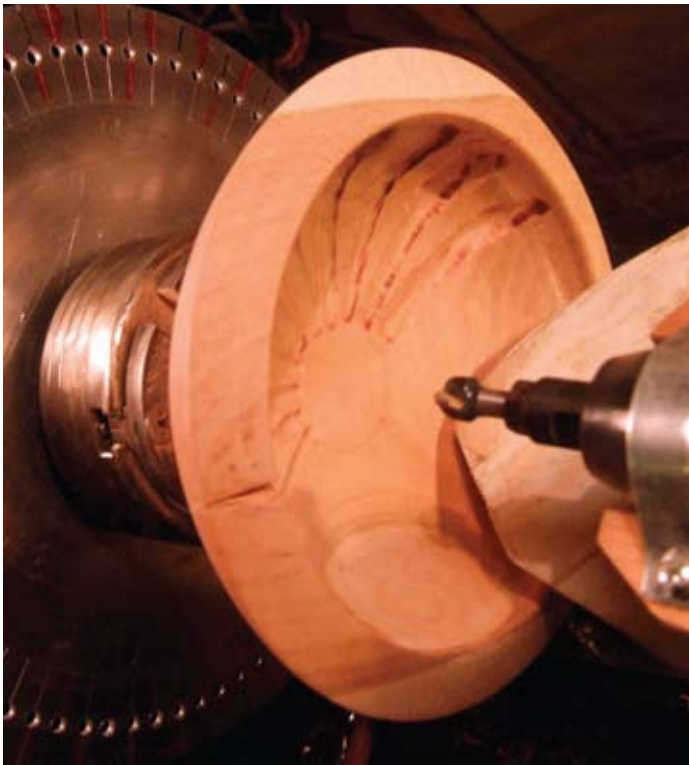


Figure 4. This photo shows the fluting part way done.



Figure 5. This photo shows the disappointing results obtained.

Finger and hand fatigue didn't help much, and, even though I use 90 psi and have a 5 gallon air tank, the router bit lost energy near the end of the flute being cut. Waiting for air pressure to rebuild usually led to a jump in the bit when restarting the cut. Figure 5 shows the disappointing results. As I reviewed this mess I

wondered whether to scrap this bowl...and to maybe try again by using my Rotozip® tool. It was heavier and might give more steady power. Plus it had 5 different RPM settings. This led to an over night consideration of my plight, so now is a good time to explain WHY I wanted flutes INSIDE my snack bowl.

You see, one of the problems besetting a snacker is the noisy mid-grab release of some of the snack back into the bowl. This is especially the case with M&Ms, or any small and hard candy or nuts. Just the slightest such noise alerts one's spouse, even if several rooms away. Spouses are able to detect teeny-tiny sounds like that, resulting in unsought comments such as, "Dear, you know that you are trying to lose weight!" Therefore, the design consideration of flutes was that they would tend to hold the snack elements in place while the hand deftly lifted out a tasty portion, with none of the M&M noisily falling out the side of the hand as the fingers curl under and lift the snacks, also pinning them under the bowl's rim. Stealthy, silent, successful snack snatching certainly was the goal.

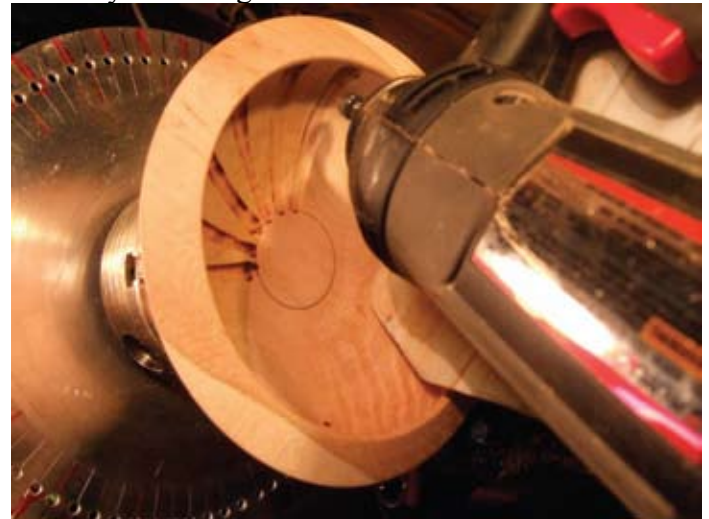


Figure 6. Fluting with the Rotozip on the far side of the bowl.

Since I had started with fairly thick walls on this bowl, I fortunately was able to turn away the first fluting attempt, sand a new surface, and again do the fluting, but this time with my Rotozip AND by fluting on the FAR SIDE of the bowl where I could see progress much easier. See Figure 6. This worked quite well. I used the highest RPM setting. The added weight and constant speed allowed a near perfect job to be accomplished.

Figure 7 shows the completed fluting. As this process was being done I noted a frequent burning of the

[Continued on Page 12.]



Figure 7. Fluting with the Rotozip gave good results, except for the bit of burning.

wood as the router neared the end of the flute just under the rim. By plan, I started a shallow flute near the bottom of the bowl and gradually let it become deeper as I approached the rim. All this set my mind to wandering if I could use this burned effect as a design feature. So, using my butane micro-torch, I scorched each of the flutes, heavily near the rim, and almost nil at the bottom. To correct any burning of the flats between the flutes, I simply did a final sanding, using a 240 grit disc on the cushioned pad in my hand drill. The overall effect was quite pleasing, giving a neat sense of depth.

Figure 8 shows the completed bowl, top view, flame burned, sanded, and finished. The finish was gel-varnish, followed by Briwax© polished with a rotary brush in my hand drill.

By the way, you may have noticed a small split in the rim - at the “3 o’clock” position in Figure 8. I simply cleaned out the split, put adhesive tape dams on each side of the split, leaving the top open, and filled it with bronze house key filings soaked in superglue, and then sanded flush. This left a touch of interest without distracting from the overall eye catching appearance.



Figure 8. This photo shows the completed bowl, top view, flame burned, sanded, and finished.

The bottom of the bowl was finished to display my name, type of wood, and date. These were pencilled between two lightly cut rings, to show the “kiss of the lathe” and then woodburned. This is the typical finish the Author uses for his bowls.



Figure 10. This photo shows a small packet of M&Ms in place, ready for testing.

Letters to the Editor

Super Nova 2 Chuck Problems

Hi Fred,

I want to keep you in the loop re the Super Nova 2 Chuck that I purchased. As you reported, the first one I got had excessive run out. I had contacted the Manufacturer about this problem and was very surprised to find out that the unit I had was manufactured in China. I made contact with my local distributor who agreed to replace my chuck with a new one. He noted that this wasn't the first one he had exchanged. When I picked up my exchanged unit I asked if we could mount the unit on one of their lathes. The run out was checked and was well within specs. So I went home happy. However, when we tested the unit on the lathe at my supplier's I noticed it was hard to turn the "T" handle used to tighten and loosen the jaws. This problem hasn't gotten any better in the past few weeks and now it takes two hands on the "T" handle to tighten the chuck.

So my conclusion on this matter is the quality control in that Chinese factory is very poor and final inspection is nonexistent. So please caution your readers to test and re-test these chucks before they take one home. Thanks

Syd Sellers

Rocky Roost Wood Turning

Editor's Note: I passed Syd's latest letter above on to Teknatool, but have not heard any response from them. My experience with Teknatool products has always been excellent, so I hope their venture into production in China is not reducing the high quality they have always had.

Fred Holder, Editor

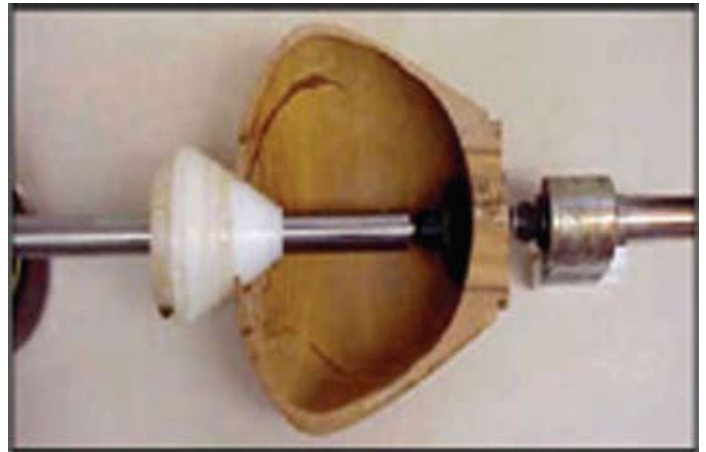
Kristen Kone Again Available from Developer

Fred,

In response to December 2010 issue of MW page 27 "George Balock's question on Kristen Kone". The Kristen Kone is once again in production. Much more refined than the Craft Supplies "Woodchucker". All of the information is available in the San Diego Woodturner's newsletter and website:

http://sdwt.org/html_basic/techniques.html or

http://sdwt.org/html_basic/newsletters.html or from Oskar Kirsten himself at www.oskarkirsten.com.



This Photo Shows the Kirsten Cone in a cut away bowl.

From the San Diego Club Newsletter: Kirsten Kone – complete sells for \$64.00+ \$15.00 Shipping and Handling.

Phil Stivers, editor
www.philstivers.com

Editor's Note: I have owned one of the Kristen Kone devices since their first production run by the San Diego Woodturners. I have found it the best method of holding a hollow form for final turning of the foot.

Fred Holder, Editor

Chinese Ball Tools

I am a dealer for the Crown Chinese Ball Tools and have an inventory of sets and extra handles on hand for immediate shipment. A set includes one handle, four cutters, a tool to make a tapered hole, and a pamphlet written by David Springett. These are priced at \$125.00 for each set.

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

Fred Holder

PO Box 2168, Snohomish, WA 98291
360-668-0976

The Penturner's Corner

by Don Ward

I neglected to wish a Merry Christmas in the December issue. But, I do hope your Christmas season was filled with joy and blessings complete with time spent with family and friends. I also hope the Christmas season was a safe and healthy time for all of the More Woodturning family. I will not be the first to wish our readers a Happy New Year but I will do so anyway. HAPPY NEW YEAR! I hope 2011 is a prosperous and healthy year for all of us.

Desert Woodturning RoundUp

The Desert Woodturning RoundUp is quickly approaching. The date is mid February 2011 in Mesa, Arizona. I will be doing several penturning rotations...9 I think, if I remember correctly. At the last Desert Woodturning RoundUp a penturning meeting was held on the first evening of the symposium. Plans are being made for another similar meeting again this year. I will be busy during the symposium. But, not too busy to make time to visit and talk about pens. Look me up and introduce yourself if you are in attendance. I would like to meet more readers of this column. Check out the website for registration, lodging, transportation, dates, demonstrator and rotation information. The website is <http://www.desertwoodturningroundup.com> See you there!



Figure 1. Pen Incorporated in the handle of a full sized gavel.

I will be demonstrating slim line modifications, closed end pens, casting pen blanks using polyester

resin, and how to incorporate a pen in the handle of a full size gavel.(See Figure 1.) We will have a good time learning and sharing penturning information and techniques. I am looking forward to the Desert Woodturning Roundup in Arizona in February.

Brass Penkit Tubes: sanding and gluing

I am continually asked questions about gluing brass penkit tubes. Should I sand or otherwise rough up the tubes? What glue should I use? What glue is the best? These questions also show up on the pen turning forums almost on a daily basis. So, I will answer these questions. My answers may not be what some want to hear. What I do may not be what others do. But, these are my answers to these questions.

Question: Should the brass tubes be sanded or otherwise roughed for gluing?

Answer: I rarely sand the tubes but certainly doing so does no harm. Sanding may even offer some amount of security to the completed pen. I think making sure the tube is clean, dry, and free from oily residue that may remain from the manufacturing process. If sanding is done, I would use a course paper rather than a fine grit. Sanding is done to rough the tubes to give the glue a bite. Fine sandpaper tends to polish the tube more that it roughs the tube. I would use 80 or 100 grit and sand lightly. I have seen some pretty elaborate jigs and techniques for sanding tubes. When I do sand I lay a piece of sandpaper on the bench top and rub the tube around turning it as I do so. I like several sanding grooves on the tube instead of a nicely polished tube. Sand away if you think you should. I have never had a failure that I would contribute to a tube not being sanded.

Question: What glue is the best for pen kit tubes?

Answer: There are three commonly used glues for pen kit tubes: Cyanoacrylate (CA), polyurethane (gorilla and sumo), and two part epoxy. CA has a high tensile strength. Tensile strength is the force required to pull two things apart. But, CA has a lower shear strength or the force required to break the bond from a jolt or sudden shock. In my opinion the glue joint between the tube and blank can be broken with a catch from the turning tool. This is often accompanied by poor glue dispersion. I have witnessed this happening

and have answered many email questions about a glue joint breaking after getting a catch.

Another pitfall of using CA to glue pen kit tubes is the short working time. How often has the glue setup before the tube is fully inserted into the blank? It happens often. With some of the oily woods the glue sets almost as soon as the tube end is inserted. The reaction can be that fast. When this happens either glue in another tube from the other end and cut off the exposed tube sections or cut off the exposed section and glue it into the other end. Using a thicker grade CA will also give a little more working time. Although, I have seen thick CA set before the tube is fully inserted.

Polyurethane glue is nice and thick and is used by many penturners. One common reason for using "Gorilla" or similar glues is to fill the space between the tube and the blank when the drill bit used is a bit larger than needed. NOTE: Don't just use the drill bits suggested in the kit instructions. Often, a better choice of drill bit can be made. I always use calipers to measure the tubes and then make my drill bit size selection. The filling of the space is achieved because polyurethane glue foams as it cures. A little moisture is also needed. Dampening the hole in the blank is a good idea. This foaming action also causes a problem. The foaming action can actually push the tube out of the blank. How many of you have glued tubes using Gorilla glue only to find the tube pushed out the next morning? Been there and done that! Using a strong rubber band around the tube lengthwise will hold the tube and prevent it from being forced out. Other solutions are also possible. For me, the best solution is to not use polyurethane glue for gluing tubes into the blanks.

Two-Part Epoxy: Now that's what I'm talking about! Two part epoxy is my glue of choice for gluing pen kit tubes into blanks. Epoxy works for all types of blanks. Two part epoxy gives plenty of working time. Two part epoxy is strong and does an excellent job on pen kit tubes. The other two glues do excellent jobs also. Epoxy has become my glue of choice for gluing tubes into blanks. I use 5 minute two part epoxy when gluing up two or three blanks for pens. I apply the glue, drink a cup of coffee and start turning the pens using the first glued blanks first. If I have several pens to prepare I will move to 15 minute two part epoxy so I don't have to mix glue several times. Two part 5 minute epoxy has served me well and I have no plans of changing. I do use CA when demonstrating or teaching and prior preparation

is not possible. The instant glue setting saves precious time when demonstrating.

A final word on glue: Whatever glue is used to secure the pen kit tubes in the blanks the most important thing is glue dispersion. The glue must be evenly spread inside the hole and just cover the inside of the hole and the tube surface. Dry spots where no glue was applied only adds to the possibility of a glue failure. I plug one end of the tube with dental base plate wax and this end is inserted into the blank. The plug helps disperse the glue and also keep the glue from getting inside the tube. Rotate the tube as it is inserted and keep glue applied to the exposed tube as it goes into the blank. All three glues work and work well for pen kit tubes. I just happen to favor two part epoxy.

Spalted Wood for pen making

Spalted wood can yield amazingly beautiful blanks and when turned become equally beautiful pens. The same is true for bowl, box, and hollow form blanks. Spalting is a by-product of the rotting process. Spalting is carried out by a vast array of stain, mold and decay fungi found naturally on the forest floor. When spalting occurs, depending on temperature and moisture, many different and beautiful patterns in rotting wood can occur.

Spalted wood is decorative and can be greatly valued over the uninfected wood. Maple, Birch, Pecan, Hackberry and other lighter woods provide the best canvas for often dramatic spalting patterns. Once the wood has been cut and kiln dried, the fungi can no longer grow, and the spalting process will stop. Airflow, wood moisture content above 25% and air temperature between 60 and 80 degrees F. are all necessary for spalting. Doing a Google search for spalted wood will yield several informational articles relating to spalted wood and how home spalting can be carried out. I have read several interesting articles on how to go about spalting wood. The variety of methods is quite interesting.

Hardwood spalting is divided into three main types: pigmentation, white rot and zone lines. Spalted wood may exhibit one or all of these types in varying degrees. Brown rot often attacks softwoods which will degrade the wood too quickly to be used for woodworking.

[Continued on Next Page.]

Continued from Previous Page

Pigmentation is a type of spalting where the wood makes color changes produced by the mold and fungi present in the rotting wood. The color changes can occur as blotches or streaks or both. The integrity to the wood is often not affected by pigmentation spalting.

The mottled white pockets and bleaching effect seen in spalted wood is due to white rot fungi and most often is found in hardwoods. White rot is the type of spalting that is present when woodworkers refer to wood as being “punky”. Punky wood can be strengthened by having the wood stabilized, either commercially or home done.

Dark dotting, winding lines and thin streaks of red, brown and black are known as zone spalting. This type of spalting does not occur due to any specific type of fungus, but is instead an interaction zone in which different fungi have erected barriers to protect their resources. The zone lines do not destroy the wood but the fungi that produce the zone lines can.

Spalted wood may still contain spores and using a good dust mask, respirator and dust collector is an excellent idea. There is medical evidence that dust and particles produced from working with decaying wood are a health threat and allergic reactions and serious lung diseases have been traced to spores and fungi that inhabit rotting wood.

The effect of working with spalted wood differs from one individual to the next. We each have a natural tolerance to the spores and fungi and some individuals are more likely to react to environmental toxins than others. Woodworkers should be careful in selecting the species used for making kitchen utensils, food storage containers or toys an infant might chew on, since heat, moisture and time stimulate the release of the toxins found in some of these types of wood. Always error on the side of caution and WEAR a dust mask!!

Pens made from spalted wood can be quite unique, unusual, and often quite beautiful. I have not tried home spalting of wood. I purchase pen blanks made from spalted wood or just get lucky to find some nice spalted logs in various places. I think my favorite has to be spalted hackberry.

Spalted pen blanks can be a bit problematic when turning. If the spalting has progressed too far then the blank can be a bit soft. When this happens the punky wood can get flooded with thin CA to help stabilize the

wood. Also, a wood hardener such as Minwax Wood Hardener can be used to help stiffen the wood fibers. I will not go into way to stabilize pen blanks in this article. A search of the pen forums will yield excellent information on home stabilizing. I would rather be making pens so when I have pen blanks that need stabilizing I send them off to a commercial stabilizing service.

Another problem can arise with spalted wood. Parts of the blank can be soft and punky and other parts can still be dense and hard. This presents a problem with tool control as the tool enters the soft wood then the harder wood. Light cuts and sharp tools will help with turning heavily spalted wood.

And, the health issue of turning spalted wood has been addressed. Please use dust protection for personal safety when turning spalted wood. In fact, dust protection is an excellent idea when turning any kind of wood. Stay safe!



Figure 2. This photo shows several blanks of spalted wood.

I went through my pen blanks and pulled out several blanks for use in this article. In figure 2 the blanks are A: hackberry, B: beech, C: Spanish oak burl, D: hackberry, E: beech, F: maple, G: tamarind, and J: pecan.



Figure 3. This photo shows the blanks from Figure 2 after turning half of the blank round.

The contrast between the looks of the blank in square and round is quite interesting. What is underneath is much the same as what is seen on the surface but looks better round than square.



Figure 4 shows a group of unidentified blanks.



Figure 5 shows the same blanks after having a portion turned round.

Compare the blanks in figures 2 and 3 along with those in 3 and 4 to help you visualize how a blank may look after being turned. Picking out a blank for a pen also requires visualizing what the blank may look like after being turned.

Finally, Figure 6 shows several pens I've made using spalted pen blanks. Have fun and enjoy looking at them but I would challenge that more fun can be had by making a pen using spalted pen blanks. Get a few and give spalted wood a try.

Send questions and comments to don@RedRiver-Pens.com As always, I welcome your emails and will answer your questions as best I can.

Do a good turn daily!



Figure 6. This photo shows several pens the Author has made using spalted pen blanks.

News from Choice Woods

COLT DRILL BITS



Colt Maxi Cut Forstner bits are the premier forstner bit in the woodworking and woodturning market today. Made of high speed steel which will stay sharper longer. They are made to cut fast and clean in both end grain and face grain. The special notches in the internal cutting blade helps break up the shavings to prevent clogging. Designed with the patented shank that will not slip in the Roto Stop morse taper holders and bit extensions (below). A slight twist of the Maxi Cut forstner bit in the morse taper holder and the bit extension and you can drill for hours. Each bit measures 3-1/2" long. These bits are a must if you do any amount of drilling on the lathe or off. Great for drilling blanks for pepper mills. These bits can also be used in drill chucks.

375125 1" Maxi Cut Forstner Bit \$31.50

375150 1-1/16" Maxi Cut Forstner Bit \$31.95

375200 1-5/8" Maxi Cut Forstner Bit \$37.50

ROTO STOP MORSE TAPER HOLDERS



These morse taper holders allow you to not use the unreliable drill chuck that doesn't always run true. The Roto Stop Morse Taper Holders accepts both Maxi Cut Forstner bits and Roto Stop Bit Extensions. With just a slight twist they lock in place and will not slip. There is a flat ground on the shank that a wrench can

loosen the Forstner Bit or Extension from the Morse Taper Holder.

375700 #2 MT \$41.95

375725 #3 MT \$47.95

Note: For ultimate holding strength in your head-stock make sure the inside of your spindle is free of dust and grit with the "Green Weenie" morse taper cleaner. (See Below)

ROTO STOP DRILL EXTENSIONS



Roto Stop Drill Extensions are made with a polygonal shaped shank that allows the forstner bit to fit in the extension with out the need of set screws. A slight turn clock wise will lock the forstner bit in place and will not slip. A counter clock turn will unlock the forstner bit for easy removal. The Roto Stop Extension holds only Colt Maxi Forstner Bits and will fit in a drill chuck or better yet, a Roto Stop Morse Taper Holder. Available in two sizes 6" and 10". Also comes in a nice plastic holder that you can hang from a peg hook so you won't loose it. (Yea right)....

375500 6" Roto Stop Extension \$25.95

375525 10" Roto Stop Extension \$29.95

COLT 5 STAR BRAD POINT BITS

Colt 5 Star Drill bits are made of high speed steel. The parabolic flute and brad point design allows you to drill 6 times faster then standard drill bits. Their unique design allows clean exit holes in all wood and plastics. Overall length is 6" and is available in the sizes below and in a combo pack of 5.

"Comes in that handy plastic tube that hangs from a peg hook."

375000 7mm \$8.95

375025 10mm \$13.95

375050 3/8" \$12.95

375075 "O" Bit \$ 11.50

375100 5 pc Combo pk \$39.95

Combo pack consists of 7mm, 10mm, 27/64", 3/8" & "O" bits



Colt 5 Star Brad Point Bits.



The Green Weenie???

GREEN WEENIE????

Green Weenie???? What the heck is that you say? Well, a Green Weenie is a morse taper cleaner. This tool cleans any debris out of the hollow spindle center of your lathe. It's spiral design allows the dirt and grit to be removed from the inside of the spindle without any harm to the spindle itself. When you have a clean spindle all of the tapered accessories like drill chucks, drive spurs etc. that fit into the spindle will seat firmly and will not vibrate out. Made in the USA.

Green Weenie in three Sizes:

731001 #1 MT \$15.25

731002 #2 MT \$16.25

731003 #3 MT \$17.25



SALT & PEPPER MILLS

Hand turned Salt and Pepper Mills are a wonderful addition to any kitchen. Elegant and very functional. These Deluxe Salt and Pepper Mills are made of stainless steel. They have a spring loaded grinder that can adjust from course to fine. The mechanisms are designed for easy and smooth turning. The drill bits required are: 1/4" (for the ball portion) and 1-1/16" and 1-5/8" (for the body). Pepper Mills come in 6,8,10,12 & 14" sizes and Salt Mills come in 6,8, and 10" sizes. Other sizes will be available soon. They come with instructions. We recommend Colt Maxi Cut Forstner bits for the drilling of the pepper or salt mill bodies.

Made in the USA.

Pepper Mills

422006 6" Pepper Mill \$9.95

422008 8" Pepper Mill \$10.95

422010 10" Pepper Mill \$11.95

422012 12" Pepper Mill \$12.95

422014 14" Pepper Mill \$14.95

Salt Mills

500006 6" Salt Mill \$9.95

500008 8" Salt Mill \$10.95

500010 10" Salt Mill \$11.95

Choice Woods Contact Information: Choice Woods, 2801 S. Floyd St., Louisville, KY 40209. Telephone: 502-637-1190. Toll Free Number: 888-895-7779.

News from Sharp Tools USA

As the leaves fly and the kids settle in to school schedules, woodworkers head for their shops. Get your tools ready for the season with a finely tuned edge from your Tormek. We're introducing a new compound for your honing wheel that we think equals or exceeds Tormek's PA-70. We're also pleased to announce that the DBS-22 Drill Bit Sharpening Attachment has arrived and is shipping immediately.

DBS-22 Drill Bit Sharpening Attachment - 08/26/2010

How many boxes full of dull twist drills do you have in your shop? For me, the answer is embarrassing. I have never been successful sharpening twist drills. I've spent hours trying to learn, and have been tutored by fellows that could do it with their eyes closed. Those learning efforts were aimed at putting on a simple traditional grind. Having never been able to achieve that, the idea of creating a perfect 4-facet split-point grind seems about as likely as flying by flapping my arms.

I've tried machines and jigs of every size, shape, design and price tag, too. It's been a source of frustration and irritation for the same 18 years that I've been selling Tormek and telling folks that I know something about sharpening. That ended a few weeks ago when the Tormek folks showed me the DBS-22 Drill Bit Sharpening Attachment for the Tormek. The very first time I touched it, I put a perfect 4-facet split-point grind on a drill bit.



Tormek DBS-22 Drill Bit Sharpening Attachment.

The 4-facet split-point grind has been recognized by machinists for decades as longer lasting, cooler cutting, and more accurate than a conventional grind. It has superior cutting properties in all drillable materials – metals, plastics, wood and composites. The DBS-22 not only puts the intricate geometry of the 4-facet grind at your fingertips, it also will grind your drills at any point angle between 90° and 150°, with relief angles of 7°, 9°, 11° or 14°. As you've come to expect from Tormek, the instructions will guide you on how to decide what angles to use based on what material you will be drilling.

If you're tired of throwing good money after bad, buying even more drill bits that won't cut the way you want them to (even when they're brand new), it's time to get a DBS-22 for your Tormek. You will be able to sharpen every twist drill in your shop, from 1/8" to 7/8". The DBS-22 is shipping now.

Dursol Honing Compound - 10/15/2010

Tormek's PA-70 honing compound contains a unique blend of abrasive grain sizes that delivers a fast cutting action and a fine finish. That's a rare combination. Usually compounds that cut fast leave a surface finish with visible scratches. Compounds that leave a mirror-like surface are normally very slow cutting and require careful abrasive treatment with a series of steps. PA-70 is a wonderful product, made for Tormek by a company that has been blending abrasives for over 80 years. I recently tested some of the other polishes made by the same company, and have found something that we've decided to add to the SharpToolsUSA product line-up.

Dursol is the original metal polish formula of the company by the same name, nearly unchanged for decades. It has slightly coarser abrasives than PA-70, but also contains a blend of sizes (just like PA-70), so that as the coarse grains break down, the smaller grains take over. It has a bit more ammonia in the formula, giving it a little stronger odor, but superior cleaning performance. In my tests and those of several selected (and very picky) customers over the last few months, its performance as a honing compound on the Tormek equals or exceeds that of PA-70. I have been looking for something that worked as well as PA-70 for many years, and nothing has matched its performance until now.

Why use Dursol instead of PA-70? Three reasons. First, it cuts just a little bit faster, yet results in the same level of polish. Second, the tube size is more than three times as large; you don't have to buy as often. Finally, and perhaps best, Dursol costs about 40% less per ounce than PA-70.



Dursol Compound for polishing.

In addition to using Dursol as a honing compound, you can clean, polish and protect every metal surface in your shop and home. It gently removes oxidation and leaves behind a protective coating. Just rub it on, wait a few seconds and polish it off. Use it to restore and protect plane bodies, chisels, hand saws, hammer heads, or any other unpainted metal surface. Mercedes-Benz and BMW use it to clean and protect the molds used to fabricate dashboards and other molded parts. It cleans the molds without destroying the detail of the texture. If those manufacturers trust it with molds that cost thousands of dollars to replace, you can trust it to clean and protect your valuable tools.

To order these items, contact: Sharp Tools USA, 1110 West State Highway CC, Brighton, MO 65617. E-Mail: jeff@sharptoolsusa.com

Coming Events

Florida's Annual Woodturning Symposium will be held on February 4, 5 & 6th, 2011 at Lake Yale Baptist Convention Center located in Eustis, Florida. This year they have Beth Ireland, Bruce Hoover, Franck Johansen, James McClure, Curt Theobald, Jack Shelton, Malcolm Tibbitts, Robert Rosand & Steven Marlowe. There will be vendors such as Craft Supplies and Sanding Glove. Go to <http://www.florida-woodturningsymposium.com> for online registration

and information about their hands on work shops and demonstration information.

* * *

Desert Woodturning Roundup 2011 will be held on February 18, 19, & 20 at the Mesa Convention Center Mesa, AZ, 263 N. Center Street, Mesa, AZ 85201. Demonstrators will be Mike Mahoney, Christian Burchard, Lyle Jamieson, Al Stirt, Mark Sfirri, Stephen Hatcher, Ron Goble, and Don Ward. For more information and to register on line go to: <http://www.desertwoodturningroundup.com/>.

* * *

The AAW 2011 Symposium will be held in St. Paul, Minnesota on June 24 through 26, 2011. The event will be held in the St. Paul RiverCentre the city's state-of-the-art convention, special event, and entertainment facility. With 15 meeting rooms, the 27,000 square foot Star Tribune Grand Ballroom, and nearly 100,000 square feet of exhibition space it should be a winning symposium. An event to attend as it is the 25th Anniversary of the AAW.

* * *

The AAW Chapter, Woodturners of Olympia are presenting their fourth annual symposium, "Creativity in Woodturning". The date is July 23, 2011 from 7:50a.m. until 5:15p.m. It will be held at the Komachin Middle School in Lacey, Washington State. Price is \$80 until May 31 after which it increases to \$90. Youth under the age of 18 attending with an adult can attend for \$10. All prices include lunch and prizes. The day will start with a demonstration by Stephen Hatcher on "popping the grain" and then followed the rest of the day with demonstrations by Mike Mahoney on cutting wood, establishing design, form and finish, coring natural edge bowls, and making heirloom platters. Mike will also lead two hands on workshops limited to 8 participants per day. The first workshop is scheduled for Sunday, July 24 and will be on making an heirloom bowl or platter. The second workshop is scheduled for Monday, July 25 and will be "a day with Mike" where you'll be able to submit the topic you would like Mike to cover. Cost for each of the workshops is \$130. For more information or to register for the symposium you can go to our web site: <http://www.woodturnersofolympia.org> or Call Al Price on 360-791-0396. **You can also call Al to register for the classes.**

Testing the Elio Drive from One Good Turn

by Fred Holder

Some time back Brian McEvoy asked if I would like to try out a drive/faceplate that he uses regularly. I use spur drives on a regular basis to mount spindles and bowl blanks to turn the outside of the blank and turn a foot to fit my chuck, so I said that I would be willing to give it a try. I took a look at Brian's web site to see if he had any information on this product. This is what Bryan had to say on his website:

"Once I started using this drive most others in my tool box became redundant. This safe and versatile drive center is ideal for large irregular timber, natural edge burls or large logs. I've used it to hold green birch logs 20" x 70" that I had to use a crane to mount on the lathe. The large surface area and three adjustable pins account for the versatility. When turning hard dense timber, the pins can be adjusted down to a small point or when turning soft, spalted or thick barked timber they can be independently adjusted so the grip is secure.

"Brian McEvoy"

Brian says that he is having these manufactured in China and immediately, I held my breath. However, I did not need to be hesitant, because the quality of workmanship is excellent. Figure 1 shows the drive and the box that it was in when it arrived.



Figure 1. The Elio Drive from One Good Turn.

The drive has a No 2 Morse taper that fit nicely into the headstock Morse taper of my Nova DVR lathe. As shown in Figure 2.



Figure 2. The Elio Drive mounted in the spindle Morse taper of my Nova DVR lathe.

It is a bit difficult to get to the back of the two side points to move them into the wood after a blank is mounted on the lathe, but it can be done with a normal L-shaped Allen Wrench. The center point is also adjustable, but must be adjusted before attempting to mount the wood. A small L-shaped Allen Wrench is supplied with the chuck to fit the small set screw that secures the center in the faceplate.

Since I don't use faceplates, I only tested this piece as a drive center and specifically for mounting a bowl blank for turning the outside and the foot for mounting into my chuck. It should do an excellent job of holding wood between centers in spindle mode for turning large hollow forms such as Brian turns and with three screws used to hold the wood to the faceplate it would then serve to hold the wood while it was turned to shape on the outside. Since I did not try it, I'm not sure if the Morse Taper would hold a long hollow form for hollowing with only the Morse Taper mounted in the headstock spindle. Perhaps it would work just fine, if a center steady was used to help support a long hollow form such as Brian turns.

Figure 3 shows the top of the bowl blank mounted on the Elio Drive mounted in the spindle Morse taper. I originally moved the two outside pins back and only



Figure 3. This picture shows the Elio Drive mounted against the bowl blank that I was using for a test.

mounted the wood to the center pin. Once mounted between the center pin and the live center in the tailstock, I then tightened the two outside screw points to snugly hold the wood from turning. I thought I might have to use three screws through the faceplate to get it to drive properly, however, it worked fine just as mounted. Figure 4 shows a further back view and the shape of the bowl blank.



Figure 4. A larger view of the faceplate mounting on the Ash blank that I was using. This was very dry and extremely hard.



Figure 5. This photo shows the tailstock mounting.

Figure 5 shows the tailstock mounting for the bowl blank. I highly recommend the use of a Steb Center, a Nova Live Center, or a OneWay Live center that has a cup drive to apply good pressure against the headstock, unless you use the Elio Drive as a faceplate with three screws to hold it in place.

Figure 6 shows the bowl blank rough turned and ready for mounting in the chuck.



I found the Elio Safe Drive a good drive and well worth the money. According to Brian's web site, the Elio Safe Drive and Faceplate sells for \$40.00 plus shipping.

Please order by calling Brian or emailing him at: 780-476-7989 or brian@onegoodturn.ca or go to Brian's website: <http://www.onegoodturn.ca/>.

Trend Airshield

by Fred Holder

I have been considering the purchase of a Trend Airshield for some time. I've tried the one's with the battery and blower mounted on your belt and a hose running up to the helmet. I did not like them. The Trend Airshield is a lightweight (1.7 pounds), self-contained unit that circulates 5 cubic feet of filtered air over the face of the user.

I think it will require getting used to having a helmet on one's head, but I found that it really cut down on the amount of dust I was receiving from my turning and sanding.

Why did it purchase it now? Because Packard Woodworks had it on sale for only \$249.95 and the sale runs through January 31, 2011.

Included with the Airshield was a pre-filter, main filter, face seal, visor overlay, 4 hour battery, battery charger, and airflow indicator and a carrying bag.

So far, I've only used it for about two hours, but I'm really sold on the device.

Product number for Packard is 197290. Packard Woodworks Inc, PO Box 718, Tryn, NC 28782. Tel: 800-683-8876. Web site:
<http://www.packardwoodworks.com>.



Your Editor with his new Trend Airshield.

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Oliver Hunt, by Molly Winton



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AAW Board October Message from Kurt Hertzog

Board Letter Distribution - Beginning this month the letter from the Board will be distributed to all AAW members who have an email address. In the past this letter was only sent to chapter presidents or chapter contacts to be distributed to their members through newsletters or email chains. This new system will eliminate time delays and help ensure that the letter directly reaches more AAW members. Because not every AAW member has an email address, however, feel free to include this letter in your chapter website, newsletter, or other distributions so that all chapter members are kept informed of AAW news. Thank you.

Executive Director Search Update - The AAW received over sixty well-qualified applicants for the Executive Director's position. The transition committee, Warren Carpenter (chair), Binh Pho, Malcolm Zander, and Kurt Hertzog, has been reviewing and interviewing candidates, and the selection of the final four, two women and two men, has been made. The four finalists will be interviewed by the entire Board and will meet

the staff in St. Paul at the next Board meeting. A decision will be made very soon afterwards.

Bylaws Committee Update - The bylaws rewrite committee, headed by Dale Larson and Ron Sardo, with the support of a team of AAW members, has been working over the past couple of months to propose updates to the AAW bylaws. Their efforts will bring the bylaws into compliance with Minnesota law. The committee completed a rough draft of the proposed changes in early October and gave the draft to the BOD for review. It is planned that the proposed changes to the bylaws will go out to the membership for a vote in early 2011.

AAW Membership Information Update - The AAW privacy policy mandates that the use of member information is permitted only for AAW business. The chapter and member rosters provided via the Resource Directory and the Members' area of the website are for the use of AAW members, with this same guideline. Any mass use of this member information for commercial or unofficial business is a violation of the copyright of the material, as well as the AAW privacy policy. A recent

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Educational Opportunity Grant Applications Now Online - The EOG program application process has been converted to an all-electronic submission. Other than contact information details, there are nine simple questions to be answered. Receipt of online applications will be acknowledged. The EOG rules have been modified to allow chapters and schools to apply annually, to a grant maximum of \$1,500. The other rules have remained the same from previous years. The deadline for application is January 15.

25th Anniversary Symposium in St. Paul - Planning continues for our 25th anniversary celebration in St. Paul. We have a great slate of demonstrators. All living Honorary Lifetime Members have been invited to participate. Those accepting to date include Nick Cook, David Ellsworth, Dick Gerard, Ray Key, Bonnie Klein, Alan Lacer, Mark Lindquist, Albert LeCoff, Arthur and Jane Mason, Dale Nish, and Al Stirt. Along with the Life Members, invitations were extended to Dixie Biggs, Clay Foster, Michael Hosaluk, Todd Hoyer, John Jordan, Jerry Kermode, Chris Stott, Hayley Smith and Malcolm Tibbetts. Additional demonstrators will be selected later this year.

For information on submitting an application to the exhibits, including "Turning 25 - A Celebration," follow this link: on the AAW website to submit an ap-

plication online. The application deadline is February 28. Encourage your chapter to participate!!

Chapter Collaborative - This year we are encouraging each chapter - yes! all 331 AAW chapters -- to submit a project to be displayed and ultimately sold at the symposium. For details see page 13 of the American Woodturner October issue (Vol. 25 - No. 5).

Return to the Community - The project this year is for Empty Bowls: Turn a bowl - feed the hungry! It's that simple. We encourage everyone who attends the symposium to donate a turned bowl for Empty Bowls. Together, we can help fill a huge void in area food banks.

AAW Resource Directory - Rather than print and mail thousands of Resource Directories that may never be used, the 2011 AAW Resource Directory in printed form will be available by request only. You must, however, renew your membership by December 31, 2010, and check the appropriate box on the renewal application (or online) to receive a print copy of the resource directory. Renewals and new member applications made after December 31 will not receive a printed copy. An electronic version with the latest information will always be available online to all members.

Kurt Hertzog, Board Member

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New Longworth Chuck Now Available

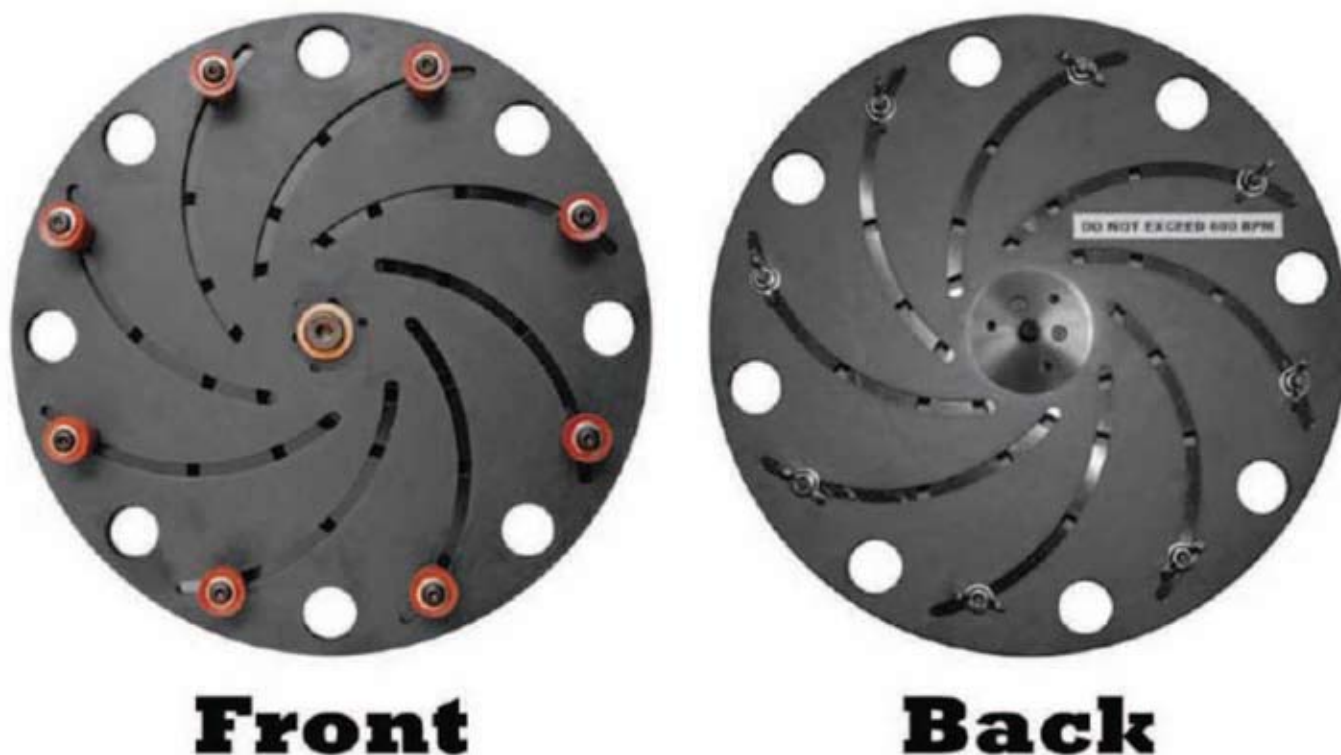


Figure 1. This view shows the Front and Back Views of the new longworth chuck being manufactured by RMWoodco and being distributed by Ron Brown of coolhammers.com.

by Fred Holder

Some time back, there was a post on the Internet, I believe on WoodCentral message board, about a new Longworth Style Chuck currently being manufactured by RMWoodco using a CNC machine to cut Phoenelic to Make a Longworth Style Chuck. I was impressed enough with the description that I purchased two of them, one for my Nova DVR Lathe and one for Mildred's OneWay 1018 Lathe. They came in some time back, but both of us were doing other things besides bowls, so the chuck simply were setting on the shelf. Finally, I put myself on the spot and promised to have a review in this issue. Mildred is busy making Christmas ornaments and still hasn't tried hers. Figure 1 shows a front and back view of the subject chuck and Figure 2 shows the make-up of the grippers.

Anyway, I had a Elio Drive center to test, and a new Trend Airshield to try. So the bowl that I turned used all three of these new items. The wood was a chunk of Ash that had been drying since October 2004. It was dry and hard. I mounted it between centers (using the

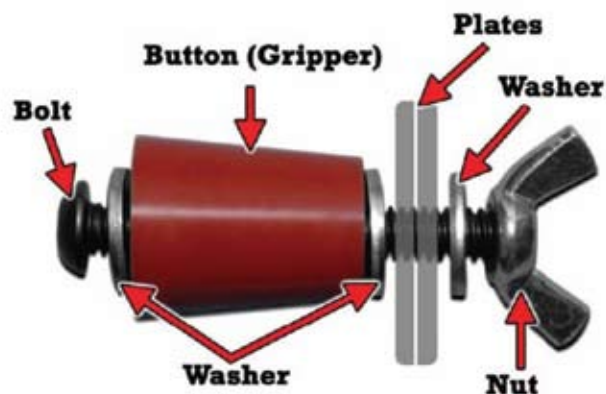


Figure 2. This view shows the make up of the eight grippers spaced around the chuck.

Elio Drive in the headstock) as I start all of my bowls. Once it had been turned to shape and the foot turned to fit the chuck, I turned it around and hollowed it. It was then ready to fit onto this new Longworth Chuck. Figure 3 shows the bowl blank still mounted between centers, and with the tenon cut to fit into my chuck. Figure 4 shows the bowl blank top portion before it has

been reversed and mounted in the chuck for turning the inside of the bowl.



Figure 3. Outside of bowl turned between centers.



Figure 4. This shows the mounting used while turning the outside of the bowl to shape.

After the bowl blank had been hollowed as shown in Figure 5. The bowl was then ready for reversing into the Longworth Chuck for its actual test. At this point, it was shown in Figure 5. I might add that this was one of the hardest pieces of wood that I've turned in quite some time. It was the first piece of Ash that I had ever turned, so I can't make a judgement as to whether it was exceptionally hard for Ash or that Ash is a very hard wood when fully dry as this piece was. Dry as it was, however, it still warped slightly overnight when I left it on the lathe before getting to mounting it on the Longworth Chuck. It was not much out of round, but enough that I considered turning it thinner to eliminate the out of roundness before mounting it to the Longworth Chuck.



Figure 5. Bowl has been fully turned and is now ready to be reversed to final turn the foot.

At this point it was ready to mount the bowl into the Longworth Chuck to turn the foot of the bowl.

[Continued on Next Page]

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In the other Longworth Chucks that I own, you have to mount the chuck onto the lathe and then rotate the two halves to tighten the knobs around the sides of the bowl. With this chuck, the process is different.

You set the bowl on the bench, probably still mounted into the chuck that you used to turn the foot and lay the front portion of the Longworth Chuck onto the rim of the bowl. Rotate the two pieces of the chuck to move the knobs in and out until they are snug against the outside of the rim of the chuck. Note: if you had a bowl with a turned in rim, you would put the knobs inside the bowl and then expand them to the rim of the bowl.

Now, with the knobs snug against the bowl rim, start tightening the wing nuts on the back side (now facing up) of the Longworth Chuck. Tighten two opposite wing nuts then step around to the next two opposite wing nuts, until all eight have been tightened reasonably tight. I suggest at least two and maybe three series of these adjustments. (Sorry, I forgot to take a photograph when performing this operation.)

Once you feel the wing nuts have been tightened sufficiently, mount the tenon on the back side of the Longworth Chuck into the jaws of your four jaw chuck. I used my Super Nova 2 chuck with the 50 mm jaws for this purpose. Tighten the chuck onto the metal tenon and bring up the tailstock as shown in Figure 6.



Figure 6. Bowl mounted in the Longworth Chuck and additionally supported by the live center in the tailstock.

Note: I highly recommend that the tailstock is used as long as possible to prevent tearing the bowl off of the Longworth Chuck.

You are now ready to turn the foot of the bowl. One should turn away as much of the wood as possible before backing away the tailstock. I was turning down until only a small tenon remained and then accidentally caught the wood just right and tore off the tenon. It made quite a jolt and pulled the Longworth Chuck loose from my SuperNova 2 chuck. This leads me to believe that the metal disk on the back of the Longworth Chuck would be better if there was either a dovetail or at least a groove for the chuck jaws to grip. It did not pull the Longworth Chuck off of my lathe, but did throw it out of balance. Being a metal tenon, it reclamped to round with no further problems.

Figure 7. shows the bowl still mounted in the Longworth Chuck after the foot has been final turned.



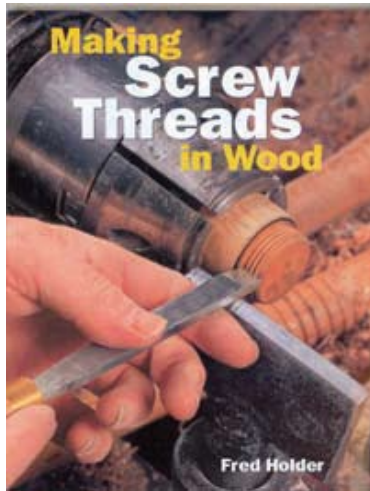
Figure 7. The bowl foot has been final turned at this point.

This chuck has some nice features and I believe I can recommend it safely for anyone who is experienced with turning bowls. It works well, but use the tailstock support as much as possible and limit lathe speed to about 400 rpm.

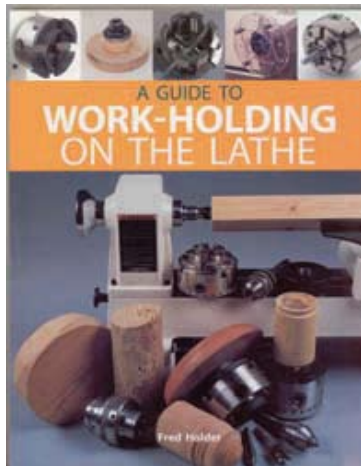
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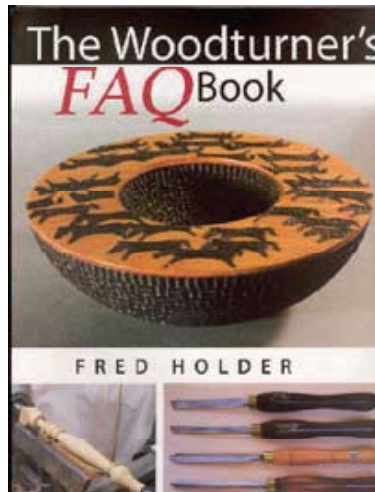
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Making Bowls Fred's Way

by Fred Holder

Most bowls are turned with the grain of the wood at 90 degrees to the axis of rotation. This is not to say that a bowl cannot be turned with the wood mounted in the spindle mode. After all the bowl of a goblet or egg cup are simply bowls in shape and they are turned with the grain in spindle mode. The bowl turned in this fashion, however, has a weaker bottom and is subject to breakage, especially if it is fairly thin walled. Also, if it has liquid in it, the liquid may tend to wick out through the grain in the bottom. Therefore, the normal mode to turn bowls is with the grain perpendicular to the axis of rotation.

We prepare our work piece by cutting a section from the log slightly longer than the width and splitting the log in half so that the pith is removed from both halves. If the log is extremely large, it may be cut into slabs of four to six inches thick, which are then cut into turning squares to fit your lathe.

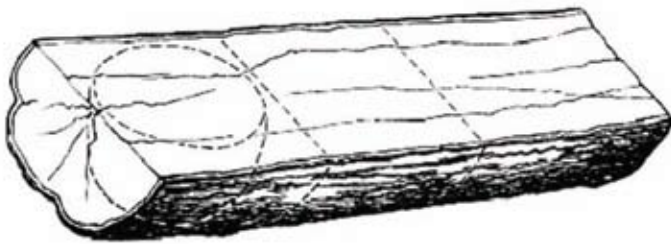


Figure 1. Getting the Bowl Blank from the half log. If you are cutting the half log into bowl blanks for storage on the shelf until dry, cut the sections slightly longer than the log is wide to allow for minor checking of the endgrain. Then seal the endgrain with a Green Wood Sealer to slow the drying process and hopefully limit the amount of endgrain checking.

If the wood is freshly cut or at least has considerable water content, I recommend that you paint the end grain parts with green wood sealer. (You can buy green wood sealer from Craft Supplies USA and Woodcraft Supply. I'm sure it is available at other locations. The Seattle Chapter of AAW, to which I belong, buys the stuff in 55 gallon drums and sells it to the membership for about \$8.00 a gallon. It runs a bit higher in one gallon or less quantities.)

To prepare the turning square or the 1/2 log piece for mounting on the lathe, it is advisable to at least chop

the corners off at a 45 degree angle to make it easier to turn round on the lathe. Mildred and I have cardboard disks of various diameters that we've made over the years. We select a disk of the appropriate diameter and center it over the piece, flat side down, and tack it to the 1/2 log or the turning square with a small nail or tack. We then use the bandsaw to cut the bowl blank into a "round". Using this process, you now have a round bowl blank that is flat on one side, the side nearest the center of the tree, and oval on the opposite side, the outside of the tree.

At this point, you have to make a decision about the mounting of the piece for turning. A number of factors enter into this decision:

- (1) is the piece made up of heartwood and sapwood?
- (2) are they distinctly different colors?
- (3) is the wood highly figured?
- (4) what type of top edge do you want?

In other words, if the heartwood and sapwood are distinctly different in colors, you can often get a beautiful bowl by having the sapwood in the bottom of the bowl; hence, the top of the bowl is nearest to the center of the tree. This is the normal orientation of wood for bowls: the center of the log is the top of the bowl and the outside of the tree is the bottom. This is also the normal orientation for bowls to be used for food stuff, such as salad bowls. See Figure 2 and 3.



Figure 2. Layout of a normal bowl on the end grain portion of the half log.



Figure 3. Layout of a Bowl turned with the top toward the center of the log.

However, if you want the top to have a natural bark edge, then the top of the bowl must be the outside of the tree. These are a bit more difficult to turn, because you are cutting into thin air during a part of the revolution for quite a bit of depth in the bowl. Such bowls are called natural edge bowls and can be quite attractive. Generally these bowls are used for decoration, but they can perform as functional bowls also. See Figure 4 and 5.



Figure 4. Layout of a natural edge bowl on the end grain portion of the half log.

Once you have the bowl blank prepared, a number of other decisions come into play. These decisions concern the type of mounting. I know a number of people who mount their bowl on a faceplate at the bottom of the bowl and turn the entire bowl from that same mounting. After the bowl has been sanded and finished, they part it off or simply remove it from the faceplate, fill the holes with something, sand the bottom smooth and apply finish. Some even glue on a piece of felt to the bottom of the bowl to protect the surface on which



Figure 5. A natural edge bowl when turned.

the bowl will be setting. The felt also serves to hide the ugly holes left over from mounting.

Others mount the bowl for turning in this fashion and turn and sand the bowl and apply finish. They then remove it from the faceplate and mount it in some manner so that they can turn the bottom of the bowl to get rid of the mounting holes and give the bottom a finished appearance. This is the recommended way, in my book.

When you use screws to mount your bowl blank directly to the faceplate, you lose quite a bit of the blank because of the screw holes. This can be alleviated by using a large faceplate and mounting the screws out far enough that the screw holes will be turned away when you finish turn the bottom. Vernon Leibrant, a local turner who turns large bowls does it this way.

A number of turners, that I know, mount a waste block onto the faceplate and glue the bowl blank to the waste block, either directly or with a piece of paper between the waste block and the bowl blank. Either way seems to work fairly well, I've used both over the years. If you glue directly to the waste block, you simply part off the waste block and then final turn the bottom. If you use a piece of paper between the waste block and the bowl blank, you insert a sharp chisel between the two pieces and split the paper, thus separating the two pieces. People who do it this way, generally don't final turn the bottom of the bowl, but there is a risk of marring the finished bowl with the chisel, extreme care is required during the separation phase.

[Continued on Page 34.]

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Figure 6. This photo shows a faceplate mounted to a glue block, which is glued directly to the bowl blank.

The above methods of mounting are for people who do not have chucks but must rely on the faceplate that came with their lathe as a method for mounting their bowl blank. Most production turners use chucks, because they are faster and easier to mount the wood for turning, not necessarily better. The method that I use and this method is used by quite a few other people that I know, is a three mounting process for most woods; however, with very hard woods one can often get by with only two mountings.

I first mount the top of the bowl onto a screw chuck, or between the face of the chuck and a live tailcenter, and fully turn the outside, including either a recess for an expanding jaw chuck or a foot for a contracting jaw chuck, I prefer the latter. My decision of which to use is made based on the size of the bowl and the size of the foot and the capabilities of my chuck. I use the Nova Chuck, the SuperNova Chuck, the SuperNova 2 Chuck, the Vicmar chuck and the Vermec chuck, depending upon which is most handy at the time or the size of tenon required. These chucks are fitted with the different size jaws. If the foot will be from 1-3/4" in diameter to maybe 2-1/2" in diameter, I use a foot that I can grip with the contracting mode of the chuck. If the foot will be 3" or larger, I may cut a dovetailed recess into the foot that the chuck can expand into. This is the least desirable of the two mountings, in my opinion, because if the wood is fairly easy to split, such as maple or alder, you can wind up with two bowl halves because the pressure of the chuck expanding into the recess has finally placed enough stress onto the wood

to cause it to split. This can happen quite suddenly and could cause injury if you are hit with one of the pieces. On woods that do not split very easily, this mounting seems to be quite safe. I've used it considerably for bowls with feet larger than 3".

While on the subject of bowl footings, it is a good idea to have some sort of guideline to use in determining the size of the bowl foot. From what I understand, good bowl design dictates that the foot not be larger than 1/3 of the largest diameter of the bowl; i.e., a nine inch bowl should have a foot no larger than 3", a six inch bowl no larger than 2", etc. I don't have a guideline for the smallness of the diameter, but I generally try to make the foot about 1/3 the diameter. This will generally give adequate surface to support the bowl and will give the most pleasing appearance.

On softer woods such as maple or alder, I simply turn a foot that will suffice to hold the bowl for turning of the inside and plan to final turn the foot after the inside is finished. On harder woods such as cocobolo, desert ironwood, Osage Orange, mesquite, etc. I generally final turn the foot at the same time as I turn the outside. I like to add some form of decoration on the foot, beads, coves, grooves, etc. Give people something to look at when they turn the bowl over and look at the bottom, and they will turn it over.

For roughing out the bowl, you should have a bowl gouge. The bigger the blank, the bigger the gouge. I have a 7/8" Robert Sorby Super Flute Bowl Gouge that I use on the largest and roughest blanks. However, my normal starting Bowl Gouge is a 5/8 inch gouge with an Ellsworth grind. (See Figure 7.)



Figure 7. Ellsworth Grind on 5/8" bowl gouge.

One of the advantages of the Ellsworth Grind on a bowl gouge is that it has a 60 degree nose angle and long swept back sides that work very well for shear scraping to remove the little ridges left for the regular bowl gouge cuts.

Cutting should be from the tailstock toward the headstock so that the grain you are cutting is being adequately supported by grain underneath. You can picture what I'm talking about by taking a hand full of straws and holding them parallel to you. If you cut from the center out toward the edge, the straw being cut is supported by a straw underneath. Cutting from the outside edge toward the center causes you to hit the ends of the straws and may cause a catch or tear out. That is what happens when you try to cut from the top of the bowl down toward the foot on the outside.

Rule #1—Always cut from the foot of the bowl toward the top of the bowl or the largest diameter on the outside of the bowl.

Always remember, however, that rules are to be broken when the situation is right. Sometimes, on very stubborn woods, it will be necessary to make light cuts from the rim toward the foot to get a good clean cut. Never fail to try this if you simply can't get a spot to cut clean.

I'm not going to try here to tell you what kind of shape you should apply to your bowl. Look in magazines and books at shapes that others have done and then let the wood tell you what shape will look best with this particular chunk of wood.

Richard Raffan's *Turned Bowl Design* book is an excellent reference when it comes to shapes for your bowls. Some bowls will look best with a top that turns in, here we have an exception to Rule #1. We can now formulate Rule #2.

Rule #2—When the rim of the bowl is smaller than the largest diameter of the bowl, cut from the foot of the bowl to the largest diameter. Then cut from the rim to the largest diameter.

When roughing, take as heavy of a cut as the wood, your tool, and the lathe motor will allow, but as you near the finished shape, sharpen your tool and take light cuts as smoothly as possible from the very foot of the bowl to the very rim in one continuous sweep if possible. Do not try to shape your bowl with a dull tool! You will get tear out in the end grain and often get terrific catches because you are having to push so hard. If you are having to push hard on the tool to get it to cut, it is too dull. Sharpen it!!!

Unless you are Richard Raffan, it is not likely that you can cut smoothly enough with your gouge to have the surface ready to sand. That is where the square end or skew end scraper can come into play. The scraper can be swept around the bowl contour with a very light cut taking off only the tiny ridges left by the gouge. If you try to cut heavier to actually shape or refine the shape of a bowl with a scraper, you will very likely experience tear out in the end grain areas, unless your wood is very dense and hard.

Properly used, the scraper will allow you to remove the little ridges left by the gouge and allow you to start sanding with a grit of 100 to 150. If you don't have a good scraper, then simply start with a coarser sandpaper.

Once you have the bowl blank roughed round, you can back the tailstock away to allow you to shape the foot of the bowl while you are final shaping the outside contour of the bowl provided that you have the bowl mounted on a screw chuck or a faceplate.

Once the outside is turned, sanded, and finish has been applied, I reverse the bowl blank and mount it onto one of my chucks.

While still mounted on the screw chuck, I like to apply finish to the bowl so that the outside is completely finished before I start on the inside. If I'm simply using an oil finish like Walnut Oil, I may delay the application until after the inside has been final turned and sanded and the piece has been reversed and the foot fixed.

Finishing is another program on which whole books have been written. I prefer to use oil with a little wax, but some pieces require something different. If the bowl is to be used for food, a food safe oil like Walnut Oil, mineral oil, Preserve, etc. may be used most effectively. With an oil finish, the finish can be easily restored after washing by adding some more oil.

Now, remove the bowl blank from the screw chuck or faceplate, mount it on your four jaw scroll chuck, and check to make sure it runs true. If it isn't true, loosen the chuck and shift it a bit to try and get the bowl blank to run as true as possible. With luck, it will be near perfect. Now, we're ready for Rules #3 and #4.

Rule #3—On the inside of the bowl, cut from the top toward the bottom, working from the center out.

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Rule #4—Do not cut all of the way to the bottom of the bowl and as you move deeper, leave a little hump of wood in the center.

For this discussion, we'll assume you have a four jaw scroll chuck such as the Nova, the OneWay, etc. and that you'll either be grasping a foot in the contracting mode or expanding into a recess in the expanding mode. I personally think that the contracting mode is the strongest, because wood that readily splits may do just that when you are holding it with expanding pressure. A friend of mine recently brought two bowl halves to a meeting to show what can happen when you use the expanding pressure on woods that can easily be split with an axe. He was almost done with the bowl when it suddenly split in two parts.

Most standard chucks come with two inch jaws, which will allow you to grab a foot of up to 2-1/2" to 2-3/4" in diameter. Since the rule of thumb says that a bowl base should be about 1/3 of the largest diameter, a 12" bowl will require a foot of about 4", which may be too large to hold with your compression jaws. So, as you can see, the decision on the type of foot to be used has a lot to do with the type of chuck and the chuck jaws that you have.

On the actual foot of the bowl, I try to have a section that is 1/4" to 3/8" wide that is very level or flat and then recess slightly the center section. This recessed area may simply be smooth or be decorated with beads and grooves to suit your desires. I seldom make a bowl foot that is perfectly flat. People always turn the bowl over and look at the foot, I don't know why, they just do. It is a good idea to give them something pleasing to look at when they turn the bowl over. If you are using a compression grip, the sides of the foot may need to be cut with a slight dovetail to fit the shape of the chuck jaws and will get the best holding with the least damage if the jaws are nearly closed when gripping the foot. Ideally, you would like 100 percent contact between the chuck jaws and the foot of your bowl.

If you are using the expanding mode, you will also need a slight dovetail to match the shape of the chuck jaws. Again, you will get best holding power when the chuck jaws are nearly closed and you are getting the most surface contact between the chuck jaws and the wood. On fairly hard woods, where there will be little

marring of the wood by the chuck jaws, I like to final turn the foot while turning the outside of the bowl.

Once the foot is turned and the outside of the bowl is turned to final shape, start sanding with as coarse a grit as is required to remove any roughness in the surface. The better the job with the chisels, the finer the beginning sandpaper. I like to be able to start sanding with 120 to 150 grit paper to simply take away any little ridges left by the scraper, but don't hesitate to use a coarser grit if needed to get rid of unsightly torn endgrain. Then move down through the grits 40, 60, 80, 100, 120, 150, 180, 220, 280, 320, 400, 600 or more depending upon the wood and the particular piece.

Walley Dickerman, a fellow that did belong to our club, makes fine thin walled hollow vessels. He uses 1200 to 1500 grit to finish sand his pieces. He says to put the shine on before you apply the finish. I don't like to sand that well, so my stuff never achieves the finish that Walley gets. *You* will have to determine what suits your style.

I now turn the inside of the bowl. There is a hole at the center where the screw chuck or drive center was mounted. I first use a shearing cut with a gouge to smooth the surface of the top of the bowl, unless this is a natural edge bowl, they require different treatment. Then I began hollowing, starting near the center and cutting into the mounting hole for the screw chuck with a bowl gouge. The cut should be from the top toward the bottom so that the fibers being cut by the gouge are supported by fibers underneath, thus allowing cleaner cuts. Never cut uphill on the inside!

You have a hole in the center of the bowl where the screw chuck was attached. Start about 1/2" away from this hole and cut down toward and into the hole. Move back a bit and repeat. The recess in the bowl blank should grow larger and deeper and the wall should grow thinner. When you have used up all of the hole drilled for the screw chuck, apply Rule #4. Leave a little hump in the center of the bowl where the chisel is no longer cutting properly with the bevel rubbing. Continue going deeper and thinner until you've reached a wall thickness that you are comfortable with.

Check often to make sure the wall thickness is uniform going down. Ideally, the contour of the inside of the bowl should be a mirror image of the outside; however, there are many proponents that say this is not important and that the inside doesn't need to be the same as the outside.

I have found on some bowls you can get away with this without distracting from the appearance of the bowl, on others you cannot. Therefore, we'll formulate Rule #5.

Rule #5—The inside of the bowl should be a mirror image of the outside with a uniform wall thickness.

Once the depth has been reached and the wall thickness meets your desires, it is time to remove that little hump in the center of the bowl bottom, do this by cutting from the edge of the hump toward the outside and working back toward the center of the bowl bottom. You may need to use a round nose scraper to take off the little ridges left by the gouge. Take very light cuts. Do not try to make large corrections to the shape because you may wind up with unsightly tear out in the end grain section of the bowl.

With the inside completed, you have only the top edge to finish off and then you're ready to sand. I generally either round off the top edge or use a sloped edge from the top inside down to the outside. However, there are many ways to finish shape an edge. Look at photographs of other bowls and see what people have done with the edges. Richard Raffan's book *Turned Bowl Design* gives you several options.

You're now ready to sand and finish the inside of the bowl. Use the coarsest sandpaper necessary to clean up the roughness of your bowl blank. I might add at this point that rotary sanding is best on the inside of the bowl, it works great on the outside too, but it is even better on the inside. You can buy sanding disks from one inch in diameter to four inches that can be chucked in your drill motor for sanding. On small bowls, the one inch is great. If you buy the ones with Velcro (hook and loop) surfaces, you can easily change grits. Again, begin with the coarsest grit needed to clean up the surface.

No point in using 60 grit, if 100 grit will do the job. Always step through the grits whether hand sanding or using a rotary sander. The self powered rotary sander such as the Vic Wood unit works great, but it is three inches in diameter and doesn't work too well on bowls under eight to ten inches in diameter.

Once the inside is cut to shape, sanded, and finished, the bowl is again reverse mounted and the foot is cleaned up or final turned. On the harder woods, the bowl is generally finished at this point. If the foot has been marked with the chuck jaws, you will have to reverse mount the bowl to eliminate the marks. On softer woods you will have to final turn the foot at this time.

There are a number of ways to make the final mounting for turning of the foot. I generally mount a disk of 3/4" thick plywood or particle board and cut a recess that the rim of the bowl will fit into snugly. If one can get this to be a snap fit, it may be possible to turn the foot without support from the tailstock, however, it often helps to bring the tailstock up to help support the bowl during the initial stages of roughing out the foot. Sometimes, I simply turn away the foot and leave a flat area, slightly cupped so that the bowl will not rock. I've found that a few strips of duct tape will often hold the bowl firmly in the recess while turning the foot. This is especially true if the turning is mostly to clean up or remove marks made by the chuck. Vernon Liebrant's lathe doesn't have a tailstock and his bowls are large 14" to 36". So, Vernon uses a similar mounting, but has a piece of wood or plastic with a hole in it that will fit down on the bowl far enough to allow complete turning of the foot. This piece of wood or plastic is mounted to the backing board with two bolts. Actually, Vernon only uses a board about 9" to 12" wide that is longer than his bowl is in diameter. He cuts a recess in that board so that the bowl is centered on the axis of rotation. This mounting holds those large bowls for final turning of the foot quite adequately and there is no reason why it will not work as well for smaller bowls.

One further note on reverse chucking bowls, in 1989 an Australian woodturner, Doug Longworth, introduced what has been considered the Longworth Chuck. An article on it was published in Issue No. 3 of the British Magazine Woodturning. I have considerable amounts of information on this device at my web site: <http://www.morewoodturning.net/articles/longworth.php>.

The above comments apply to all bowls that have a smooth round edge, but requires modification for bowls with natural tops. On these, I usually mount a piece of wood on my screwchuck or faceplate and turn it to fit the approximate shape of the inside of the bowl. I then place a piece of foam rubber between the inside of the bowl and this piece mounted on the screw chuck and bring up my tailstock with a live center and a little piece of wood that fits onto the center to keep it from marking the bowl bottom. I then do my final touchup of the bottom of the bowl.

[Continued on Next Page.]

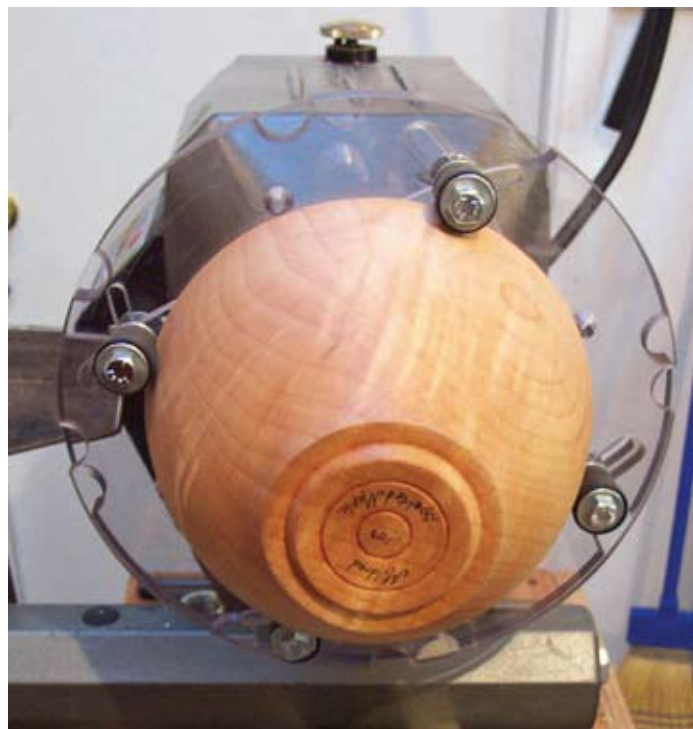


Figure 8. This photo shows a bowl mounted on a Longworth Chuck.

On these bowls, I final turn the foot while turning the outside. At this point, I'm only cutting away chuck marks so the tailstock does not present a problem. You can also do as Vernon does and put a backing plate in back of your dome used to support the inside and then bolt on a disk with a hole in it to hold the bowl in place while turning the foot.

I have tried to describe the various methods of mounting and turning bowls. I have learned that almost every turner has developed a slightly different method of doing things and I believe that the new turners among us will have to work out their own way of doing these various things and in their final analysis it may be a combination of the various methods that I have described plus something new that they have added to the formula.

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