

Shavings

Providing an environment that fosters the art and craft of woodturning

April 2013



April Showers Bring Better Turnings

The Latest Work by:
Craig Drozd

Craig donated this piece to be auctioned
at a charity his wife supports.

This hollow form has carving, painting,
and wood burning.

Events Calendar

Next Month Meeting:
May 19, 2013
2:00 PM to 4:00 PM

May 's Meeting:
Mystery Guest
Demonstrating Turning
Something

2013
John Jordon Demo
Saturday, April 27, 2013
A Must See!

The "**Detroit Area Woodturners**" (DAW) is a local chapter of the **American Association of Woodturners (AAW)**. The AAW is an international, not-for-profit organization dedicated to the advancement of the woodturning craft. Our mission is to provide information, education, a meeting place, and an effective organization for all who are interested in turning wood.



<http://www.woodturner.org/>

A Publication of;

DETROIT AREA



WOODTURNERS

<http://www.detroitarea-woodturners.com/>

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In The News

John Jordon Hollow Form Demonstration

John is recognized as one of the premier woodturners in the world. Known primarily for his textured and carved hollow vessels, John will be demonstrating hollow turning, carved and textured surfaces, properties of wood, tool sharpening, and turning techniques.

There is still space available in the all day presentation

The Saturday presentation will be an all day demo at Shadbrush and will include lunch, all for \$35. This is truly a must see presentation.

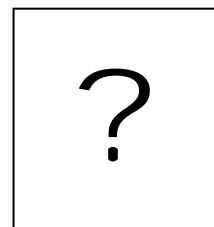
Update

Please contact Russ Holmes to make sure there is enough food and bring your money on Saturday.

May Meeting

Our May meeting is scheduled for May 19, 2013 at 2:00 PM.

May will feature a mystery guest as our presenter.

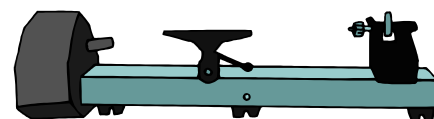


He will be demonstrating turning or carving.

Mystery demos are always a lot of fun!

More details to follow.

Please plan to attend!



Upcoming Events

Upcoming Events

John Jordon Seminar

9:30 AM Saturday, April 27

All day demonstration
Shadbush Nature Center

Sunday, April 28

Hands on workshop
Ray Frase's studio

Monday, April 29

Hands on workshop
Ray Frase's studio

Landfill Lumber "Huge Wood Sale"

Saturday, May 11, 11 AM to 5 PM
240 Girard, Warren, MI 48092
586-563-0441

DAW May meeting

Sunday, May 19, 2013 at 2:00 PM

Rochester Heritage Days

Saturday, May 25, 2013 at 10:00 AM - 6:00 PM
Sunday, May 26, 2013 at 10:00 AM - 5:00 PM

David Ellsworth Demo

Saturday, May 25, 2013 Demo **\$50**
Michigan Association of Woodturners
2075 East Rattalee Lake Rd, Holly, MI 48442
To Register Contact: Tom Mogford
810-629-6176
tmog@chartermi.net

DAW June meeting "Tunrathon" & "Tool Swap"

Sunday, June 2, 2013 at 12:00 PM

AAW 2013 Symposium - Tampa

June 28 - 30, 2013

Festival of the Senses

Saturday, Sept. 21, 10:00am-5:00pm
Sunday, Sept. 22, 10:00am-5:00pm

Ohio Valley Woodturner Guild Symposium

October 11-13, 2013

The President's Corner

Your Help is Needed

Reminder

In attempts to improve our club, we have added a photo booth to improve the photography of the gallery items brought in for show and tell. Jack Parmenter has been serving as our photographer and manning the photo booth. Everyone who brings a gallery piece for show and tell needs to take that piece to Jack for photography. It's impossible for Jack to run back and forth prior to the meeting, so please lend a hand and bring that beautiful wood turning to Jack for photography.

Russ Holmes
President

Another Great Woodturner!

David Ellsworth Demo

The Michigan Association of Woodturners (MAW) is hosting David Ellsworth for an all day demo on Saturday, May 25. More information can be found on their website; <http://michiganwoodturner.org>

Russ Holmes
President

BIG SALE

Landfill Lumber "Huge Wood Sale"

One of our members, Victor Lewandowski owns Landfill Lumber, he donates wood and money to our club on a regular basis. Several times a year Victor will have a big sale and on Saturday, May 11 between 11 AM and 5 PM will be the 1st of 2013. They'll be plenty of free raffle prizes and there's always a wood turning demonstration.

Russ Holmes
President

DAW Meeting, April 21, 2013

Sunday, April 21, 2013



Russ Holmes opens the meeting with a warm welcome to everyone in attendance and also welcomes several visitors. Russ took a moment to welcome our 10 new members and asked them to introduce themselves.

John Jordon Seminar

Russ explained the DAW plans for the April John Jordon presentation. Russ commented on John's international stature and ability, and that this is a once-in-a-lifetime opportunity to learn from John Jordon. The full day presentation by John Jordon on Saturday, April 27, at 9:30 AM including lunch will remain open to all interested woodturners, up until the morning of the Jordon demonstration. The cost of this one-day event will be \$35. This presentation / demonstration will be held at The Shadbrush Nature Center.



The hands-on workshops hosted in Ray Frase's studio in Waterford for both Sunday, April 28 and Monday, April 29 have been filled. Russ requested

if anyone had a mini or MIDI lathe the club would like to borrow it for the 2 days of hands-on demo. Don Doyle offered to coordinate getting his lathe to Ray Frase.

Upcoming Turn-a-thon

Chuck Labaito reminded everyone of the annual DAW Turn-a-thon on Sunday, June 2, 2013. This event will be held at Shadbrush Nature Center from 12:00 PM to 4:00 PM.

Chuck gave us a few of the highlights for this event;

- Turning Demonstrations
- A Group Turning Project
- Tool and Material Swap
- Gallery/Show and Tell
- Great food courtesy of Chef LaRose and Mrs. Holmes
 - Our club is providing hamburgers, hotdogs, soft drinks, potato salad, and coleslaw.

We are requesting that everyone brings a dish to pass around.



This is the time of year we get together to have fun and show off our talents. Please bring your family to this great event.

Chuck distributed flyers regarding this year's turn-a-thon. For more information and to volunteer please contact Chuck Labaito at; log2lumber@gmail.com or 248-535-5035.

DAW Meeting, April 21, 2013

Woodturning Smocks

Sunday, April 21 was the last day to order the DAW logo woodturning smocks. 28 members ordered smocks. We hope to receive our order by the May meeting. Thank you for participating.

Raffle

We had another successful raffle with the help of Russ Holmes, Chuck Lobaito and Paul Neuburger.



Also, thank you to all of those who donated items to be raffled.



And thank you to all those who participated in the purchase of raffle tickets, this money helps to go toward club expenses.

Greater Rochester Heritage Days Festival

Gary Clay explained our 2013 participation in this annual festival. Explained how our turning demonstrations will encourage new membership



along with a providing the community at large with a better understanding of wood turning. Additional information can be found on **Page 6**

Tools For Sale

Jack Parmenter brought in some tools for sale, These belong to a friend who recently passed away and Jack is assisting his widow.



Continue to check our website for items "For Sale".

The Greater Rochester Heritage Days

This year, the DAW is planning to have a booth at the Rochester Heritage days on Memorial Day weekend, May 25th and 26th. The hours are 10-6 on Saturday and 10-5 Sunday.

The main anchor events during the weekend will be a Rochester Lions Club Car Show, pancake breakfast both days a large art show sponsored by Dinosaur Hill Nature preserve, historical displays from area historical societies, a chili cook-off, and a motorcycle rally sponsored by ABC Harley-Davidson.

Last year over 6,000 people walked through the event, and the chili cook-off was delicious. I personally sold over \$800 of my wares, talked to a lot of people, climbed a rock wall and had a great weekend.

The club will have two lathes set up, have a small display of our turnings and will be turning items like small boxes, tops and wands, to hand out to the attendees. This event will also be a membership drive as we hope to spark some interest in turning and joining the club. Ideally, we would like to have 4 members staffing the booth during the event, two turning and two talking to the attendees.

We will not be able to sell wood products at the DAW booth at this event, but I will have a space in my personal booth for DAW participants to display and sell their wares while they are demonstrating.

We understand this is a busy weekend for most people, but we would appreciate a few hours of your time to help promote woodturning in general and our club in particular. If you would like to participate for a few hours anytime during the weekend, or have questions, please e-mail me, Gary Clay at garyc@wowway.com

Volunteers are still needed to man our booth. We are planning two shifts per day.

Saturday, 9:00 AM to 2:00 PM

Four DAW members have volunteered for this time frame

Saturday, 2:00 PM to 6:00 PM

We need four DAW members

Sunday, 10:00 AM to 2:00 PM

We need four DAW members

Sunday, 2:00 PM to 6:00 PM

We need four DAW members

Please use the form below to sign up for assisting at this event.

Heritage Days Festival sign-up sheet

Festival times:

Print full name below:

Saturday, May 25th 9:00 AM to 2:00 PM

Saturday, May 25th 2:00 PM to 6:00 PM

Sunday, May 26th 10:00 AM to 2:00 PM

Sunday, May 26th 2:00 PM to 6:00 PM

Please return this form to Gary Clay;

at the May meeting
via e-mail: garyc@wowway.com
via phone: 248-953-8331

Footed Bowls with Gary Clay

Our demonstration was on tips and techniques for turning a fluted bowl by Gary Clay. The demonstration was packed full of information and was enjoyable to watch. Gary started the demonstration with an explanation of the steps required to complete a footed bowl. His method is to turn a tenon and foot while working the outside of the bowl and then reversing for shaping the interior of the bowl. At this point he removes the bulk of the waste material between the feet with a saw and fine-tunes the finished product with a rasp and file.

We have a 10 min. video of Gary turning and carving a footed bowl. Please click on the link or paste it into your web browser.

http://youtu.be/kSzD8KI_LoI



To view a 10min. video of Gary Clay's demonstration on footed bowls
Click on the link below or copy this link into your web browser.

http://youtu.be/kSzD8KI_LoI

"Show & Tell"



Paul Neuberger



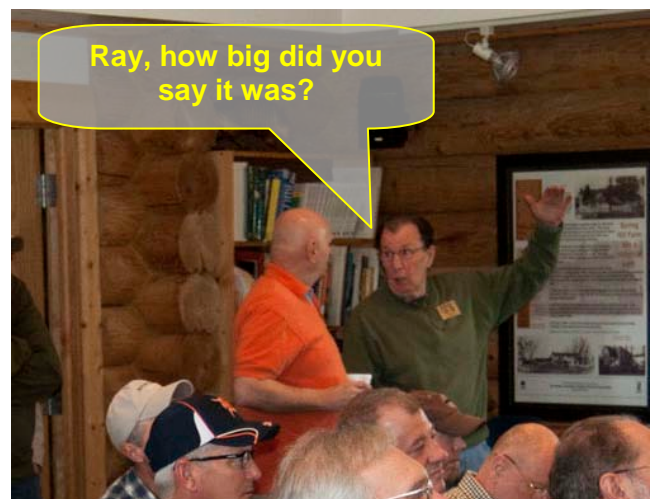
Sam Failla



John Vekovius



Ray Frase



"Show & Tell" (cont'd)



Craig Drozd



Chris Daniels



Chris Daniels



Ron Black



"Show & Tell" (cont'd)



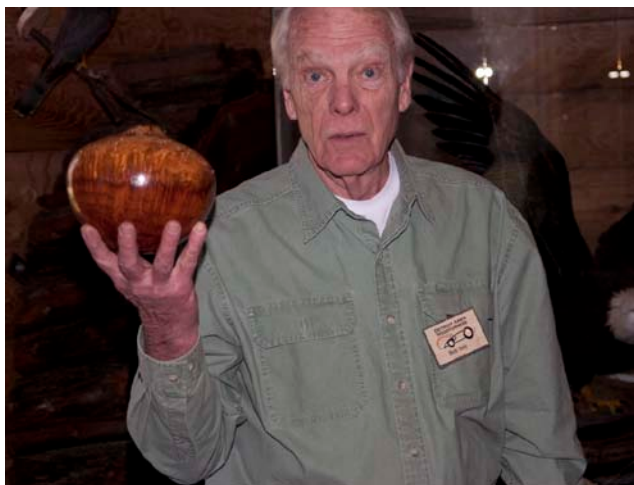
Ben Shipman



Greg Smith



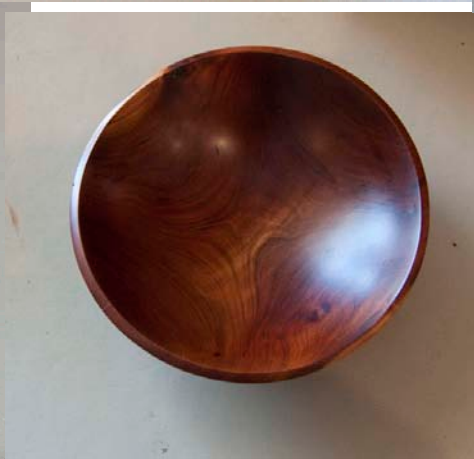
Roger Meeker



Bob Daily



"Show & Tell" (cont'd)



Benefits of joining the AAW, American Association of Woodturners

- Six issues of American Woodturner annually
- Automatic participation in periodic drawings for prizes
- Access to all past issues of American Woodturner, viewable online through the website Members Area.
- Access to machine-readable American Woodturner issues for those members who are visually impaired and utilize screen-reading software - contact the webmaster if this applies to you.
- Marketing opportunities on our website for artists, collectors, galleries, and museums.
- Group rates for individual and chapter insurance.
- Savings of up to 50% on AAW merchandise, including project books, DVDs, logo apparel, and more.
- Eligibility to apply for AAW Educational Opportunity Grants.
- AAW Forum and member-only access to articles and resources on our website.
- Eligibility to vote in AAW board elections if a member before the end of August in that year.
- Eligibility to apply for membership in the Professional Outreach Program (POP).
- Access to POP Fellowship grants.
- Exhibit opportunities - AAW members may enter work for the annual juried member exhibit featured at the Symposium, the Gallery of Wood Art in St. Paul, and other venues.
- Annual International AAW Woodturning symposium.
- Demonstration opportunities at AAW symposiums.
- AAW "Resource Directory" that contains a complete listing of contact information for members, local chapters, demonstrators, and other woodturning resources. Updated listings are available to members through the AAW website.
- More than 300 AAW local chapters that offer workshops, camaraderie, opportunities to share ideas and techniques, and access to lending libraries, discounts, and volume purchases.

Russ Holmes wants you for breakfast



There is a breakfast get together
Every Tuesday Morning at 8:00am,
held at the **Avenue Restaurant** on
Woodward Ave at 13 Mile Rd.

All are welcome.



Faces in the Crowd



Faces in the Crowd





Shop Visits

A Pictorial Trip to a DAW Member's Workshop
 Our sixth trip is to the shop of Craig Drozd
 By Roger Meeker

Photography by
 Jack Parmenter

Craig Drozd and his wife Barb have been married for 26 years. He is originally from Dearborn Michigan and his wife is from Columbus Ohio. They have 2 boys, 22 and 24 years old

Craig took an early retirement from EDS/HP after 27 years of service. He is exploring his possibilities both in wood turning and possibly traditional employment. After seeing more of Craig's work, I vote for exploring wood turning possibilities.

After visiting his shop and reviewing my photographs I realized I don't have a very good photograph of his lathe. I was overwhelmed by his shop that looked so pristine and professional. And then, throw in a few pieces of artwork, I mean his wood turning, and I was beside myself. I had so many questions about the 1st two turnings I saw and then his workbench, I'm still not sure what items I may have missed for this article. I apologize if that is the case, but it gives me an opportunity to go back and look again.

This next shot is the largest angle of his lathe which

is a Oneway 2036, and in pristine condition. Additionally in the lower left-hand corner of the photograph you'll see a custom steady rest with 5



wheels, very cool. He is very fortunate to have the space to accommodate this type of the workshop, the ceilings must be 9 or 10 feet tall and has built up from scratch over the years.

After I calmed down it was easier for me to see that his shop had evolved over time and very well adapted to his workstyle.

So here are the nuts and bolts of Craig's shop. Directly behind the lathe are his primary woodturning



tools. He tells me one of the most used tools is the Lyle Jamison boring bar system.



To the side of the lathe is a cabinet with additional tools and chucks. There's also a small cabinet in the upper right-hand corner which houses his vacuum



system. On the other side is his sharpening system, and a bench top drill press. Everything is in a functional space and has a functional use.

Looking down the other end of his workshop is his planning, sketching, sanding, etc. work area.



Some of the wall mounted cabinets have recently been billed by Greg with a specific purposes in



mind. This wall-mounted cabinet has sliding doors and 3 separate drawers. Primarily used for small hardware.

The wall-mounted cabinet on the left is a sanding



cabinet. In this photo the doors are closed but you'll notice the pullout dividers that hold 9 x 11 sheets of sandpaper. Again, very cool!

Here is the same wall-mounted cabinet with one door open and every sanding accessory you'd ever need is located in the cabinet.



Coming around the corner past heavy-duty shelving and a mechanics toolbox is another cabinet with sliding doors and a hinged door.



In this picture below, is the same cabinet with the door slid open and a hinged door dropped down. Its primary function is for paints and decorating materials including airbrushes, cleaners, and just about anything you'd need.



If Craig wasn't such a nice guy, I probably would hate him for having such a nice workshop.

Further down past the clamps is a workstation with a oscillating sander and a specialty grinder.



Next to this area you notice the beginning of what we all have, wood storage. There is a larger shelving unit with a great deal of dried wood.



In front of the wood rack is a dust collection unit, a belt and disk sander, and a drum sander. Off to the side is a band saw and in the far corner is a joiner.



Again looking back down the workshop you'll see Craig pondering the age-old question, when the heck is Roger going and leave.

Well Craig, I'm not quite ready to leave.

Outside the enclosed workshop is a very large drafting table that his father used at General Motors. Craig uses this area primarily for his pyrography. A couple of his pieces show his ability in wood burning and especially his passion for ultimately fine detail. Some of the lines on a test piece were distinct but nowhere near as big as a human hair.

I knew Craig was a good woodturner but I did not realize how good. With my fading memory I can't tell you exactly how long Craig has been turning but I believe it's been at least 15 years. He is very methodical in his preparation and his execution. Throw some creativity in there and we have an outstanding woodturner.

This photo is a segmented vase which creates an illusion of uneven horizontal lines within the darker banding.



He entered this piece into a national contest at EDS for sculpture and 3-D modeling and he took 1st place. I guess with such a great looking workshop I might even have a chance.

At this point, I want to show a couple photos of his recent work and thank him for his hospitality. I also want to thank him in writing for agreeing to help me with wood burning (I figured I better put that into print before he forgets). Overall, Craig is like a sleeping giant, he's quiet but carries a big wallop of ability.



For anyone who's thinking of making a midnight visit to Craig's workshop, he has a deadly attack cat!



Thank you Craig and Barb for allowing me into your home and workshop.

See more at; <http://studioturning.com>

Watch for the next installment of "**Shop Visits**"!

Shop Talk and Tool Tips

An article reprinted from . . .
American Woodturner Magazine

October 2011

FEATURE

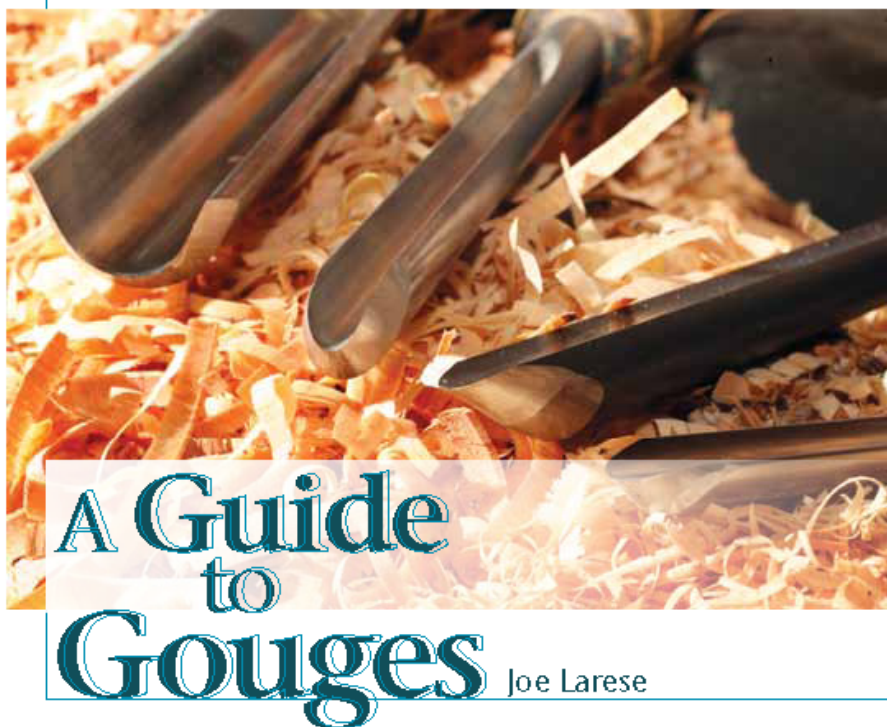
Looking through woodturning catalogs can be overwhelming—the choices in lathe tools alone are vast! One manufacturer lists over a dozen gouges in various sizes and styles. So, how do you choose? This brief guide will help you understand the basics of gouges and explain how to get the most from these indispensable tools.

Spindle-roughing gouge

Used for spindle turning only. The large cross-section at the cutting end is effective for roughing down square stock and for removing wood quickly. This tool is commonly sold in 1¼" and ¾" (32 mm and 20 mm). Size is determined by measuring across the flute. The inside profile of the flute is concentric with the outside of the tool. Wall thickness is consistently about ¼" (6 mm). The spindle-roughing gouge (SRG) is dangerous to use on bowl blanks because the shank has a thin cross-section where it enters the handle (see sidebar). (A notable exception is the SRG from P&N, an Australian manufacturer. The section that enters the handle is much heavier. Despite this, the tool should only be used on spindles.)

The SRG works best with a bevel angle of about 45°. A shorter bevel adds unnecessary resistance; a longer bevel creates an edge that is too fragile for roughing out work. The profile of the cutting edge is ground straight across, making sharpening a straightforward procedure.

In use, the flute faces up at 90° for the initial roughing cuts. In this position, the near vertical wings sever wood fibers as the large curved edge gouges away the bulk of the material. As the wood becomes a cylinder, the tool can be rolled to use other portions of the cutting edge. With practice, the straight portion of either wing can be presented in a shearing-planing cut similar to the cutting action of a skew chisel. ▶



Spindle-roughing gouge profile



A spindle-roughing gouge (SRG) is used to turn a square spindle into a cylinder.

Spindle-roughing gouge

Until recently, spindle-roughing gouges were simply called roughing gouges. The name change/clarification came about because of the increasing number of woodturners who thought that a roughing gouge would be okay to use to rough out a bowl blank. Doing so caused numerous accidents when the small shanks of these large cross-sectioned tools snapped from the incredible force exerted by a rotating bowl blank.



For safety's sake, a roughing gouge, more correctly called a spindle-roughing gouge (SRG), is used only for roughing out between-center spindle work where the grain of the wood runs parallel to the bed of the lathe.

Spindle gouges

Cutting coves in spindle-turned work defines what a spindle gouge does best; however, these versatile tools are also used to rough down stock, make V cuts, form beads, and hollow end-grain boxes. Richard Raffan uses a 1/2" spindle gouge for much of his work. He says, "Throughout my 30 years of teaching I've been saying that if you are limited to just one tool, that's the one. You can turn anything with a half-inch gouge."

A spindle gouge is measured by the diameter of the round rod the tool is manufactured from, which typically ranges from 1/4" to 3/8" (6 mm to 15 mm). The shape and depth of the flute, along with how the bevel is ground, help delineate the tool's cutting properties. Looking directly down the shaft of a spindle gouge, the

profile of the cutting edge as it wraps around the flute resembles a crescent moon. The depth that the flute is cut into the rod reaches about midway through the rod in a traditional spindle gouge. The width of the flute is wider, relative to the rod, than for a bowl gouge. It is this rounded portion of the flute that creates the curved cutting edge that allows the wood to be gouged or scooped.

A subcategory of spindle gouges is the detail gouge. For detail gouges, the flute is shallower than for a regular spindle gouge, making the curve of the flute less pronounced. The result is a heavier cross-section of the bevel, which can mean more resistance when cutting wood. On the other hand, the thicker tool provides more stability (the tool does not easily flex). A solution is to grind a double bevel:

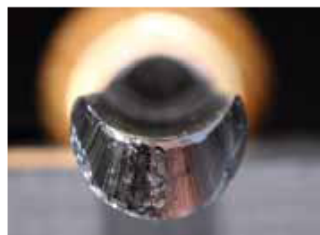
Resistance is diminished while at the same time the heavy cross-section supports an acute bevel angle. This thin cutting edge can then fit into tight intersections.

Most spindle gouges sold today have a fingernail or swept-back profile for the cutting edge. When looking at a spindle gouge with the flute facing up, the edge is usually shaped with the tip rounded and the edges curved toward the handle, the resulting profile resembling a fingernail.

The radius of the tip can vary; woodturners grind the shape of the tip to fit specific needs. For instance, if you were using the spindle gouge for cutting coves, a traditional spindle gouge with a gently rounded tip would be efficient. If you tried to cut deep V cuts with the same tool, however, the bottom cutting edge could make unwanted contact with the wood at the sharp intersection of a cove and its adjoining element. In this case, a tip that is more pointed would work better. Some turners grind the profile of their detail gouges almost to a point and use

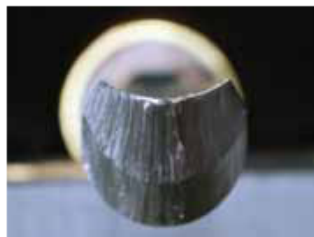
In general, spindle gouges are not meant for use with bowl turning, especially for a beginning turner. The shallow flute of a spindle gouge creates a different shape of the cutting edge than that of a bowl gouge and the bevels are generally ground at a steeper angle, making the cutting action more aggressive. Severe catches can result.

Spindle gouge profile



A spindle gouge cleanly cuts coves.

Detail gouge profile



A detail gouge is primarily used for spindle turning and is ideal for cleanly cutting tight transitions.

them in much the same fashion as a skew chisel.

The overhang needed for the required depth of some cuts could cause the thinner cross-section of a traditional spindle gouge to vibrate and result in chatter. In this case, a detail gouge, ground with a double bevel and having a smaller-radius tip, would be the superior tool. Ground in this manner, the detail gouge is also ideal for turning beads.

Experienced turners will use spindle gouges on bowls and faceplate work, specifically for adding details such as beads and grooves. The flute should never face up, however. The cutting edge would be unsupported and a severe catch could result. If you keep the flute facing to the side or angled slightly, you will limit how much of the tool's edge will engage with the wood and a safe cut is possible for detailing a bowl.

For spindle turning, I recommend that beginning woodturners purchase a $\frac{3}{8}$ " or $\frac{1}{2}$ " (10 mm or 13 mm) traditional spindle gouge with a fingernail grind and a gently rounded profile for the tip. The bevel angle should be in the range of 35° to 40°. This is a useful general-purpose tool and this profile and bevel angle is a good compromise between cutting edge retention and the ability to reach into tight intersections. ▶

Detail gouge

Q & A with Michael Hosaluk

Q: *What are the features of a detail gouge that make it versatile?*

A: It is thick in cross-section resulting in less vibration, which means that the tool can hang off the toolrest more so than a traditional spindle gouge. This tool is useful for off-center turning and for cleaning up the sides inside deep vessels.

Q: *How does the shallower flute of a detail gouge compare to the deeper flute of a traditional spindle gouge?*

A: Thompson Tools makes detail gouges for me—the flute is slightly shallower than other designs, which allows me to reach into tight areas in a way that is similar to using a skew chisel. If the flute is too deep, that will limit this possibility. With the shallow flute I get more of a slicing action.

Q: *You are well known for using a double-bevel grind. What is the purpose of the double bevel?*

A: Since the detail gouge is thick in cross-section and has a shallow flute, if ground with one bevel, the bevel is very long from the heel to the cutting edge. Creating a secondary bevel allows easier reference from the second heel to cutting edge, which makes the tool less grabby. Some people remove the hollow grind altogether to create a radius that removes the reference of a heel.

Q: *What bevel angle do you usually use?*

A: The long bevel is 30° and the top bevel is 32° to 34°. The profile is like the fingernail on my pinky. I try to make the profile identical on both sides so that when I roll beads the result is the same. I have, however, seen them ground in every shape and get results. In the end, all that matters is what the turning looks like when you are finished.

Q: *Does the bevel vary depending on the type of wood? Does it vary for any other reason(s)?*

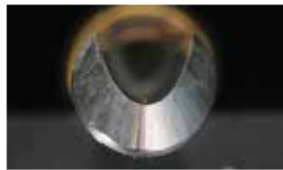
A: The longer the bevel angle, the sharper the edge and the further it can reach into tight spaces. Mine are factory ground to a specific angle that is good for general work, but never be afraid to change the angle of any gouge to suit the work at hand, after all they are just tools. When the technical aspects of turning are broken down to the basics, we turners (1) start with a revolving piece of wood, and (2) shape it with a tool. Where the two make contact you want the least amount of resistance.

Q: *Are there disadvantages to using a detail gouge?*

A: For turning bowls, a detail gouge is not as appropriate as a bowl gouge, but for spindles they are ideal. I do use a detail gouge on bowls, however, for finishing cuts. After you get to know woodturning tools, you will find you can use any of them for most aspects of turning, but we all develop preferences.

Bowl gouge profiles

Ellsworth



Glaser



Traditional



A roughing cut on the outside of a bowl.



A pull cut is used to reach into a tight area and to clean up torn grain. For an even finer shear-scraping cut, rotate the tool slightly clockwise and drop the handle.



A light touch and a sharp edge will produce fine shavings and a cleanly cut surface on the outside of a bowl.

Bowl gouges

Bowl gouges are workhorses of bowl turning. Their size, the profile of the cutting edge, and the angle of the bevel can be varied to meet individual needs. Large gouges are essential for roughing out a bowl blank, medium-size ones are ideal for refining the shape of the bowl, and smaller gouges assist in adding detail. Bowl gouges are commonly available from ¼" to ¾" (6 mm to 15 mm), as measured by the distance between the flutes. They are made from round rod stock. A typical ½" (13 mm) bowl gouge is made from ¾" (15 mm) diameter rod and a typical ¾" (10 mm) bowl gouge is made from ½" (13 mm) diameter rod. (Some tool manufacturers, however, measure their gouges by the actual diameter of the tool steel.) The

deep, relatively narrow flute produces a cross-section that is strong, much in the same manner that channel-shaped steel beams offer strength. The sturdiness of bowl gouges allows for overhanging the tool from the toolrest, which is important when hollowing deep bowls.

The shape of the flute can vary from a U to a V. Some U-shaped flutes have sides that curve inward. The bottom of the U or V has the smallest radius. The shape of the flute affects how effectively shavings are channeled and acts to break the wood fibers so that the shavings can be ejected. The U-shaped flute tends to eject shavings more efficiently than the V shape.

When looking at the tool with the flute facing upward, most bowl gouges have a fingernail-grind profile similar to that of spindle gouges. This fingernail grind (or

swept-back or Ellsworth grind) makes the bowl gouge versatile. By rotating the tool and presenting the cutting edge at different points along the flute (from the tip to the side), the amount of wood that is gouged, scooped away, or finely shaved can vary from large to delicately fine. For instance, to achieve a fine shearing cut, use a deep-fluted bowl gouge with the flute pointed up and lightly cut the wood. Angle the tool slightly, add more force, and substantial shavings will fly, as when rough turning the interior or exterior of a bowl. In addition, a sizeable portion of the long swept-back edge can be used to efficiently gouge away the bulk of the material.

Alternatively, while working on the outside of a bowl when refining the profile or cleaning up torn grain, position the flute facing the wood and a shearing cut is possible using the trailing edge of the tool. With this cut, there is little chance of the tool catching; fine shavings and a clean cut are the result. The fingernail profile also allows access to the outside of the bowl near the base. By using a pull cut with the flute facing the wood (leading edge just clearing but not touching the wood), this area of the bowl can be shaped and cleanly cut.

Traditional-grind bowl gouge

Although it is versatile, the swept-back (fingernail) grind is by no means the only grind on a bowl gouge that is effective. When hollowing the interior of a bowl, professional turner Mike Mahoney believes the traditional grind is the best for hollowing the bottom third inside a side-grain bowl. "I use a traditional grind, which is ground straight across. You can grind the wings back minimally, but that can affect the cleanness of the cut. If the wings make contact, you are not holding the tool in the correct position. My argument to grind it straight across is to make it easier to sharpen," he comments. Although he understands that it takes more skill to use the traditional grind, he believes it's worth learning. "For me it cuts cleaner in almost all circumstances than the fingernail grind, but since it doesn't have a leading

edge (like the nose of the fingernail grind) it is harder to control. The traditional grind, however, is less effective for bulk removal.”

Cutting the interior of a bowl

For bowl turning, one area that is challenging to cut cleanly is the interior, where the side of a bowl transitions into the bottom. With a bevel ground at 60°, it is often difficult to keep the bevel in contact with the wood while rounding the corner—it is just not possible to swing the handle far enough to keep the bevel on the wood. Some turners advocate using a bowl gouge with a shorter bevel of 75° to 80° for tackling this juncture—the handle would not need to swing as far to the left. Conversely, a ¼" (6 mm) bowl gouge with a long bevel (45° to 50°) will make a clean cut when turning the inside walls of a tall vessel.

I recommend a ½" (13 mm) bowl gouge with a fingernail profile and bevel angle of about 60° degrees as an all-purpose tool for beginning bowl turners. It is ideal for turning open bowl forms 8" to 10" (200 mm to 250 mm) in diameter. That bevel angle is nonaggressive and will allow the turner to maintain bevel-rubbing cuts on the exterior and interior of most bowls.

When selecting a new gouge, buy the highest quality tool you can afford—the quality of the steel varies from one manufacturer to the other. Look for the tool's cross-section to be uniformly shaped and the flute polished (mill marks removed). Seek help from experienced turners to properly grind and sharpen your gouges, then practice sharpening.

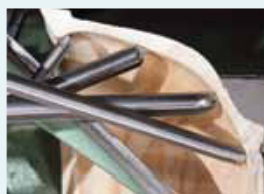
As you practice basic cuts and gain experience, you will discover the versatility of bowl and spindle gouges.

Different presentations or slight modifications in how the bevel is ground can make it possible to take just the right cut—don't be afraid to shape the tool to fit your needs.

Not many years ago, I purchased a ¼" bowl gouge from Johannes Michelsen. I wanted the same grind he used for turning portions of the incredibly thin hats that he is famous for. He ground the edge on a 6" (150 mm) grinder, free-hand, with the easy grace that comes with mastery. When I questioned him about how I was going to maintain that shape, he just smiled and said, “One way or another, you need to learn how to make the tools work for you.” ■

Joe Lares is a member of the Kaatskill Woodturners in New York and the Nutmeg Woodturners League in Connecticut and is a turning instructor at the Brookfield Craft Center. He is a photojournalist by profession.

Tool placement for cutting inside a bowl



To help explain proper tool placement for turning the inside of a bowl, I cut a bowl in half and photographed four

bowl gouges, each with a different bevel angle and cutting-edge profile. The bowl's shape is relatively deep and has an undercut rim area. I selected this profile to better illustrate the broad range of tool placement needed to maintain bevel contact.

Three of the bowl gouges have a fingernail profile: a ¼" (6 mm) Glaser bowl gouge with a 35° bevel, a ½" (13 mm) generic bowl gouge with a 45° bevel, and a ½" (13 mm) Ellsworth bowl gouge with a 60° bevel. The fourth is a ¾" (10 mm) bowl gouge with a traditional-grind profile and a bevel of about 60°.

One photograph shows the four gouges together inside the bowl, which illustrates each of the four gouges placed where they work best. Additional photos show each gouge in five areas of the bowl.

Although bowl forms vary greatly, the area between #3 and #4 is typically the area that causes the greatest challenge to turners. Note the tool angle required for maintaining the bevel rubbing for this area for each tool. In the case of the Glaser gouge

with a 35° bevel, this long bevel, combined with the curved form of the bowl, means the inability to have the bevel support the cut beyond the wall area; the handle of the tool is outside the profile of the bowl.

Note: The toolrest is positioned in the same orientation for purposes of comparison. To obtain the least amount of tool overhang, the toolrest should be readjusted as hollowing proceeds.

The five areas are:

1. At the rim
2. Approximately ⅓ of the way down the bowl wall
3. Approximately ⅔ of the way down the bowl wall, just beginning the transition from wall to bottom
4. Lower portion of the bowl in the transition area between wall and bottom
5. Center of the bowl at the bottom

Medium bevel, positions one through five



Ellsworth-grind bowl gouge



Traditional-profile grind



Glaser gouge, ground with a long bevel



John Jordon Sign Up Form

- **Saturday, April 27, 2013** **\$35**
One-day event, presentation/demonstration
The Shadbush Nature Center
Includes lunch
- **Sunday, April 28, 2013 *** **\$135**
One-day lesson workshop
R. J. Fales studio in Waterford
Includes lunch
- **Monday, April 29, 2013 *** **\$135**
One-day lesson workshop
R. J. Fales studio in Waterford
Includes lunch

* Restriction of 6 woodturners per day
A drawing will be held (if necessary) at the March meeting

John Jordon Sign Up Form

Name: _____

Phone number: _____

Email: _____

Saturday, April 27, 2013 **\$35** **Available**

Sunday, April 28, 2013 **\$135**

Monday, April 29, 2013 **\$135**

Check:

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Space Available for Saturday, April 27, 2013 One-day event, presentation/demonstration
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Links - Suppliers

★ **Hartville Tool**

<http://www.hartvilletool.com>

800-345-2396

Woodturning Supplies

Craft Supply

<http://www.woodturnerscatalog.com>

800-551-8876

Woodturning Supplies

Packard

<http://www.packardwoodworks.com>

800-683-8876

Woodturning Supplies

★ **Klingspor**

<http://www.woodworkingshop.com>

800-228-0000

Abrasives and woodturning supplies

2Sand.com

<http://www.2Sand.com>

877-644-7445

Sanding Supplies

★ **Choice Woods**

<http://www.choice-woods.com>

888-895-7779 or 502-637-1190

Wood, Turning Stock, supplies

New



When ordering be sure to inform the store of your Detroit Area Woodturners membership
(Discounts may apply - usually 10% or Club Credit)

★ **Landfill Lumber**

www.landfilllumber.com

586-563-0441

Victor Lewandowski - Wood, Turning Stock

Richard Lauwers

810-724-2263

Kiln dried oak and maple

★ **Rockler**

<http://www.rockler.com>

800-279-4441

Woodworking and Hardware

Woodcraft

<http://www.woodcraft.com>

800-225-1153

Woodworking and Hardware

The Sanding Glove

<http://www.thesandingglove.com>

800-995-9328

Sanding Supplies

Log 2 Lumber - Chuck Lobaito

www.log2lumber.com

248-535-5035

log2lumber@gmail.com

Portable Saw Mill

Links - Woodturning Information

AAW - National Organization

[American Association of Woodturners](http://www.americanassociationofwoodturners.com)

Detroit Area Woodturners (Shelby Twp, MI)

Web Site: <http://www.detroitareawoodturners.com/>

Grand River Woodturners Guild (Grand Rapids, MI)

Web Site: <http://www.grandriverwoodturners.org>

Arrowmont School of Arts and Crafts

Web Site: <http://www.arrowmont.org/>

John C. Campbell Folk School

Web Site: <http://www.folkschool.org>

Al Stirt: Woodturner, Artist and Teacher

Web Site: <http://www.alstirt.com>

Michigan Association of Woodturners (Holly, MI)

Web Site: <http://www.michiganwoodturner.org>

Blue Water Area Woodturners (Richmond, MI)

Web Site: <http://www.bluewaterareawoodturner.org>

Ohio Valley Woodturners Guild (Cincinnati, OH)

Web Site: <http://www.ovwg.org>

Marc Adams School of Woodworking

Web Site: <http://www.marcadams.com/>

Woodcraft of Sterling Heights (586) 268-1919

Web Site: <http://www.woodcraft.com>

John Jordan Woodturner

Web Site: <http://www.johnjordanwoodturning.com>

Need Your Help

From the Editor

Articles are due at the monthly meeting (for example submit at or before the October meeting for the October Newsletter) and should be submitted to Roger Meeker at rmeeker26@gmail.com .

Member Projects

If you have a woodturning project that you would like to showcase to our club members, you can send me detailed information about your project with pictures.

Articles on New Woodturning Techniques and Tools

If you come across an article, wish to write an article on a new wood turning technique, care to write a review or want to forward on a review of a new wood turning tool, please feel free to do so. Any photos will be helpful.

Shop Talk

Everyone has a different way of doing things in their shop and everyone's shop is different in many ways; whether it's size, location, or physical layout you are probably doing something that would be helpful for others to see.

Members Questions & Answers

Members are asked to submit woodturning, finishing and tool questions to our resident experts to answer. There are no dumb questions; someone else in the club may have had the same questions.

Classified Ads

Ads for woodturning and woodworking related items are free to members. Send detailed information with pictures.

Wood to Turn

Do you have wood, need wood or know about wood that is available for turning? Let me know and I'll pass it along

From the Editor, Again

Let's make this newsletter something interesting, if you send it, we'll publish it.

Footnote

If possible, please send a digital file (I don't type very well). Thank you!