

MORE WOODTURNING MAGAZINE

March 2020

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

FEATURED THIS MONTH



Needle Cases

by Mike Stafford

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Live Center Accessory

by John Wolf

I'm sure that you use your live center in both spindle turning and face plate work just as I do. There are occasions when I want to use it to apply pressure to help stabilize or to hold a piece in place, but I don't want a hole made by the point or a circular cut made by the cup. On occasion I have wedged a piece of scrap between the live center's point and the workpiece. That can work, but it can also easily slip resulting in a wobble, or in the worst case, a lost turning.

EDITORIAL



Dennis Daudelin, Publisher

We received the following note from New Zealand woodturner Dick Veitch in response to John Tarpley's February article called "Turning a Wig Stand". Thanks, Dick, for sharing your version with our readers.

A lovely project and worthy cause. Well done and well written. We do similar work here in New Zealand and I expect to have more than 100 wig stands to deliver to *Look Good Feel Better*, a charity cancer care group, next week. Our wig stands are not quite as tall as yours and the heads are commonly higher. Have a look at our plan, created with assistance from *Look Good Feel Better*, on

<https://sawg.org.nz/sawg/wp-content/uploads/2019/10/Wig-Stand.pdf>

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 (when the last edition of the magazine is published) until October 1st when the web site will close.

Also, if you would like to purchase a USB thumb drive containing all past magazine editions, we will be taking orders until April 30th. Orders will be shipped during the month of April. See the February monthly update for more information, or [click here](#).

Happy Turning!

Dennis

NEWS

World's Largest Chainsaw



According to the Guinness World Records website, the largest working chainsaw measures 22 ft 11 in (6.98 m) long and 6 ft (1.83 m) high. It was made by Moran Iron Works, Inc. of Onaway, Michigan in 1996 and is powered by V-8 engines. Named "Big Gus", it is on display at Da Yoopers Tourist Trap at Ishpeming, Michigan.

Photo from guinnessworldrecords.com

Wood dust on dangerous substances list



Did you know that wood dust is on California's Proposition 65 list of dangerous substances? Proposition 65 requires businesses to provide warnings to Californians about significant exposures to chemicals that cause cancer, birth defects or other reproductive harm. This list is updated every year and has grown to include approximately 900 chemicals since it was first published in 1987.

Here is the list of recommendations from their website if you work in the vicinity of wood dust:

Work outside, if possible, when you are sanding or creating fine wood dust. Wear a dust mask that fits snugly and comfortably.

If you often work with wood, are a hobbyist, or do home improvement projects with wood:

- *Consider installing a dust-collection or air-filtration system in your indoor work space to help capture and remove wood dust at the source.*
- *Consider using a saw hood or a sanding table that has suction to pull dust particles downward to prevent inhalation, especially if you are sanding wood that is glued, laminated or has synthetic finishes.*
- *Do not use brooms, blowers, fans or compressed air to move the dust.*
- *Vacuum with a high-efficiency particulate air (HEPA) filter or use a shop vacuum cleaner with a HEPA filter, if possible.*
- *Use wet clean-up methods, such as removing dust with wet rags.*

- *Carefully bag and seal wood dust from vacuum or other dust extraction systems.*
- *Change out of clothes that contain wood dust before entering your home, car, or other areas.*

For more information about their description of the dangers of wood dust, [click here](#). To learn more about Proposition 65, [click here](#).

Turning Spalted Wood Course



Want to learn more about using spalted wood for your woodturning projects? Marc Adams School of Woodworking in Franklin, IN is offering a unique course on the topic taught by Dr. Seri Robinson, an associate professor of wood anatomy at Oregon State University. This class titled "Turning and Coloring Spalted Wood" will take place July 20-24 at the School.

Here's the description from the School's catalog:

Machining spalted wood is a daunting task, and often more art and skill than science. Turning spalted wood can be enormously frustrating, especially if one does not want to use stabilizers. This weeklong course will go through how fungi affect wood and how that in turn affects how it should be turned, taking into account different types and levels of spalt. In addition, students will get to learn about the advances in spalt research, make their own spalt dyes, and apply them to their turnings for 'instant' spalt. Students will learn the fundamentals of wood anatomy and fungal biology, turn many types of spalted wood, from zone lined to pigmented, from heavily decayed to lightly spalted, and everything in between. Everyone will also be able to experiment with the latest in spalted wood dye technology as well.

For more information or to register, go to www.marcadams.com/product/turning-coloring-spalted-wood-with-seri-robinson/

Creative Club Newsletter Names and Newsletter Award

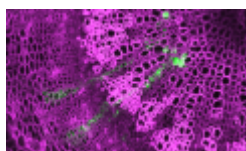


We have noticed that woodturning club newsletter editors can be very creative, especially with newsletter names. So, we took a brief survey of current and recently-defunct club newsletters and came up with our top ten favorite names (in no particular order):

1. Chips and Chatter (Silicon Valley Woodturners)
2. Turning Times (Cascade Woodturners Association)
3. Slightly Skewed Newsletter (Glendale Woodturners Guild)
4. As the Wood Turns (Chicago Woodturners Association)
5. Turner's Talk (Mid South Woodturners Guild)
6. The Chip Pile (Central Texas Woodturner's Association,)
7. Wood 'n' Things (Mid Staffs Woodturning Association-UK)
8. The Wood Spinner (Central Virginia Woodturners)
9. Between Turns (Michigan Association of Woodturners)
10. The Turning Point (The Siouxland Woodturners)

And speaking of newsletters...congratulations to the Northwest Woodturners club and Bill Karow, newsletter editor, for winning first place in the AAW's 2019 "Best Chapter Newsletter" contest (photo above).

New research into how wood is formed



Researchers at Heidelberg University in Germany have designed new experimental tools to study how certain stem cells develop into wood and bast cells. Here's an excerpt from a press released titled "Bifacial Stem Cells Produce Wood and Bast" published by the university last year:

"Life on Earth is fed by energy from the sun. Plants are the primary and most important recipients of this energy, converting it into sugars and biomass that are then utilised by animal organisms and humans alike. The process by which most of the biomass is stored long-term is wood formation. Wood is produced from a thin layer of stem cells called the cambium, which is located directly under the bark of shoots and roots. It produces both wood and plant bast, which is often used in the fibre industry. 'Although it has an essential role in the Earth's materials cycle and supplies important materials for our daily lives, how the cambium functions is largely unknown,' states Prof. Greb, who heads the 'Developmental Physiology' research group at the Centre for Organismal Studies.

By labelling different cell types inside the cambium, the Heidelberg researcher and his team identified the cells that are the source of both tissues - the wood (xylem) and the bast (phloem). These bifacial stem cells produce cells

bidirectionally, with wood cells growing inward and bast cells outward. To label the stem cells, the team used fluorescent proteins that helped identify the activity of specific genes. Using a molecular 'trick', the researchers were able to firmly anchor the labels in the cells and all their descendants, enabling the team to track and reconstruct cell development over a longer period of time."

Click here to read the entire press release:

www.uni-heidelberg.de/presse/news2019/pm20190122_bifacial-stem-cells-produce-wood-and-bast.html

Photo above shows two cell clones (in green), each of which originated from a single cambium stem cell and contributed to both the xylem and the phloem. Source: Dongbo Shi

Top 20 Most-Viewed New Woodturning Videos for February 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 February 2020

1) Andy Phillip - Video: Woodturning - The Wedding Goblet - Average Daily Views: 84,232

2) Hogan Baker - Video: Woodturning an Oak Log Mug - Average Daily Views: 57,496

- 3) yamabiko1220 - Video: Woodturning log to a flowers art!! ?????????????????????????????? - Average Daily Views: 29,813
- 4) Nick Zammeti - Video: Woodturning - DIY - Cork-A-Licious Bowl - Average Daily Views: 21,853
- 5) Andy Phillip - Video: Woodturning - A Chunk of Cherry - Average Daily Views: 20,573
- 6) Olivier Gomis - Video: Tourner un bol carrÉ sur 3 axes ! Tournage sur bois - Average Daily Views: 18,641
- 7) Odair Lucas Lucas - Video: Woodturning - A brilliant transformation /Uma genial transformao - Average Daily Views: 15,385
- 8) Cook Woodworks - Video: Wood Turning a Big Vase - Average Daily Views: 11,388
- 9) Wood Workshop - Video: Woodturning a Purple Vase - Average Daily Views: 8,930
- 10) Kyle Toth - Video: Laced Up Vase - Experimental Series - Average Daily Views: 8,554
- 11) Cook Woodworks - Video: Wood Turning - Live Edge Bowl - Average Daily Views: 8,540
- 12) Odair Lucas Lucas - Video: Woodturning - The transformation of nature // A TRANSFORMAO DA NATUREZA - Average Daily Views: 8,159
- 13) Cook Woodworks - Video: Wood Turning a Cube - Average Daily Views: 7,146
- 14) Squarepeg Tommy - Video: Woodturning Oak Mahogany Bowl - Average Daily Views: 6,349
- 15) Nick Zammeti - Video: I made a Tesseract Prism Borg Cube.. With Lights! - Average Daily Views: 5,945
- 16) Olivier Gomis - Video: Un vase de 30 000 pices pour mes 30k abonns ! Tournage sur bois - Average Daily Views: 5,727
- 17) R Humphrey - Video: Woodturning One Log, Many Bowls - Average Daily Views: 5,325
- 18) Cook Woodworks - Video: Wood Turning - Claw Marked Bowl - Average Daily Views: 4,403
- 19) Olivier Gomis - Video: Tournage d'Un Bol Plein De Fentes !!! - Average Daily Views: 4,097
- 20) Hogan Baker - Video: Woodturning a Hollow Stump Bowl! - Average Daily Views: 3,748

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



TUTORIALS



Needle Cases

by Mike Stafford

The most important tools that any person engaged in needlepoint, i.e. surface embroidery of canvas, use are the needles themselves. High quality needles are expensive and are prized by those involved in this craft/art. Great care is taken to protect and preserve those needles.

A container is almost always used to prevent the loss of the needles and the injuries that might result from finding them in your finger while searching in a stitching bag or in your foot if they are lost in the carpet. I know this has happened because I live with a needlepointer who has done both. Me, I only find them in my feet. Bad words are said...

Of course, these small containers, boxes, can be used for things other than needles. I have a friend who turns small canisters similar to needle cases that he uses to carry his favorite seasoning blend for use in lieu of salt when he dines out. He calls them his spice canteens. Another friend uses a small turned container to carry her daily doses of pills to work. There are as many uses as there are things that will fit inside of a small pocket-sized turned wooden box.

Design Considerations

I first started making needle cases for my wife a number of years ago as a surprise gift. After all, I turned boxes, so it should be easy enough to turn a few needle cases for her. Well, I found out differently. My first attempts were not very stylish (they were ugly) and they were larger than my wife wanted (Photos 2 and 3). The parting cut, where the cap separated from the body, was centered and made it difficult to sort through the needles inside. It was also important to make sure that the needle case would accommodate the needles that the needlepointer wanted to put in it. Not all needles are created equal and they aren't the same length either.



Photo 1: Walnut needle case



Photo 2: Purpleheart needle case

So, I went back to the drawing board to work out a better design. That better design was inspired by some little canisters posted by Cindy Drozda on WoW. Her little boxes were very elegant and had screw-on caps. I immediately recognized that her design could be adapted for a needle case. I turned a couple and took pictures, wrote Cindy and attached the pictures to the e-mail. I explained that I wanted to adapt her design for a different purpose. She wrote back and told me to go for it. If you ever see one of my needle cases next to Cindy's little boxes you will immediately recognize the inspiration but they certainly are not slavish copies. Thanks Cindy.

A Wood Story

My wife teaches needlepoint around the country and is quite well known. As she traveled from class to class and to symposia her needle cases garnered a fair amount of attention. People wanted to know where they could buy one.

Soon I had many orders for needle cases. Many needle cases will require a lot of wood.

Like many turners, when I first started turning I turned a lot of pens. I was also fortunate enough to have a friend in our woodturning club who had a hardwood store. Rodger, the owner, who has since passed away, bought both exotic and domestic hardwoods and stocked them in his store. A lot of the material he bought had some damage that had to be trimmed off but there remained usable material in those offcuts. He kept these offcuts in large trash barrels and wooden bins. Customers were welcome to dig through these scraps and salvage anything that they wanted to use. Well, I salvaged a lot of pen blanks... several 5-gallon buckets-full over the years.

Someone is now asking what in the world were you doing with buckets full of pen blanks? I guess I am a wood hoarder. I have fears that I will someday be exposed on one of those hoarding shows. I turned a lot of pens back then but I still have a lot of pen

blanks left. That became fortuitous when I started turning needle cases.

Fortunately, I had sized many of these cutoffs into larger pen blanks in the 7/8" - 1" square size range which were the perfect blank size for needle cases.

Over the years, I turned several pens and boxes for Rodger from the wood I salvaged from his bins and barrels. I never saw him anywhere when he didn't have one of my pens in his shirt pocket. For that I am glad. Rodger, you are missed.

Getting Started

The first step in any turning project is to select the wood. I like turning colorful needle cases so I choose to use many exotics or otherwise colorful or highly figured woods. Once the woods are chosen, I mount the blanks between centers, turn them round and form a tenon on each end sized to fit into a set of pin jaws on my chuck (Photo 3).



Photo 3: Prepared needle case blanks

After rounding up the blank, I choose which end is to be the cap of the needle case and mount that end into the chuck. Then I make a mark 1 5/8" - 1 3/4" from the end where I will part the blank in two (Photo 4). Then it is just a matter of parting the blank to separate the cap (Photo 5).

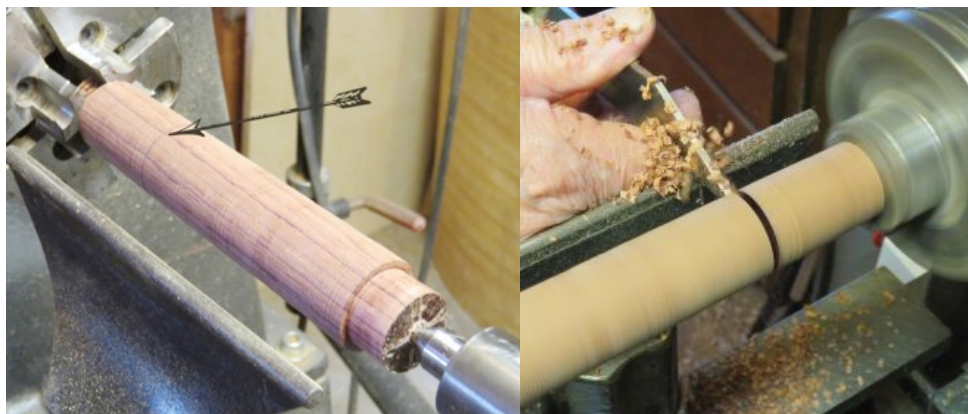


Photo 4: Parting line

Photo 5: Parting off the cap

Time for Some Drilling

The best way to hollow the cap is to use a drill bit. Doing so helps to ensure that the hole in the cap will have parallel sides which makes it easier to obtain a good suction fit on the body of the needle case. For my needle cases I use a 7/16" carbide tipped brad point drill bit to hollow the cap. I slow down the lathe and carefully advance the quill with the bit mounted in a drill chuck to avoid overheating some of the exotic wood blanks (Photo 6). I control the depth with plastic electrician's tape serving as a reference to make sure I drill about 1/2" deep.



Photo 6: Drilling hole in the cap

Next it is just a matter of shaping the cap with a gouge (Photo 7). Then the cap is sanded (Photo 8) before parting off from the waste with a skew (Photo 9).

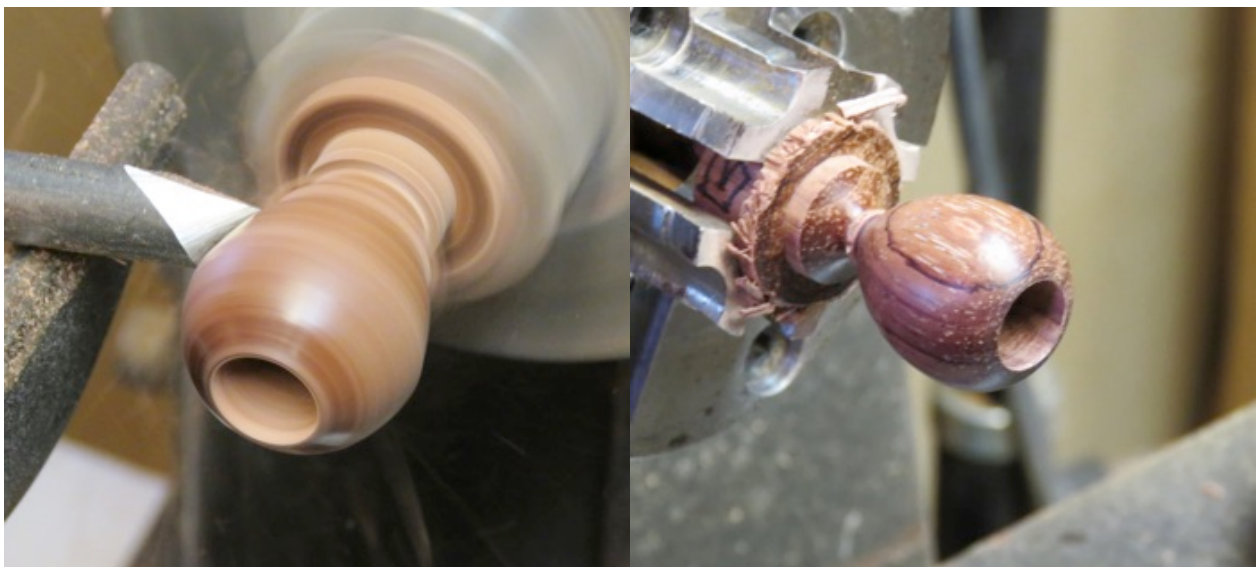


Photo 7: Shaping the cap

Photo 8: Cap sanded and ready to finish



Photo 9: Removing cap with skew

The cap will be finished when it is jam fitted upon the body tenon which doesn't happen until the body blank is in the chuck.

Drilling the Body Blank

The body blank for the needle case is mounted in the chuck so that it can be drilled. I use a 5/16" carbide-tipped brad point bit for this operation. Again, it is necessary to slow down the lathe and frequently clear the chips to prevent overheating and potential splitting of these exotics which can be heat sensitive. I use electrician's tape to establish the drilling depth which is determined by the size of the needles that are to be stored. In my needle cases, needles up to about 2 1/4" long can fit inside (Figure 10). After drilling, I like to mark a line around the blank to locate the depth of the hole to guide me as I shape the body of the blank.



Photo 10: Drilling the body blank

Time to Slow Down

If the needle case is going to serve its purpose and safely contain the needles inside, the cap must fit snugly so that it will not come off accidentally. I prefer a suction fit which can be removed with a little effort but does not require lots of hand strength.

The best way I have found to achieve this desired suction fit is to establish a long tenon on the body of the case. A long tenon allows much better control of the fit of the cap in my experience. So, I make the tenons on my needle cases $3/8$ " long which conveniently happens to be three times the width of my parting tool. I have to take my time and carefully sneak up on the fit so that the cap will be securely attached yet somewhat easily removed. In some respects, the fitting of the cap will make or break the entire turning, so take your time and get it right (Photo 11). There is not a lot of margin for error as the difference between the internal diameter of the cap is only $1/8$ " more than the internal diameter of the hole in the body which leave about $1/16$ " thickness for the wall of the tenon. I am careful to check the fit of the cap frequently and as I get close. I remove only dust from the tenon. The intent is to get a very snug fit so that the cap can be jammed on the tenon for final turning, sanding, and finishing. I have found it best to cut the tenon to fit rather than sanding it so that it can fit. Sanding can result in an oval tenon and a "twist fit".



Photo 11: Sizing the tenon for the cap

Finishing the Cap

Once the cap can be securely jammed on the tenon of the body (Photo 12) of the needle case it is an easy job to finish shaping, sanding, and applying finish to the cap (Photo 13).

I always draw a line around the blank showing the depth of hole I drilled for reference.



Photo 12: Cap jam fitted on tenon



Photo 13: Cap, turned, sanded, finished

Once the cap is finished, the last step is to adjust the fit of the cap on the tenon. This is done very carefully and only molecules of wood dust must be removed. Check the fit frequently, often, and many times to ensure that a suction fit is obtained.

Shape the Body of the Needle Case

The shape of my Cindy Drozda-inspired needle case is an elongated cove and bead which is nothing more than an ogee curve. The shape is easily turned with a sharp

gouge and once you have done a few or a few dozen they are quick to do and quite repeatable (Photo 14). I support the tenon end of the needle case with a small diameter live center inserted in the opening.



Photo 14: Shaping the body of the needle case

After the shaping and tool work is done, the case is sanded and readied for finish (Photo 15). The finish is applied and the body of the case is ready to part off the waste (Photo 16).



Photo 15: Sanded and ready for finish



Photo 16: Ready to part off

Separating the needle case from the waste is a simple matter with a sharp skew (Photo 17). Support the case in your off hand and let the tool do the work.



Photo 17: Removing the case from the waste

Finishing Up

Finishing the end of the needle case is accomplished by lightly gripping the tenon on the body in the jaws of the pin chuck. A little sanding and application of some finish is all that is required.

And here is the result, a bubinga needle case a little less than $\frac{3}{4}$ " in diameter and slightly less than 3" long. It is sized to hold needles up to $2\frac{1}{4}$ " long (Photos 18 and 19).



Photo 18: Finished needle case

Fig. 19: Open case with needles

Final Thoughts

Needle cases are a quick and easy way to showcase small bits of beautiful wood normally reserved for pens. You can make a needle case out of any wood but why use common woods when exotic and figured timbers are available (Photos 20, 21, 22, 23, 24, 25).



Photo 20: Bocote



Photo 21: Canarywood



Photo 22: Cocobolo



Photo 23: Tulipwood



Photo 24: Kingwood



Photo 25: Zebrawood

Some customers prefer cases that stand for use on their sewing or stitching table. This method and design can be easily modified to accommodate standing cases (Photo 26).



Photo 26: Standing needle cases

It is possible to even take inspiration from perfume bottles like these examples I turned based upon some bottles in my wife's perfume bottle collection (Photo 27).

*Photo 27: Perfume bottle inspired cases*

Needle cases are a quick and easy way to practice your box making skills. Once you have mastered a suction fit on a tenon $7/16$ " in diameter any other box tenon is a snap. You can make them any size you want. And the best part is that these little boxes are popular with a variety of people who want them for things other than needles. I have heard that they have been put to use as containers for baby teeth, a lover's eyelash, a toothpick or two, some emergency matches, tiny eyeglass screws, fairy dust and dreams and wishes, etc. etc. etc.

So, try turning a few needle cases and maybe you can use up a bucket or two of pen blanks to free up some room in your shop.



Two Oval (Elliptical) Dishes

by Nico Oosthoek

To turn an oval dish, you typically need a special machine, like a rose engine, or a lathe accessory, like an oval turning attachment. Both options are rather expensive.

In this tutorial I use a method to easily turn an oval (actually two of them) without the help of a special machine or attachment. The oval shape only applies to the outside of the dish; the inside of the dish becomes round.

For this project I start with two pieces of wood. I have chosen walnut and maple. I glue them together with wood glue (PVA) and separate them with an intermediate layer of paper. I use paper from my computer printer which is very easy to split apart later.

The dimensions of the wood blanks that I used were approximately 6 3/4" x 3 3/8" x 1.75" (170 mm x 85 mm x 43mm). Of course, you could decide to use different-sized wood blanks.



Photo 1

When the glue has hardened, the ends are trimmed flat and I glue a piece of beech on

both ends. These pieces prevent the wood from splitting on the paper seam when it is tensioned between the centers.



Photo 2

Next, I mark the center of the workpiece onto the beech blocks.

The "A" marking in the photo is the adhesive seam and the "B" marking is the center line of the two glued pieces.

Next, I cut off the corners of the block with the band saw. This makes it easier to make the blank round on the lathe.



Photo 3 (click on any photo to enlarge)

On the computer, I drew an oval of 6 3/4" x 3 3/8" (170 mm x 85 mm) and stuck it on a piece of sturdy cardboard. I cut the oval out and it serves as my template.

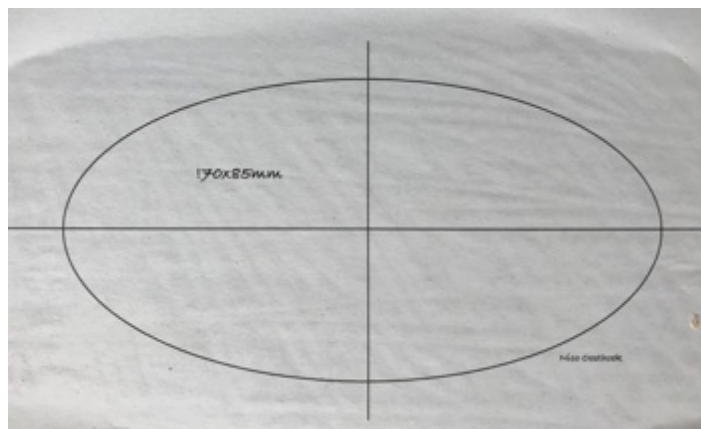


Photo 4

The wood blank is now mounted onto the lathe between centers. I then turn the blank round and reduce its size to 3 ¾" (85 mm).

In Photo 5, you can see that the template lines up perfectly with the top of the wood blank and the glue lines. Now we are ready to turn our oval.



Photo 5

The oval is turned into the correct shape with the help of the template. I also turn the pieces of beech so that the glue line and paper becomes visible.



Photo 6

Using a sharp knife, I split the two glued blanks in half. The clamp serves as an aid to ensure that the two parts of the oval do not fall over during splitting, damaging them.



Photo 7

Once I have split the two ovals, the ends are sanded away by hand or with the help of a sanding disc.



Photo 8

Now comes the most difficult or most important part of the project. I drill a hole exactly in the middle of the oval. This must be done very accurately, otherwise the hollow in the oval will not be in the middle. I measure from both ends and from both sides to arrive at the center point.

I clamped the oval with a large wood clamp. I drilled the hole using my drill press (column drill) and a 9/64" bit ($\varnothing 3.5\text{mm}$).

An adhesive tape flag on my drill bit indicates the depth to be drilled. The depth of the hole is determined by the length of the screw in my screw plate which you can see in Photo 10.

*Photo 9*

I mount the wood blank onto the lathe using a self-made screw plate.

*Photo 10*

The wood blank is now clamped onto the screw plate.

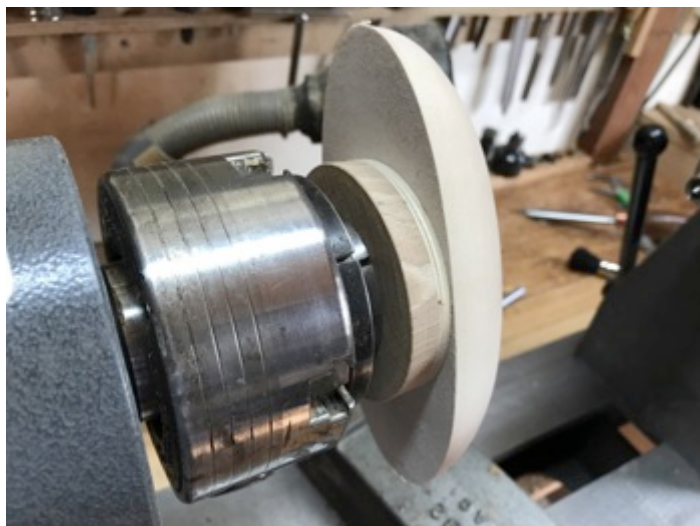


Photo 11

The bottom is turned to create the bottom of the oval dish. First I turn the bottom flat and then I turn a recess so that the blank can later be remounted onto the jaws of my chuck. I turn the recess to approximately 1 ¼" wide by ¼" deep (ø30mm x 4mm).



Photo 12

The wood blank is now clamped in the chuck. Make sure that the blank sits against all the jaws of the chuck.

The photos show turning of both the maple and walnut blanks.

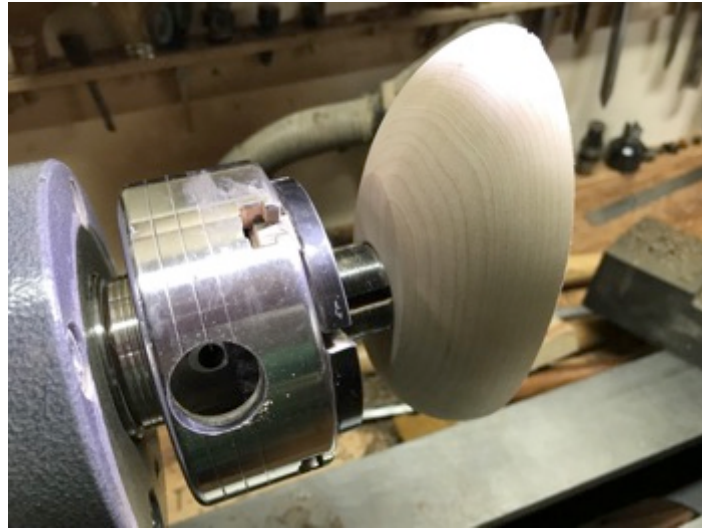


Photo 13

I now turn $\frac{1}{4}$ " (5mm) of the wood off the top. I do this from the outside edge of the blank to a location just past where the top becomes round. My goal is to create a lip for the bowl. This makes the bowl stand proud of the oval shape of the dish.



Photo 14

Now you can start to turn the bowl in the center of the blank. Make sure to leave the lip on the bowl.



Photo 15

Frequently check the depth of the bowl to prevent going through the bottom. Make sure to take into account the recess that was turned for the jaws of your chuck.



Photo 16

I sand the top edge bowl using a sanding block until all the turning marks are gone. I sand the wood with the grain (in the longitudinal direction of the wood) in order not to introduce any scratches from the grit in the sandpaper. I use the following grits, in order, one after another: 180, 240, 320 and 400.



Photo 17

The sanded dish is now ready for finish.

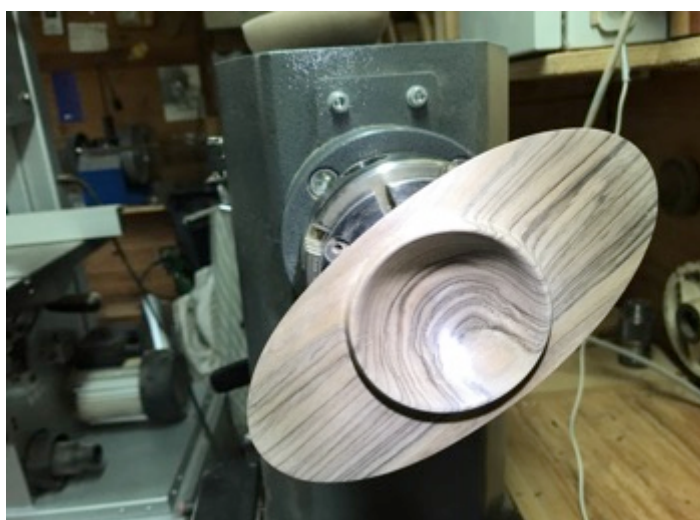


Photo 18

I am now starting to turn the second wood blank. It is clamped and turned as described in the previous photos.



Photo 19

The two dishes are finished with sanding sealer (primer), multiple coats of Danish oil, and finally a coat of micro-crystalline wax.



Photo 20

Here are two more dishes that I made in a different size and subsequently a different oval shape: 6" x 4" (155 mm x 105mm). I finished them both in the same way as the ones in this tutorial.



Photo 21

Here is a photo of another oval dish with lid. I turned this one from apple wood.



Photo 22



The Penturner's Corner: Repairing Cracked Pens and My Favorite Pens

by Don Ward

Cracked wooden barrels are not uncommon with the pens we make. Wood moves with temperature and humidity changes. Some woods, such as snakewood and ebony, are quite prone to cracking. I've had pens crack after shipping to customers who live in climates much different from what we have here in north Texas. Other materials can also crack. Most of the materials I've had crack were natural ones such as wood, antler, bone, and ivory. I have used small pieces of pre-ban ivory for accent rings but they often cracked. I no longer use any ivory. There are too many other materials to use for accent rings.

I don't remember having an acrylic pen crack after assembly. I have heard from several people who have made pens using all different kinds of materials that have experienced cracking during assembly. I really think cracking during assembly happens from bad assembly procedures such as not removing the bur from inside the tube after the squaring process. Or, pressing in parts at an angle and then forcing them to straighten instead of removing them and realigning the parts. Extreme temperatures, such as leaving a pen in the car during very hot summers or cold winters, can cause the wood to move and thus crack.

Several suggestions to keep pens from cracking have been offered. Some swear by drilling just a little oversize and using a polyurethane glue to take up the space and act as a buffer between the wood and tube. The thought is that polyurethane glue (Gorilla® glue and others) will allow the wood to move enough on the tube to avoid cracking. Actually, I have had pens crack where the tubes were glued using polyurethane, epoxy and CA glues. I still consider two-part epoxy to be the best glue for tubes. And, glue coverage between tube and pen material is very important.

Sealing the ends of the completed pen barrels with thin CA is a procedure that many penturners consider a cracking preventative. A few drops of thin CA on a paper towel and then pressing the ends of the turned barrels into the glue will allow the glue to soak

in and seal. The CA sealing will help prevent moisture movement into and out of the blank thus minimizing wood (or other material) movement. Other suggestions have been to soak thin CA into the wood after final dimensions are reached. Minwax wood hardener is also a popular choice. Others tell me that soaking blanks in thinned shellac, polyurethane finish or other similar finishing liquids also help.

Stabilized blanks are the perfect choice for stable pen blanks. Most vendors sell stabilized blanks but home stabilizing one's own blanks is catching on thanks to Curtis Seebeck who introduced Cactus Juice™ stabilizing resin and the needed equipment for home stabilizing wood blanks. Home shop stabilization of pen blanks, as well as other small turning blanks, has made using stabilized blanks affordable and easy to make. I wrote about using Cactus Juice™ stabilizing resin in *More Woodturning Magazine* in the April 2017 issue. Also, *Woodsmith Magazine* had an article about stabilizing in the Aug 2019 issue #244. They used Cactus Juice™ resin and equipment from Curtis Seebeck at TurnTex Woodworks. I have not had a pen made from a stabilized blank crack. I know several penturners who only use stabilized blanks for the pens they sell. I have not had many pens returned because of cracking. I have actually had very few complaints about cracking.

I had a pen returned a couple of weeks ago that needed a new transmission. The pen was about five years old made from Honduran rosewood. The pen still looked very good and the wood was not cracked. The pen is owned by a customer here in Wichita Falls, TX. A week after I returned the pen, he called me and said the pen had cracked and could I fix it. Upon inspecting the pen I could not believe the two cracks I saw. I had just seen the pen 10 days earlier and it had no problems. I took the pen home and actually replaced the wood barrels with new ones. If a pen is returned because of cracking I routinely replace the wood with the same species. But, sometime the wood has some sentimental value and the customer would rather have the crack repaired than replaced. I'll share how I make repairs to cracked pen barrels.



Photo 1: A typical cracked wooden pen barrel

The crack follows the grain of a piece of curly bubinga. Straight grained wood blanks will have fairly straight cracks that follow the grain. Straight grain cracks are less visible when repaired. I will repair this crack and compare the repaired barrel to Photo 1 later.

The first step is to sand the barrel to remove the previously applied finish. The finish can be removed by sanding or using a scraper or skew. Remove the finish and as little

wood as possible. Using 220 or 320 grit paper, sand the blank. The crack will begin filling with sanding dust. Be sure the dust is wood dust and not dust from the finish. Often dust from sanding the finish will be white and the repair will be very visible. Catch sanding dust from the wood on the sandpaper to use for making slurry for later use.



Photo 2: The sanded blank with dust filling the crack.

While sanding, collect sanding dust from the blank onto the sandpaper. The dust will be used to form slurry with thin CA to complete filling the crack with the slurry of dust and CA. Try different grits of paper. Sometimes 220, 320, or 400 will work better. I use all three depending on which one does the best job with the wood being repaired. Actually, the finer the dust, the better the slurry works. I try to use 320 or 400 grit paper if possible.



Photo 3: Sanding dust collected on the sandpaper.

When enough dust has been collected the next step is to form the slurry. Holding the paper under the blank as when sanding and just barely touching the blank, begin flooding the blank from the top with thin CA. Allow the CA to mix with the dust forming a slurry. Be sure the slurry is spread from one end of the blank to the other having ample opportunity to fill the crack. Continue the sandpaper movement and CA

application until all dust has been mixed and the slurry is beginning to cure. It will not cure as quickly as one would think, so don't hurry. If the slurry does cure quickly it can always be removed and the process started again. Some woods will cause the slurry to cure quickly. If this happens try switching to medium CA.



Photo 4: The beginning of the slurry formation.



Photo 5: The slurry growing as more CA is added.



Photo 6: Continue adding CA to mix with the dust to form the slurry.

Photos 5 and 6 show the slurry spreading over the blank from end to end. When the CA starts to cure, continue picking up dust until the CA has cured. Spray accelerator onto the blank to cure the slurry. A second slurry application may be needed if the crack did not completely fill. If more slurry is needed start over by removing the cured CA-dust slurry using tools or sandpaper. Start the sanding, dust collecting, applying thin CA, and forming the slurry and filling the crack as the blank spins. I have had to repeat these steps two or three times to completely fill the crack. An excellent slurry formation and application is shown in Photo 7.



Photo 7: An excellent CA-dust slurry application

The blank is now ready for final sanding and application of the finish of choice. The type of wood, the shape of the crack, and the width of the crack all weigh in on the success of the repair. Often the repair is not obvious and other times the repair may not be acceptable for several reasons. If a crack is large and irregular in shape or if there are several cracks on one blank I will use a different method of repairing the blank. The other method I have used is to use two-part epoxy and mix in sanding dust, black

pigment, or turquoise Pearl Ex powder and fill the crack or other voids with this mix. Allow to cure and then turn or sand away the excess. Give one of these methods a try next time a cracked pen barrel raises its ugly head. Often, a repaired crack on a really nice piece of wood is well worth the effort.



Photo 8: The completed repair, but the blank has not had a finish applied.

But I really want a fountain pen

Often a penturner really likes a particular kit but the kit only comes as a rollerball. The penturner would really like to have the kit as a fountain pen for himself or for a customer. This problem arises quite often. Is there a solution?

I received an email not long ago asking if I knew a source for a fountain pen version of the panache sold by Craft Supplies (<http://www.woodturnerscatalog.com>). I have not seen the panache as a fountain pen. Is there a solution? The answer is yes, sometimes and no, other times. So, what is the solution? The solution for this particular situation (a panache fountain pen) is to use a fountain pen front section from a different kit. In this case a baron fountain pen section will replace the rollerball section of the panache. Purchase a baron with the same plating as the panache then simply switch the front sections for the panache rollerball and the baron fountain pen. The switch is easy and simple and now the panache is a fountain pen and the baron is a rollerball. Baron fountain pen sections are available from many of the vendors that sell the baron kit or directly from Berea Hardwoods. Other fountain pen kits may interchange front sections with the panache but the baron is the first I tried. The baron worked and I searched no further. Other kits such as the Zen, Stretch, and the Gran Torino also only come as rollerballs. I think the stretch is now available as a fountain pen and I would bet that a kit such as the baron or junior gent II or other similar kits might interchange front sections with these three. I don't have any of these kits to check out. Some research may be needed. This situation is an excellent reason to be a member of one of the penturning Internet forums. When a situation like this or one similar comes along a simple post asking a question will almost always get an answer. These forums can save lots of time investigating, searching, and purchasing kits to check out the answers. Ask

questions and someone has probably had the same question and has found the answer.

The most active penturning forum is the IAP (International Association of Penturners). Facebook also has a several penturning groups, casting groups, and woodturning groups. Facebook groups are quite active and have files areas where members post articles. Check them out. They are all excellent resources.

More Woodturning Magazine is coming to an end. I have been writing since Dec 2006. I thought I would share a few pictures of favorite pens from some of those articles.



Photo 9: A laser inlay kit ... guess where I live?



Photo 10: Another laser inlay kit



Photo 11: The first article in Dec 2006: A Pentel™ pencil conversion



Photo 12: Hexagon barrel on the vertex pen with hexagon hardware



Photo 13: Faux segmentation using Spectraply™ or similar products



Photo 14: Alligator jaw bone cast in white resin



Photo 15: A one-piece slimline



Photo 16: Modified slimline with cast snakeskin for the cap



Photo 17: A blank by Jason Swanson for an article on segmented blanks



Photo 18: Pen made from a 360-degree herringbone blank by Don Ward



Photo 19: A clutch of modified slimlines



Photo 20: Yes, I turn other things besides pens

Email questions and comments to don@RedRiverPens.com

Do a good turn daily!

Don

ARTICLES



Live Center Accessory

by John Wolf

I'm sure that you use your live center in both spindle turning and face plate work just as I do. There are occasions when I want to use it to apply pressure to help stabilize or to hold a piece in place, but I don't want a hole made by the point or a circular cut made by the cup. On occasion I have wedged a piece of scrap between the live center's point and the workpiece. That can work, but it can also easily slip resulting in a wobble, or in the worst case, a lost turning.

This is a straight forward and quick way to make an accessory point with a flat end for the live center but that also has lateral stability. I actually have a number of these in a range of sizes. Start by finding a piece of wood that is about 1 3/4 inches square or round and 4 to 6 inches in length. Make it round and prepare one end so that it can be securely held in your 4-jaw chuck. Put it in the chuck and face the exposed end.

These dimensions are for my ONEWAY live center. I've checked two other makes of similar live centers. They were all the same. Check the dimensions of yours before drilling the blank. You may require a different size.



Photo 1

Put a 1" drill that will make a flat bottom (Forstner bit or spade bit) in the tail stock. Drill a hole 1/8" deep.



Photo 2

Remove that drill and put a 3/4" drill into the chuck. Mark the drill or set a stop so you only drill 3/4" deep when measuring from the end of the wood. Drill that hole.



Photo 3

Remove that drill and install a 5/8" Forstner bit. Mark it to drill 1 1/8" deep, then make that hole. Blow out all the dust and test the fit of your live center. Make a pencil mark to remind you of the depth of the hole you have just drilled.

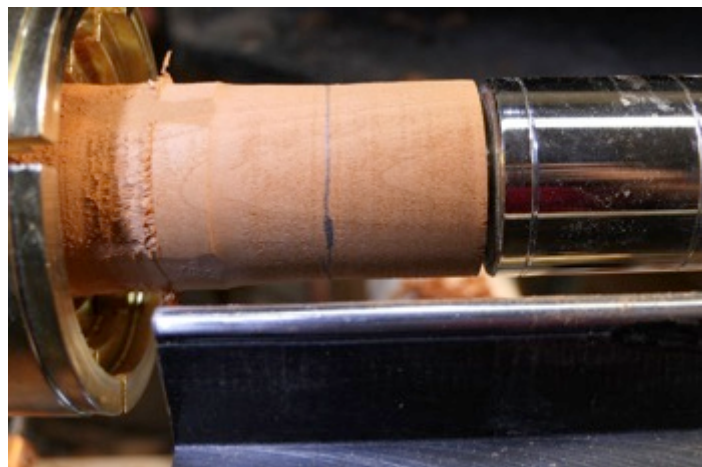


Photo 4

Shape the outside contour of the live center accessory including any decorative embellishments you wish. The end that will have contact with your future turning projects can be any size you wish. I find that the approximate 1" size and the 1/2" size are the ones I use most often.



Photo 5

Part off the finished piece.



Photo 6

I often use this accessory when finishing the bottom of a bowl. I put pressure with the live center to hold the bowl against a padded wooden arbor inside the bowl. I then turn away all signs of the way the bowl was held while turning. The wooden accessory leaves no mark on the bowl bottom.



Photo 7

The accessory tip is easily slipped off the live center when the standard point or cup are needed.



Faceplate Rings (Do they go on your fingers or toes - or nose?)

by Rick Morris

Does your faceplate ring? No, that's just your ears, you're getting old!

I'm sure you're familiar with faceplates (Photo 1). You get one with every lathe you purchase, and every woodturning tool manufacturer makes them. The faceplate is threaded to fit the headstock spindle.

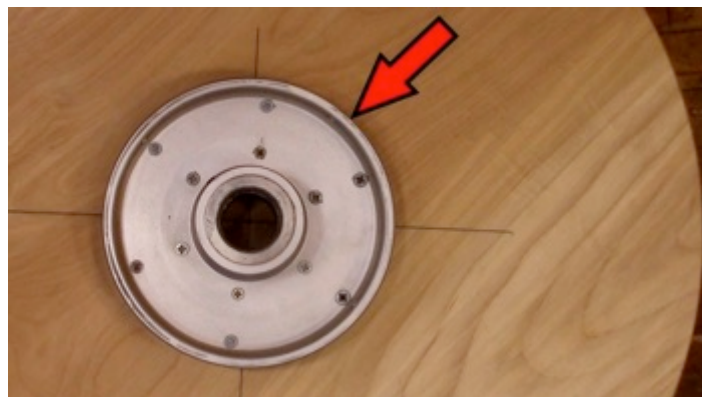


Photo 1: A faceplate (with a larger plywood disc attached to make a huge faceplate)

You may also be familiar with faceplate rings (Photo 2).



Photo 2: A small (about 3 1/2 inches, 89 mm) faceplate ring

A faceplate ring is a faceplate that is mounted to a chuck, rather than directly to the headstock spindle as a faceplate is. The faceplate ring has a recess in it - the chuck jaws expand into it for a secure hold. Typically, the ring has a dovetailed recess (Photo 3).

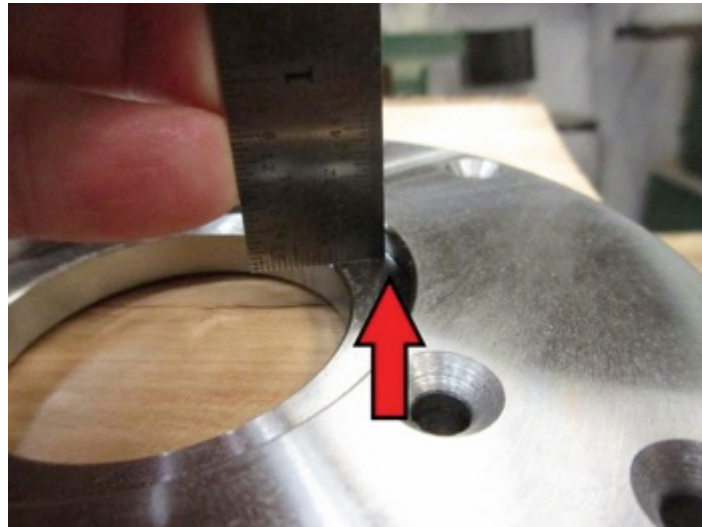


Photo 3: The dovetail in the ring

The jaws on the chuck (provided by the same manufacturer) should match this dovetail, of course (Photos 4 and 5).

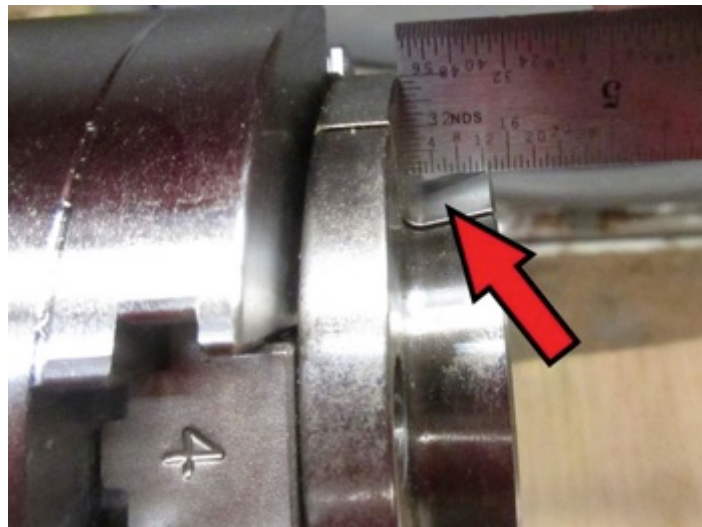


Photo 4: Chuck jaws to match the faceplate ring



Photo 5: Chuck and matching faceplate ring

To use, the faceplate ring is attached to the work (Photo 6), then the chuck is expanded into the faceplate ring (Photo 7).

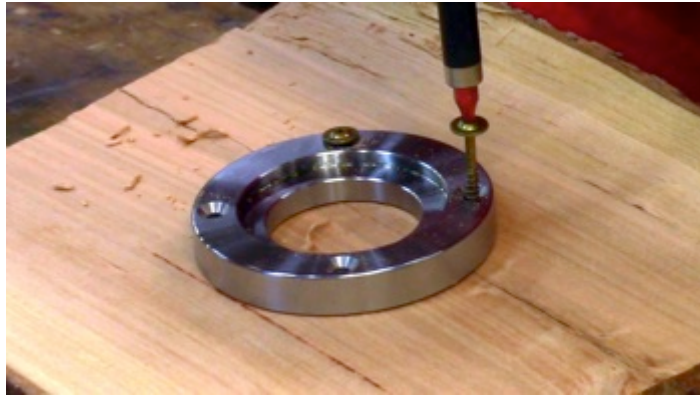


Photo 6: The faceplate ring is secured to the work piece...



Photo 7: ...and the chuck is expanded into the ring

Or you can mount the chuck on the headstock spindle first, then put the faceplate ring and work onto the chuck (Photo 8).

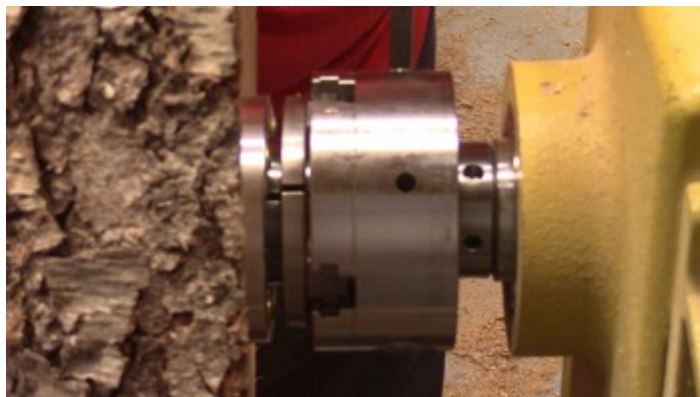


Photo 8: With the faceplate attached to the work, it is put on the chuck and the jaws expanded

Faceplate rings have advantages and disadvantages compared to faceplates.

- Since the ring fits into the chuck, the chuck doesn't have to be removed from the headstock, as would have to be done with a full faceplate. (This is a minor advantage only, I think.)
- The ring doesn't have to be threaded onto the headstock spindle, making it somewhat easier to mount on the lathe with the heavy workpiece attached.

- The ring itself is lighter than the full faceplate - but not a huge amount.
- The ring is generally slightly less expensive than the faceplate (of course, the ring requires a chuck, but you probably already have that).
- You probably can't find a faceplate ring as large as the largest faceplate that is available. The largest ring I could find is about 120 mm (about 5 inches), whereas faceplates 8 inches in diameter are available (and expensive) - faceplates of 2-6 inches (50-150 mm) are easily found, and not too expensive, depending on the size of the ring.
- The ring is probably not as strong as an equivalently-sized faceplate (assuming they're both made of the same material, such as steel), since with the ring, you have a two-part hold (the ring inside the chuck). Is this significant? Hard to say. I managed to knock a ring-held blank off the spindle with a catch once...but I think it was most likely my fault for using dovetail jaws from a different manufacturer than the ring. On the other hand, I also have had a cast-iron faceplate break on me when I got a catch.

After looking at a lot of online sites that carry woodturning tools (Amazon, Craft Supplies, Woodcraft, Rockler, Packard Woodworks, etc), my conclusion on the cost of a faceplate ring vs that of a faceplate is that there's not a huge price advantage. The cost advantage depends on the size of the ring vs faceplate, and also on the manufacturer. (You should get the ring from the same manufacturer as the chuck.)

The ONEWAY Versa Mount system of faceplates rings (Photo 9) is more expensive than buying individual faceplates - the spindle mount for 1 ¼ x 8 is around \$61, then a ring runs from \$30 to \$37. (However, a chuck isn't required - and the spindle mount can be used with any of the three rings.) Note also, though, that the comparable ONEWAY faceplates themselves are quite expensive. Overall, I think the ONEWAY rings are more expensive than those from other manufacturers.

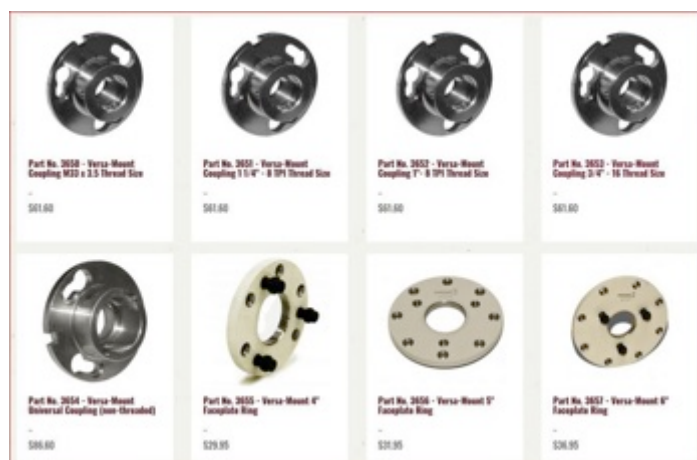


Photo 9: The ONEWAY Versa Mount components (click any image to enlarge or see links at end of article)

Faceplate ring systems from other manufacturers (Axminster, Teknatool, Record

Power, etc) are comparable in price to each other. One manufacturer to note is Record Power, because its SC3 and SC4 chuck packages come with a 3 1/2" ring.

Faceplate rings come in a variation of sizes, very similar to what is available with full faceplates (not too surprising, I guess). I have found rings as small as 2 inches, and as large as 5 inches. Record Power's largest ring is 5 inches (125 mm), whereas Teknatool's largest ring is a bit larger at 130 mm.

Teknatool's Nova line of chucks has three different sizes of faceplate rings (Photo 10) - 2 inches, 4 inches, and 5 inches. Note that each different ring requires different size jaws on the chuck (Photo 11).

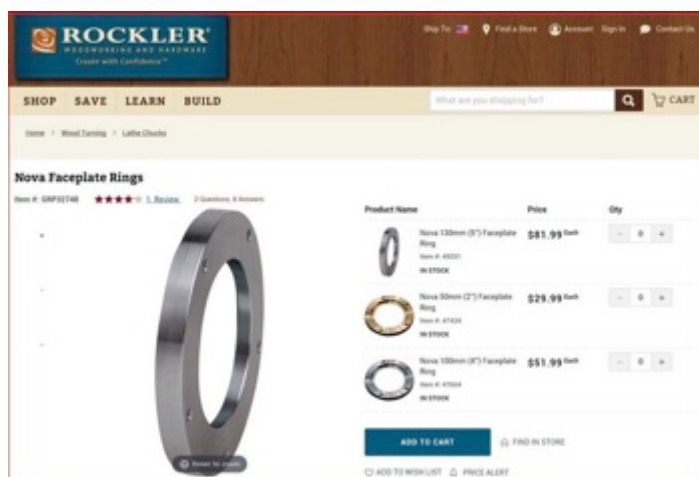


Photo 10: Faceplate rings from Teknatool

| | |
|------------------|--|
| Brand | Nova |
| Weight | 2.8200 |
| Tech Spec | <ul style="list-style-type: none"> • 50mm (2") faceplate ring fits 50mm jaws. Faceplate diameter is 3". • 100mm (4") faceplate ring fits 100mm jaws. Faceplate diameter is 5". • 130mm (5") faceplate ring fits 130mm jaws, Faceplate diameter is 6-1/4". |

Photo 11: Jaw requirements for Nova rings

Record Power offers two faceplate rings (Photos 12 and 13), one at 3 3/8 inches and one at 5 inches. Both use the same size jaws (50 mm).



Photo 12: The Record Power large ring



Photo 13: The Record Power small ring

Vicmarc has four faceplate rings (Photo 14) – 2 ¾ inches (70 mm), 3 ½ inches (90 mm), 4 ¾ inches (120 mm), and 6 inches (150 mm). Each requires a different size jaws in the chuck.

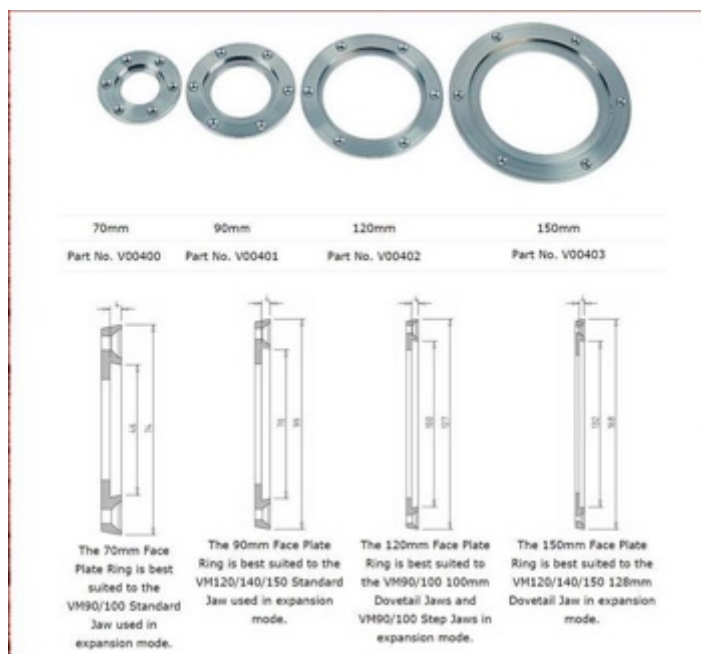


Photo 14: Four Vicmarc rings

Robert Sorby's Patriot chuck has two faceplate rings (photo 15) - 3 1/8 inches (80 mm) and 4 3/4 inches (120 mm).

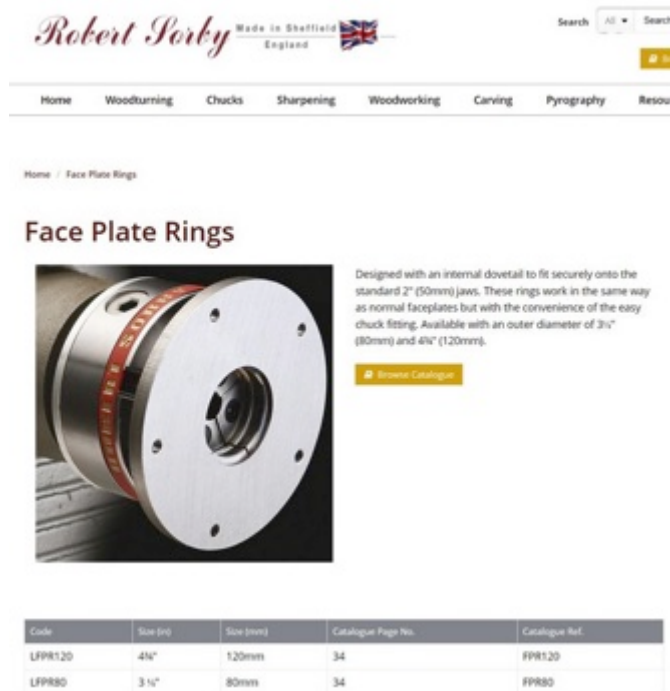


Photo 15: Faceplate rings for Robert Sorby 50 mm jaws

ONEWAY, as mentioned earlier, has 3 different ring sizes (Photo 16) - 4 inches (100 mm), 5 inches (125 mm), and 6 inches (150 mm). Note that the rings require a spindle plate (the Versa Mount coupling), rather than a chuck. Each ring attaches to the coupling with bolts and a keyhole-style hole.

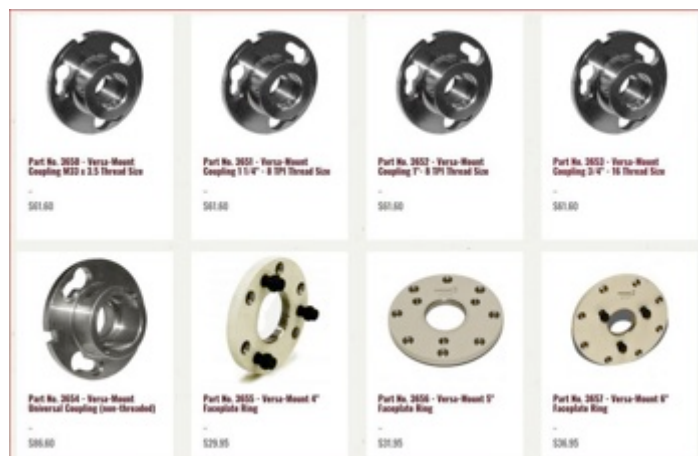


Photo 16: ONEWAY rings (and spindle adapters for the rings)

Axminster has three or maybe four faceplate rings (Photo 17). I couldn't find solid information on this product. They have rings to match four different jaws, but it's not clear (from the information on the Axminster site) what diameter the rings are, or if they require different chuck jaws.

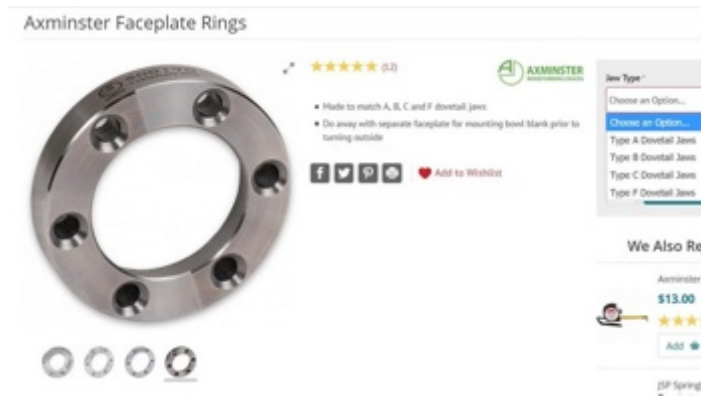


Photo 17: The Axminster ring(s)

Charnwood has two faceplate rings (Photos 18 and 19), a 65 mm for the Viper2 chuck and a 75 mm for the Viper3 chuck.



Photo 18: Ring for the Charnwood Viper2 chuck

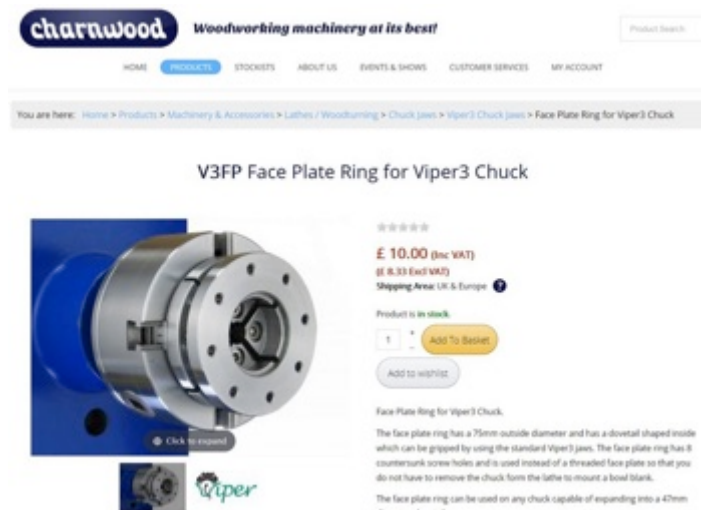


Photo 19: Ring for the Charnwood Viper3 chuck

The Bulldog chuck has a single faceplate ring available (photo 29) - 4 1/4 inches (108 mm).



Photo 20: Ring for the Bulldog chucks

While Easy Wood Tools has a number of faceplates available, I could not find a faceplate ring for their Easy Chuck.

Finally, you could skip buying a faceplate ring and make your own (if you're daring enough) (photo 21).

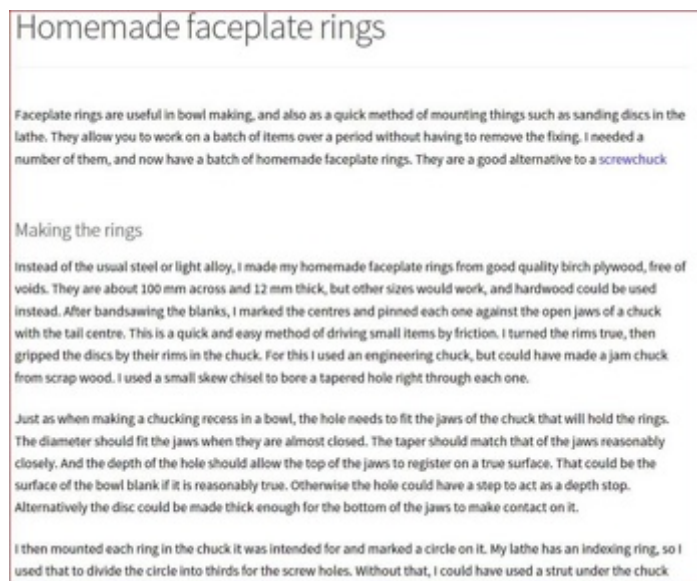


Photo 21: Make your own faceplate ring - one turner says "yes"

Here are a few links to the rings mentioned above:

Various at Amazon: <https://amzn.to/2UeScuM>

Record Power: <https://bit.ly/2Myl66z>

Nova: <https://bit.ly/2Hz23u5>

Oneway: <https://bit.ly/2Wmf2IV>

Robert Sorby: <https://bit.ly/2B52CWR>

Charnwood: <http://bit.ly/2M2AclA>

Axminister: <https://bit.ly/2sKh1TG>

Homemade faceplate ring: <http://bit.ly/2Ekp53g>

My personal opinion is that faceplate rings are easier and slightly less expensive than faceplates. Your mileage may vary.



On the Lighter Side: Resurrecting that Old Cherry Tree

by Bob Heltman

About 22 years ago I planted some fruit trees...pears, cherry, peach, plum...around seven in total. The problem was two-fold. First, we live in the foothills of Western North Carolina, so when the trees bloom in Spring, most often the late frost kills the blooms resulting in little or no fruit. Second, the birds and insects take care of about all the rest. While the plum tree produced one season of bountiful and delicious plums, one of the cherry trees succumbed to insects. See Photo 1, the remaining stump where we just cut down that tree.



Photo 1

The result was a useful cherry tree trunk; you can judge the size by my work gloves on top. See Photo 2.



Photo 2

After due study, I cut this trunk into four sections, each good for bowls, a lamp stand, file handles, etc. and then coated each open end with Packard's Wood Sealer. That helps prevent end grain splits. See Photo 3. Note that one piece especially is oblong...which makes planning out bowls "interesting." It is generally the case that a cut is made across the pith, resulting in two halves. The puzzle is how to locate the cut line to maximize attractive and interesting "end product" turnings. The issue is what the two halves would be like. I'll let your imagination take over. Experiment when you have a tree trunk segment.



Photo 3

Next came selecting one of the four log sections. I decided to cut it in half to make two

bowls. Photo 4 shows the tools used: a triangle for its straight side, felt tipped pen, and two old wedge-shaped cutoffs from prior projects. These are to hold the log, with cutoff line straight up and down, for sawing.



Photo 4

After deciding where to draw the cut line on one end, I put a small notch into the bark at each end of the line. This was done with a small hand adze, which I made many years ago, hand forging (blacksmithing) the head, carving the handle, and covering it with heat-able plastic that forms to the hand, for sturdy and safe cutting. See Photo 5.



Photo 5

Next, the cherry blank was sawed in half with my electric “Husky” chain saw. Note I cut just to the side of the line, favoring one side of the log to make a deeper bowl. See Photo 6.



Photo 6

Next came laying out the bowl's diameter, using an old set of dividers to which a black felt tipped marker was duct taped. See Photo 7. Can you see how the center was found?



Photo 7

This blank was next mounted in my Nova 3000 DVR lathe, using a Steb center on the marked side, and bringing up the tailstock to lightly pin the blank in place. Then the blank was slowly hand rotated to best make the flat side perpendicular to the lathe's bed, after which the tailstock's dead center was tightened very firmly into the blank. Note: I used the hand adze to chip away the bark, down through to solid wood, where the tailstock's dead center will have a safe and firm grip.

With the lathe turning at 500 RPM, and looking into the turning from the tailstock side, I could sense where the bowl's circumference was. My Ellsworth ground gouge was brought into the wood to mark where the bowl's outer edge would be. At that point I could carefully "gouge" away to get to the final diameter, OR time could be saved by

removing the blank, going to my band saw, and sawing off a great amount of the excess wood. See Photo 8.

The two scrap pieces are sitting on top of the much rounded blank.



Photo 8

Cherry wood turns nicely, producing many large scrap curls. See Photo 9.

Cherry's specific gravity is .62 compared to walnut at .66, beech at .672, oak at .68, plum at .79, and apple at .83. Cherry is classified as a hardwood.



Photo 9

Photo 10 is a side view showing bark and inner bark. The outer bark tends to curl and peel easily. The inner bark is pithy, soft, and both barks need to be removed down to the hard wood. This is not a case where a bark edge can be left to artistic purposes, unless one is very very careful and soaks both inner and outer barks in superglue or casting plastic - hardly worth the effort!



Photo 10

Photo 11 shows the bowl's bottom. Note that a Bedan scraper was used to create a groove where the lathe's chuck fits, with bowl reversed and ready for hollowing the inside.



Photo 11

Photo 12 shows the roughed out bowl, with thickness about 10% of diameter, to allow for shrinkage during drying. It measures 6 3/8" across grain (where shrinkage will be

greatest), and this information and date was penned on the inner bottom.

Then the bowl was chucked into an old feed bag with a layer of turning chips in the bottom, to cure about a month. Fresh chips from this turning were placed on top of this bowl to ease the drying process.



Photo 12

Well, about three weeks later I guessed that the bowl dried enough, so I took it out and examined it carefully. Photo 13 show the bowl, having shrunk $3/16$ " diameter.



Photo 13

Photo 14 shows the bowl propped up on the lathe's bed to show the warping across the rim.

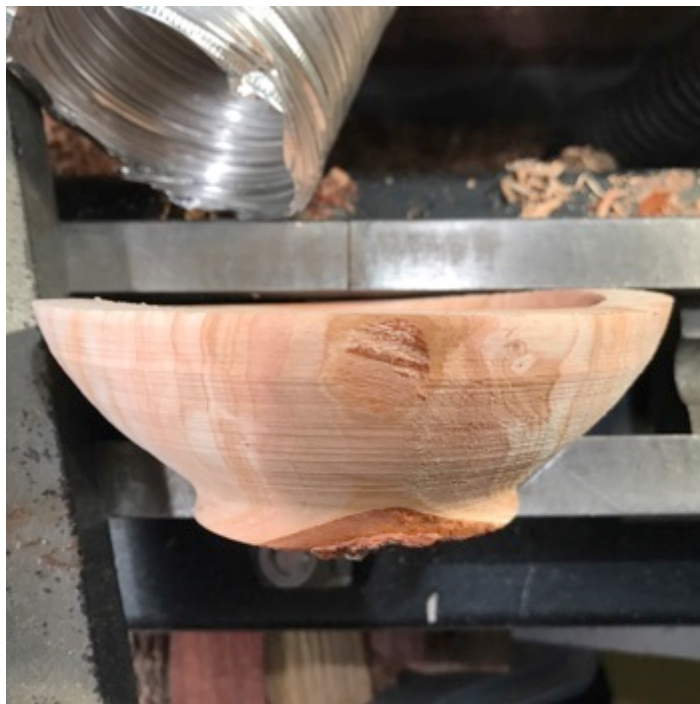


Photo 14

While the bottom tenon had also warped to a slightly oblong shape, I figured that the chuck would still grip strongly enough to allow further turning. This meant carefully rounding the bowl and cutting down the lip area to a true round shape.

Photo 15 shows the use of a Hunter tool to carve out the inner surfaces, leaving a slight undercut below the rim. This tool seems to cut more smoothly than my gouge.



Photo 15

After bringing the outside and inside of this pretty bowl to true roundness, sanding was

done from 80 down through 300 grits. I rotated the lathe between forward and backward motions. The varied grain pattern required this to get a smooth surface.

With the bowl still chucked and on the lathe, I placed an old political poster on the bed of the lathe and applied liquid polyurethane. Photo 16 shows a partial covering of the finish and how it brings out the nice pattern of the cherry wood's grain.



Photo 16

Photo 17 shows the front view and the little cup and brush holding the finish. I have used a cloth, dipped in the polyurethane, to apply the finish, but wanted a luxurious soaking in of this finish, best accomplished with the brush. Then the lathe was left rotating at 100 RPM while the finish dried enough to not run.



Photo 17

Photo 18 shows the dried bowl, after light sanding with steel wool, reversed and pinned on a flat circle of plywood covered with rubber shelving, mounted to rotate on the headstock. This way the bowl's bottom can be trued up and finished.



Photo 18

Photo 19 shows a cutoff tool which can be used sideways to touch up a corner, and a special small scraper made for a 1/8" square tool steel blank; the end is rounded and then one side is ground halfway through to make a flat area. This tool is excellent for fine work.

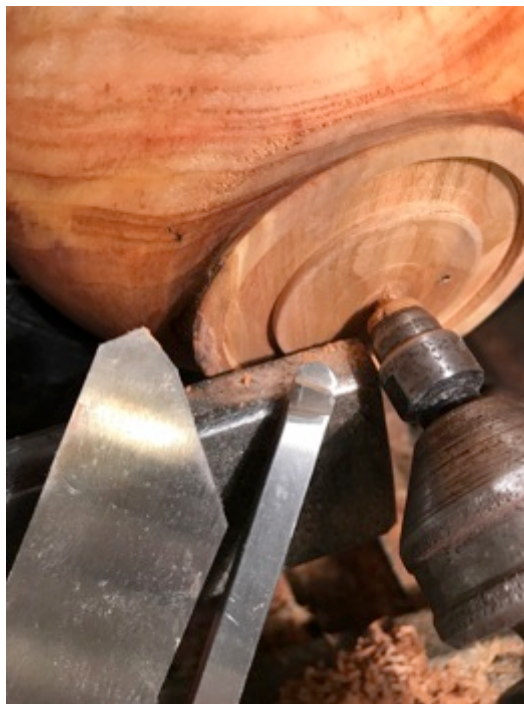


Photo 19

Photo 20 shows a set of automotive paint finishing pads, sort of like Brillo pads of varying "grits." These are great to use after a finish is applied, to remove those tiny pimples of wood or swollen finish.



Photo 20

Photo 21 shows "flaws" only visible with calm armchair inspection. Both small end grain porosity and branch voids are seen here. These indicate light sanding and another coat of polyurethane is in order, prior to final waxing and buffing.



Photo 21

Photo 22 shows the penciling in of concentric circles and words to describe the bowl.



Photo 22

Photo 23 shows the woodburned inscriptions after rubbing an eraser over the area to remove pencil lines and any wood fibers raised from the woodburning.

The three arrows point to the track of what is probably the evil Cherry Tree Borer, which damaged and killed my 22 year old tree. This allows future examiners of this 6" diameter bowl to ponder its heritage.



Photo 23

Another useful tool, used after applying polyurethane or any other type of liquid finish, is a block of wood with three roofing nails glued head down in the shape of a triangle. These tiny points won't harm the finish and leave no trace of their use. See Photo 24.



Photo 24

After two coats of polyurethane, I studied the bowl while sitting in my arm chair. I was amazed at the end grain areas and branch not STILL showing "flat" and not shiny. Those areas really soaked up the finish. See Photos 25, 26 and 27. Those areas were again sanded and again "polyurethaned" until even, glossy results were obtained.



Photo 25



Photo 26



Photo 27

So, the final result has been a 6" bowl of great beauty. The cherry wood did itself proud. Here's the last picture...see the face?



Photo 28

MEET THE TURNER



Bob Rotche
Blacksburg, VA

Bob Rotche is a practicing physician as well as an accomplished woodturner. His wood art and sculpture has garnered much recognition in the turning world. Bob won the prestigious Excellence Award at the 2018 AAW National Symposium, has written articles for several magazines, and has had his work displayed in juried shows throughout the country. He lives in Blacksburg, VA with his wife Brigitte and two cats--Vinnie and Leo--and has an adult son and daughter. Bob and Brigitte enjoy traveling and hiking and try to do a major hiking trip each year. These have included summiting Mt. Kilimanjaro, trekking to Mt. Everest base camp, and hiking the Tour de Mont Blanc as well as hiking trips in Patagonia, Peru, and Morocco. Bob is a member of the Blue Ridge Woodturners.

How did you get started turning wood?

I've been turning since 2010. I started when we were building our house and my wife said she wanted a farm table with turned legs for the dining room. I said, "Great idea, I'll buy a lathe!" I built the table and taught myself how to turn the legs. It came out great and we've eaten off of it every day for the past 15 years. I didn't do much with the lathe for the next several years but then decided that I wanted to learn to turn bowls after admiring them at local craft fairs. My wife bought me a 3-hour class at the local Woodcraft store for a birthday gift and I was hooked! I took a class with Dale Larson at the John C. Campbell Folk School which really brought my skills up to the next level.

Not too much after that, I upgraded my lathe and joined the AAW and the local Blue Ridge Woodturners club.

How often do you turn?

Right now, I turn mostly on weekends and any other days off, spending quite a few hours in the shop. I am starting to slow down my medical oncology practice and looking forward to transitioning to a second career as a wood artist.

Tell us about the kind of turning you do.

At this point, I am very interested in sculpture, with the lathe being one of a number of tools I might use to create my work. I am very attracted to color and texture and often incorporate carving and pyrography as well. I also find myself moving into a more abstract direction with a fascination with shapes and curves, light and shadow, positive and negative space, and how they all interact. I do still enjoy turning bowls and there is nothing like making long ribbons of shavings from a fresh cut blank to relieve stress.



Progressive

What kind of lathe do you use?

I use a Powermatic 3520b.

What is your favorite tool?

My favorite tool is the one that gets the job done. While most of my work starts on the lathe, most of my time is spent afterwards carving, burning, and painting.



Sunflower Box

Do you feel the need to try new tools or equipment often?

I am somewhat of a tool addict, but at this point I try to really think about whether or not a new tool will allow me to do something that my current tools will not. I find myself buying fewer tools as time goes on. I do believe in buying the best quality possible.

What is your favorite wood to turn?

Cherry.

What is your workshop like?

I have a free-standing building behind my house. It is about the size of a two-car garage and has a finished upstairs. I have it set up with the heavier power tools on the ground floor with the upstairs used for finishing, carving, painting, etc. When it became clear to me that wood art was going to be more than a hobby for me, I decided to get out of my basement and build a dedicated workspace with lots of natural light and fresh air. I haven't regretted it for a second.

Who or what inspires you?

The turners whose work has most influenced me are Dixie Biggs, Jacque Vesery, and Graeme Priddle, though inspiration is everywhere if we learn to really see what is around us. It is easy to rush through our busy lives without really seeing what we are looking at. Whether it's natural or man-made, really looking at the way the lines and curves intersect, the way light and shadow play off the object and how that affects the way you perceive it. I try to force myself, at least occasionally, to really see what is around me. It takes a conscious effort, but the more you do it, the better you get at it.

I can also not overstate how inspiring it is to go through the instant gallery and special exhibitions at the AAW national meetings. My first symposium was in Tampa in 2013 and I was blown away by the quality and creativity I saw. I haven't missed one since. It's also valuable to look at other art media such as ceramics, glass, and stone—contemporary as well as traditional. All that is being done now is just an extension of what has been done in the past.

What turning piece are you proudest of?

It's hard to really point to a single piece. Everything I'm doing is trying to build upon and improve upon what I've done previously. I tend to look at my work very critically and think about what I could have done differently that would have improved the piece. If I had to pick one piece it would be "Temperature is Rising" which was the first piece that I entered into one of the AAW juried exhibitions (Phoenix 2014). I have been fortunate to have had a piece selected every year since then and participating in those exhibitions has been the single most important learning experience in my development as a wood artist. It requires creativity to design work to fit a theme (which I really enjoy) and the utmost attention to detail in fit and finish (which does not come naturally to me but I'm getting better).



Temperature is Rising

What was/is your greatest turning challenge?

I tend to get bored and impatient working on the same thing over and over but that is what it takes to get really good at something. After getting my basic turning skills down, I tended to jump from style to style without spending enough time on any given thing to really become expert at it. I still struggle with this but am getting better at focusing and trying to do series of the ideas I come up with. Each piece I do gives me ideas for the

next. If you can force yourself to do five examples of your design, you will be amazed at how much more refined your work will become.

Would you tell us about a mistake you learned from?

I think I learn something from almost every piece I make. It's not necessarily mistakes as much as inexperience. The more I do, the easier it is to see the proper curve or proportion earlier in the process. The more I work with carving, coloring and texture, the more I learn what works for me and what doesn't. Since a lot of what I do is sculptural, there is an almost limitless variety of forms to play with. I have a hard time drawing 3-dimensional objects so I often don't really see the problems with a piece until I am well into it. Sometimes I can make adjustments and sometimes I just throw it in the burn pile and start over with a better understanding of where I am going. I am generally not a believer in the idea of "design opportunity" and trying to salvage a flawed piece as it rarely comes out as well as I know it could. We are not working with precious materials. It's just wood and it really does grow on trees. I also occasionally will play with cardboard or clay or scrap wood to try to work out the general design before cutting into a piece of wood that may be harder to replace. I also keep a table full of pieces that never made it to the finish line that I look through periodically and often get ideas for future work.

What are you currently working on?

The single most important factor in the progression of my work has been my involvement with the AAW juried shows. They are an exercise in creativity in design and trying to think outside the box as well as demanding the greatest attention to detail in terms of form, fit and finish. I am currently working on my entries for the Louisville symposium shows this summer.



Singular

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

At this point I am interested primarily in sculptural work and am tending toward the more abstract, or at least stylized, with a focus on shapes and curves and how they interact to create positive and negative space. I'm interested in balance and symmetry vs. asymmetry and how those choices can stimulate feelings in the viewer. I love the use of color and texture and have also gotten more interested in multi-piece constructions.

What lesson(s) have learned along the way that you could share with a new turner?

The most important lesson is the three things that it takes to become a good woodturner/artist: practice, practice, and practice. There is truly no substitute for hours spent behind the lathe or with your painting and carving tools. YouTube videos and magazines are certainly useful but you will never become an expert without putting in the time. Not everything you do has to be a masterpiece. Sometimes you just have to make shavings. The truth is that every time your tool is touching wood, you are improving your muscle memory as well as your eye for form. We all get creative blocks at times and when I feel that way, I make myself go out to the shop to clean up or organize and I find that just being out there, I run across a piece of wood or an old drawing or picture from a magazine that gets me going again.

I'm also a big believer in the craft school experience. I've done workshops at the John C. Campbell Folk School, Arrowmont, and the Center for Furniture Craftmanship. A week spent completely focused on your art/craft in the company of like-minded people and with the guidance of an experienced teacher is invaluable. It is inspirational and will take your work to the next level. I would also strongly recommend that everyone go to an AAW national symposium at least once. The quality of work you will see is mind boggling and I don't believe there is a nicer group of people to hang out with for a few days than a bunch of woodturners!

A few more suggestions: don't get overly focused on finding the most beautifully-figured piece of wood or burl. Good form trumps pretty wood every time. Sure, we all love the beauty of wood or we wouldn't be working with it, but it's the beauty of a simple flowing curve or well-proportioned piece that will really stand the test of time. And do a collaboration with someone. This past year I did collaborations with Jeanne Douphrate and Max Brosi and I have two or three more on tap for this coming year. It is a great way to stretch yourself creatively as well as getting to know another artist (plus it's just fun!)



Tubularis Brosii (collaboration with Max Brosi)

But I think that the single most valuable piece of advice I've received was from Jerry Bennett who told me, "trust your gut". I think about that often when I'm not sure about something I'm working on and more often than not, it leads me in the right direction.

QUESTIONS AND ANSWERS



CA Glue Caps

by Lyle Jamieson

I have heard you don't have to put the cap on CA glue. Won't it dry out if you don't?

I have not put lids on my CA for three decades now. Air does not cause the glue to dry out. The things that actually start the curing process of CA glue are the moisture and other impurities in the air. These cannot get into the tiny hole of the spout so have no affect on shelf life. If you put a drop of thick CA on a clean piece of glass it will eventually cure but it will take some time. Drop a drip of thin CA on a piece of wood and it will cure very quickly. It is the dust and moisture in the wood that starts the curing.

All CA has a shelf life and will degrade over time, usually a year or two. The glue will just get thicker and thicker over time.



Lyle's web site: lylejameson.com

Find Lyle on Facebook: www.facebook.com/lyle.jamieson1

Subscribe to Lyle's YouTube channel: www.youtube.com/user/JamiesonLyle

PRODUCT REVIEWS



Half-mask Safety Respirator and Sharpening Tools

Product by: Trend Routing Technology Inc.

Review by: Bill Blasic

Trend Routing Technology Inc. is a division of Trend Tool Technology of England. Vice President of Sales and Marketing, Jamie LaMuraglia, is a fixture at most woodturning symposia and has always been a wealth of information in all things safety and sharpening for me. The company is big on routing accessories, but in this review it is all about sharpening and safety equipment.

In a previous review, I had mentioned the Trend Airshield Pro, a fully protected air circulating face shield. A new addition this year is the Air Stealth N100 Half Mask. The Stealth half-mask safety respirator is approved in accordance with NIOSH 42 CFR 84 when used with Stealth HEPAC® N100 filters.



Photo 1

I found the Medium/Large mask to be very comfortable with a protection of 99.99% of airborne particulate 3 microns and above. The filters are easily replaceable and air exits downward. No problem with safety glasses, and I am beardless so I do not know if it is useable with a beard. The mask weighs 4.7 ounces and is comfortable for wearing long periods of time. The clip fastener is an added bonus which makes it so easy to put on the mask. You only have to slip one band over your head (instead of two on every other mask I have) and then just put the two clips together and you're done.

Sharpening tools and accessories are a specialty of Trend and I will discuss a few here. The Credit Card Diamond Sharpener is a two-sided card with 180 grit on one side and 300 grit on the other. It's great for touching up a gouge or other turning tool. The Precision Diamond Bench Stone comes with a non-slip mat and a cleaning block. It is two-sided with 300 grit (50 Micron) on one side and 1000 grit (15 micron) on the other side--great for skewers and knives and other tools. These diamond stones are used in conjunction with Trend Lapping Fluid. New this year is the Mirror Paste and Strop Kit which will put a mirror finish on your tool. A few swipes on the 300 grit and then a few on the 1000 grit followed by using the paste and strop and I was easily shaving the hair off my arm.

Other sharpeners shown are the Diamond Needle Files and the Diamond Taper File. I use the taper file to sharpen my forstner bits, for example. The needle files come in four shapes: flat, half round taper flat, triangular taper, and round taper. I used the triangular taper file to touch up my Japanese pull saw and it is back to super sharp. There are unlimited uses for all these diamond sharpeners. These diamond products all come with a five-year guarantee.



Photo 2

The website is www.trend-uk.com/en/US/contact_us-us/ and prices of everything are

listed there along with lots of info about the products.

Trend Routing Technology Inc.

7351 West Friendly Avenue

Suite A

Greensboro, NC 27410

USA

Toll free: 877 918-7363

Main line: (336) 292-5051

Fax line: (336) 292-5061

NEW PRODUCTS



Sundstrom Pandemic Flu Kit

Woodturners Wonders is currently taking pre-orders for the Sundstrom Pandemic Flu Kit. In addition to their beneficial use in the wood shop, they could also protect against various pandemic viruses such as the recent Coronavirus threat. These kits are designed for very small particles such as bacteria and viruses and prefilter for coarse particles. Properly fitted SR100 masks provide for a superior seal, unlike paper masks.

The kit features:

- A non-allergenic, FDA approved Silicone respirator
- A superior face seal means a very high protection factor
- Easily adjustable V-shaped elastic head harness with a large crown plate
- Unique inhalation and double exhalation valve design provides one-half the breathing resistance of competitive respirators. This means easier breathing and greater respirator compliance.

Available in these sizes: M/L (fits most faces), S/M, and L/XL

The list price for the kit is \$68.20

For more information or to order, [click here](#).

If you ALREADY own a Pro Pack SR100 for your woodworking needs, you can easily convert your SR100 to a Pandemic Flu Kit by utilizing the purple SR510 particulate cartridge that came with the kit and a bulk pack of prefilters, which should be used generously. They have put together a bundle of 80 prefilters for purchase separately.

The list price for the pack of prefilters is \$27.20

For more information or to order, [click here](#).

NEW PRODUCTS



The Easy Turn Chucky by Rubber Chucky

Rubber Chucky has just released its latest product, the Easy Turn Chucky. It features Double "V" Chuckies which allow you to use lots of different shaped woods when turning spheres, eggs, cubes or even off-center turnings.

The Easy Turn Chucky features two "Double V" Chuckies; for mounting a prepared blank that is the same length as the diameter (or a cube) between these two centers and turning a tenon on each end. Slide the included safety collars over the tenon and tighten the set screws which secures your turning blank. Now you can turn to the final shape that you desire.



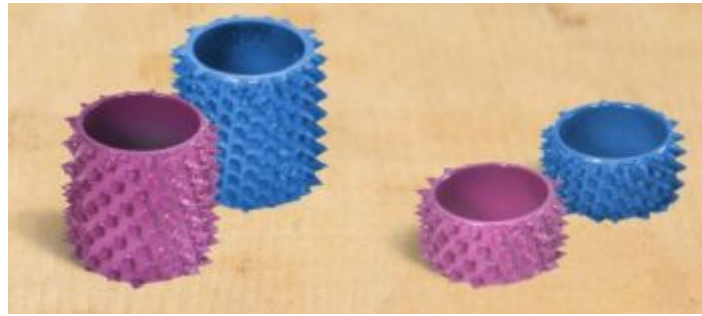
The Easy Turn Chucky comes with two Double "V" Chuckies, two Safety Collars (with set screws), two protective covers, one MT2 Chucky Arbor, an Allen Wrench and extra set screws. If you already own the required MT2 Chucky Arbor, you can order the kit without it and save a few bucks.

The Easy Turn Chucky is made from aluminum for a long life and is made in the U.S.A.

The list price is \$49.95 (or \$39.95 without the MT2 Chucky Arbor).

For more information or to purchase, [click here](#).

NEW PRODUCTS



Supreme Sanding Sleeves by Saburrtooth

Saburrtooth has just released a line of carbide sanding sleeves. These sleeves mount on mandrels and are some of the most aggressive grit textures that Saburrtooth has made.

There are two sleeve sizes: 1/2 inch and 1 inch. Both sleeve sizes come in either 125 grit (blue in color) or 132 grit (pink in color).

The 1/2-inch sanding sleeves have a list price of \$24.20 and the 1-inch sanding sleeves have a list price of \$30.80. The mandrels have a list price of only \$6.60 each.

For more information or to purchase, [click here](#).

NEW PRODUCTS



Woodturner Jackets by Glenn Lucas

Glenn Lucas has just announced a new Woodturner Jacket in both short and long sleeve versions. Both styles are sealed at the neck and the long sleeve option is also sealed at the wrists to keep out shavings. The jacket is lightweight and machine-washable. It has a single zipper and no pockets. The front of the jacket is longer than the back to protect your jeans from filling with sawdust.

The jacket color is petrol blue with the orange Glenn Lucas logo on the sleeve.

Both the long sleeve and short sleeve options are available in extra small, small, medium, large, XL, 2XL, 3XL and 4XL.

The short sleeve jacket is available for €45 and the long sleeve jacket is available for €47.

For more information or to purchase, [click here](#).

NEW PRODUCTS



One-Piece Drive Spur from Woodturners Wonders

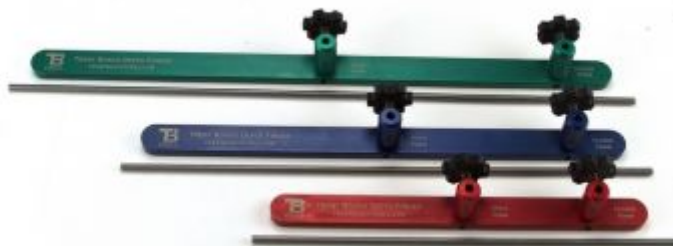
This two-prong spur drive is a favorite of Chris Ramsey and he turns some pretty big stuff. Two prongs line up with the grain allowing it to take a big bite that shouldn't slip.

The spurs are made in Gainesville, Florida to the Woodturners Wonders specifications, and they are hardened, too. They are 1.5 inches in diameter and have a #2 taper.

The list price is \$35.95.

For more information or to purchase, [click here](#).

NEW PRODUCTS



Depth Finders from Trent Bosch

These new depth finders allow woodturners to check the depth of their turnings with ease and accuracy. They were designed to be used in either open or closed forms and come in a variety of sizes to suit most turnings.

The depth finders are anodized so that they don't rust. It also makes for a beautiful tool. Each gauge is sized the maximum diameter and depth that it is able to check.

They have been designed with two sizing holes. The center hole is designed to be used with more open forms by allowing both of the edges of the form to make contact with the depth finder. The hole towards the end is labeled and designed to be used with closed forms.

The varying sizes of the depth finder allow you to check forms that are both the diameter and the depth of the size range for the size given. These sizes correspond to the maximum depth and diameter that the gauge is designed to be used on.

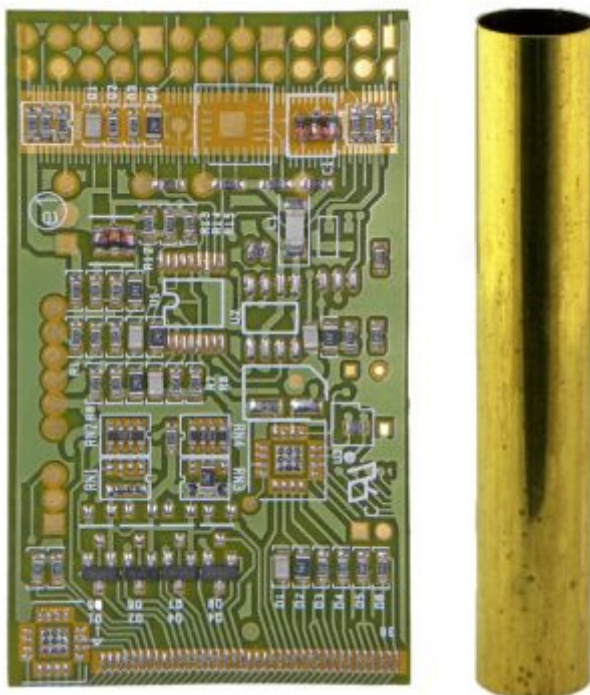
The depth finders are available in 12", 16" and 20" depths. Or you can purchase a set of all three depth finders.

The list price for the 12" depth finder is \$40.00. The list price for the 16" depth finder is \$50.00. And the list price for the 20" depth finder is \$60.00.

The depth finder set of three is \$145.00.

For more information or to purchase, [click here](#).

NEW PRODUCTS



Circuit Board Pen Sheet Kit by Berea Hardwoods

Cast your own Circuit Board pen blanks. This kit will work on Sierra®, Virage Ballpoint, Sierra® Vista and Elegant Sierra® Pen Kits.

This kit includes one circuit board sheet and one Sierra brass tube.

List price: \$11.00

For more information or to order, [click here](#).

NEW PRODUCTS



19-32 Combination Brush/Drum Sander from Laguna

Laguna has recently released a new woodworking machine that allows you to drum sand and profile sand on the same machine! This drum sander supports material from 19" to 32" wide and allows interchangeable drum and brush heads for unlimited applications. They have added five features that are exclusive to their new 19-38 machine.

- Simple alignment feature: just one nut will adjust the conveyor to parallel the sanding head, making aligning the conveyor to the sanding head fast and easy.
- Indexed alignment setting: has an indexed alignment setting for narrow and wide stock. When sanding stock wider than 19", the index lever will properly adjust the conveyor for flawless wide sanding.
- Easy height adjustments: a thrust bearing below the handle and a nut positioned above prevents the drum from moving out of the set position while sanding. No backlash or slop in the height adjustment mechanism allowing easier and smoother height adjustments.
- Extra-wide conveyor to properly support stock over 19" wide: the conveyor table is 22" wide to add support to the work piece.
- Drum will never go "out of alignment": the drum carriage is bolted to the base, preventing any movement or alignment issues.

In addition, they have the proprietary INTELLISAND™ Technology which automatically

adjusts conveyor speed based on load. It also does the following:

- Prevents gouging, damaging, or burning stock
- Provides consistent finish, even with varying grain pattern and density
- Greatly increases abrasive planing and dimensioning speed
- Flatness Guarantee: precision-flattened steel conveyor bed reinforced with four steel cross sections for no “flex” in conveyor, guaranteeing flatness to less than .010” across the width of the sander
- Abrasive conveyor belt offers the best grip for raw wood, giving you the ability to accommodate stock that is much shorter or thinner
- Patented Abrasive Attachment System effectively tensions the abrasive wraps, preventing loose abrasive and overlap
- Easiest access to abrasive fastening system of any drum sander. Extra wide space to access fasteners to eliminate need for special tools
- Self-cooling drum prevents overheating and extends abrasive life
- Tension rollers are adjustable in height and hold down pressure, eliminating snipe
- Excellent dust extraction as dust cover is formed to shape of drum
- Metal, not plastic, is formed to maximize air flow and dust extraction
- Heavy-duty cast iron construction for strength, rigidity, and reduced vibration

The 19/32 Brush/Drum Sander is available starting at \$2799.00 and is only sold through Laguna resellers.

For more information or to find a local dealer, [click here](#).

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