# MORE WOODTURNING MAGAZINE

## April 2020

This issue of the *More Woodturning Magazine* was printed exclusively for subscriber: Dennis Daudelin at: dennisdaudelin@daudelin.net

## FEATURED THIS MONTH

**Handles for Telescoping Magnets**

by Mike Stafford

I don’t know about you but I am constantly dropping something on the floor in the shop. Most of the time it is a screw for attaching a faceplate but sometimes it is something irreplaceable like the point for one of the centers or maybe a set screw or a nut or a bolt. It’s always something…


## Turn an Emerging Spherical Vase

by Nico Oosthoek

This article demonstrates how to turn a spherical vase which appears to be emerging from a block of wood. The article was created with inspiration from the creator, Paul Masyn, from Belgium.

# EDITORIAL

Dennis Daudelin, Publisher

Like all of you, I am grateful for a hobby that keeps me engaged during these unprecedented times of social isolation.

The project I just finished was supposed to be for our club's April picnic and 2 x 4 contest, and while we will not be meeting this month, it will be ready to show when we can meet again. It was fun to create the various items below, all made from one piece of 2" x 4" x 8'. I soaked the IPA labels from my favorite beer, and all items were turned except the lettuce, pickles, french fries, and flatware, which were carved and/or sanded.


As you know, this will be the last edition of *More Woodturning Magazine*, and it is a very bitter/sweet time for me. I am sad to let go of an endeavor that has been both challenging and extremely rewarding, and a very important part of my life for over five years. I will miss my monthly contact with writers, sponsors and all of you.

At the same time, I am very excited about the chance to travel around our beautiful country in our motorhome and to have time to take my woodturning in some new directions when we are not on the road.

I am deeply grateful for all the lovely farewell messages that I have received. I'd like to say a special thanks to Lyle Jamieson for his "walk through memory lane" at the end of his Q & A column this month.

Just a reminder, all magazine subscribers will have full access to every published edition of the magazine from 1996 to 2020, in PDF format (which you can download for your own use only) starting on April 1st until October 1st (when the web site will close for good). To access these past editions, sign into the magazine and press the button in the center of the home page labeled “Download Past Editions".

If you would like to purchase a USB thumb drive containing all past magazine editions, please do so right away as we stop taking orders on April 30. Orders will be shipped first come, first served, starting April 1. See the February monthly update for more information, or click here.

We have decided to keep the "Events" listing in this editon as is, rather than attempting to contact each source to ascertain closures, but please be aware that most --if not all-- of the events listed for the next few months will most likely be cancelled.

I wish all of you Happy Turning and hope to run into you at future woodturning events when our world has returned to normal. Stay healthy.

*Dennis*

# NEWS

## AAW 2020 Symposium in Louisville cancelled

Phil McDonald, Executive Director of the American Association of Woodturners, sent a letter to all members on March 31, 2020 announcing the cancellation of the 2020 Symposium that was scheduled to be held in Louisville, Kentucky.

In his words: “Today, due to the seriousness of COVID-19, and adhering to international, federal, and state advisories and legal impossibility mandates, the AAW Board of Directors unanimously approved the cancellation of the 2020 AAW Symposium. Complete details about the cancellation, including process for full registration refunds and future plans, will be provided very soon."

## Resources for makers during COVID-19

The American Craft Council has compiled a list of resources for makers during COVID-19. From their website: "We know the national effort to prevent the spread of COVID-19 is having a very real effect on our artists' businesses. That's why we've compiled this list of resources for makers during this time of social distancing."

The following list was updated March 19, 2020. They will continue to add resources to this page. These listings organized alphabetically. Visit their website at craftcouncil.org/post/resources-makers-during-covid-19 to access this information via links.

### Emergency grant opportunities applicable to craft artists

Adolph and Esther Gottlieb Foundation Emergency Grant

Alliance of Artists Communities: Emergency funds for individual artists accepted into AAC Member residency programs

Artists’ Charitable Fund

Artists Fellowship Financial Aid

CERF+ The Artists Safety Net

Foundation for Contemporary Arts Emergency Grants

The Haven Foundation

Max’s Kansas City Project Emergency Grants

Rauschenberg Emergency Grants

Sustainable Arts Foundation

## Regional grant and financial resources

California: Artists' Benevolence Fund – Laguna Beach

California: KQED Emergency Funds for Freelancers, Creatives Losing Income During Coronavirus

Chicago: Chicago Artists Relief Fund

Chicago: For the People Artists of Color Emergency Grants

Massachusetts: Boston Artist Relief Fund

Minnesota: Springboard for the Arts Personal Emergency Relief Fund

New York: Mayer Foundation

North Carolina: Arts Greensboro

North Carolina: NC Artist Relief Fund

West Virginia: Tamarack Foundation for the Arts Emergency Relief

## General support and activism around COVID-19

Alliance of Artist Communities: “COVID-19 Preparedness for Residencies”

Americans for the Arts: Coronavirus (COVID-19) Resource and Response Center

Artwork Archive: "Digital Tools for Artists to Run a Remote Career During Coronavirus"

Artwork Archive: "How to Support Artists and the Arts During COVID-19"

Coalition of Nonprofit and Union Partners: Minnesota COVID-19 Response

COVID-19 & Freelance Artists

Creative Capital: "List of Arts Resources During the COVID-19 Outbreak"

Hyperallergic: Daily report on how COVID-19 is affecting the art world

National Coalition for Arts Preparedness and Emergency Response

New England Foundation for the Arts: "COVID-19"

## Plant some trees for Arbor Day

National Arbor Day, a holiday which was set aside in many countries to encourage individuals and groups to plant trees, is April 24 in the United States. Why not plant some trees this month in honor of the holiday? The Arbor Day Foundation offers ten free trees to those who join their organization (cost for membership is $10.00).

You can plant your ten trees in three different ways:

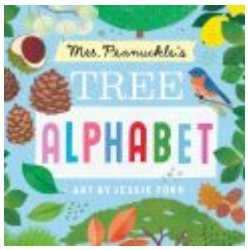
1. Choose 10 trees that grow well where you live, and they'll send them to you to plant in your yard. You can also choose to send the trees directly to someone else.

2. With your help, they'll plant 10 trees in a threatened rain forest. These trees will help preserve precious habitat for some of the rarest animal species in the world, while also providing clean air, water, and medicines used around the globe.

3. In your honor, they'll plant 10 trees in a forest in need. Our nation’s forests provide wood, habitat, clean air, and drinking water for millions of us. Your trees will help preserve these precious resources for this and future generations

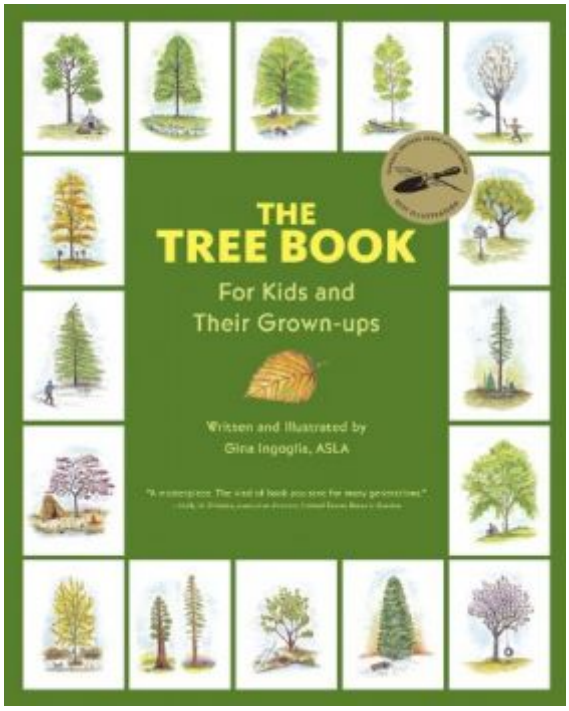
Visit their website at shop.arborday.org/content.aspx?page=memberships for more information or to join.

## Books about trees for kids




Here’s a way to introduce your child, grandchild, great-grandchild or just a neighbor’s toddler to the wonderful world of trees and wood. *Mrs. Peanuckle’s Tree Alphabet* teaches the youngest of readers about trees while they learn their alphabet. Click here to read more about this book.

And for older children, check out *The Tree Book for Kids and Their Grown-Ups* by clicking here. This Brooklyn Botanic Garden's guide features 33 different trees that grow in North America and includes beautiful botanical watercolor illustrations.




## Empty Bowls project

Are you looking for projects to keep you busy while practicing social distancing? Why not turn a bowl or two (or more) to contribute to the AAW's Empty Bowl program?

Each year at the AAW International Symposium, AAW members create and donate woodturned bowls (and other turned items), which are sold in the symposium's Instant Gallery to raise money for a selected local nonprofit in the city hosting the symposium. Large or small, each bowl costs only $25 and 100% of the proceeds from the sale of bowls benefits the nonprofit. Contact the AAW at www.woodturner.org/Woodturner/Communities/Charitable-Projects/Empty-Bowls/Woodturner/ReturntoCommunity/Empty-Bowls.aspx?hkey=c424f4fe-7755-41fe-9c75-a831fee745c5 for more information.

*Above photo from AAW website: www.woodturner.org*

## Intergenerational woodturning workshop

John C. Campbell Folk School

The John C. Campbell Folk School will be offering an intergenerational workshop in

July. The class is for 12-17 year olds to attend with a parent, grandparent, or guardian—one youth per one adult. This would be a great opportunity to share your love of woodturning with the next generation while bonding over a fun activity. The class, called “Take Wood for a Spin on the Lathe" will be taught by Donald Marks from July 19 to July 25 2020. Click here to be directed to the JCC schedule of woodturning courses. UPDATE: The Folk School has suspended all classes until further notice. We kept this news item in because we think it is such a great idea and could be inspiration for a club to run a similar event. Hopefully JCC will be able to offer it soon, if not in July.

## Favorite Wood Species

*WOOD Magazine* recently conducted a survey of woodturning subscribers and online guests to find out which species of wood they like to work with most. Here are their favorite species:

- Figured Maple
- Walnut
- Cherry
- Boxelder
- Rosewood
- Pacific Madrone
- Red Elm
- Spalted Maple
- Osage Orange
- Quartersawn Sycamore
- Bradford Pear
- Live Oak Root
- Padauk
- Cocobolo

WOOD Magazine's article titled “Reader's Choice - Top Woods to Turn” includes photos of woodturned pieces in each species as well as a description of why they are popular woods to turn. Click here to read the article.

We published a similar article written by Mike Stafford in the November 2016 edition of *More Woodturning Magazine* titled “Boxes are a few of my favorite things.” In the article, Mike shows differently styled boxes made of 40 species and discusses their attributes. Click here for access. The above photo of a masur birch box is from his

article.

## Club meetings cancelled? Try videoconferencing!

Many, if not all, woodturning clubs have cancelled their meetings due to the corona virus. That means many of us will be missing our social interaction with fellow woodturners. However, there is another option: videoconferencing. It's not difficult to do and free software is available. One of the easiest to use is Zoom (www.zoom.us).

If you'd like to learn how to use Zoom for your club meetings, you can watch some of the available youtube videos. And if you'd like to have a bit more help, you can work with fellow woodturner Alan Zenreich. Alan has been helping professional woodturners learn how to perform remote demonstrations, and he has now expanded his services to include Zoom videoconferencing via "webinars". He's recording the sessions so you can go back and watch them again.

To take advantage of Alan's experience, sign into his forum at LucidWoodturners.com.

## Top 20 Most-Viewed New Woodturning Videos for March 2020


How to use this page: To go to the woodturner's general YouTube channel, click on the woodturner's name in the list below. To see the woodturning video, click on the project name.

About the list: The top twenty videos are listed in order by the average number of views per day that the video has accumulated over the past two months. The average views per day is calculated by dividing the video’s total views on the last day of the month by the number of days the video has been available during the month. This is used rather than total views because a video published on the first day of the month has had more days to accumulate views than a video published on the last day of the month. This list is not necessarily a reflection of quality – it is not a rating of “best videos”, which is a subjective measurement. The average views per day is completely objective, and reflects what YouTube woodturning users have watched most during the current month.

We suggest that you also follow the link to the full list of videos published during the month to find additional videos that are interesting and informative, but do not show up at the top of the list due to a smaller number of subscribers to the channel or other reasons.

Here are the top twenty most-viewed woodturning videos for March 2020

1) Matt Jordan - Video: Woodturning - Hawthorn Root Lamp - Average Daily Views: 650,224

2) Odair Lucas Lucas - Video: Woodturning - Wood, coconut and resin a Transformation //Madeira,coco e resina uma TransformaÁ„o - Average Daily Views: 223,807

3) Matt Jordan - Video: Woodturning - A Coffee Mug - Average Daily Views: 202,929

4) yamabiko1220 - Video: Woodturning - Red goblet!!  - Average Daily Views: 71,587

5) Mind To Made - Video: Now THIS is going to be INTERESTING! - Average Daily Views: 43,154

6) Andy Phillip - Video: Woodturning - A Spalted Beech Vessel - Average Daily Views: 39,275

7) Odair Lucas Lucas - Video: Woodturning - Look at that beautiful transformation // Olha que TransformaÁ„o linda - Average Daily Views: 25,804

8) David Adamsen - Video: Woodturning: Social Distancing Got Me Like... - Average Daily Views: 22,334

9) Nick Zammeti - Video: Casting 'The Pencil Hand' Resin & Alginate - Average Daily Views: 17,313

10) Squarepeg Tommy - Video: Woodturning Easter Ornament - Average Daily Views: 15,384

11) yamabiko1220 - Video: Woodturning JAPAN wood vase!!  - Average Daily Views: 13,830

12) Cook Woodworks - Video: Wood Turning - Half a Log to Half a Bowl? - Average Daily Views: 13,031

13) Nick Zammeti - Video: Woodturning - The Holy Grail - Average Daily Views: 12,697

14) Olivier Gomis - Video: Un Tourneur ConfinÈ - Average Daily Views: 11,956

15) R Humphrey - Video: Woodturning Scary Cherry - Average Daily Views: 11,857

16) Nick Zammeti - Video: Woodturning - The Elephants Leg - Average Daily Views: 11,743

17) Wood Workshop - Video: Woodturning - 'Natural Edge In Resin' Bowl - Average Daily Views: 9,810

18) The Pohl Barn Productions - Video: Pistachio Shells and Resin - Average Daily

Views: 8,300

19) Andys Werkstatt - Video: Eiche - Epoxy Schale - Drechseln mal anders - Average Daily Views: 7,894

20) Ben's Worx - Video: Can You Reuse Resin Shavings ? - Epoxy Resin Art - Average Daily Views: 7,253

Click here to see the entire list of all the new woodturning videos submitted in March 2020.

# TUTORIALS

## Handles for Telescoping Magnets

by Mike Stafford

I don’t know about you but I am constantly dropping something on the floor in the shop. Most of the time it is a screw for attaching a faceplate but sometimes it is something irreplaceable like the point for one of the centers or maybe a set screw or a nut or a bolt. It’s always something…

The worst part about dropping things is that they always seem to find a way or roll their way into a difficult to reach area or hide in the chips on the floor. I am no longer able or willing to crawl around on the floor trying to find and retrieve these dropped items.

Then, I got the bright idea to buy a few telescoping extension magnets and place them strategically around the shop. I decided upon the Master Magnetics Telescoping Magnet Pick-Up, Model# 07228.

I have found these at Northern Hydraulics and Walmart stores where they can be cheaply bought but only in limited quantities. If you are going to make a lot of these handled magnets it may be better to order the magnets from Amazon at a slightly higher price with free shipping if you are Prime member.

They work great, they have a three-pound pull which will lift most of the items that I seem to drop. But then I found that they have a tendency to hide among the other tools and become difficult to find and cling desperately to the tools they are hiding among.

They are bright shiny steel objects about the size of a pen and you would think they wouldn’t disappear among the clutter of the other tools but you would be wrong. The magnets look like this (Photo 1) and are perfectly serviceable as bought, but what respectable wood turner would have a tool like this in his/her shop with such a skinny nondescript and hard to find handle? If I am nothing else, I am a woodturner and some people consider me respectable. So, I decided to make my magnets more visible by turning wooden handles for them.

*Photo 1: Telescoping Extension Magnet*

If you noticed, the handle on the magnet comes with a pocket clip and the first obstacle to converting this magnet into one with a wooden handle was to remove the clip. My first thought was that I would have to grind the clips off. Well, that thought was wrong. It turns out that the clip is held on with a cap that is screwed into the body of the handle and once you loosen it up and unscrew it, the pocket clip is easily removed (Photo 2). Once the clip is removed, the little screw cap can be reinstalled.

*Photo 2: Disassembled extension magnet*

## Let’s Get Started

Before drilling some holes, I had to gather some wood. I went to my scrap pile, or in this case my scrap buckets, and picked out some small sticks of wood about 6” long; most of which are nothing more than oversized pen blanks. I marked the center on each end and mounted them between centers. I formed a tenon on one end to fit my pin chuck. At first, I turned the blanks round but then I got lazy when I found out that by leaving the squared corners on the blank it was better supported by the chuck jaws because of the larger shoulder they provide. I turned a number in preparation for this project. (Photo 3)

*Photo 3: Handle blanks*

## Ready to Start Drilling

Before I could begin turning, I had to determine the diameter and length of the hole to drill in the handle blank. My calipers read the diameter of the telescoping magnet handle at just a hair over 5/16” or 0.3125”. My first attempt was with a 5/16” drill. That was a no go. The handle that measures a hair over 5/16” will not fit in a 5/16” hole. Then I tried the next largest bit in my drill index, 21/64” which measured to be 0.3230769230769231”. (That diameter measurement is as accurately as I could measure with my cheap calipers.)

I tried the 21/64” bit (Photo 4). It was necessary to slow the lathe down and back the bit out frequently to clear the chips to prevent overheating in the dense purpleheart I had chosen to use. Not only will the bit get stuck, the blank can sometimes split if it overheats. If the chips are not cleared, you can just about count on the bit getting locked inside the blank and it will become difficult to remove…trust me. So, take your time and clear the flutes on the bit frequently.

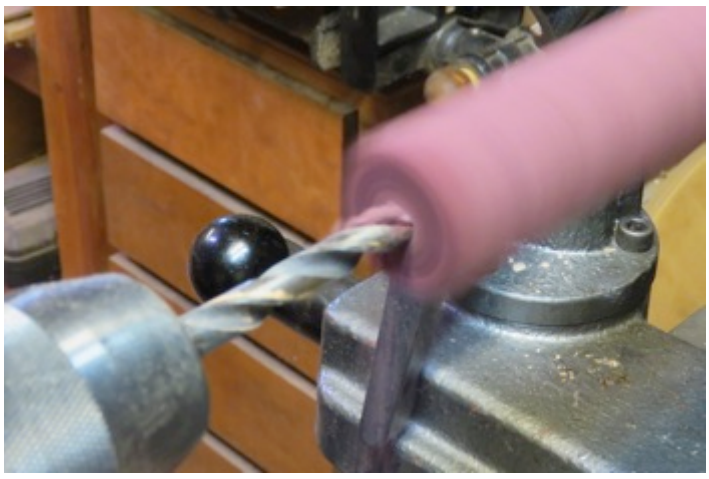


*Photo 4: Drilling with jobber-length bit*

The hole left by the 21/64” bit was just perfect for the magnet handle. It would fit in the hole without too much slop and provides just a little bit of room for some glue.

But there was a problem; the jobber-length bit had a flute length of a little more than three inches. The deepest I was able to drill was about 3 ½” and that was not deep enough because the magnet handle is 4 ¾” long. The wooden handle looked odd with a significant amount of the metal handle sticking out. I needed a longer bit. Well, the big box stores and hardware stores in my area do not sell oddly sized long Aircraft Extension bits; you’re lucky to find common sizes of long bits. So, it was off to the internet.

I knew exactly where to go: https://drillsandcutters.com/. I had done business with these folks before and they have always had what I needed and provided great products at reasonable prices with good service. So, I ordered a couple of the 6” long 21/64” HSS Aircraft Extension bits; item SKU: DWDA/CX621/64.

A day or two later I had the longer bit in hand. I decided to drill the wood blanks to a depth of 4 1/2” which provided just a little bit, about ¼” of reveal for the metal handle and reduced the possibility of any glue squeezing out and interfering with the telescoping mechanism. Drilling with the longer bit required just as many clearings of the chips. If anything, it clogged more quickly because of the longer unfluted length of the drill shaft. So, I learned to back it out frequently. After you get the bit stuck a time or two you will learn to back it out frequently as well (Photo 5). I also used the face of the drill chuck face as a stop to establish the depth for uniformity (Photo 6).

*Photo 5: Drilling with aircraft extension bit*

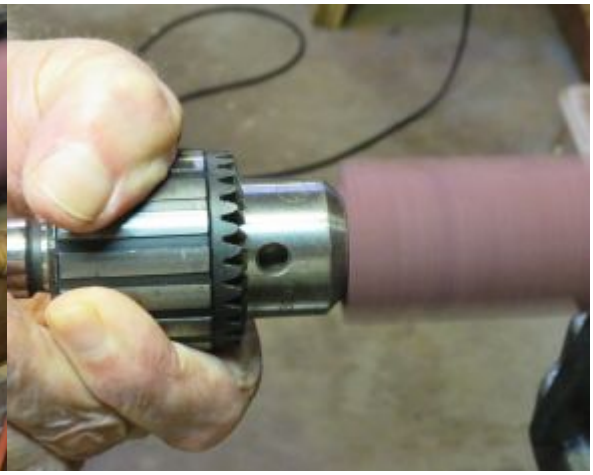


*Photo 6: Chuck face used as depth stop*

Note: It is worth repeating: in dense woods, particularly exotics, back out the drill bit frequently to remove chips to prevent overheating. The flutes fill with chips very rapidly and quickly begin to heat up. Failure to do so can cause exotic blanks to split.

## Turning the Handle

With the hole drilled I brought up the tailstock with a small diameter live center which I inserted into the drilled hole and tightened it up to provide support. If the blank was not previously turned round, I used my spindle roughing gouge to turn it round (Photo 7).

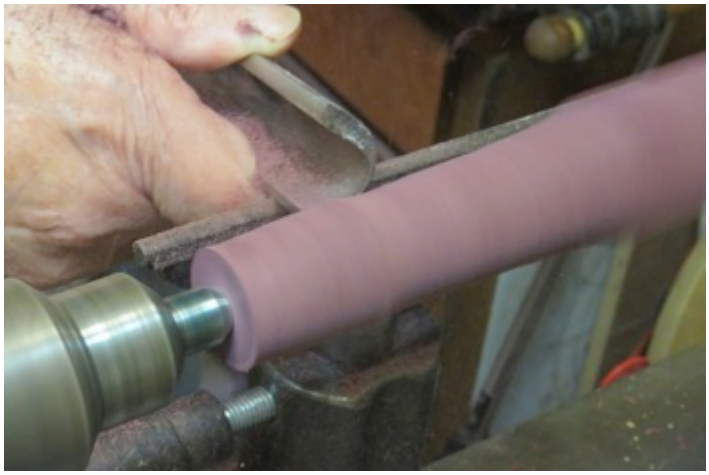
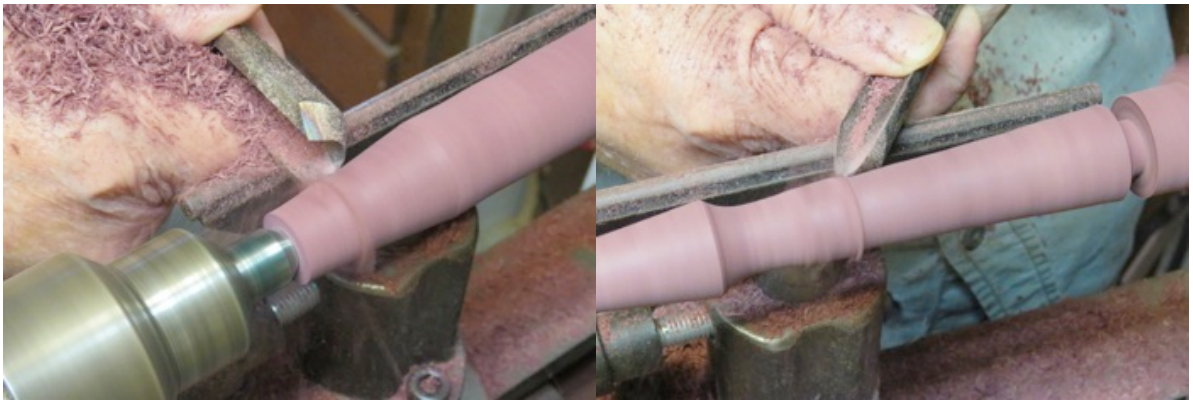


*Photo 7: Turning the Handle Blank Round*

Once the blank was round, I inserted a depth gauge to determine the exact depth and marked it on the blank (Photo 8). I always allowed a ¼" or so to prevent cutting into the end of the hole.

*Photo 8: Marking the depth on the blank*

With the length established, it was a simple matter to shape the handle with skews and spindle gouges (Photos 9 and 10).



*Photos 9 and 10: Shaping the handle*

After the desired shape was turned, I touched up the handle with some sand paper where it was needed (Photo 11). After that, I applied some finish (Photo 12).

*Photo 11: Sanded and ready for finish*

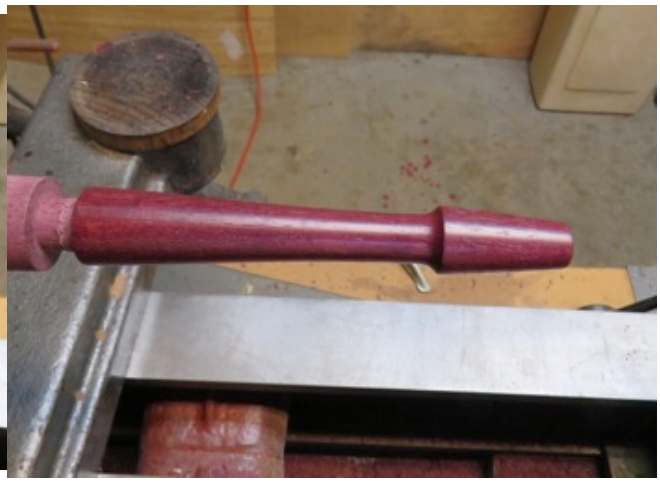


*Photo 12: Finished handle*

After finishing, I parted off the handle with my skew to cleanly cut the end grain (Photo 13). I backed off the live center and loosely held the handle in my off hand to prevent tearing the grain.

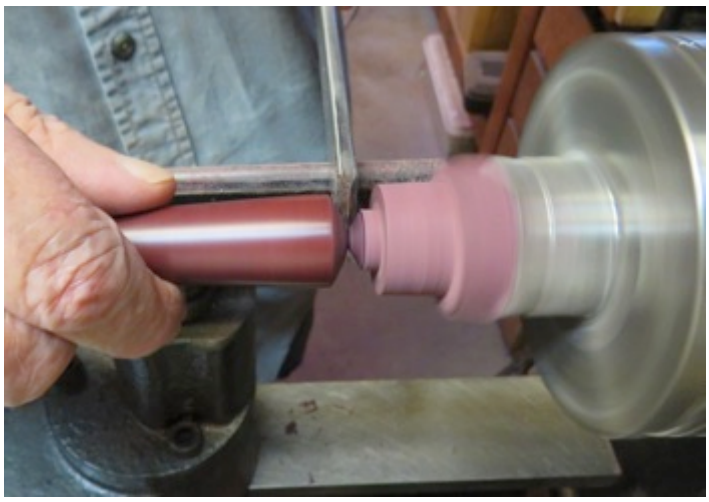


*Photo 13: Parting off the handle*

No matter how careful I am, I always seem to have some torn grain on the end of the handle that has to be cleaned up. This cleanup is easy to do by mounting the drill chuck with the 21/64” Aircraft Extension bit in the headstock. Then I could slide the handle onto the bit which held the wood firmly enough for me to sand and finish the end (Photo 14).

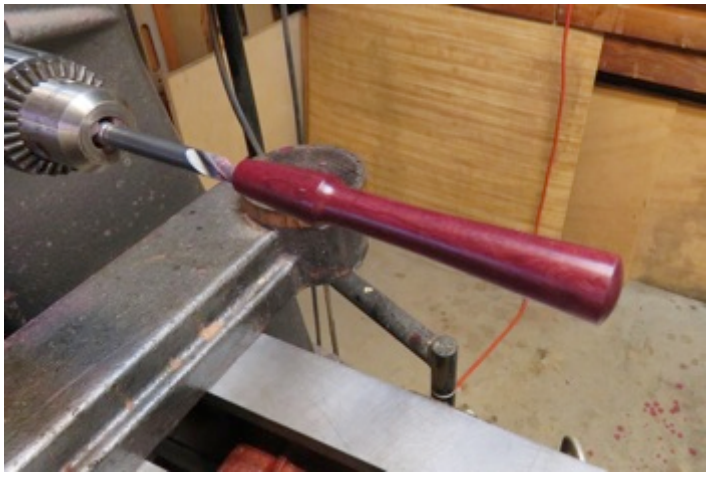


*Photo 14: Mounted for reverse turning*

With the turning and finishing done all that remained was to glue the telescoping extension magnet into the handle. I used a small dab of E6000 High Viscosity adhesive squeezed into the hole in the handle and then pressed the telescoping magnet into the hole until it bottomed out, which helped to distribute the silicone adhesive. After allowing the glue to cure overnight, the finished magnet was ready for use (Photo 15).

*Photo 15: Purpleheart Telescoping Magnet handle*

After I turned a few of these I showed them to my wife. She wanted one and then she showed hers to her friends and they wanted one and before long I had to turn dozens of them. For a while I had quite the assembly line going but this little project does not take long to complete once the holes are drilled.

Here are a few of the handles that ended up in the hands of others (Photos 16, 17, 18,19, 20 and 21):

*Photo 16: Walnut handles*

*Photo 17: Black palm*

*Photo 18: Curly and colorful maple*

*Photo 19: Cocobolo*

*Photo 20: Kingwood*

*Photo 21: Exotic wood handles*

## Final Thoughts

Initially I started this project just to be able to more easily find another couple of tools I added to my arsenal. The turned handles did indeed make it easier to find my telescoping magnets when I need them. They have already paid for themselves by retrieving a drive center point, a number of set screws and a couple of Allen wrenches. One of those Allen wrenches somehow managed to end up in the shop vac; I heard it rattling its way down the hose. In just a few seconds of dragging my new telescoping magnet through the chips in the shop vac I found the Allen wrench.

The fact that I had to turn several dozen handles for telescoping magnets because of my wife and her friends is a testament to the fact that many people can find a use for this very handy tool. They have sold like hot cakes.

So, do yourself a favor and buy a couple of telescoping magnets, turn some handles and place them strategically in your shop. They take very little time and can be turned from a large pen blank. I can almost guarantee that you will find them useful.

Soon you may be known for your magnetic personality. And don’t be surprised if people discover that you are more attractive.

## A Peg-decorated Bowl from Bradford Pear

by Rick Morris

Some years ago, I began making bowls decorated with pegs cut from various scraps of wood left over from other projects. Decorating a bowl with pegs around the exterior is an easy (and inexpensive) way to dress up an otherwise plain piece of wood. Since I seem to always have otherwise plain wood on hand, I have made a LOT of peg-decorated bowls.

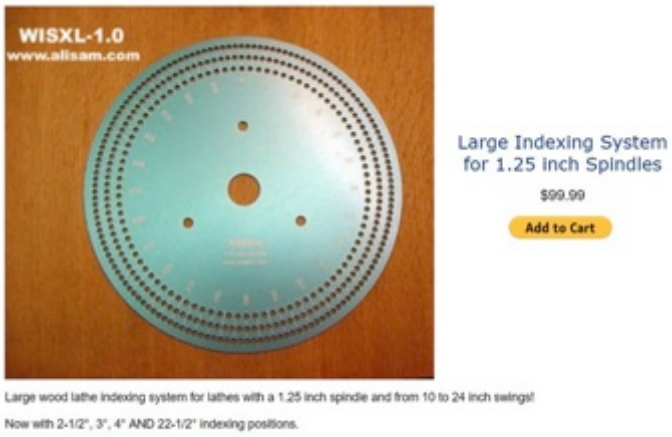
### Equipment needed

Very little equipment is required for peg-decorating:

- A plug cutter for an electric drill or drill press
- An indexing jig for the lathe (and you can skip this if you use the indexing on your lathe)
- Wood glue and a small brush

And other than the wood for the bowl itself, you'll need some contrasting-colored wood to cut the pegs from – it doesn’t take much (unless you decide to use pegs the size of dinner plates).

The indexing positions on my lathe were not nearly close enough for what I wanted to do, so I purchased an indexing jig. At that time, there weren’t too many available. I got this jig from Alisam Engineering:




*(Click on any picture to enlarge)*
Photo 1: The Alisam indexing jig, which indexes down to 2.5 degrees (144 positions) – note that an indexing pin holder is included with the wheel

Today, there are a number of other indexing jigs on the market. This one from Ron's Brown Best company would be my choice today, because of the larger number of indexing positions.


*Photo 2: Indexing jig from Ron's Brown Best, with indices down to 2 degrees (180 positions)*

Not quite as versatile, but a little cheaper, is this jig from Flute Master.

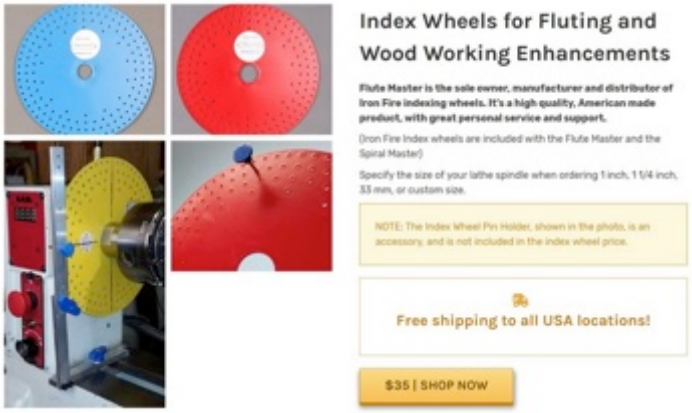



*Photo 3: The Flute Master indexing jig, with indices down to 6 degrees (60 positions) – note that the price shown does not include the pin holder, which is an additional $55, for a total of $90*

To make the pegs, I use plug cutters. There are several types available, but I strongly recommend ones that say “tapered”, like these on Amazon.


*Photo 4: Tapered plug cutters*

The tapered cutters have a very slight taper from top to bottom (I’ll bet you already guessed that), and go into the drilled hole much easier than a straight plug.
For gluing the pegs into the holes in the bowl, I use wood glue. CA glue sets too fast, epoxy is too much trouble, and spit doesn’t work worth a damn.


*Photo 5: I normally use Titebond wood glue*

## Let’s get started

A basic requirement for peg-decorating a bowl is a bowl. I know, I know, this is obvious, but you’d be surprised at how many times I forgot this step and tried to peg-decorate nothing. (It’s a lot faster that way, though.)

I started with a large chunk of Bradford Pear, which I rescued from the back of a tree-removal truck.

*Photo 6: A log of Bradford Pear*

I used my electric chainsaw to cut away the uneven base of the log:

*Photo 7: My mark for cutting off the "bottom" of the log*


*Photo 8: Cutting the log*

I then cut off one side (it was an odd-shaped log), and that left me with a piece 14.5” x 11”.

*Photo 9: After chainsawing, I had a large, roughly rectangular piece*

I put my 11” circle template on the wood, marked the center point, and drew the outline for cutting.

*Photo 10: Marking the circle to be bandsawn*

Then I cut it out on the bandsaw.

*Photo 11: Cutting out the bowl blank on the bandsaw*

After I drilled a hole in the center of the blank, I mounted it on my Record SC4 chuck with 120mm jaws and a woodworm screw.

*Photo 12: Mounting the bowl blank on the chuck*

Then I brought up the tailstock to secure the piece.

*Photo 13: Workpiece between a woodworm screw and tailstock*

Now the turning started. First objective was to bring the blank down to round and get it in balance.

*Photo 14: Initial cuts were to bring the piece down to round…*

*Photo 15: ...and to flatten the bottom of the blank*

*Photo 16: Continuing to trim the blank*

*Photo 17: At this point, the bark layers were almost gone*

*Photo 18: The tenon for the chuck mount was cut...*

*Photo 19: …and the foot was cut*

The exterior was fully shaped at this point, and ready to be mounted in the chuck. I used a Oneway Stronghold chuck with 100mm jaws.

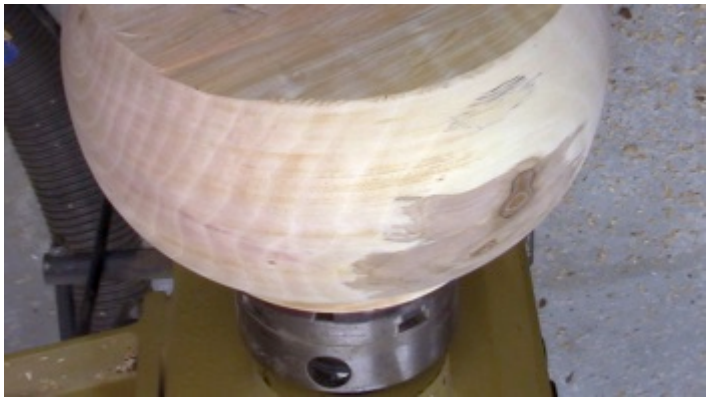


*Photo 20: The bowl blank ready to be hollowed*

I removed about a half inch from the top of the bowl, to get rid of some slight cracks.

*Photo 21: Cleaning up the top surface and removing some shallow cracks*

The diameter of the bowl at the top was now down to slightly over 9”.

*Photo 22: Diameter before drying*

For the hollowing, I was turning at 1000 rpm with a 5/8” bowl gouge.

*Photo 23: Hollowing the bowl's interior started*

Now I marked off a line about 1” from the outer rim. Since I would be drying the blank, I needed a hefty wall thickness.

*Photo 24: Marking the wall thickness for hollowing*

And hollowing began in earnest.

*Photo 25: More hollowing*

As the recess got deeper, I switched to a 1 ½" thick scraper. The wood was still quite fresh, and I didn't get any tearout.

*Photo 26: Continuing hollowing with a scraper*

*Photo 27: Continuing scraping to deepen the recess*

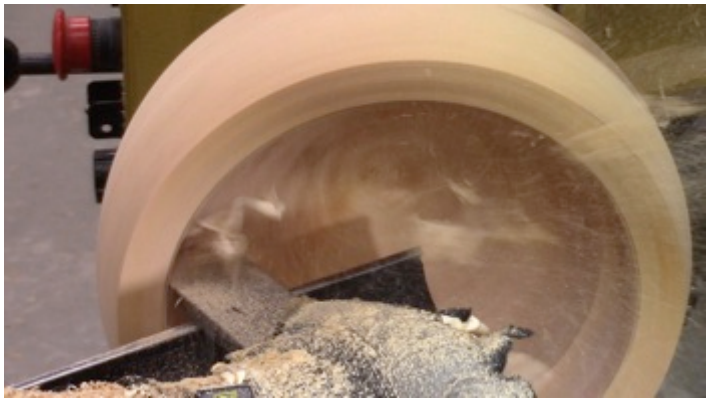


*Photo 28: The scraper worked well on the interior sides*

I stopped several times to use my homemade depth gauge to check the bottom thickness.

*Photo 29: To check the depth, the rod is pushed to the bottom of the bowl…*

*Photo 30: …then placed over the outside, and the position of the end of the rod is the depth*

After some more cutting, the blank is ready to be dried.

*Photo 31: Initial turning is complete*

My homemade drying box is quite simple, in spite of its dauntingly complicated appearance. Although I have an advanced degree in Cardboardology, I believe just about anyone can construct this apparatus without too much effort.


*Photo 32: A drying box for the masses*

Before putting the bowl blank in the drying box, I checked its moisture level with a moisture meter.


*Photo 33: Using a moisture meter on the bowl to be dried*

The ambient moisture level in my workshop was around 11% (measured on a piece of wood I keep in my shop). So this piece of wood needed to drop down by about 12% to be at ambient moisture level.

*Photo 34: Into the drying box*

After four days in the drying box, the bowl blank was at 11.4% moisture level. It was also somewhat warped. It went back on the lathe, and the first thing to do was to bring it back into round, on the outside and inside.

*Photo 35: Bringing the bowl blank back into round on the outside…*

*Photo 36: …and the inside*

Then, of course, I had to get the bowl to the right thickness on the sides and bottom, which I did from inside the bowl.

*Photo 37: Thinning down the sides, first with a bowl gouge…*

*Photo 38: …and then with a large scraper*

With the bowl in the right shape and size, it was time to start the peg-decoration process. First, I used a compass to mark five lines about 5/16” apart around the upper outside rim of the bowl.

*Photo 39: First step in laying out the peg locations*

Then it was time for the indexing jig. I put it on the headstock behind the chuck, and put on a tool rest that I made especially for marking.

*Photo 40: Ready to mark vertical lines on the outside of the bowl*

I set the indexing wheel to zero degrees on the indexing pin, and made my first line.

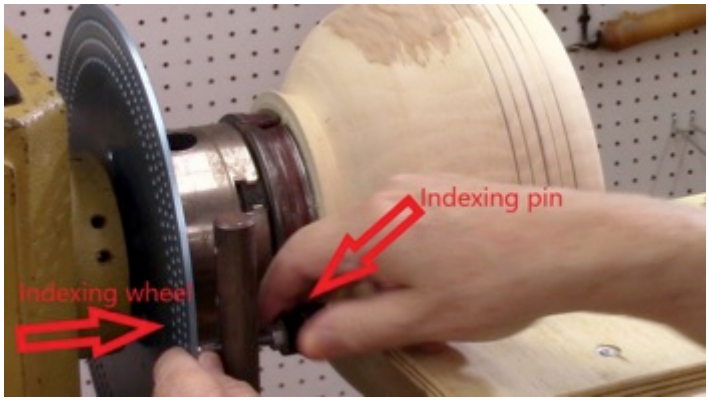



*Photo 41: Setting the first indexed position*


*Photo 42: Marking the first indexed line*

Then, at every five-degree mark on the indexing wheel, I marked another line across the circumference lines. The various intersections of all those lines were potential peg locations.

Now I decided on the pattern of the pegs.

*Photo 43: Trying out a pattern*

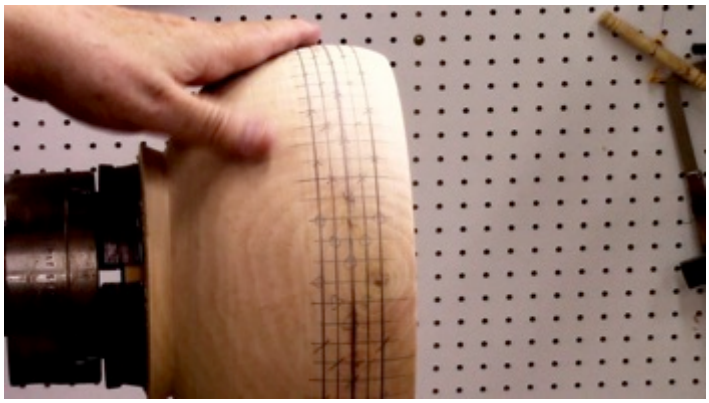


*Photo 44: The circles are my initial layout marks for pegs, with x's or diagonals marking the pattern around the bowl*

Notice the circles in the above picture. Each circle is where a peg will be placed. On this bowl, I decided to do an "arrowhead" design (sideways – that is, the arrowhead pointing around the bowl). This design spanned three of the vertical lines on the bowl, with a "blank" line left to make the arrowhead more distinguishable. If that's confusing (it confuses me, and I did it), take another look at the finished bowl:

*Photo 45: Notice that the pattern is "arrowheads" marching around the bowl*

With the hole locations marked all around the bowl, I began to drill each hole. I was using a 5/16" Forstner bit, drilling about a quarter inch deep. The depth isn't critical, but I did go deep enough so that when I leveled the outside of the bowl, I wouldn't turn

away any peg completely. But I didn't make the hole so deep that it would go through to the inside of the bowl – I wanted the pegs showing only on the outside of the bowl.

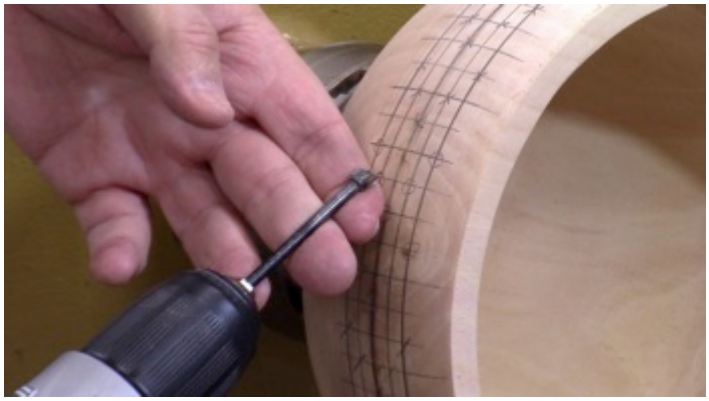


*Photo 46: A 5/16" Forstner bit*

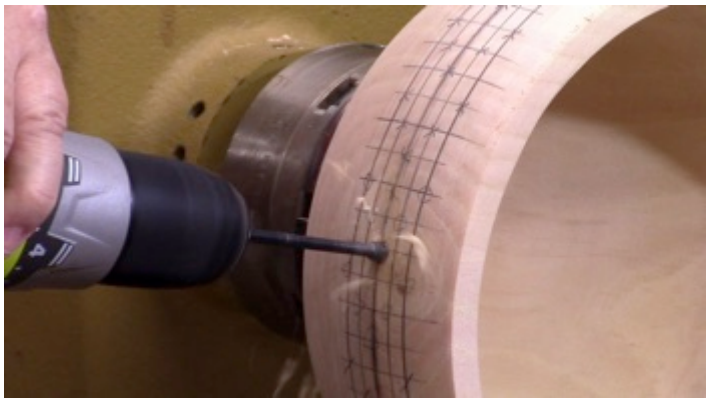


*Photo 47: I drilled each hole a quarter inch deep*

Then it was just drill, drill, drill, until I had all 120 holes drilled. It sounds like a lot, but it actually didn't take that long.

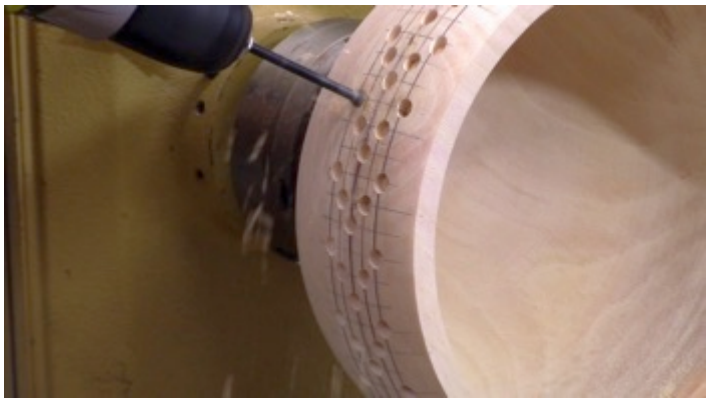


*Photo 48: Drilling the last hole*

Now I needed some pegs (I believe that this is an absolute requirement for a peg-decorated bowl). I used a 5/16" plug cutter on a drill press to create the pegs, and I cut them out of a piece of wood that is thicker than the desired depth of the peg.

I mentioned earlier that I use tapered plug cutters. The very slight taper makes it easier

to get the peg started into the hole. The smallest diameter is at the top of the cut. I colored the top of the board with a black marker, so I could easily distinguish the smaller end of the peg when inserting into the hole.

*Photo 49: Cutting pegs with a plug-cutter on a drill press*

To get the pegs loose, I put a narrow-blade screwdriver in the edge of the groove around the peg, and then pried the peg until it broke. There are other ways of doing this, but I've found the pry-break method the easiest.

*Photo 50: Breaking the peg loose from the wood base*

With 120 pegs cut (I actually made more, to allow for breakage, spoilage, droppage on the floorage, etc), I began to glue the pegs into the holes. I use plain wood glue for this. CA glue sets too fast, and epoxy is overkill.

*Photo 51: I've found regular wood glue is the best for the gluing operation – this is regular Titebond*

To apply the glue, I used a small acid brush, with the tip trimmed down to fit easily into the 5/16” hole. I tried to get only a small amount of glue in the hole, as too much glue could prevent the peg from going fully into the hole.

*Photo 52: Each hole gets some glue – but not too much*

I glued one “arrowhead” of pegs at a time, putting glue in the holes then inserting a peg with my fingers and tapping it in with a small hammer.

*Photo 53: Inserting a peg into the hole, with the narrow end dwn…*

*Photo 54: …and then tapping the peg down as far as it will go*

Once all the pegs were tapped into place, and after the glue had plenty of time to set, I began to sand the pegs flush to the bowl surface. This could be done more quickly by

turning with a gouge or scraper, but I've found that when doing that, invariably one or two pegs would break off below the bowl's surface, requiring the peg to be drilled out and replaced. Sanding is slower initially, but doesn't require any repairs.

*Photo 55: Sanding the pegs flush with the surface*

I didn't sand enough to remove the pencil marks from the bowl – I was using a fairly coarse grit, and didn't want to damage the bowl surface too much. So my next step was to use my dedicated shear scraper (it has a very strong work ethic) to remove pencil marks and glue stains. Here is an article on making this shear scraper:

*Photo 56: Removing pencil lines by shear scraping*

Up to this point, I had left the bowl walls about ½" thick, since I was tapping on the side with a hammer to put in the pegs. Now I narrowed the wall down from the inside of the bowl.

*Photo 57: Thinning the bowl wall*

Then I used my dedicated shear scraper to finish the inside of the bowl. I also used a negative rake scraper on the sides.

*Photo 58: Finishing cuts on the interior of the bowl*

*Photo 59: Negative rake scraper on the interior sides*

After sanding with 180 and 240 grit papers, I put on a coat of Mahoney's Walnut Finish.

*Photo 60: An initial coat of penetrating oil finish*

Then I used Ack's Abrasive Paste followed by Ack's Polishing paste, thereby saving a lot of sanding.


*Photo 61: Using Ack's Abrasive Paste after sanding to 240 grit*

*Photo 62: Applying the abrasive grit*

After rubbing with the abrasive grit until no more came off on the paper towel, I applied a coat of Ack’s Polishing Paste, and rubbed it the same way.

*Photo 63: Polishing paste*

The last step on the lathe was to reverse the bowl onto my really big faceplate, and remove the chuck-mounting tenon.

*Photo 64: Removing the tenon on the bowl's bottom*

Finally, on the workbench, I used a chisel to get rid of the nub on the bottom, sanded the bottom to 400 grit, and put on some walnut oil.

*Photo 65: Removing the nub...*

*Photo 66: ...sanding...*

*Photo 67: ...and applying some finish to the bottom*

I've found that using pegs to decorate an otherwise plain piece of wood can really dress up a bowl. It's easy and doesn't add a whole lot of work to the process.

*Photo 68: The finished bowl*

## The Penturner's Corner: “Laser Leftovers”

by Don Ward

As readers of *More Woodturning Magazine* know, this is the last installment of the magazine. I wish Dennis Daudelin, the magazine publisher, and his wife only the best as they start a new chapter in their lives: retirement. I know Dennis is looking forward to spending a lot of time in his motorhome traveling around our wonderful country. Thanks for allowing me to write for *More Woodturning Magazine* these five years and to Mr. Holder for the first seven. My first article was in Dec 2006 as I took over the column from Scott Greaves. I have enjoyed writing for the past 14 years and I will miss the writing even though the monthly deadlines seemed to arrive almost immediately after the last article was submitted.

Just what are “Laser Leftovers?” They are exactly what the name implies. They are the unused pieces from laser inlay kits. I've written about the laser inlay kits from Kallenshaan Woods made by Ken Nelsen and his son Colin. If you've not seen the laser inlay kits then take a look at his unique kits and you will understand what they are. The website address is: http://www.kallenshaanwoods.com. Some of the laser inlay kits are not for first timers but Ken has several that are easy to assemble and make really nice and unique pens.

I'll try to explain what laser leftovers are. One of Ken's many kits is the fish kit. The parts that come in the kit include a turned pen barrel for a sierra kit made from Africa blackwood. The barrel has fish “holes”, or cut out spaces in the shape of fish. Also included in the kit are fish cut from an olivewood blank. The olive wood fish are glued into the fish-shaped “holes” and the pen barrel is turned and finished. The olive wood barrel from which the fish were cut and the fish cut from the African blackwood barrel are not used. These are now “laser leftovers”. Consider the over 70 laser inlay kits that Ken makes and the number of laser leftovers he accumulates is quite large...several boxes full each month.

Several years ago, Ken and I started discussing what could be done with them. He sent

me a large box for me to use and see what could be done with them. The small pieces proved to not be very conducive to pen making, but Ken has found another artist that is using them in his art pieces. The barrels from which the smaller pieces were cut were the focus of our experimenting. My first thought was to cast the barrels in colored resin. The acrylic fills the voids and then the barrel would be turned. This was an involved project and I really wanted to find something that any penturner could do without having to learn how to cast or purchasing equipment needed to cast. I must confess what I am reporting here was thought of by Ken. The voids are filled with colored two-part epoxy and then turned. I had filled the voids of cholla cactus with colored epoxy but using it for these laser leftovers never crossed my mind. So, this article will outline how the laser leftover voids can be filled with colored epoxy.

*Photo 1: An assortment of laser leftovers from Kallenshaan Woods.*

The materials needed for making these pens are as follows. Laser leftovers need to be acquired. There are two ways to get them. One way, which is not really very handy, is to buy them from Ken Nelsen, aka Kallenshaan Woods. They can be purchased from Ken ONLY at shows he is attending as a vendor. This includes various woodworking shows and woodturning symposia. He does not sell them from his website. The other way to get them is to purchase them from the only other outlet that sells them. This other outlet is Exotic Blanks. You will not be able to pick the ones you get, but will be sent an assortment put together by the owners of Exotic Blanks. Exotics buys them from Ken and sells them via their website. I think they offer two packages of 12 for $20 and they do an excellent job of picking out the laser leftovers that will be the best for making these unique pen blanks. I also think they only have the leftovers for sierra kits, but I may be incorrect on that. So, for most of us purchasing them it will be best done from Exotic Blanks. Tell them Don sent you! The owners of Exotic Blanks are Dawn Kizer and Ed Brown. Check out their other blank offerings as well as an excellent choice of pen kits and supplies. They have blanks that no one else carries.

*Photo 2: A few of my favorite laser leftovers to use for pen barrels.*

Other materials needed include the two-part epoxy. I use 5-minute since only a portion of the voids can be filled at one time. A dye or coloring agent will also be needed. Most any kind of paint or pigment can be used to color epoxy. My favorite has proved to be a mica powder called PearlEx™ powder. I get it at Hobby Lobby but any good craft store should carry some brand of mica powder. I use toothpicks to mix the powder into the epoxy and mix in small plastic cups used in food service. I have found mixing on a pad of paper to work just as well as using the small plastic cups, unless several are being made at one time and larger amounts of epoxy is used.


*Photo 3: Laser left overs and two-part 5-minute epoxy.*


*Photo 4: PearlEx™ powder*

*Photo 5: The amount of two-part epoxy and PearlEx™ powder I mix for each application.*

Let's make a blank. Choose the laser leftover blank to use. Insert a brass tube and center it between the ends. One drop of thin CA on each end is used to lock the tube into place inside the blank. The ends of the blank can now be milled as usual. Even if this is normally done with a pen mill, I would suggest using a different method. These laser leftovers have a lot of wood removed and the amount of wood holding the blank together can be quite thin and fragile. One catch with the pen mill can twist the blank into two pieces. Guess how I know this? A disk sander or similar method will be best for squaring the ends of these blanks. The blank is chosen, the tube is glued into place and the ends are squared. It is now time to start filling the voids.

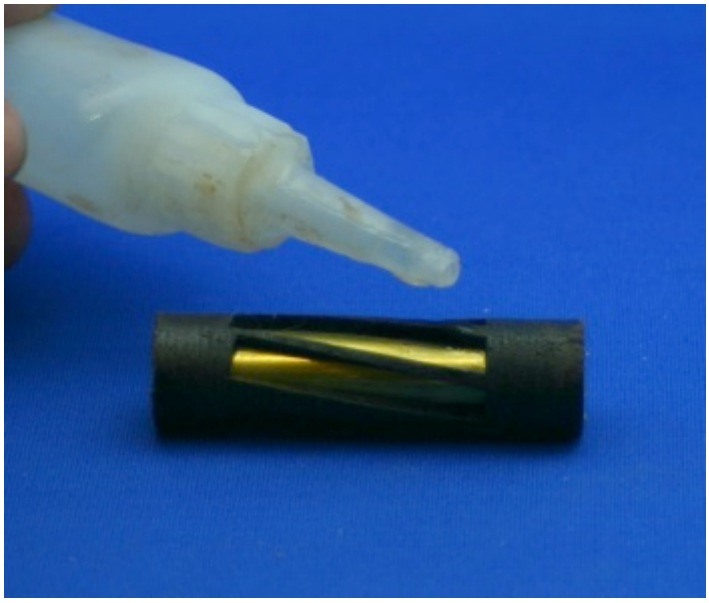


*Photo 6: A few drops of thin CA to lock the tube in place.*

Mix a little of the PearlEx powder into two small equal parts of two-part epoxy. Be sure to mix well. I use a toothpick to pick up a little of the colored epoxy and place it into the void on the laser leftover. Be sure to fill the void and stir it around a little to expel any air. We do not want any air bubbles. If an air bubble is found when turning, then just mix a little more of the colored epoxy and fill it.

*Photo 7: Epoxy and PearlEx™ powder being applied to the voids on a laser inlay leftover.*

Keep the filled voids on top until the epoxy has dried then move to the next void to be filled. Five-minute two-part epoxy allows for faster filling of the voids since it cures quicker. Some of the various designs will require different amounts of epoxy for each filling. If the blank is rotated too soon the epoxy will run…gravity, you know. As soon as the epoxy has cured enough to move without the epoxy running, the blank can be rotated so the next void can be filled. Continue this process until all voids are filled. Be creative and experiment using the same color on all voids or mix and match with several colors. Two colors can even be swirled together in the same void.

*Photo 8: A completely filled void.*

When turning the blank, if air pockets are found or if some void spaces were not completely filled then more epoxy can be mixed and added to the blank to correct the mistake. Turning the blank proved to be uneventful with no particular problems. The epoxy turned nicely as did the African blackwood. I did not notice much difference between the epoxy and the wood. The blank turned as though it were all wood. I don't foresee any problems turning these blanks. Colored epoxy is very popular as a filler for voids in large turnings such as bowls and other vessels. I wrote about doing something similar with cholla cactus awhile back. The epoxy is actually much much easier to turn than the powdered stone or sand I used to fill the cholla cactus voids. My cholla cactus blanks are now being filled with colored epoxy.

I did not take any pictures of the turning of this blank since the turning was not difficult and really needs no further discussion. The blank was turned with a skew and sanded with 320 and 400 sandpaper followed with micromesh. The blank was finished with a CA and boiled linseed oil finish then buffed with Novus 3 Heavy Scratch Remover and Novus 2 Fine Scratch Remover.

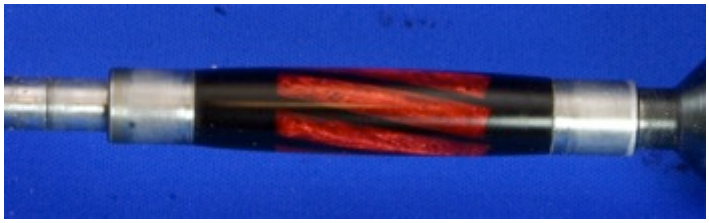


*Photo 9: The completed blank on the lathe ready for assembly.*

*Photo 10: The assembled sierra pen using the blank from this article.*

*Photo 11: A couple of other blanks made using this technique.*

*Photo 12: Four other blanks for the sierra pen using laser leftovers and two-part epoxy.*

Laser leftovers are fun to use and can make unique pens. When at a show or symposium where Kallenshaanwoods is a vendor, go by and purchase some leftover blanks. You can cherry-pick the ones you like. Otherwise, visit Exotic Blanks and get a 12-pack and give them a try.

I have written a few articles on making laser inlay kits. Here are a few of my favorites.

*Photo 13: American flag kit that would be an excellent choice for national holidays or the 2020 national elections.*

*Photo 14: This was not a kit but a custom inlay made for me.*

*Photo 15: Jigsaw puzzle kit.*

*Photo 16: Another puzzle kit.*


*Photo 17: Texas longhorn inlay kit.*


*Photo 18: Police badge inlay that was also a custom job. The badge contains 30 pieces if I recall correctly.*

*Photo 19: Fire and rescue inlay kit.*

Les Elm, my friend from Alberta, Canada has compiled a list of pen kit and component vendors. The file is a pdf and is several pages long. Those who would like to have a copy can download with this link: Pen Kit and Component Vendor List. Les has given me permission to share the list and it is also available from the Facebook™ Penturning Group files.

Les has also complied a list of ring making component and supplies vendors. That list can be found here: Ring Component and Supply Vendors. Thanks, Les for allowing the use of these lists. This file is also available from the files of the Facebook™ Ring Makers and Sales Group.

Contact me if problems arise with the two links above and I can send the pdf files via

email.

I started this article-writing journey with a poem by John A. Styer and I will end the journey by sharing it one more time.

I am often asked, “How long did it take to make that?” I’m asked that of my pens and other turnings. I found this poem and want to share it with the readers of this column. It is used by permission from the author of the poem, John A. Styer, aka The Lathe-meister. Thanks John for allowing me to print your poem. John’s website is: http://www.Lathe-meister.com. Enjoy!

## How Long Does It Take To Turn One of Those?

A poem by John A. Styer—The Lathe-meister

Do you mean…
not plant the tree, but find the wood,
just ‘see’ the piece, (as if I could)?
to find a highly figured burl,
a crotch, an eye, or pearly curl?
And once I spy it, perhaps buy it,
inventory, store, and dry it?
Then saw or cut it, possibly I kiln it’
glue, imbue with fill, or drill it?
You mean, that once I’m satisfied
it’s stopped the warps, checks, cracks, once dried?
And mounted on the lathe, to turn it,
(which takes much practice, just to learn it);
and then employ a gouge, or two,
or use a skew, which I don’t eschew,
to mold it, shape it (what’s your pleasure?)
by all means, I’m sure to measure,
then sand it smooth, please wear your mitts,
from coarse to fine, 10,000 grits,
then braze, or burnish, paint, or polish,
(the goal: enhance, and don’t demolish)?
Is that your question, start to end,
how long’s that path, its way to wend?
Or do you merely want to know how long it turned?
Ten minutes, or so.

# ARTICLES


## Turn an Emerging Spherical Vase

by Nico Oosthoek

This article demonstrates how to turn a spherical vase which appears to be emerging from a block of wood. The article was created with inspiration from the creator, Paul Masyn, from Belgium.

Consider safety and use a dust mask, safety glasses, and/or face shield.

A piece of elm is cut at right angles and planed flat. The wood blank must be 100% square on the width and depth measurements, otherwise you will encounter problems later. Dimensions here are 7.5” L x 3.5” W x 3.5” D (188 x 92 x 92 mm). The final blank in which the ball vase is located becomes 2.25” x 2.25” (56 x 56 mm).

*Photo 1*

The wood blank is now measured and marked up. Start by marking the center line on the length. Then I place marks at 5.5” (138 mm) from the center towards the outside of the turning blank on each side. These lines will become the ends of the workpiece when we are done. The remaining 1” (25 mm) is the part where we use screws to mount the blank onto a MDF plate. Those ends are sawn off later.

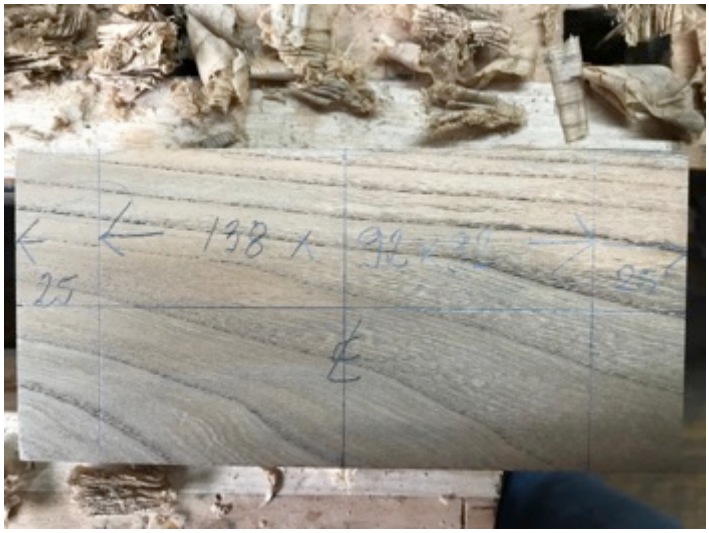



*Photo 2*

I screw a round disc of MDF onto a metal faceplate that fits my lathe. It is 10” round and ¾” thick ( Ø 250 mm of 18 mm).

I draw the center point on the MDF and recess it with the tip of the flat chisel.

*Photo 3*

Now I draw the same dimensions that I did on the wood blank onto the MDF.

*Photo 4*

With a glue gun, I glue the wood blank precisely onto the drawn lines on the MDF plate.

As a result, the wood blank cannot shift when I screw it onto the MDF plate.

Now I drill pilot holes into the face of the MDF plate where I will screw into the ends of the wood blank. They will go into the 1” end pieces.

*Photo 5*

I now screw the wood blank to the MDF from the rear.

*Photo 6*

Here the wood blank is mounted onto the lathe and the 3” (Ø 75 mm) diameter of the sphere is marked.

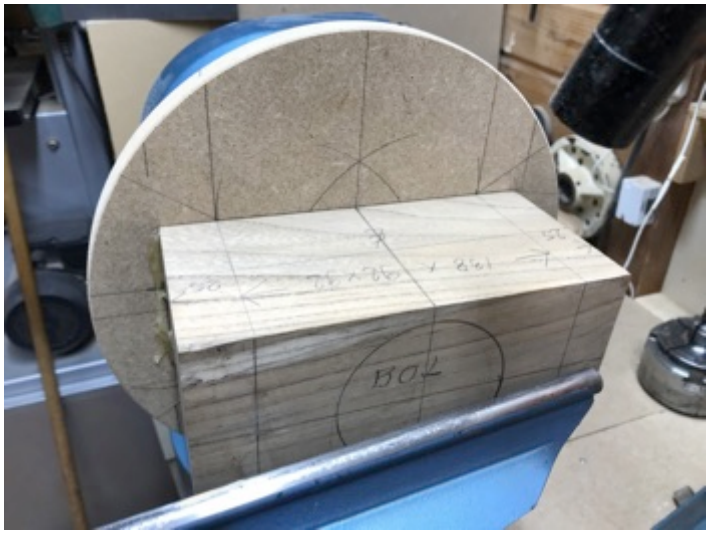


*Photo 7*

The outer diameter of the sphere is turned and the wings are turned to a thickness of 2.25” (56 mm). This is best done with a bowl gouge. Keep your speed as high as you are comfortable with, but not so high that the lathe or work bench vibrates or dances about.

You are cutting lots of air and the higher speed will reduce the amount of time that you are not contacting the wood. This will help you to get a clean cut.

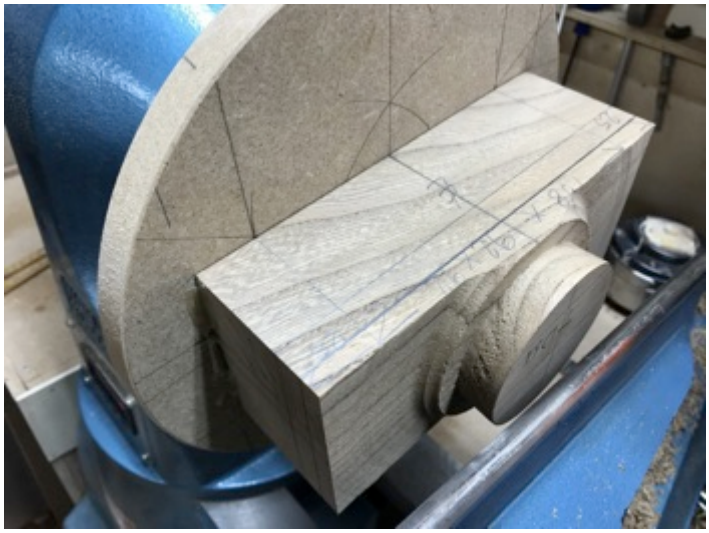


*Photo 8*

With a steel ruler, I check that the top of the turning blank has turned completely flat.

*Photo 9*

You can now start shaping the sphere. In the center of the wood blank, the sphere is 3” (Ø 75 mm), but on the edge of the 2.25” (56 mm) thickness the sphere is slightly smaller. To maintain the 3” (75 mm) size, we will use a template.

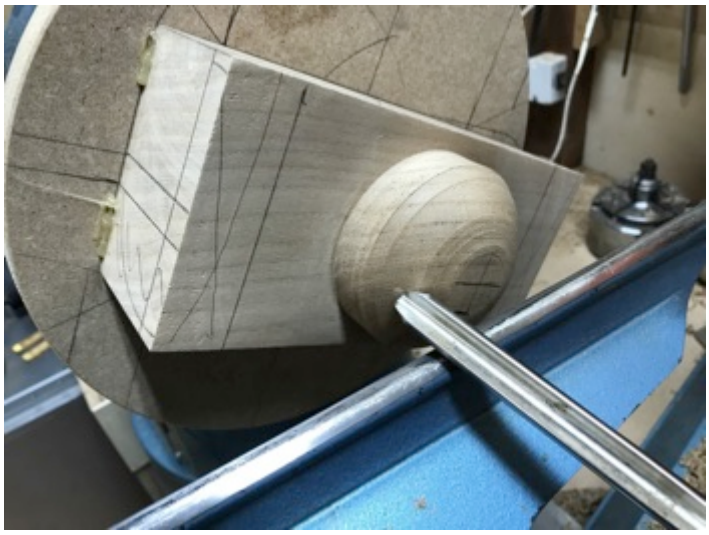


*Photo 10*

In order to be able to turn a true sphere, a template must be made. Here the wood blank with the sphere is compared to the cut out in cardboard.

*Photo 11*

The shape of the sphere can be checked with the other piece of the cut-out template.

*Photo 12*

The sphere is turned to size and sanded. Sanding the flat surfaces is done with the help of a sanding pad. Now the rear mounting screws can be removed and the hot melt glue removed. Make sure to clean the MDF plate of all glue residue.

*Photo 13*

This is a critical step. The wood blank is rotated a quarter turn and then held in place with more hot glue. Then everything is carefully checked again. If the wood blank is just slightly wrong, the sphere cannot be turned correctly.

*Photo 14*

If everything is in the right place, the wood blank can be screwed on again. Attach at both ends with new 1” (25 mm) screws.

*Photo 15*

The sphere is turned and the wings of the wood blank should now measure 2.5” (56 mm), our desired thickness of the wood blank. Maintain the 3” (75 mm) sphere size.

*Photo 16*

To make it easier to see if I am almost at the transition point from the previously rotated sphere, I wet it. Darkening the wood makes the transition easier to see.

*Photo 17*

Once the sphere has been turned, I turn a flat on the top of the sphere. Now it is ready to be hollowed out.

*Photo 18*

Before hollowing, everything is sanded again with the help of a sanding pad.

*Photo 19*

To help with the hollowing, I start by drilling a ¾" (Ø 20 ) hole with a depth of approximately 2.5" (60 mm).

*Photo 20*

Now I hollow out the sphere. This can be done with a scraper, gouge or--as here--with a hollow chisel.

I hollow the vessel to a wall thickness of just less than ¼" ( 5 mm). Now I sand the inside.

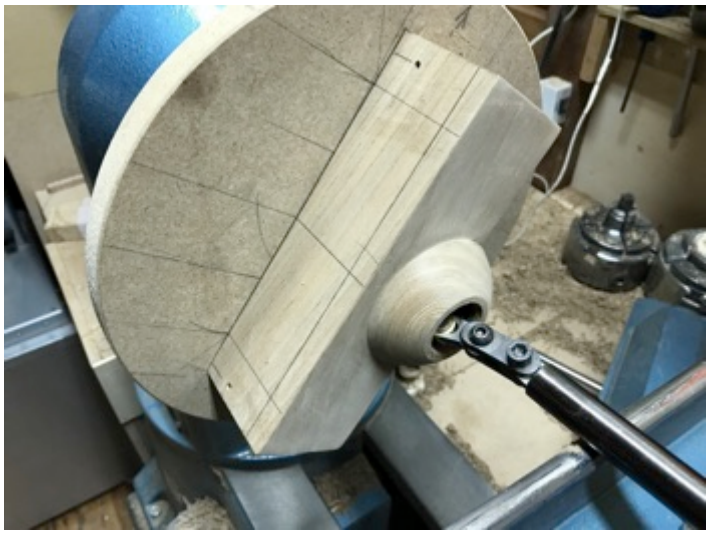


*Photo 21*

The turning blank is removed from the MDF plate and the outer lines are drawn back onto it. I saw the ends where the screw holes were with the band saw.

*Photo 22*

On both ends, I mark the center of the wood blank with a pencil. With the help of pieces of veneer and adhesive tape (to protect the wood) I mount the blank into my four-jaw scroll chuck. I use the point of the live center to align the end.

Now I sand the ends and turn rings into it. To get equal rings on each end of the turning blank, take the measurements with a piece of cardboard so I can use those same measurements on the other end of the turning blank.

*Photo 23*

When all pencil lines are sanded, the ball vase in the wood blank looks like this. The turning is now finished with Danish Oil. The results are stunning and everyone will want to know how you turned this emerging vase!


*Photo 24*

## Segmented Ice Cream Scoops

by Jason Swanson

In this article, I am going to turn a segmented ice cream scoop. I have written several how-to articles that utilize staved segmented turning blanks.  I will reference a past article for the construction of the turning blank and will give the “recipe” for the important numbers needed to construct the blank in Photo 1. In order to understand the construction process, please reference my article, “Make a Segmented Rolling Pin”, published in the August 2018 issue of *More Woodturning Magazine*.

Photo 1 shows the main pieces needed to construct the segmented ice cream scoop. The kit is from Woodcraft and is constructed from stainless steel. The biggest reason I like this scoop versus other scoop kits is the way the the scoop end completely covers up the end grain of the wood. I also feel that the stainless ferrule adds quite a bit of strength to the ice cream scoop that comes in handy when scooping rock hard ice cream. The small walnut stick is used to plug the hole in the end of the segmented handle and is sized at 1/2” x 1/2” by about 3” long. The segmented handle blank is constructed from 11/16” thick stock and needs a 5/16” rip fence movement to get the outside diameter correct.


*Photo 1*

The blank is being held in the chuck with a standard #2 jaw. Begin by drilling a 3/8” hole about 1-1/2” deep into both ends of the blank.

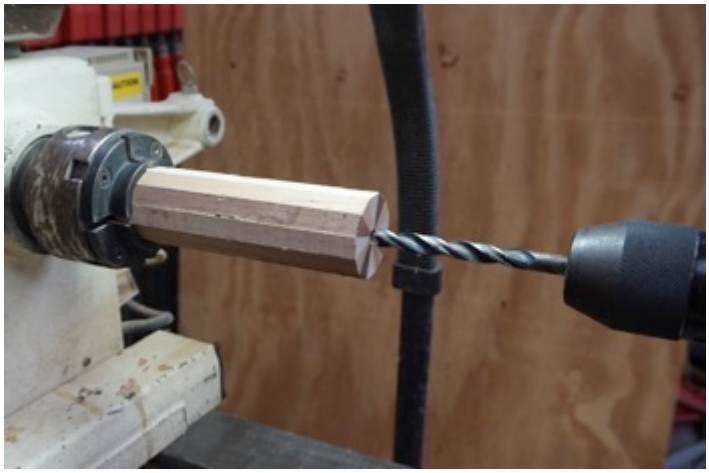


*Photo 2*

I like to use a Lamp Pull Drive mounted in the headstock of the lathe to drive my work piece. This particular drive is very versatile as it has multiple diameter steps, allowing it to drive just about any blank you might use in spindle turning. It is available from Craft Supplies USA as part number 1022700001. The tail stock has a cone-type live center.

*Photo 3*

Mount the blank between centers.

*Photo 4*

Turn the blank from rough to round using a spindle roughing gouge. Mark a line 7/16” from the headstock end of the blank.

*Photo 5*

Turn a tenon on the headstock end of the blank down to .860” diameter.

*Photo 6*

Test fit the stainless steel ferrule on the tenon. It should slide on easily with no slop. Once you're happy with the fit, mark a line with a fine point pencil around the outer diameter of the ferrule.

*Photo 7*

This layout line is your guide for turning the handle blank.

*Photo 8*

I like to use layout lines for my handle blanks. My desired shape for this project dictates that I mark a line 7/16” from the tenon end, 11/16” from the opposite end, and a centerline right between those first two lines.

*Photo 9*

Using a 1/8” parting tool, part a groove on the centerline down to 1-1/8” diameter. You

are now all laid out and ready to turn the handle.

*Photo 10*

I like to start with the cove in the center of the handle. Working from each side of the centerline, make small cuts until the desired cove shape is produced.

*Photo 11*

Once the center cove is in place, turn the bead off the end of the handle, and then the small return cove down to the layout line that was marked on the end of the blank in Photo 7. Make sure not to turn too much past the layout line. Taking the handle out from between centers and checking your progress by test fitting the ferrule is a safe course of action.

*Photo 12*

Once you're happy with the fit to the ferrule, re-mount the blank and finish sand to 400 grit. I like to sign my work with a small wood burner before applying finish.

*Photo 13*

Mount the 1/2”x 1/2” square piece of wood in the pin jaws of a 4-jaw chuck.

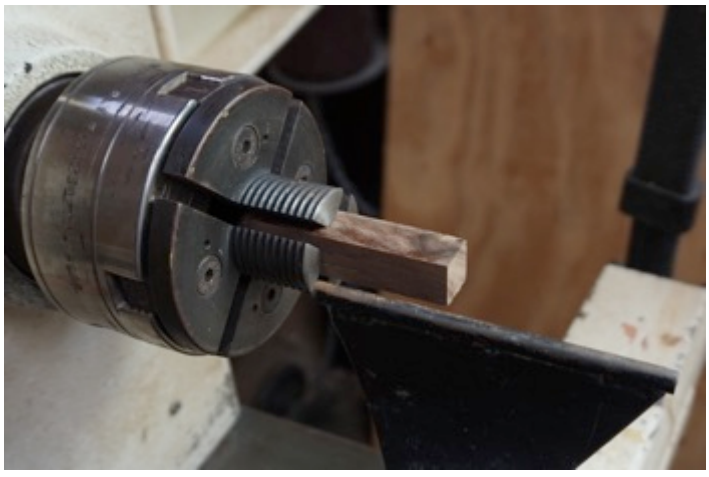


*Photo 14*

I used a parting tool to rough the end of the square blank. Leave about 1/4” on the end and turn a 3/8” tenon that will fit into the end of the handle blank.

*Photo 15*

Turn a small dome on the end of the blank and finish sand to 400 grit.

*Photo 16*

I like to finish my turnings with Velvitoil. Apply a coat of oil to the wood and allow it to soak in. After 8-10 minutes, wipe off any excess oil with a soft cotton cloth. Let the project sit for 24 hours and repeat. Repeat one more time. You should now have a total of three coats of oil on your project.


*Photo 17*

Let your project sit for a couple days after the third coat of oil is applied to ensure that the oil is fully cured. Buff your project with a buffing wheel that utilizes rouge, white diamond, and wax wheels. I like to use the Beall Buffing wheels because they mount directly on the lathe and I don't need a separate buffing machine.

*Photo 18*

You could always use a small saw to cut the end plug off the blank; however, I like to use the lathe and a thin parting tool.

*Photo 19*

Mix up a small batch of 2-part epoxy. Apply a generous amount of epoxy to the inside of the hole on the tenon end of the handle blank. Apply some epoxy to the threads of the ice cream scoop and a very small amount to the inside of the stainless ferrule.


*Photo 20*

When placing the ferrule on to the tenon, rotate the ferrule so that the epoxy is distributed around the tenon. Do the same when placing the ice cream scoop into the epoxied hole.

*Photo 21*

Stand the ice cream scoop on end while the epoxy dries so that the epoxy inside the hole all runs down towards the business end of the ice cream scoop. Using the epoxy stir stick, coat the inside wall of the end hole with epoxy and install the end plug.


*Photo 22*

Now for a proper test of the ice cream scoop. I live in Athens, Tennessee where Mayfield Dairy produces Mayfield Ice Cream. The people at Mayfield were thrilled when I asked if I could come in to their visitors center and test out my latest ice cream scoop. They even let me go home with some ice cream! A word of caution: like most of the projects that you make on your lathe, the ice cream scoop is a fun project that most people can relate to. Plan on making a few dozen of these because it seems that the more people you show them to, the more you will need to produce.


*Photo 23*

## Turning Wood from a Lightning-Struck Tree

by Bob Heltman

When I started turning wood again around 2001, I joined the www.carolinamountainwoodturners.org club and worked to produce three “museum quality” turnings for show-and-tell at each monthly meeting (held at the Folk Arts Center, East of Asheville, NC). This club had (and has) demonstrations by world class woodturners and they taught me a lot!

Then I engaged in civic duties, cut back on woodturning, and evolved into mostly turning unusual pieces of wood.

Tragically, about a month ago, my wife and I were returning at dusk from Saturday shopping, and as we got home we saw red lights and a big fire through the trees between us and our downhill neighbor located about 1/8th of a mile away. Lightening had struck a Tulip Poplar tree about 30 feet from his home, traveled underground into the ground floor of his dwelling, and caught it on fire. They were away too. By the time the fire engine arrived the whole home was fiercely burning. Neighbor Joe M. had built his home with native wood about three years ago. We and neighbors were stunned.

Thank God he was insured and neighbors helped. Joe is a hero in my book, and he is rebuilding already. During a recent visit he pointed out the remaining top of that lightening-shattered tree. He allowed me to take a few wood pieces and that led to researching lightening-struck trees and the resulting effect on such wood.

After that I decided to try turning some of it, starting small with a file handle. See Photo 1. Details will come later; for now let’s look at lightning effects…

*Photo 1*: File handle of lightning-struck tulip poplar

## About Lightening

Photo 2 shows one stunning example of a lightning-struck tree.

*Photo 2: Lightning struct tree…an explosion*

You can see a variety of like and informative pictures; just Google “pictures of lighting-struck trees.” Very enlightening!

When lightning strikes, the tree’s sap is subjected to extreme temperatures many times hotter than the surface of the sun. This causes the sap to be heated into steam, which can make the tree’s wood explode. Instantly!

Lightening “strength” varies. Because lightning bolts vary in voltage and current, a generalized calculation would be 10 billion watts. Lightning is known, as a standard, to have a voltage potential of 100 million volts. Lightning can heat the air it passes through to 50,000 degrees Fahrenheit (five times hotter than the surface of the sun).

These are general statements as there are a lot of variables affecting the real effect of a given lightning bolt striking a specific tree at a specific time and specific place. Be careful, of course, but our issue is what is the lightning-struck wood like and can we use it for turning wood.

In my examination of Joe M.’s tulip poplar tree top it was evident that some wood was just too splintered, some looked burned, some seemed like it might be normal. Photo 3 shows an upper trunk portion, split for viewing. Note the cracks and burned areas…

*Photo 3: Split log segment from lightning-struck tulip poplar*

After a few days' deliberation, I thought it safer to start with a small piece of this wood, maybe making a file handle. Photo 4 shows this blank which seems somewhat whole and somewhat charred.

*Photo 4: A small blank, somewhat charred*

I examined this blank with a magnifying glass. A microscope might be more revealing. The blank felt slightly rough, with tiny splits, and had a splintering nature. I mounted it with a Steb center at the headstock. I kept having to tighten the tailstock as the teeth of the Steb center kept cutting deeper into the wood, acting like a rotary saw blade.

Photo 5 shows the wood’s propensity to split instead of forming curled chips off my gouge.

*Photo 5: Splitting instead of nice chips...wood tears away*

To keep the wood together I had to liberally add superglue to every split. A facemask was vital and small cuts were best. As you can see, split chunks easily came off. And, the wood felt dry and light. Upon reflection, this seemed related to the heat of the lightening strike vaporizing much of the sap water in the tree.

Photos 6 and 7 show turning progress. Superglue was often applied. As Photo 1 shows, I also added a ferrule made from a piece of aluminum wiring conduit. Also note the "plug" that popped out as the handle was twisted away from the turning blank; rare!

*Photo 6: Splits all over*

*Photo 7: Further turning; note wide split*

After final sizing and sanding, I soaked the piece in liquid polyurethane. See Photo 8.

*Photo 8: Final result, soaked in polyurethane*

Next day the handle was dry and had no evidence of the polyurethane. It had entirely soaked into the wood! Completely!

The three decorative rings did not show black even with lengthy friction burning with a tungsten wire. Perhaps the wood was too saturated with superglue.

What to conclude? Yes, some such wood can be turned, but the turning process requires much attention to the nature of the wood, and much superglue is likely needed.

Have fun, but be careful.

# MEET THE TURNER

**Temple Blackwood**

Castine, Maine

*After a long career of teaching and administering in public and private school systems, Temple Blackwood is now a full-time woodworker. He spends his time turning multiples, matching architectural and furniture designs in large and small sizes, pursuing his own artistic turnings, and teaching others his love of woodturning, which has been a hobby of his for over fifty years. He lives above his shop in Castine, Maine with his wife Victoria and Woody, their chocolate lab. He serves on several local boards, and also enjoys sailing, writing, and web design. Temple is a member of the AAW, the Chesapeake Woodturners, the Eastern Maine Woodturners, and the Maine Woodturners. He is a regular writer for* The Highland Woodturner *and* Woodnewsonline *and has artwork displayed in several galleries in both Maryland and Maine.*

## How did you begin turning wood?

As I told my girlfriend when I was 19 (later my first wife of 36 years who died in 2007), I wanted to learn how to do something really well and that I was attracted to the lathe (about which I knew nothing at the time). Shortly after I began turning, I discovered that I could earn money for more tools and ultimately to pay school tuitions!

## What kinds of turning are you doing today?

I do a wide variety of architectural restorations, furniture parts and repairs, natural edge forms, bowls, spindles, toy puzzles, and all sorts of custom copies for other people's projects/work.

I am currently working on developing a new turned toy as successful as the Ring-n-String toy (introduced to me by Al Hockenbery).

*Ring-n-String*

And in July and August each year for the past nine years I have been the “Living History” woodturner, Sunday and Wednesdays from 2:00pm-5:00pm at the Wilson Museum, in Castine, where I join a team demonstrating and teaching blacksmithing, boatbuilding, spoon carving, and rope-making, splicing, and knotting. Doing public demonstrations offers an opportunity for building friendships, learning from others, and extensive practice.

## Who or what inspires you?

I am inspired by a long list of other turners and my students, but I was particularly inspired by Peter Child, English woodturner and author of *The Craftsman Woodturner*.

## What is your favorite tool?

I struggled to master the skew after reading Child’s book those many years ago, and it is now my favorite tool.

## What kind of lathe do you use?

I have a Powermatic 4224, a General 360, a Woodfast M408, a Oneway 1224, a Rikon 1216, a Jet 1012, and a Craftsman 1042.

## Do you have a favorite wood to turn?

My favorites are black walnut, black cherry, black locust, and butternut.

## What is your workshop like?

My shop is filled with nine lathes, turning tools, five workbenches, three bandsaws, two

grinders, three drill presses, a helix planer, jointer, morticer, compound miter saw, tablesaw, router-lathe, other assorted hand tools, and excessive wood for teaching.

I also have and regularly use an Epilog Mini Laser Engraver for custom engraving and to embellish my own work.


## What was your greatest turning challenge?

My greatest challenge was a job I had copying and repairing four existing and turning two new 8” x 8” x 11’6” bine barley twist porch posts.

## Would you tell us about a mistake you learned from?

I learn from my own mistakes as well as those of my students, theirs often identified by the sound. I have no mistakes in my shop because I host an active woodstove for heating. But probably the best answer to your question is that I learned that when I make a glaring mistake, I need to think about whether I am over-tired, the tools are not properly sharp, or my attention wandered and it would be better to stop and do something else.

## What directions do you see your turning taking in the future?

More work on design in green wood shapes and forms, and natural edge turning.

## Do you have any advice for new turners?

Keep the bevel rubbing; learn the classic way to use well-sharpened traditional tools; practice, practice, practice; and have fun learning!

# QUESTIONS AND ANSWERS


## Signing Woodturned Pieces

by Lyle Jamieson

### *How do you sign your completed pieces?*

There are many methods. All of them work. Some can wear off or fade over time. Some are not friendly to some solvents in finishes.  I find the burning method hard to control the size and depth of the lines because of the grain variations. I use a vibrating engraver. It is the same tool I use for texturing. Signing and writing with it is easy. It is subtle with no color contrast. If you want more contrast, you can put paint in the engraving. Be sure to test it on some scrap wood first.

I think it is important to sign and date every piece I make. It is a history of your accomplishments and progress in your skill level and creativity. Years from now, someone will pick up one of your pieces and look at the bottom and say," Hmm, must be made in China?" Don't let that happen.

### *Good-bye and thank you!*

Let me take a walk through memory lane with you. Fred and Mildred Holder had a passion for woodturning and produced a flier on newsprint mailed out to his subscribers. It was an outreach for Fred to share and teach his vast experiences with lathe work. He attracted many well-known and talented turners to contribute articles to the publication. It evolved into the on-line publication Dennis and Lyn have continued. I personally want to thank Dennis and Lyn for keeping the passion Fred had, alive and well. I want to thank them for the tireless efforts over the years to produce this quality publication. There is a lot of dedication and hours and hours of hard work behind the

scenes. It took a high level of turning skills to manage and edit all the articles and information they filtered through every page of content. It is this dedication and expertise that produced a body of work that helped the turning world grow and prosper, big time. There was often give and take conversations with the content producers that made this a special offering on every article. I am sure it has been rewarding to see the completed project come to life and help so many turners around the world.

I believe Dennis and Lyn were just a bit ahead of the times. On-line use has been slow to be accepted because the majority of the turning world is made up of an older population. It will not be long when most, if not all publications, will be downloaded and not in hard copy print form.

I am sure it was a difficult ride sometimes and retirement is well earned and deserved. You will be missed my friends. The Q&A section started with Fred and I. Most of the time we addressed different sides of the same topic. It was a lively and friendly exchange. Lately, it has been a vehicle for me to share my techniques and experiences and passion with the turning world.  Turning is my passion, too, and my livelihood. *More Woodturning Magazine* and the Daudelins have helped me share this with all of you. I am deeply indebted to them. Thanks again for all their work on my behalf to produce this incredible body of work!!!!

I am sure we have not seen all there is from Dennis and Lyn. Their love for the turning world will keep them connected.

Lyle's web site: lylejamieson.com
Find Lyle on Facebook: www.facebook.com/lyle.jamieson1
Subscribe to Lyle's YouTube channel: www.youtube.com/user/JamiesonLyle

# PRODUCT REVIEWS


## My Last Review

Product by:
Review by: Bill Blasic

What follows are mini reviews of products that were either too lacking in components or I had not gathered all the components for a complete review.  Dennis has allowed me to combine these into the final review for the magazine.

Lionel Bedard of Ottawa, Canada is a budding craftsman who is making some new and not-so-new products. The Spike Drive allows for easy positioning of your rough blanks and is made to be used in the number 2 jaws of Nova, Oneway, Vicmarc and Axminster chucks. The Gold Measuring Block has two sizes of holes for setting your tool for sharpening on a jig, 1 ¾" and 2" depths. Also pictured is what was called the Kirsten Cone originally made by Oskar Kirsten. Lionel asked and got permission to make the product. Not shown are the tool handles and face plates he sells. Click here to visit Lionel's web site.

*Photo 1*

Starbond CA Glues is a company that has been making and selling CA Glue for 30 years. They come in thin, medium thin, medium, thick, medium black and medium thick black. Starbond Accelerator comes in either an aerosol or pump sprayer. The clear glues are sold in 1-oz ($7.50), 2-oz ($10.50) and 16-oz ($45.00) sizes. The black are sold in 1-oz

($10), 2-oz ($13.50) and 16-oz ($65). I have used these glues for years and they have a long shelf life. As an aside, the floor above my flat woodworking area is like a parking garage and is made with cement blocks and concrete. The part above that is our garage and has some fine cracks in the floor. During the winter or during heavy rains, when parking my vehicle in the garage, the water would leak through these cracks into a couple areas into the shop. I tried sealing the garage floor but that didn't work so I tried the black CA glue on the cracks and have had no leaks since. Click here to visit the Starbond web site.


*Photo 2*

Pictured are some finishes that are usually deemed food safe, to the best of my knowledge, and that comes from years of hearing "All finishes are food safe when totally dry". There is no proof anywhere of someone being affected by any finish on your dry and finished turning. I use Mahoney's Walnut Oil Fine Finish for food safe pieces the most. Mike's process makes the walnut oil safe for those with nut allergies. It is a self-drying finish and I sometime burnish it in for an instant finish.

Howard Butcher Block Conditioner is another food safe product that is made with food grade mineral oil, bees wax, and carnauba wax. I found it takes a while to dry--but like walnut oil, when the finish starts to look dull a quick wipe with the product brings it back.

The General Finishes Wood Bowl Finish and Butcher Block Oil both contain distillates, etc., and are combustible. These are examples of products that must be absolutely dry and off-gassed to be called food safe.

These products and others like them can be purchased from sellers such as Packard Woodworks, Craft Supplies, and Amazon to name a few.


*Photo 3*

Jimmy Clewes has a new-to-him tool in his arsenal, the Jimmy Clewes Shear Scraper. It cuts very nicely outside or on the inside of a piece. It is a very nice finishing tool. The tool is available from Jimmy at his website for $38. Click here to visit Jimmy Clewes' web site.


*Photo 4*

Since this is the last issue of this magazine I would like to thank Dennis Daudelin for the opportunity he has given me all these years to write these reviews. I have enjoyed the process of bringing you all my thoughts on the various tools and such I have written about. I sincerely wish Dennis and his wife the best retirement possible. Dennis, if on your travels you ever get near Erie, PA be sure to stop for a visit.

# NEW PRODUCTS


## Super Allen Wrenches by Trent Bosch

Trent Bosch has just released a set of Super Allen Wrenches. They are designed to work with chucks that use Allen wrenches to operate the scroll. They are made from 6061 aluminum and are anodized with different colors for different sizes. They are made in the U.S.A.

The red-colored 8 mm wrench works with the Vicmarc VM100 and other chucks. It has a list price of $25.00.

The blue-colored 10 mm wrench works with the Vicmarc VM120 and VM150 and other chucks. It has a list price of $30.00.

The random-colored 5/32" (4 mm) wrench is a handy size for your shop and the size that Trent uses for most of his other products. It has a list price of $12.00.

The 8 mm and 10 mm sets have a list price of $50.00.

For more information or to purchase, click here.

# NEW PRODUCTS

## FACE-OFF™ modular face plate system from Carter Products

The Carter FACE-OFF™ modular face plate system is a unique new system that allows the turner the ability to use multiple faces for their work, while only needing one threaded adapter for mounting on the lathe. This allows the turner to keep the face mounted on their work while it dries, they work on another project, or anything that would require a turner to normally remove and need to remount a faceplate. Since the face can now remain mounted, the piece will be perfectly centered when they come back to turning it again.

The faceplates are available in 3" and 6" sizes. The threaded adapters are available in 1" x 8 TPI or 1 1/4" x 8 TPI.

The prices for kits start at $49.94.

For more information or to purchase, click here.

# NEW PRODUCTS

## The Whispers line of Saburrtooth Tools

Saburrtooth Tools has just introduced a new line of carving tools. They are called the Whispers and are the finest grit of tools that they make. They are considering these new tools to be "extra-fine". The drive shafts are 1/8" in diameter.

The Whispers line of tools include the following:

- 1/4" ball nose
- 1/4" bud
- 1/4" cylinder
- 1/2" cylinder safe
- 1/2" cylinder radius
- 3/8" cutter
- 3/8" flame
- 3/8" sphere
- 3/8" concave
- 1/2" sleeve
- 1" sleeve

The real nice value of these new tools is that after carving, very little sanding is necessary.

Prices start at $16.50.

Saburrtooth also provides two kits which include four cutters each--at a substantial discount.

For more information or to purchase, click here.

# NEW PRODUCTS

## Shifter Knob Mandrels from Stainless Bottle Stoppers

Stainless Bottle Stoppers has just released a set of Shifter Knob Mandrels. They feature an M16 x 1.5 thread size. This thread size was selected to fit the available DIY Inserts. The threaded adapters can be screwed in to get the desired thread size for your car, truck, or SUV.

These mandrels are available to fit lathes with either a 1" x 8 TPI or a 1 1/4" x 8 TPI headstock thread.

The list price for the mandrels is $21.98 each.

For more information on the threaded adapters for different cars and for more information on the mandrels, click here.

# NEW PRODUCTS

## Powercap Active Particulate PAPR Respirator by Peke Safety

The PowerCap Active is a low-profile positive pressure respirator with built-in head impact resistance that is intended to provide respiratory protection from particulate contaminants while alleviating the discomfort caused by traditional half masks. The respirator features an impact-resistant face shield and P2 filter cartridges that work down to .3 microns while air is moved across the face with a flow rate of 160 liters per minute. The modular design allows for complete disassembly and cleaning.

The face shield is anti-fog, anti-scratch and works with beards and glasses.

This unit only weighs 1.8 pounds.

It ships with the face shield, two P2 filter cartridges, one rechargeable 8-hr battery pack, and battery charging dock.

The list price is $479.00.

For more information or to purchase, click here.

# NEW PRODUCTS


## Dust Right Wall-Mount Dust Collector from Rockler

The new Dust Right Dust Collector is a 1250 DFM wall-mounted dust collector. It has a Y-adapter with two inlets that allow you to connect multiple tools or even a 4" flexible hose for shop cleanup. In addition, it comes standard with a remote so you can start and stop it from across your shop. The motor features a sealed shaft and bearings for quiet, long lasting operation. It includes a 30-micron bag with a clear window on the side so you can see whether it's full. A zipper in the bottom of the bag makes emptying a breeze.

The list price is $529.99.

For more information or to purchase, click here.

# NEW PRODUCTS


## Sierra® Super Button Click by Berea Hardwoods

The new Sierra Super Button Click pen kit features a precision engineered SKM 88 click mechanism made by Schmidt®. The new click mechanism gives a soft, quiet click that is very positive.

The Super Button Click still uses the reliable Parker-style refills.

It comes in the following platings:

- Gold
- Gunmetal
- Nickel
- Chrome

Prices start as low as $15.00.

For more information or to purchase, click here.