

September 2008

Shavings

**New Look
Same Great
Information**

**Spotlight on a
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Form in Face Grain p.12**

A MONTHLY
NEWSLETTER BY
DETROIT AREA
WOODTURNERS



**DETROIT AREA
WOODTURNERS**

From the President

Hello and welcome! As you can see, Shavings is back and I hope it is here for good. I believe it is an important communications tool that this club needs. It allows us to inform the members of upcoming events, like the Fall Festival and Craft show at the Burgess-Shadbush Nature Center, workshops and demos the club is sponsoring, or this month's club demo on turned gift items. It is also an avenue for passing on information, knowledge, and sometimes entertaining anecdotes. Please take the time to let Chet Bisno, the new editor of the newsletter, know what you think of it. Thank you, Chet, for helping out.

Now it is **YOUR** chance to help. I mentioned the Fall Festival and Craft show at the Burgess-Shadbush Nature Center. This is a big event for the nature center and our club has participated in it since we started holding our monthly meeting at this facility. This year, the festival is being held the weekend of September 20 & 21 and your help is greatly needed. The club will have a tent and the club lathes will be set up. We will need members that can help setup, demonstrate our craft, and tear down at the end. Please check you calendars and let me know when you can volunteer some time. Remember, it is a great way to contribute to your club, meet new people, and most importantly, spend time doing the thing you love to do – turn wood.

Your club president,

Frank Marabate



SEPTEMBER 2008

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14 Club Meeting @ 2:00 pm Nature Center	15	16	17	18	19	20 Heritage Day @ 10:00 am Nature Center
21 Heritage Day @ 10:00 am Nature Center	22	23	24	25	26	27
28	29	30	Save the Date: October 8th. 7 pm Executive Meeting - Greg Smith October 19th. Club Meeting 2:00 pm - Nature Center November 2nd. 9 am Demo - Royal Oak - D. Derry			

OTHER GREAT ARTICLES IN THIS ISSUE

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Shelby Twp. Heritage Festival

The Shelby Twp. Heritage Festival is held September 20th and 21st at Shadbush Nature Center. Our club will have a demonstration area with 2 lathes. We will need members to help set up our booth, do some turning and pack it up. We will have a display area for members to showcase and sell their work. A sign up sheet will be passed around at the meeting on the 14th so be sure and allocate some time on the 20th or 21st to help out.

Getting Back to Basics

One of the gratifications of mentoring is a forced periodic basics review.

Along those lines we've included an article,

“Nine Things I Wish Someone Had Told Me” by Jon Siegel.

The original is at: <http://www.bigtreertools.com/articles/wishes.html>

Jon's Nine points include:

- ✱ Cutting vs. Scraping – Experienced wood turner's may wax arrogantly about one or the other. In fact, each is best suited to particular needs.
- ✱ A lathe is not a vise – Some older books encourage you to pound on the end of spindles to seat them on the drive center when mounting on the lathe. I have also seen recommendations to tighten the spindle as tight as you can. This item provides clear reasoning to use alternatives.
- ✱ The wood turner's best friend - Paraffin wax. Paraffin is a wonderful finish for the inside of a bowl. You can't beat the cost or ease of application.
- ✱ You don't need many chisels – Every Woodturner I know has several multiples of most tools....but it ain't necessary.
- ✱ You won't get far without a steady rest. If you have any difficulties with your steady rest, replace it. That will be money well spent.
- ✱ Sharp tools plus good technique equals less sanding – They also equal fewer catches, easier work and better control. A chisel will cut about .3 miles per contact minute on a six inch diameter bowl turning 1000 RPM. Change that to an 8" bowl and you're up to almost .4 miles. No wonder lathe tools get dull.
- ✱ Your lathe needs speed control - When considering a lathe purchase, I recommend you first check on the slowest speed. I've never seen a lathe with insufficient top speed, but the low end is critical – particularly for rough wood. The slower you can turn without losing torque, the better.
- ✱ Flat Grind – Six and eight inch grinding wheels impart a hollow grind on gouges and skewers by virtue of their diameter. There are significant benefits to a flat grind.
- ✱ The joy of woodturning is directly proportional to the mass of your lathe – So is the safety.

Read the whole article starting on page 3 for complete information.

Chet Bisno

Membership

As of Sept. 1, we have 143 members Any folks that join the Club as new members after Sept. 1st will be enrolled through 2009. Current members will receive a membership renewal form in the mail in November, so no action (except responding) is needed by current members.



Don't forget to save time to showcase your skill and share your passion for turning at the 2008 Heritage Festival. See page 1 for details

Nine Things I Wish Someone Had Told Me

by: Jon Siegel



After more than four decades of woodturning, it is difficult for me to remember how I first learned. I do remember seventh grade shop classes and also my father showing me the little bit he knew. Mainly, learning was by trial and error. As years went by, I got better at it, partly because I was exposed to some good books such as the classic by Frank Pain, *The Practical Woodturner*, but it became clear to me that woodturning was an obscure specialty. Many of the tools I saw in old books were not available. Today woodturning is no longer obscure. The woodturning renaissance has had 30 years to mature – we have the American Association of Woodturners and hundreds of books and instructional videos. As a result, no one has to learn by trial and error in isolation as I did when I was a kid starting out in 1960. Nonetheless, in this article, I will attempt to help beginners not by giving simply a set of “tips”, but a list of items which fall into one or more of the following categories:

- Things I did incorrectly at first, and later had to “unlearn.”
- Things I should have learned sooner rather than later.
- Things I had to figure out on my own, because they were not in any books I had seen.

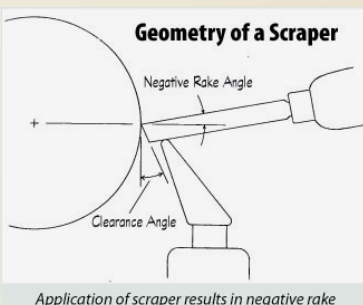
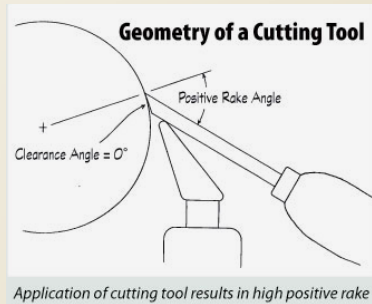
While I will jump around to many different topics, these represent some of the high points in my odyssey of discovery.

1 CUTTING VS SCRAPING –

I wish my seventh grade shop teacher had said to me, “I’m teaching you the scraping method because you’re a beginner, but someday when you get serious about woodturning you’ll learn the cutting method.” If he had done so, I would have realized from the start that he was sending me down the wrong path.

Twenty years later, I found myself teaching shop, and I quickly discovered that you never learn something so well as when you must teach it. I developed this educational philosophy – don’t teach beginners the wrong way just because you think it might be easier for them to grasp. This does the students a great disservice and insults their intelligence. Show students the right way from the beginning, and be honest about the commitment required.

It’s easy to criticize my shop teacher now, but I don’t think he was purposely keeping anything from me. Rather I suspect he was not in possession of that information. In those days, industrial arts textbooks described mostly the use of scrapers. Gouges were used only for roughing out spindles. Many of these textbooks were written by authors whose expertise was mainly in metalwork and pattern making.



2 A LATHE IS NOT A VISE –

I once read in what I thought was a reputable magazine that the wood should be placed between centers and the tailstock tightened as hard as possible! Yikes! Excessive force from the tailstock causes a multitude of problems – premature wear on the headstock bearings, premature wear on the tailstock center bearings, and most important, vibration of the work piece. It took me a long time to realize that excessive force between centers was a major contributor to work piece vibration of long thin spindles. A well tuned drive center with sharp spurs (as sharp as a chisel) and a center point that is just the right length (or on a spring) will allow turning with minimum force from the tailstock.

3 THE WOODTURNER’S BEST FRIEND –

Paraffin wax, sold at grocery stores for canning, makes an excellent lubricant for your tool rest. Break each bar up into small pieces so you have one within easy reach around your lathe. Use paraffin on the tool rest every five or ten minutes. Use it on the lathe bed too. Everything will go better. Paraffin is much more convenient than paste wax from a can.

4 YOU DON’T NEED MANY CHISELS –

I wasted a lot of time and money buying chisels I didn’t need. As time went on, I realized that there are only about five chisels for spindle turning, and another five (bowl gouges and scrapers) for cross-grain work, that I really need. The chisels I no longer use are mainly the large ones. Refer to my article in the June, 2005 issue of *The Old Saw* for suggestions on the essential chisels.

5 YOU WON'T GET FAR WITHOUT A STEADY REST –

Frank Pain's book introduced me to the technique of using my hand to steady the work and reduce vibration. As an unexpected benefit, I also learned that touching the work with my fingers can tell me things about the quality of the surface which my eyes alone could not detect. But for a long time, the flexibility of spindles was a limiting factor in my furniture designs. While I consider use of the hand to steady the work an essential skill, it will only go so far. Once I got a good mechanical steady rest, I could cut as deeply as I wanted, and my turnings instantly improved.



Using the hand to steady vibration



A mechanical steady rest in use

6 SHARP TOOLS PLUS GOOD TECHNIQUE EQUALS LESS SANDING –

In my early years, I thought that it didn't matter much how you got the shape, because in the end you could sand the work into submission. The lesson, which came gradually, is that less sanding is better for many reasons – sanding is boring, sanding dust is horrific and sandpaper cost

money. But most important, the work looks better with a minimum of sanding because the surfaces are true and the details are crisp.

7 YOUR LATHE NEEDS SPEED CONTROL –

Years ago, most lathes had step pulleys with four speeds – fast, faster and two more even higher speeds which were so ridiculously fast that no one ever used them. So essentially we had two-speed lathes and used the low speed for bowls and the second speed for spindles. Today, lathes with step pulleys have five or six speeds, but the problem has not changed. The lowest speed is not low enough and the high speeds are still ridiculous. In general, all these lathes would be better if the speeds were cut in half. Variable speed mechanisms are a great improvement, but variable speed motors with two or three speed ranges are ideal.



The bevel (grind) of a cutting tool should be flat

8 FLAT GRIND –

One day I discovered that chisels ground with a flat bevel work better than those that are hollow ground. I quickly re-ground all my cutting tools to the new flat grind, and I have never looked back. It's hard to describe the feeling of that day. Without buying anything new or investing additional years of practice, I had suddenly made great progress in my ability, and I was seeing results that amazed me. If you attended the lecture by Michael Dunbar last September, you may remember he said the same thing about draw knives, scorpis, etc. Any tool which is guided by riding the bevel should not be hollow ground.

9 THE JOY OF WOODTURNING IS DIRECTLY PROPORTIONAL TO THE MASS OF YOUR LATHE –

This is not to say that I don't like mini-lathes, I do. Any lathe that is built with all its parts in proportion with each other will function well on work pieces that are also in proportion to its size. Back in the 70's, I was fortunate to get a used Blount lathe (made in Milford, NH) which weighs about 500 pounds. My experience with that lathe resulted in a great leap forward. In particular I think having a well designed tool rest on a 300 pound cast iron bed made me realize how turning should feel. Now I have three lathes at 50, 500, and 5,000 pounds, and the Blount holds the middle ground. Whether you are learning from books, magazines (like this one), videos, classes, or symposium demonstrations, be thankful that today there are so many resources and such a tremendous body of knowledge on woodturning to carry you on your own personal odyssey of discovery.



Blount lathe was made in Milford, NH

This article first appeared in The Old Saw, the journal of the Guild of New Hampshire Woodworkers (www.gnhw.org) April 2006.



TIPS FOR WOODTURNING BEGINNERS

Although I am not an advanced turner myself (I've only been turning for two years) I have learned some useful things from others and from experience.

Here are a few tips to get you started:

Use sharp tools

This makes turning much easier and quicker, and means that the wood is cut smoothly. My bowl gouge needs sharpening about four times for one bowl, so you may wish to buy an electric grinder to make sharpening quick and easy.

Practice with each tool

It took me a while before I could cut smoothly and without dig-ins. So get yourself a piece of scrap wood and practice different techniques on it until you get good at them. For between centers work, you need to be able to: rough out (gouge), smooth (skew chisel), and form shapes (parting/beading tool, spindle gouge). When I make bowls, I use only one tool (a bowl gouge) for almost everything, so don't feel that you must have loads of tools to begin with! Also, try not to be put off if a tool snatches (usually the skew chisel) as this will be remedied with practice.



The woodworking show that will be held this December 12-14 at the Rock Financial will again allocate us space. This year the show has a new management group its official name is "Woodworks Show" This year they will have an instant gallery for folks to display, sell and show their work. We will have a sign up sheet at the Oct. meeting. *Check out their web site <http://woodworksevents.com>.*

The WoodWorks Instant Gallery Competition is an inspiring display of local woodworking talent, judged by a panel of well-known woodworking experts and beautifully displayed in our Saw Dust Café Instant Gallery for the duration of each of our shows.

This season, WoodWorks will be awarding ribbons and prizes in six distinct categories of work. Category winners from the season's events will be eligible to win one of our great prizes. Our grand prize will be announced shortly.

Get a book or video

There are lots of woodturning books and videos which I found very useful. If there is another woodturner in your area, get in touch, but if not, books and videos give lots of advice and tips. They also show people actually woodturning so you can see what to do. There are lots of woodturning sites on the internet too - see my links section .

Use different grades of sandpaper

Start with the roughest, sanding until all tool marks are gone. Change to a finer grade to get rid of the rough sandpaper scratches. Finally, use an even finer grade to get the wood glassy smooth. I use '150', '240', and '320' sandpaper. You can get the wood even better still if you hold a handful of wood shavings against it to 'burnish' the surface.

Check before switching on

Before you start the lathe, spin the wood to check that it won't hit anything on the way round. Check that all bolts/clamps are tight too. Remember your safety glasses just in case the unexpected happens! If you are sanding the wood wear a dust mask, especially with exotic hardwoods.

<http://www.btinternet.com/%7Efulton/turntips.htm>



A Visit to Rockler:

As a resident of the east side of Detroit, I don't often get a chance to visit Rockler Woodworking located on Woodward in Royal Oak. I received a gift certificate from them for \$50.00 and went there to use it. Not wanting to squander \$50.00, I shopped to find the best value that I could get for my free money.

A couple of things I noticed was that there were more turning products than the last time I was there, especially in the pen turning arena. The number of blanks, both wood and acrylic, is incredible and the choice of pen kits is more than adequate. They also have a very good craft show product inventory, like magnifying glasses, stoppers, and key chains.

There are a lot of popular lathe accessories, such as chucks, spur drives, etc. They also have a great discount table of wood cutoffs, just the right size to make bottle stoppers, pens, small pepper grinders, etc. and at a very good price. They aren't just scrap pieces of wood but good quality, choice wood.

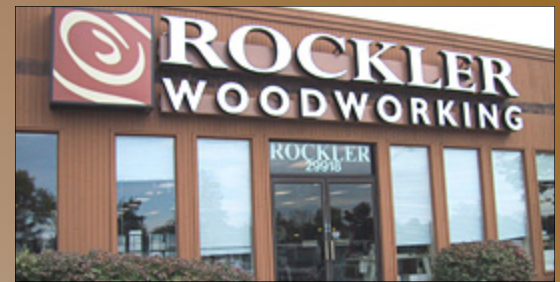
I ended up choosing a hollowing tool (my first) and am eager to try it. I might add that their tool selection is pretty good and their pricing is competitive. I also purchased a couple of pepper grinder mechanisms, also priced very well.

Their hardware selection for flat work is going to be hard to beat. The only thing I think they could have more of is space, but they put a lot of product in a small area, so it doesn't take long to find what you need. I recommend that you visit often as I found it is worth the trip.

We will keep you informed of their monthly specials in future issues. By the way, if you didn't know, DAW members get a 10% discount on any regularly priced item (some restrictions apply).

See you there.

Glenn



Ideas, Tips and Methods by Chet Bisno

This article is intended to provide useful information about the handling and use of CA glue. This is by no means a definitive source on the subject but rather a handful of notes about some useful things I have learned and researched and would like to share for the benefit of all. Go to the web site for greater detail.

Now that you have ordered a dozen bottles because you couldn't resist a good sale price, you wonder if the glue will ruin before you can use it all. Don't panic, just put the extra bottles in the freezer until they are needed. They will keep for a very long time in there. (Cryogenics for Cyanoacrylates ?)

**** Note: Only freeze unopened bottles.**

OK, chances are that like most of us you always make sure to put the top back on as soon as you're finished using the glue, right? Ever notice how your nozzles clog up and sometimes the glue hardens in the bottle before you ever get to use it all? It turns out that a lack of oxygen is one of the primary conditions that causes CA glue to cure. So from now on, when you open a new bottle of CA throw away the top! It may sound crazy, but this will extend the life

of your glue in the bottle. If you're concerned about spilling it, make a bench top holder by drilling "bottle- sized" holes in a 2" thick block of wood. Make sure you keep it away from any source that creates much dust.

Remember to tap the base of the bottle on your bench top after each use to clear the tip.

Soapbox on... This is probably a good time to point out how we all take our health for granted until something goes wrong. CA glue is dangerous stuff. You should avoid skin contact and always protect your eyes. The fumes generated when CA glue cures are potentially harmful, they make the eyes water, and are at the very least terribly annoying. Spend a

few bucks and get a respirator with replaceable filters like the ones used in body and paint shops and use the damn thing! They are good for one year and are reasonably comfortable. They are very effective when gluing with CA and also when using lacquer and polyurethane finishes. Perhaps the most important tip to remember is to be sure that you never glue yourself to anything larger than you can pick up and carry to where you keep your CA solvent!Soapbox off.

CA glue can be effectively used as a sealer and stabilizer on damaged or punky wood. We all use different things to spread glue. I have used a piece of paper or a manila envelope because of the smooth texture. However, the glue usually runs over everything, including my fingers. The other problem with this is that the cellulose in wood and paper products is one of those things that seems to hasten the curing of CA glue. It starts to get tacky and ruins the application. Purchase some polyester batting (in sheet form) that is used for stuffing quilts and pillows. To make an applicator, cut a small piece of batting (about 2" square) and fold it, gathering the loose ends and wrapping them with a piece of masking tape. It now looks like a little mushroom with a masking tape stem (sit in front of the TV some night and make a bunch). Apply two or three drops of CA on the applicator and you will be absolutely amazed at how far and evenly it can be spread. The applicator will not stick or cause the glue to set and can be used for several minutes before it stiffens up. ****Note: If you pick up any wood dust it will harden very quickly.**

When using CA glue to repair cracks or voids we would be well advised to test a spot on a waste scrap. If the wood is hard (like cherry or maple) then any dark marks from runaway glue will only be on the surface and can easily be cut or sanded away. The only thing that shows is the glue line, if that. However, on soft woods, the glue will soak right in and create a large blotch or spot and no amount of sanding will remove it! In all likelihood, this will compromise the appearance of the piece unless it has "blotches" of its own already. Try to work the piece to completion without gluing. When it is finished, use a close matching wood filler or sawdust and white glue mix to fill the problem spots. Another method is to finish sanding the piece and apply the first coat of lacquer or polyurethane to seal it. Then repair the defect, sand, and finish. A word of caution here....if you are going to use accelerator on the CA,

wait 30 to 60 seconds before you apply it or it will foam up white.

Many of us use the method of gluing a waste block to our blank to mount it. This is especially handy when roughing out bowls from green wood because it won't warp as the bowl does when it dries. It also allows us to use more of the blank as part of the piece. I have had failures in the past but just one since using the following method:

After preparing a flat surface and alignment holes in both the blank and the waste block, apply a film of thin CA to the blank and the waste block. This will soak in and insure a solid glue joint. Next, apply a liberal amount of thick CA to the blank.

- Align and press the waste block firmly in place using your alignment pin.
- Then spray just a slight mist of accelerator at two spots on the excess squeeze out. This will secure the block from moving until the rest of the glue sets well (about an hour). If you're in a real hurry to turn, don't put any glue on the waste block but a very light mist of accelerator instead. Using the alignment pin, be fast and sure when you put the block in place because you only get one shot at it.
- Mount the piece using the tail stock for as long as possible for added safety. Instant glues typically reach about 50% of their strength in one minute and achieve full strength after 12 hours.

You may notice that CA seems to work especially well on green wet wood. This is likely explained by the fact that moisture (even relative humidity) on gluing surfaces is another one of the primary conditions that triggers the curing of the glue into a thermoplastic solid.

Acetone can be used as a solvent but it is not as fast acting. You can soak clogged tips in it to clean them up.

Also, water in a mist bottle will serve as a cheap activator but will cause white foaming.

I hope that you can make use of these tips to make your turning safer, easier and more fun.

By: Bruce Hoover (Tidewater Turners), posted at:

**http://gulfcoastwoodturners.org/RESOURCES/Cyanoacrylate_Glue.htm
CYANOACRYLATE (CA) GLUE**

SAVING THE FOREST FROM THE TREES ... THAT LUMBER AND PAPER COMPANIES CUT DOWN

Saving Old-Growth Forests Through Smart Lumber and Paper Choices

Everyone's heard of rainforests and other old-growth forests. Why is it important that we not let all of these areas be cut down and converted to other purposes? How could actions that are often thousands of miles away affect us here in the US and in other western countries? How can the everyday actions of people like us help?

Today's Eco-Logical answers those questions. It was adapted from materials made available from the [Rainforest Action Network](#), a group that campaigns for the forests, their inhabitants, and the natural systems that sustain life.

FACTS ABOUT RAINFORESTS

Rainforests are being destroyed at a staggering rate. According to the National Academy of Science, at least 50 million acres a year are lost—an area the size of England, Wales, and Scotland combined. All the primary rainforests in India, Bangladesh, Sri Lanka, and Haiti have been destroyed already. The Ivory Coast's rainforests have been almost completely logged. The Philippines lost 55% of its forest between 1960 and 1985; Thailand lost 45% of its forest between 1961 and 1985.

Despite the small land area they cover, rainforests are home to about half of the 5 to 10 million plant and animal species on

the globe. One fourth of the medicines available today owe their existence to plants. Seventy percent of the plants identified by the National Cancer Institute as useful in cancer treatment are found only in the rainforest; yet fewer than 1% of tropical forest species have been thoroughly examined for their chemical compounds.

Rainforests play a critical role in the atmosphere in part because they hold vast reserves of carbon in their vegetation. When rainforests are burned, or the trees are cut and left to decay, the carbon is released into the atmosphere as carbon dioxide (CO₂). This is the second largest factor contributing to the greenhouse effect.

EASY WAYS TO SAVE THE RAINFORESTS

At this point, you may be convinced that rainforests are worth preserving, or at least that they shouldn't be gutted to supply us with wood and paper products that can be acquired elsewhere. Here are some things you can do to make sure you're not using "old-growth wood" in the wood and paper products you buy.

(1) *Wood — Certified Sustainably Harvested Wood*

Around the world, hundreds of private landowners, forest managers, manufacturers, and retailers now produce and supply wood products from well-managed

forests. They are supported by a network of independent certification organizations that assess their management practices under a stringent set of environmental and social criteria. Producers and manufacturers who satisfy these criteria may apply the certifier's label to their product. Forest product certification provides a "chain of custody" to allow consumer tracking of products from forest to market, ensuring accountability of producers and cultivating trust among buyers. Certified harvested wood is competitively priced with non-certified wood. With all of these precautionary measures being taken on by the industry, there is absolutely no reason that old growth forests should continue to be destroyed.

The [Forest Stewardship Council \(FSC\)](#) label is probably the best known "good label."



(2) *Wood — Building Alternatives*

Reclaimed Lumber/Recycled Wood: For non-weight-bearing features (window framing and deck planks, for example) consider reclaimed or recycled lumber. Reclaimed lumber, from

houses, railroad tracks, and other sources, helps reduce waste while taking a burden off the forests of the world. It's cheaper than certified lumber, but can be harder to find.

Composite Lumber: The term "composite" lumber does not describe one specific product, but rather a broad range of materials with various qualities and characteristics. In general, it is made from recycled plastics and wood, although the amount of recycled content may vary widely. Competitively priced, it does not require finishing or sealing, will not rot, and is widely available.

Non-wood Choices: There is a growing list of non-wood options. In construction, lumber may be replaced with other materials such as concrete, stone, or straw bale as structural components. Homosote is a building material that is made out of recycled material that is chemical free and can be used for many structural materials ranging from exterior structural board to interior paneling. Earthen building techniques and other ecologically friendly technologies are continually being refined.

(3) Paper — Paper Alternatives

One alternative to virgin-fiber paper is recycled paper, preferably with 100% "post consumer content," which means that the paper is truly "tree-free." The sidebar to the right shows recycled-paper products available on Amazon.com. Some office supply stores are also now stocking copier and paper made from recycled content—check the labels.

Another good tree-free choice is paper produced using alternative, non-wood fibers, such as kenaf, hemp, or agricultural residue. Kenaf is a fibrous African plant and serves as an excellent replacement for trees in paper making. It produces several times more paper per acre than tree farms and requires less chemical processing. Hemp and agricultural waste also produce high quality paper that is competitively priced—though often hard to find in the marketplace.

For more information on how to actively reduce consumption of tree-based paper products, see Rainforest Action Network's [Smart Paper Campaign web pages](#).

CHEERS TO NON-WOODY PAPER PRODUCTS

You don't have to go to extremes to find recycled-paper products—they're just a click away. Check out these from Amazon.com.

- [100% recycled office paper](#)
- [recycled toilet paper](#)
- [recycled paper napkins](#)
- [recycled paper towels](#)
- [more recycled-paper office products](#)

You might want to also check out our article that compares recycled content in various brands of toilet paper, paper towels, napkins, and facial tissues: [Are You Using Facial Tissue and Toilet Paper Made from Old-Growth Forests?](#)

WRAP-UP

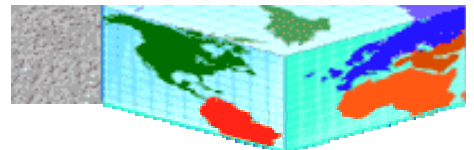
Reconsidering our habits of consumption and lifestyle can open up many new and creative choices to help improve our world and the world of our children. Specifically, choosing paper with high levels of post-consumer recycled content and

seeking out alternative lumber can help ensure that natural forests remain for all future generations

The **Rainforest Action Network's** mission is to protect tropical rainforests and the rights of those living in them. Visit them on the web at www.ran.org.

Publish date: 27-JUL-2004

This article starts with a lot of apple pie and motherhood stuff and requires self-discipline to read it through to get to the good stuff. Exotic woods are frequently beautiful, but using them costs more than money. It's my practice to use only in minute quantities for highlights, if at all. Commercial turners find greater amounts needed in their projects to be competitive. The author must have more reasonable sources for wood substitutes than I. However, in the long term some substitutes offset greater price with extended life and reduced maintenance.



Lighting for your Woodturning

When I consider all the aspects of woodturning, a critical factor that sees little light is lighting itself. Lighting has significant impact on your product quality, ease of process and safety.

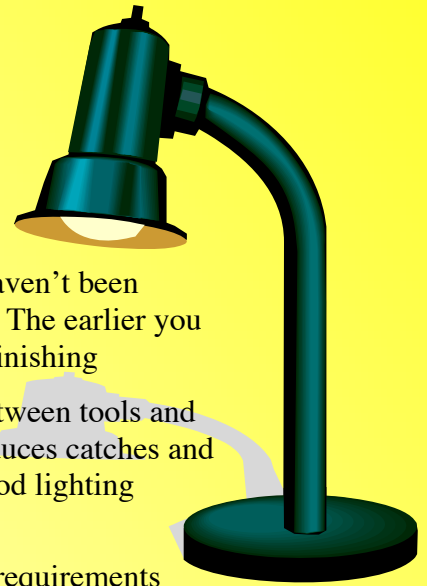
Good lighting enables you to see the quality of your cuts so you don't begin finishing while more tool work remains to be done. In my early years, and sometimes even now, I've had a tendency to rush into finishing too early. Playing the light over the cut surface will reveal small tear out, and cuts that haven't been transitioned smoothly into the bowl surface. Those flaws can't be sanded out. The earlier you see them, the sooner you reapply your tools and waste less time in premature finishing

Good lighting enhances safety as well. When you can see the contact point between tools and material, you reduce the probability of a catch. Clear vision of your work reduces catches and exposes faults such as when a catch slightly pulls a bowl out of the chuck. Good lighting also enables you to keep track of your tools and accessories.

While I'm no expert on lighting, I can offer thought on my own solution. My requirements for good lighting include broad area lighting, flexibility and low cost. Broad area lighting is easy. I've used fluorescent shop light. Others I've known have used halogen work lights. Whatever you select, remember safety in wiring and fire potential.

Overhead lighting in itself doesn't help seeing inside the bowl, nor does it enable you to throw shadows to enhance flaws. For that I need flexibility and use cheap student lamps on articulated arms. They will usually accept up to a 75watt bulb, move around and remain in place (if you keep the adjustments snug). Best of all, they're usually available for under \$10. Mounting is easy with 1/2" hole, either into an existing wood object or a block mounted for that purpose. The clamp fixtures provided with the lamps shouldn't be used, they're hazardous around a lathe.

In closing, I recommend the next time you look at your turning area, think about your lighting.



I thought the Detroit club would want to know about this.

The governor's residence was refurbished and is being decorated with art from Michigan artist. I was invited to submit my work for a triple juried process. I got a piece through all the hoops and it is now in Lansing for the year. I guess wood turnings can be put up with all the other mediums out there. The Detroit club is where I have gotten my ideas, skills and information to move me along in this art form.

All of you have helped me along the way and I wanted to stop and say "thank you".

The bowl that was accepted is on my website www.unique-turnings.com.
The name of the piece is STARBURST.

Thanks again,

Dave Johnson
Kawkawlin, Mi

Around the Woods

Preparing and turning a hollow form in face grain style

<http://aroundthewoods.com/hollow1.shtml>

"Turning what you can not see."



I have been turning a fair number of hollow forms lately. To be honest, I had not turned any for a while and found I had lost my touch. While turning a hollow form in green spruce, I must have had the tool cutting very well and went through the side. This has not happened for a while and it told me it was time to practice. Besides, these things are fun and a recent hurricane left me with a lot of spruce and poplar for practice wood.

I am turning this form from spruce. This is a difficult wood to work with, especially while green. Being a soft wood it takes a gentle touch and a sharp tool for a good cut. It is also ready to fuzz and leave a swarf on the tool edge that makes you think the tool is dull when all it needs is cleaning. Besides this, the sap is sticky, tends to collect in pockets, and you have to be ready to wear it while you turn.

result I will be using some of his techniques and his style of tools, which I have made for myself. Essentially they are a 1/4" straight Oland tool, a 3/16" straight Oland tool and a 3/16" 45 degree Oland tool. Any others I will introduce as I go.



Most of what I know about this style of hollow turning I have learned from [David Ellsworth's](#) [tape](#) dealing with the subject. As a



To begin with I have cut a piece of spruce a little shorter than it is round, and mounted it between centers on the lathe. I am going to remove the bark and round down the ends leaving an oval form. The intention is to make a piece taller than it is wide. Watch me like a hawk. This will make sense as we go. I am roughing and

rounding here with a 1/2" Oland tool. Once the ends are rounded over, I mark the center line of the piece. On opposite sides of the piece I mark the center line with points for my head and tail center.



I mount the piece to those points and make sure it is centered on the lathe. Then I adjust so that the pith is running in the same lane as the lathe bed but at 90 degrees to the axis of rotation. Later, when the piece is off the lathe and sitting on its base, this means that the pith will be parallel to the ground and distortion will be uniform.



Note the huge "ghost" this has caused. All this will need to be removed. I am using a 3/8" Oland tool with the edges brought back but a bowl gouge will work well.



The piece has the ghost removed and we are able to look at it for any problems or surprises.



I am going to use a glue block on this piece so as to utilize all the wood. If I was going for a more squat form I would use a face plate. Coming up from the bottom to the rough diameter of the glue block, I flatten the base and leave a spigot for turning support. I then come up from the base about 3/4" to 1" because I plan on leaving this as support as hollowing occurs so as to reduce chatter. I have also left a small ridge at the pith line to aid in shaping once it is mounted on the glue block. The pith does not "have" to be at the greatest circumference, but it is usually a good visual effect.



"Turning what you can not see."

The piece is trued up and ready for sanding after being hollowed. One of the problems with describing hollowing is that there is little or

nothing to see as it proceeds. It all happens inside the form. I use the straight tool to drill a small hole at center and then widen it to the size of the opening. Usually I will do this about a third of the way into the form. Then I take the 45 degree tool and gradually open the hole to about a half inch thickness of the form wall. Then back to the straight tool to work down to the bottom of the form and the 45 degree tool to bring the whole wall to a half inch. Then starting at the top I use the 45 degree tool to cut a ridge leaving a wall thickness of 1/8" to 1/4" depending on desire and type of wood. Feeling for the ridge I continue down the piece cutting in a bit at a time until the bottom is reached.



All the time you hollow patience is absolutely necessary. Stop frequently and clear the shavings and dust. I use a wire I heated and flattened on the end and inserted into a handle. I also use a blast of air from the compressor if needed but the wire puts a lot less stuff into the air.



Here is a picture of the typical inside of a hollow form. In center is a hole I have drilled to the projected bottom using a 3/8" drill held by hand and using a vise grip plier as a handle. Around this is a space I have formed with the straight tool. Around that again are the cuts to the inside edge cut using the 45 degree tool. Note the little ridge that is left to feel for the next cut.



Measure the wall thickness frequently using a commercial caliper or a piece of bent wire in this shape.



The 45 degree tool is held with the cutting edge rotated slightly below the center line. It moves from the center out, taking a little at a time. For a short video of the cutting action.



The straight tool is used straight on to the wood. Feel for the lip of the center hole and cut slightly left leaving a ridge to feel for the next cut. As this is a face grain cutting, occasionally the cut may be towards center. For a short video of the cutting action.

See Photo Top Middle Panel



As things proceed I like to draw in the bottom of the vessel while looking straight down on the piece. It helps to know how deep to cut the inside. You may note a difference in shape here from the original form. I slipped while cutting and came through the side. This is technically known as an "oops."

See Photo Top Right Panel



Once the piece is sanded to 2000 I make sure of the depth and mark it on the base of the piece.



Then I remove it from the glue block by parting in with a regular parting tool until a 1" or so tenon is left. This cut produces enough heat to soften the glue and a simple pry with the parting tool separates it from the glue block.



I true up the glue block for the next piece and remove it from the lathe.



A jam chuck is prepared for the lathe. Here a piece of scrap has been hollowed to accommodate the top of the piece.



I insert a piece of “fun foam” to protect the wood and bring up the tail stock to hold it in place. Take as much time as needed to get the piece centered and then tighten the tail stock just enough to hold the work.



Using a 1/4" or 3/16" Oland I shape the bottom, noting the line for the depth of the piece and not wanting to go through.



The bottom is sanded and the tenon reduced and parted off. This can be a bit nerve wracking and requires holding the piece in place with one hand while parting with the other. You may wish to remove the piece and cut off the stem.



The first coat of finish is applied and the base will be final sanded later.



Join the AAW!!



From the Editor - Chet Bisno

This year we've got yet another Shavings Staff. The editor is again (after four years) yours truly. Meeting photography will remain in the able hands of Gerald Bufalini who will double as the Shavings photographer Glenn McCullough will also serve as a omnipresent reporter. So if this band of cutthroats appears overly interested in your business, we're looking for newsletter material. And finally, the new, spectacular layout is the product of Bob Pawlak.

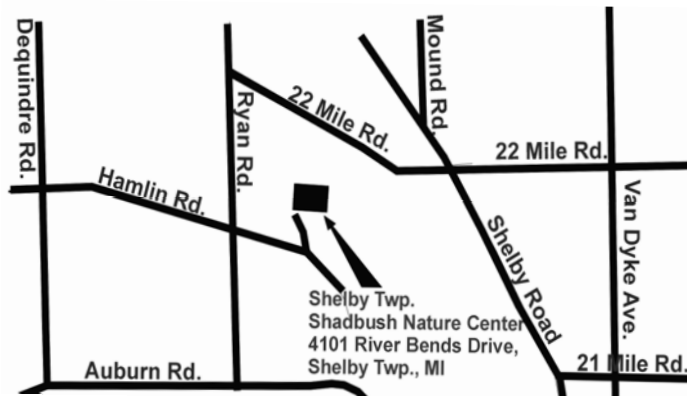
Speaking of the new layout, we aspire to graduate Shavings to a new level of appeal. Therefore, we'll circulate a questionnaire at the September meeting. Please make an effort to note your impressions regarding this issue, be prepared to note them on the questionnaire and give your Shavings staff feedback on where to go.

On the other hand. If you're aware of club news or activities that warrant coverage in the newsletter, please grab the details (especially good POCs) and send them to a Shavings staff member. Better yet, write them up yourself. We can always edit them, but we'll always credit the original author.

Any degree of participation in the club involves risk. Risks include loss of personal time, exposure in front of the club (as in presenters) and accepting responsibility. I encourage you to consider how much of this risk you're willing to shoulder. In seven year's as a member, I've seen several members accept too much risk because others didn't step forward. Ultimately, we lose those committed members when many others who could contribute step back instead of stepping up. Speaking of contributing. The weekend following our September 14 meeting is the Shadbush Heritage weekend. We need demonstrators. A sign-up sheet will be circulated in the next meeting. Demonstrating doesn't require advanced skill, just someone willing to turn some simple demo items for a few hours. If not that, we always need help with set-up and break-down.

Next Meeting September 14, 2008

Detroit Area Woodturners meet at the Shelby River Bends Park, Shadbush Nature Center, Shelby Township, MI, from 2:00 to 4:00 PM. The Park is located on Ryan Road between 21 and 22 Mile Roads opposite the Hamlin Road junction.



*DAW is an affiliate of
the
American Association of
Woodturners*

DAW Officers - Here to Help!! Don't Hesitate to Call

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