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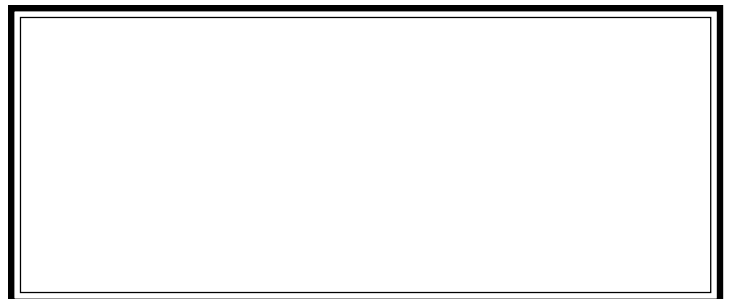
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About the Cover:

This turned and carved bowl was done by Tony Cortese and was on exhibit in the instant gallery at the Florida Woodturning Symposium in January 2007. Photo was taken by Jim Staley.

EDITORIAL

I hope you are pleased with the use of full color for our photographs throughout the last two issues. I have been working with my printer to try to find what we need to do to improve the printing quality on the photographs even more. This issue will be an experiment. They tell me that other jobs they are printing on the paper we are using are getting better quality photographic printing. We are trying something different this issue. As I have mentioned before, my goal is to add 5000 new subscribers to our list this year. The reason for that is to make a better magazine for our readers. The job of editing and publishing this magazine was a planned retirement job. I never ever intended to quit work, just quit going to work. I've accomplished that for 13 years of retirement now, but I want to make the magazine better so that all of my readers will be happy. I solicit each of you to help me in meeting my goal of 5000 new subscribers in 2007 and we'll bring you a better looking magazine and with more money to pay writers, we should be able to get more writers willing to contribute to the magazine.

Fred Holder, Editor and Publisher



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Florida's Annual Woodturning Symposium—2007

by Jim Staley

The Annual Florida Woodturning Symposium sponsored by the Florida Woodworking Society swung into action on Friday afternoon, January 12, 2007 and continued through January 14.. It was my first visit to this event, which was held at the Lake Yale Conference center in Central Florida. I'm not really sure from how far afield the attendees came, but I saw license plates from as far as Virginia. That doesn't include the many license plates of "snow birds" that I saw from different provinces in Canada. The symposium had few glitches and overall I felt it was a well done symposium and a very good learning opportunity for the

woodturners who bothered to attend. I heard little grumbling, and mostly the comments that I heard were very favorable. I, for one, had a great time and I believe that is what it is all about, having fun while learning. I liked Lake Yale because they provided three meals a day as well as a room, so participants could spend a lot of time getting to know each other instead of commuting.

The line up of demonstrators provided ample opportunity for people to learn a great deal. There were a four well known demonstrators: Stewart Batty, Al Stirt, Andi Wolfe, and Binh Pho. There were also some very good regional talent demonstrating: Paul Pouliot, Larry Friedrich, Tony Cortese, and Ron Browning. I've been to few symposiums, so I hadn't seen any of these people demonstrate before. My first choices then were to see demonstrations from people that I had heard of before and some that featured techniques that I was unfamiliar with. My specialty is segmented turning and I am beginning to work on platters, but there were no demonstrations of either subject, Therefore, I had a wide choice. I especially wanted to see Tony Cortese because of the write-up in the May 2005 issue of this magazine. Tony is both an accomplished sculptor and turner. I wanted to see if I could learn his techniques to add interest to some of my turnings. I also had been looking forward to seeing and hearing Binh Pho ever since I heard that he had work on display in the Smithsonian.

For the first event, I chose Larry Friedrich demonstrating how to make beads and spheres. I was in the process of making spherical knobs and beaded spindles for doll armoires that I was making for my two youngest

granddaughters. In this demonstration, however, beads referred to spherical wooden jewels for a necklace, not the beads on a spindle. Nevertheless, I found Larry's approach to be interesting and instructive. After turning a cylinder between centers, he makes a tenon. He places the tenon in a chuck and uses the tailstock. He then turns to the desired diameter. Then he marks off a section from the end that is the length of the diameter and roughs out the bead or sphere using a spindle gouge. After removing the tailstock, he trues up the item by eye. Before parting off a bead, he dimples the end of the bead with a skew to facilitate drilling. He uses a drill bit that combines a countersink with a drill. He adjusts the bit so it will drill most of the way through. At this point, Larry sands to 400 grit and applies sanding sealer liberally. He buffs with a paper towel and then applies friction polish and buffs to a high gloss with paper. Then he removes the bead or sphere with a skew.. For beads he drills from the opposite end to complete the hole with matching concave opening.

I stayed with Larry for the next session. This was not a turning demonstration. Rather, it was a lecture on drawing and design for turners. Larry believes that anyone can draw well enough to design an object before beginning to turn. As an engineer by education and a woodworker before becoming a turner, I was surprised to learn that many turners began to turn with no plan on paper. I wouldn't think of making a piece of furniture without a plan, and making all but the simplest segmented turning requires a design on paper. Because of my background, and because Larry's target audience were folks who didn't do any drawing

more WOODTURNING

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or design before beginning to turn, I didn't really learn anything from his lecture. The audience seemed to enjoy it, however, and probably learned a lot.



Figure 1. Female torso by Lyle Jameson.

After leaving my wife alone in the room all afternoon, I passed on the "Turn-a-round" competition, but I

took her to the Instant Gallery. As usual, I found the Instant Gallery to be well worthwhile. There were only a few segmented turnings and platters, but several of them gave me inspirations for future projects. As usual, my favorite pieces were those that I deemed to be far above my skill and artistic levels. Chief among these was a female torso by Lyle Jameson, Figure 1. I know that it required multiple turning axes, but other than that, I have no idea how he did it. If I were a rich collector, I would have added this piece. Lyle was here as a vendor and contributed many items for the raffle. I had never met him, but we have communicated by E-mail regarding properties required for boring bars. There were so many exquisite pieces in the Instant Gallery that it was hard to decide which to include. I decided

to concentrate on the exquisitely carved ones because I hadn't seen such quality carved pieces before.



Tony Cortese demonstrating.

I started Saturday by attending Tony Cortese's demonstration on "Relief Carved Embellishment Techniques". Figure 2 shows Tony carving during the demonstration. Tony believes that "If you can write your name, you can do

[Continued on Next Page.]



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Florida Woodturning Symposium Continued from Previous Page



Figure 3. Bowl by Tony Cortese.



Figure 4. Another piece by Tony Cortese.

relief carving.” He uses a drill driven by an air compressor to speeds over 100,000 rpm. Tony said that he copies his patterns on Mylar film and transfers that to the object. He uses large bits to cut away “extra” wood, then switches to fine dental bits for detail. He said that we shouldn’t worry about making a mistake because the artisan is the only one who knows what he or she intended.

I had planned on going to see Al Stirt demonstrate how to make a fluted bowl, but walked into another session by Larry Friedrich by mistake. It was so interesting that I stayed. Larry dem-

onstrated how he rapidly makes small lidded boxes. I have seen two videos on this subject, but whenever I am in the woodshop and think about beginning, I forget the sequence of the steps. Larry said that is a common occurrence, so he had a hand-out that detailed the steps. Here is his procedure:

- * Turn blank to cylinder between centers.

- * Turn tenons on each end. (Larry uses a simple go/no go gauge to determine whether the tenon will fit in his chuck jaws.)

- * Put end that will be the top in chuck. The other will be held by the tail stock.

- * Turn top.

- * Separate top from bottom.

- * Shape sides

- * Hollow top

- * Sand and finish

- * Part off top

- * Remove top tenon and replace with bottom

- * Transfer i.d. of top to bottom

- * Turn end to fit top.

- * Hollow bottom

- * Shape very bottom.

- * Sand and finish

- * Jam top to bottom and complete top.

- * Part off bottom making it concave

When Larry passed around examples of his boxes, I noticed one that had a band of dark wood encircling a bowl of light-colored wood. I couldn’t figure out how he did it, so I asked him to explain. Like a “magic” trick,

it’s simple when you know how. He prepares a ring, then cuts a groove in the box. He then splits the ring along the grain and slides it into the groove and glues it in place. Because the split is along the grain, the joint is almost invisible. It’s all in knowing how.

After I lunch I attended a session by Stewart Batty on negative rake scraping. Stewart said that he uses this technique to make ultra thin walls. He said that, during normal scraping, the tool is either pulled into the workpiece or (in thin walls) the piece is pulled towards the tool. With negative rake scraping this doesn’t happen, so thinner walls can be turned. Stewart had several pieces in the Instant Gallery that had very thin walls that he made using this technique. I particularly liked Stewart’s style because, unlike most other turners that I’ve encountered, Stewart backed up observations with scientific reasons for them. He microscopically examines his tools to determine how often they need sharpening. As an engineer, this approach appealed to me.

The final sessions on Saturday included Al Stirt “Carved, Textured, and Painted Bowl, Andi Wolfe “Coloring Techniques for Surface Enhancement”, Stewart Batty “Off Center Square Bowls”, and Ron Brownlee “Turning a Basic Bowl”. None of these had a big draw for me, so I bounced between Stirt’s and Wolfe’s demonstrations. In retrospect, that wasn’t a

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good decision because I didn't stay long enough at either to learn enough to make it worthwhile.

The Saturday night meeting included door prizes for scholarships for education in woodturning, raffle for tools and accessories, and an auction for donated works.

Binh Pho's presentation on Sunday morning "From Inspiration to Your Work" was the highlight for me. The way that he decorates his turning is beyond anything that I have seen. Binh gave a PowerPoint presentation of many of his works. What made it special was how he described events in his life that inspired the work. Some were ordinary, like the skylines of cities. Many, however, featured key events in his life such as his escape from Viet Nam and meeting/courting the woman who became his wife. I have paraphrased Binh's steps to improve your work.

Learn to recognize what is good. Until you can do that, you can't judge when you are heading in the right direction.

Do what is good. It isn't enough to recognize good work; you must do good work.

Practice. Unless you practice, you will not get better.

Copy the work of the best to learn technique. When you go to an art museum and see folks copying works, you see them copying the best.

Try to do what no one has done. This means that you will often fail. Don't be afraid of failure. Without failure there is no growth.

I purchased a wooden bracelet and a wooden wrist watch for my wife from one of the vendors. I was interested in talking with another vendor about the pneumatic sander for sanding the inside of my segmented bowls. I wanted to determine whether I could



Figure 5. Other pieces from the Instant Gallery.



Figure 6. More pieces from the Instant Gallery.



Figure 7. A nice looking bowl.

use it with my Freedom unit. However, no one was ever there when I passed by. They missed a possible sale.

In conclusion, I enjoyed the conference, met some nice and knowledgeable folks, and picked up a lot of tips.



Figure 8. A couple of additional unusual pieces in the Instant Gallery.

New Video:

Reviewed in the February 2006 issue of More Woodturning.



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Excellent Chuck for a Mini-Lathe

by Fred Holder

When we were in Australia visiting the Vicmarc factory, we picked up a VM-100 4 jaw chuck with several sets of jaws. This is an excellent chuck for a mini-lathe and the smaller items that one is likely to turn on a small lathe.



Front of Chuck.

[Continued on Page 30]

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A Follow-up on “*The Eliminator*” Hollowing Tool

by Fred Holder

In the December 2006 issue of *More Woodturning*, I reported on a new tool developed by a woodturning friend of mine, Jack McDaniel, who has a CNC Milling Machine and a CNC Lathe in the back corner of his woodworking shop, actually it is a separate room to keep out the wood dust and shavings.



This is the carbide cutter that Jack is using on *The Eliminator*. It is 3/8” in diameter and can be rotated when the cutting area becomes dull.

Jack developed this tool around a carbide cutter that has become available recently. I first encountered the cutter on the Hunter Tool and then saw applications of it in Australia by Vermec on their Sphere Turning Jig and their deep hollowing rig. Jack has found these cutters in several sizes and has produced an excellent hollowing tool which has a milled section of the shaft to be placed on the tool rest that will place the cutter at exactly 45 degrees, which is the most effective angle for these cutters.

Originally, Jack had two different tools, one to cut to the left and one to cut to the right. I suggested that he should put two milled flats on the same tool so that only one tool would be



This view shows both tools. The 1/4” tool is on top and the 3/8” tool is on the bottom. They come in nice color coded boxes.



This view shows both tools with the two flat sides up.

required. Jack didn't think he could do it without weakening the tool close to the cutter. So he was producing them as a right and left hand tool with a 3/8” diameter cutter. The shaft was 3/4” in diameter with a 1/2” tang to fit into most

of the tool handles available on the market. The last several inches of the shaft was turned to a taper so that it just worked well with the 3/8” car-

[Continued on Next Page.]

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The 1/4” cutter with 1/2” shaft sells for \$114.95

Both tool shafts are milled with flats for both right hand cutting.

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The Eliminator Continued from Page 9

bide cutter. This was the part that he felt would be weakened by milling two flat areas on the tool.

In January, I got a call from Jack, he was excited, he had just solved the problem of making one tool suitable for both left and right hand turning and wanted to show it to me. I said come on over and we'll give it a try.

In addition to the tool with two milled flat areas, Jack had a new tool with two flats on it and a 1/4" diameter cutter. This tool has about 1/2" diameter shaft and really doesn't even need a handle. It is one sweet cutting tool for little boxes or small hollow forms.

Jack calls these tools, *The Eliminator*, because they eliminate: catches, tear-out, and sharpening. This tool is so user friendly that a rank beginner can take the tool and start hollowing end grain with little or no problems.

Jack has a web site where you can read more about these tools at (www.jewelwood.com), but he is not marketing the tools directly. *The Eliminator* is available from Packard Woodworks Inc., PO Box 718, Tryon, NC 28782 USA. TEL: (800) 683-8876.

The price for the 3/8" tool (*The Elminiator*) with flats for both left and right handed cutting is selling for \$129.95, up slightly from the tool with only one flat. The new tool (*The Mini Eliminator*) with the 1/4" cutter with flats for both left and right handed cutting is selling for \$114.95.

Jack is working on another version of this tool with a one inch shaft that is 16" long with a 1/2" carbide cutter. This tool (*The Mega Eliminator*) will be designed for deep hollowing. He is also currently working to de-

velop this new tool with a swan neck to enable the hollowing of some shapes of hollow forms. At the moment, he hasn't worked out all of the mechanics of bending the swan neck and maintaining the 45 degree angle of cut needed for effective cutting by this carbide cutter, but I'm sure he will.

The first version of this tool is listed in the Packard Woodworks catalog, but you can order the new version from them by the time you read this story.

This tool really does eliminate catches, tear out, and sharpening. You never sharpen the cutter. You just replace it with a new one after a long, long time.

The following photographs were taken while I was trying out both of these new tools. Initially, I took a rough turned small bowl from my box of rough outs and finish turned it using these two tools. Actually, the 3/8" tool was used for most of the turning, but I did use the 1/4" tool to clean up the foot to fit in the chuck. Unfortunately, the rounded shape didn't allow me to make a sharp point where the foot joins the bowl. I had to cheat here and use the point of the skew. After finish turning the little bowl, I switched to end grain turning and tried both tools on this task. They performed flawlessly in either cutting direction.



I started turning the little bowl, which was very much out of round, against the chuck jaws and held it in place with a live Steb Centre.



I used the 1/4" tool to clean up the foot and prepare it for the chuck.



Unfortunately, the small round tool simply can't provide the sharp join for the chuck jaws against the base of the bowl. I had to use a skew here.



Here the inside of the small bowl is nearly final turned. I cleaned up the part in the bottom of the bowl by cutting from the center out. The rest of the bowl was cut from rim toward the bottom.



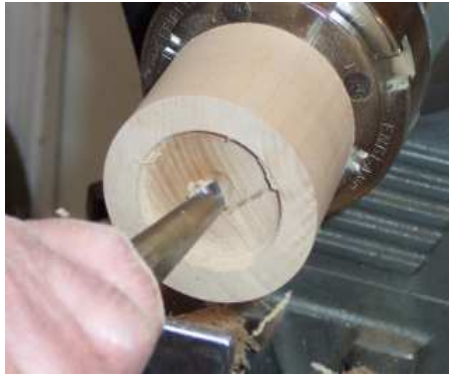
In this photo, the bowl is ready to sand, but I wasn't in the mood to sand this day so the finish will have to be done another day.



In this photo, I'm cutting end grain from center toward the outside with the small 1/4" tool. It was cutting very clean.



Here, I've reversed the tool and am cutting toward the center of the recess. I found the tool cut as clean in one direction as in the other. In this mode, cutting toward the center, the tool does a nice job of removing that little hump that can develop in the center of the recess when hollowing.



In this photo, I'm using the 3/8" tool to cut from center toward the outside. You do not have to have a drilled hole for these cutters to start cutting. They will start at the center of the recess as easily as they will from the outside toward the center.



In this photo, I'm cutting from the outside toward the center of the recess. These tools cut endgrain very cleanly.

Kirjes Inflatable Sanders

There has been some confusion over your article regarding the Kirjes Inflatable Sanders and whether or not they have 'overlapping flaps'. Since we are distributors of the product, I contacted Peter Bowman (Peter is the owner of Kirjes) and he advises:

"Hello Dennis: Sleeves in grits 60 and 80 are today only made in the overlapping version and the rest of the sleeves are made in the slitted old version. The slitted version are the ones that give the best performance - they give the softest and smoothest sanding results. The overlapping versions are a bit stiffer but going on rough surfaces with sharp edges they perform best and do not jolt. So I always try to throw in a pack of grit 80 (60) to the ones that buy the Bowl sander for the first time. I call grit 80 the "smoothener" because if you have tendencies of having sharp edges you need to smoothen these off before going onto finer grits.

"Best regards, Peter - Kirjes"

I hope this will clear-up the confusion and if I can be of further assistance, please let me know.

Dennis Moor of Chipping Away
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The Kel McNaughton Centre-Saver System

by Fred Holder

The McNaughton Centre-Saver System was originally designed as a bowl center saver so that several bowls could be turned from a single piece of wood. However, their web site states that it is also very valuable as a device for many other avenues of creative turning. For instance: mirror or picture frames and rings for inlays; nests of dishes from a single blank; curved radius blades can produce multi-walled or captive vessels.

Some of the many advantages of the system: it is quick and easy to assemble; the blades last a long time; can save centers up to 18" in diameter; work can be secured with the tailstock for added security; the system can be used for regular parting; and allows maximum use from exotic/unusual woods.

I have watched the Kel McNaughton Centre-saver System being used by many different people over the years since it first became available in the United States. In 1997, I was considering obtaining one to allow me to get more bowls from each piece of wood. At that time, I was still doing work to sell at craft fairs and needed all I could get out of a single piece of wood.

I saw a demonstration at the local club, Seattle Chapter of AAW, done on a one horsepower lathe and realized that my Record Power CL-3 with a 3/4 hp motor would never be able to handle this system. As a result, I crossed the system off of my list of wants. A lathe with only 1 horsepower had to really struggle to core a bowl of any size. The demonstrator was only using about a 12 inch diameter blank.



This is the group of tools that I receive from Kelton Industries. They were used during this test. I did not use the parting tools, which I understand from Mike Mahoney are the best on the market.

With my Nova DVR 3000 and its 1.7 horsepower motor, I felt that I could give the McNaughton Centre-Saver a try. I received my tools just before we left for Australia in August of last year and they got put into a drawer to deal with when we returned from our trip.

Finally, in the last issue, I decided to put myself in a position that I had to give it a try by declaring that there would be a review of the system in this issue. My first attempt, was very unsuccessful, because I tore the bowl right off the lathe. The tools were set aside for a few days and then I gave it another try.



Cutting out my first core. Note the hand hold which is ensuring that the tool is riding up against the cross piece on the tool post.

Before I gave it a second try, I again watched Mike Mahoney's DVD on using the McNaughton Centre-Saver System. Mike makes it look very easy. But it really isn't that easy, I'm afraid. Anyone planning to purchase this system would be well advised to purchase Mike Mahoney's DVD and watch it several times before actually trying to use the system.



This photo shows the blank trued up and the cores laid out on the face of the blank. A recess has been turned out for the center of the first core.

For my next attempt, I picked a piece of apple wood that was partially dry and also had a number of cracks in it. This way I didn't have to worry about wasting a good bowl blank. I used a 4 inch foot on this bowl just to make sure it would be held firmly. I



The first core came out nice and neat. I decided that might not be so bad.



Cutting the second core out of this blank. Again not the hand hold on the tool and the tool post.

had success with the first core, but misjudged on the second core and took out its bottom. Had it not been riddled with cracks the outside bowl would have been very useable as was the first core. I had not bothered with photographs on this attempt.



The second core came out fairly well, but I had cut too deep eliminating any chance of another core.

My next attempt went fairly well, except that it became very clear to me that this tool requires a lot of use in

order to be able to use its fullest capabilities. This time, I cored too deeply with my second core so that another core would ruin the outside bowl. However, the wall thickness at the rim was way too thick to set on the shelf to dry. I then made a partial core, i.e., the core that I was taking out would only get rid of that thick rim and would allow me to save the outside bowl for later turning and finishing.

I came away from this test with a full understanding that to learn to use this system properly, I'm going to have to turn more bowls than I currently do each year. That means a lot of practice.

That explains my experience so far, but I doubt that I'll ever become an expert in the use of this system. I simply don't turn enough bowls to really give it a work out.

[Continued on Next Page]



Cutting the core that would make the rim thinner for drying.



The bottomless core removed to thin the rim area of the bowl blank.



These are the cores that were successfully removed from the two bowl blanks.

For people not familiar with the Kel McNaughton Centre-Saver System, the following instructions from their web site is included here.

A GUIDE FOR CENTER SAVING:

1. Securely fasten blank to face plate or chuck. (*I recommend using*



As I understand this system, the use of the tool post is one of the important items. The tool must be installed in the tool post as shown here and the handle must be lifted to ensure that the tool rides against the cross bar.

at least a four inch tenon on the blank.)

2. Shape the exterior to final form and after mounting on faceplate or in chuck, level face of blank. If practical, further secure the blank by the tailstock. Make sure your chuck or faceplate is of adequate strength.

Before Commencing the Cutting Action:

3. Identify and mark the true center of your blank (turn on lathe and mark center).

4. Insert system tool post in tool rest assembly, replacing normal tool rest.

5. With the tool rest backed off from the blank, place a Kelton System parting tool in its handle and insert in the toolpost by passing it under the cross brace and between the support gate pins. Raise the handle so that the top of the blade presses up on the cross brace. Move the parting tool forward in the post assembly until the handle comes against the Cross Brace. Holding it in this position, move the entire

tool rest assembly so that the cutting tip is positioned at the center of the blank where you previously marked it. Adjust the height of the tip so that it is **EXACTLY ON OR JUST BELOW CENTER.** (If you have the tip above the center, the tool will tend to buck and jerk when you commence cutting.)

6. Pull parting tool back towards you until the tip is at or just beyond the edge of the tool rest and reposition the tool rest assembly close to, but with adequate clearance from the bowl blank face. With experience you will quickly learn where to position the tool rest with each of the different blades so as to get the best results from different shaped blanks.

7. With the lathe set at a safe speed, carefully advance blade into the work for the required distance to attain blank removal. **KEEP THE BLADE RAISED AGAINST THE SUPPORT ARM.** If the blade locks in the gate, it can be released by turning the gate a small amount by hand. To facilitate easy blade insertion into the work, it is recommended that small back and forth sideways movements of the handle (fishtailing), will serve to widen the cut. Also recut with the widest part of the tip by withdrawing the blade and inserting it again. Stop the lathe before completion of the cut and pop the saved center from the blank.

Note: *The tool tends to cut differently on end grain compared to how it cuts on side grain. Typically at the start of cuts on side grain pressure is needed to push it into the cut whereas on end grain at the completion of a cut less pressure may be needed and the handle may have to be pulled back on to prevent the cut proceeding too quickly.*

8. Shavings built up along the blade during deep cuts can be removed by withdrawing the blade slightly and reinserting it.

9. Application of friction reducing substances between the gate, pins and along the blade can help increase the ease of blade travel. Teflon works well.

10. Use these blades only with the positive support of the McNaughton System tool post.

11. Use the McNaughton System only on adequately strong lathes. Weak tool rest holders should be replaced with ones of sufficient strength. The System works best on lathes that are free of vibration. A lack of rigidity will reduce efficiency and effectiveness.

12. As a safety measure, it is recommended that lathe drive belts be loosened slightly to allow a small amount of pulley slippage in the event of a "catch".

13. For safety and ease of use, it is recommended to hold the handle at its end with the right hand. This allows for ease in raising the handle so that the blade is brought, and kept in contact with the cross brace. It also has the added safety feature of keeping the turner further from the work piece.

14. Remove shavings before they build up. Take particular care concerning shavings overload toward the end of the cut. Here there can be a great deal of friction due to the reduced rate of travel and cut (surface feet per minute) as well as the length of overhang of the blade. Inattention to these these conditions can result in a bent blade.

Tool Sharpening.

When sharpening, try to retain the original proportions and angles of the blade. Clearances are important. The extreme wear resistant cutting surface will not lose hardness. The tool cuts by way of the raised burr at the cutting edge. A few upward wipes with a good stone, e.g., an Arkansas or diamond,



I noted that my cutters were not cutting as well as i thought they should and followed Mike Mahoney's instructions in the DVD for honing the blade. He says to pull up with your diamond hone.

will maintain this fine burr. Avoid grinding until genuinely required. Sharpen only the front surface of the blades.

Precautions:

When using the Kel McNaughton System, observe all normal woodturning safety procedures. This accessory is intended for use only by competent wood turners. Out-of-balance blanks can generate substantially greater forces than normal turning, make sure that your blank is reasonably balanced. This tool is intended for use only on substantial, well-built lathes.

Although this accessory can be used without the tailstock, when practical, use it for additional support.

Chinese Ball Tools

I have recently become a dealer for the Crown Chinese Ball Tools and have an inventory of sets and extra handles on hand for immediate shipment.

A set includes one handle, four cutters, a tool to make a tapered hole, and a pamphlet written by David Springett. These are priced at \$125.00 for each set.

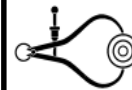
The handles include a wooden handle and a metal piece to attach the cutters and ride on the ball. These are priced at \$36.20 each. I recommend three additional handles.

Fred Holder

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Letters to the Editor

In the February 2007 issue, I asked for comments on issue content, especially as related to our trips overseas. That request was in response to Bob Shepard's letter on the subject. The comments that I've received in response to that request have come from our electronic edition subscribers who received their copy on January 25. At the time of this writing, only a few of our print copy subscribers have received their February issue. I'm sharing the comments, both good and bad that I've received. Remember, this magazine is published for our subscribers and I am open to your comments and criticism, do keep in mind I have to work pretty hard to fill the pages of each issue, so don't be too hard on me.

Fred Holder, Editor and Publisher

Comments supporting the views of Bob Shepard

I would not have written except for your invitation. I agree completely with Bob for this reason. You are publishing and selling a magazine not a blog or a personal journal. I have no interest in your travels or your interviews with manufacturers except as they bear on new products. It's a turnoff and a reason not to renew. I had precisely the same impression as Bob. Your needed a tax deduction for your trip. You just didn't report on your trip, you used almost two issues to describe it. It was grossly overdone. My entire reactions was, "Who cares?" It was two wasted issues for me. You asked.

—**Kenneth Stein**

Comments Supporting Travel Stories

Hello Fred,

Please...keep traveling and keep reporting! Obviously, those few who have a problem with your worldly escapades are alone in this world and just plain jealous!

I thought of another thing you might include with your articles from your travels. How about a gallery of turned items of some of the people you stay with or those you may interview? A close up view of the turned item with an uncluttered background would be preferable to a photo of someone standing there holding the item.

—**Bob Elliott**

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828.488.8586

Hi Fred,

You asked for comments regarding the stories of your overseas woodturning trips.

More Woodturning is a woodturning publication. To the extent you are writing about woodturning, it is appropriate regardless of what country it's in or how you got there. Writing about a woodturning event you attended, or reporting on your visit to an overseas lathe manufacturer, or relating your interview of a famous (or even not so famous) woodturner or discussing his style and technique, all are entirely appropriate. If you can do what interests you, make some money writing about it, all while enjoying a vacation with your wife, then I can only say "good for you!"

Having said that...I did think you wandered a bit far away from woodturning in the Nov-Dec issues. In my opinion, a little too much print was devoted to travel details like getting from place to place, changing a flat tire, your dinner reservations, what you had for lunch, who cooked a meal for you, the park you visited, and so forth. And I thought the visit with John Tuck would have been more appropriate to the Blacksmith's Gazette.

So I do feel the articles would have been better if a little shorter and more focused on woodturning. But please take that as a suggestion, not a criticism. I still found the articles interesting and worth reading. I enjoy the publication and look forward to receiving it each month. Keep up the good work.

—**Scott Welliver**

Hi Fred,

In today's mail I received the February issue of more Woodturning. I'd like to offer a few comments about items in it.

#1. In regard to reader Bob Shepard's comments on your travelogues. I think that your travelogues have been interesting. They offer a perspective on woodturning people - ordinary to famous - you've met on your travels. You also talk about new tools, factories and other experiences gained on your trips. This is an approach that is unique to your publication, and I encourage you to continue it. You always have several technique articles in each issue, too. What's not to like!

#2. The cover art on the last three issues have been very enticing. I want to know more about the objects, the techniques and the people who have made them. Disappointment! I think each picture would have been better as a part of a sidebar. I'd suggest that you use a cover picture that pertains to one of the articles in that issue. As example, the crochet hook article includes a picture with the 6 sized hooks. That would have been my cover art.

#3. The crochet hook article was great. I have a daughter who crochets and gets repetitive strain injury to her wrists from it. I turned wooden handles that fit her grip more naturally, but I fitted the factory made metal parts into them. These re-handled hooks have worked well for her and for several friends that have asked for similar sets after using hers. I never tried to actually make the hook end. Now that I understand your approach to that problem I shall try it.

—**John Wolf**

On Another Subject

Do you have a PDF file with your subscription form. I would like to lay that out for our club members. We have over 400 members in our Carolina Mountain Woodturners Club.

By the way, in the case anybody writes in about the Lindsay Sphere Cutting Jig as to what size lathe they are made for. I make them for all lathes from a mini with a 10" swing all the way up to lathes with a 24" swing. The mini lathe jig, which is for 10" and 12" swing lathes will only cut about a 3" or less sphere versus 5" or less on the 16" swing and greater.. It is exactly like the big jig described in the article except everything is smaller.

—**Fred Lindsay**

Editor's Comment: I sent Fred a PDF of our subscription form and appreciate what he is doing to help us meet our goal of 5,000 new subscribers this year. I'll gladly mail that PDF to any subscriber who wants to help us grow by sharing with others.



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Web Watch

by Terry Scott

<http://www.knot-head.com/making.htm>

Ever wanted to make a hat, Chris Ramsey makes it look easy. Don't miss one of his steps or failure will follow. Ramsey delights in 'thin-walled' turning with many of his works achieving a thickness of a mere 3/32 of an inch (2.3mm). I liked his novel approach to feet design. [Reprinted from *Turning Talk*, the Newsletter of the South Auckland Woodturners Guild, New Zealand.]

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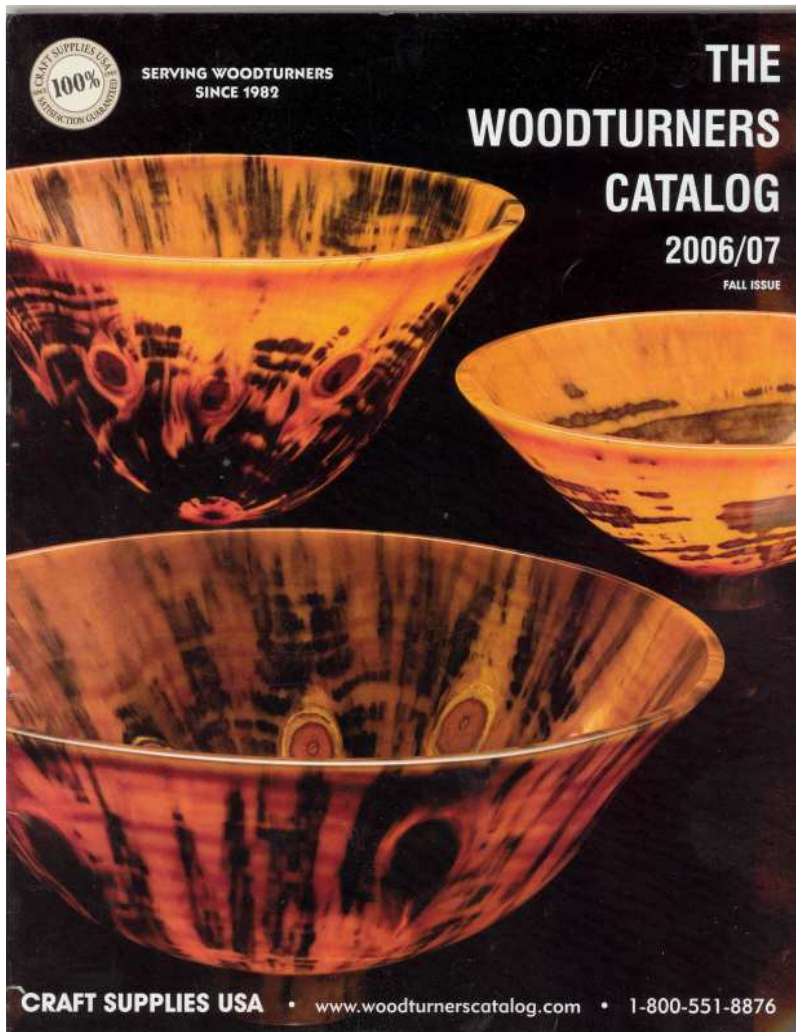
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News in the Trade—What's Happening in Woodturning

by Fred Holder

Subsequently to publishing the article on the Kirjes Bowl Sanding System in the January 2007 issue, I traced the source for these tool in the United States and found they were being imported by King Arthur's Tools and ordered a set, which have not yet arrived, but should be on their way by now. I just received an e-mail from Geoff Brown of Brimarc in England, which reads as follows:

"I have just read the January issue of More Woodturning and was delighted to see that the lead article was devoted to the Kirjes Bowl Sanding System. Perhaps you were not aware that I have responsibility for this product in North America. Up until now, we have focused more on the woodcarving and craft market, but there is undoubtedly an opportunity in the woodturning sector, particularly for sanding uneven bowls. Using the various grits, the Kirjes System can achieve the most unbelievable results in terms of a silky smoothness.

"My main reason for contacting you is, to let you know that the full Kirjes range is distributed by King Arthur's Tools, under the Guinevere brand name. I should be most grateful if you could include a reference to this fact in your next issue. These are their details.

King Arthur's Tools
3645 Hartsfield Road
Tallahassee, FL 32303
Tel: 850 877 7650
Fax: 850 877 6120
Contacts: Arthur Aveling, President
Jerry Hammock, VP Sales
Web site: www.kingarthurstools.com
E-mail: Katools@aol.com

—Geoff Brown"

2007 Symposiums We Know About

The Utah Woodturning Symposium is the longest running woodturning symposium in the world. The year 2007 marks the 28th anniversary of the event. Participants can select from over 100 demonstrations given by some of the best woodturners in the world. The presentations will have something for everyone, from the beginner to the professional. The symposium is open to anyone with an interest in woodturning.

In 2007 the symposium will be held on June 21st through 23rd.

The presenters at this year's symposium include: Mark Baker, England; Allan Batty, England; Jason Marlow, Canada; Stuart Mortimer, England; Richard Raffan, Australia; Vaughn Richmond, Australia; Johannes Rieber, Norway; Terry Scott, New Zealand; Colin Simpson, England.

Presenters from the United States include: Dixie Biggs, Florida; Jerry Brownrigg, Oklahoma; Rex Burningham, Utah; Kip Christensen, Utah; Kirk DeHeer, Utah; Cindy Drozda, Colorado; Rich Kleinhenz, New York; Max Krimmel, Colorado; Mike Mahoney, Utah; Dale Nish, Utah; David Nittmann, Colorado; Dick Sing, Illinois; and Michael Werner, Washington.

There will be a Silent Auction, in which all attendees are invited to participate. A silent auction is where anyone can donate items such as turnings, wood, tools, etc. to be purchased by the highest bidder. Proceeds will go to scholarships for BYU students majoring in Technology Education, and Industrial Design.

The Great Egg Cup Race is a tradition. Here is where you find out who is the fastest turner in the West. The

Great Egg Cup Race is a fun activity for those who like a challenging competition. It is open to any symposium participant or presenter. Each contestant will be supplied with a piece of hardwood 2" X 2" X 4". The wood will be prepared for mounting on a scroll chuck. Two lathes will be set up to allow two contestants to compete against each other. Prizes will be awarded at the Closing Session to winners in a variety of categories.

The BYU Museum of Peoples and Cultures houses a wonderful collection of objects, both ancient and modern, from around the world. Currently on display are examples from the American Southwest and Northern Mexico, including examples from the ancient Anasazi and Casas Grandes cultures and modern Pueblo and Mexican cultures. The pottery varies widely in design displaying unique textures, colors, and maze-like patterns, and offers not only an excellent compliment to the symposium but a potential source of inspiration for woodturners. Symposium participants may attend a free presentation and tour conducted by the museum staff. For more information on this visit <http://mpc.byu.edu>.

The Woodturners' Swap Meet is the only point in this symposium where you can sell or purchase items and tools. Tables will be set up for participants to swap wood, tools, turnings, etc., from 7:00 to 8:00 Friday evening. There is no charge, so bring items of interest to other turners. The swap meet is not intended for commercial suppliers, trucks, trailers, or large amounts of wood. They request that you not bring trailers on campus or sell wood on campus other than during the scheduled swap meet.

[Continued on Next Page]

News and Events continued from Page 19.

The Presenters' Showcase allows attendees to watch presenters show off their turning skill and efficiency by making a quality finished item in only fifteen minutes. These turnings will be available for purchase through the silent auction.

There will be an Instant Gallery as in the past. The "Instant Gallery" improves in size and quality of work each year. It will be open to participants and the public beginning Thursday afternoon through Saturday morning. Work will be displayed in a gallery setting and we are looking forward to an impressive display. Participants are encouraged to bring up to three pieces of their best work to share with others. If the pieces are small (less than 3" diameter) bring more if you like. Demonstrators are asked to bring up to 6 pieces of their work for display. Turnings to be displayed should be left at the "Instant Gallery" at check in for the conference. The gallery will be set up on Thursday and dismantled Saturday afternoon.

* * *

AAW Symposium 2007 will be the 21st Annual National AAW Symposium it will be held Friday June 29 through Sunday July 1, 2007 in Portland, Oregon at the Oregon Convention Center. Detailed information is not yet available on the symposium, but you can check their web site at: <http://www.woodturner.org/>.

* * *

The Greater Vancouver Woodturners Guild has announced the West Coast Roundup Woodturning Symposium 2007. It will be an International Woodturning Symposium to take place September 7 - 9, 2007 at the Richmond Hotel and Convention Center (Richmond, BC.)

The symposium will feature world renowned instructors & authors: John Jordan, Richard Raffan, Bonnie Klein, Al Stirt, Betty Scarpino, Molly Winton, Dave Schweitzer and Martin Thorne

Experience demonstrations and lectures on all aspects of woodturning, delivered by professional and creative people. This event caters to all levels of turners: beginners - hobbyist - advanced - professional. You can attend 11 of the 44 presentations available. Registration includes complimentary parking, sandwich lunches, an opportunity to display up to three pieces of your work in the instant gallery, a reception on Friday evening and a Banquet Saturday evening.

* * *

The South West Association of Woodturners (SWAT) is a group of 22 Texas and Oklahoma chapters of the American Association of Woodturners, who sponsor annual woodturning Symposiums; the aim of which is to provide a live forum and venue for the education and skill development of those interested in the woodturning trade and hobby. They had 580 attendees at the 2006 symposium, and they expect the 2007 SWAT Symposium will be even bigger and better. It will be held in Wichita Falls, Texas beginning October 5 and running through October 7. For more information, check their web site at: <http://swaturners.org/index.htm>.

* * *

I recently received an e-mail from Emiliano Achaval in Hawaii concerning a new product from CedarCide, the makers of Turner's Choice. This new produce it called CedarTreat. He sent me fact sheet put out by the local Maui dealer. I followed up by contacting Dave Glassel at CedarCide and ask him about the product. The following is Dave's response to my query:

"Hi Fred,

"Good to hear from you. I am sending my response with this correspondence from a turner in Illinois. He is working on some very stressed out wood and my response to him might be interesting for you to monitor. I am promoting him to use a paint pressure pot to help the infusion of the treatment product into the wood and providing the even distribution of the treatment solution. This is an easy and inexpensive way to accelerate and enhance the wood treatment. Since we have achieved numerous results on different woods used in construction, we have come to the conclusion that there is much merit in the use of pressure with CedarCide Wood Stabilization Products, especially in drying and stabilizing of green woods. Unlike conventional aqueous treatment protocols that distort the timber, our solvent solution enhances the integrity of the wood.

"Having said that, here is the difference between CedarTreat and Turners Choice.

CedarTreat is a penetrant that utilizes Silane which is a water scavenger. In wood there are two types of moisture. One is referred to as FREE water and is harbored in the fiber structure of the wood. The other is bound water and is a component of the Hydroxyl Group Molecule. 100% of the bound water never leaves the wood, even in kiln drying exercises.

"Free Water enters and exits through the hydrogen and oxygen molecular tails. These are the components of water. This moisture entry and exit is what causes expansion and contraction of wood. Silanes are a NANO size molecule that successfully penetrates the side wall of the media cellular structure, scavenging the bound water and transforming it into ethanol

which immediately flashes off. Certain amounts of moisture remain internally in the molecule and are reduced to a SI-Jel (cedar oil and silane) Matrix, a flexible type compound that internally prohibits side wall collapse and keeps the molecule in an expanded state, as when wood is green. Bulking of the cell with SI-Jel is the subsequent phenomenon that renders the wood dimensionally stable. An exodus of free water is triggered by the solvent carrier, (solvents displace moisture) and subsequently the fiber structure has Zero moisture. CedarTreat provides a silane coating on all cellular structure which resists moisture.

“Turners Choice does not attack bound water but seals the internal fiber structure while collapsing the hydrogen tail of the molecule, perpetually promoting the demise of any moisture entry or exit, permanently sealing the existing moisture within the molecular make up. This also creates dimensional stability. Perhaps not as effective as the SI-Jel, but we don't know that yet. Turners Choice is a Silicone based treatment which provides an adhesion quality to the fiber structure of wood. This is one of its best attributes as it appears we glue the wood from the inside out.

“In summary, I think there is use for both the CedarTreat and the Turners Choice, depending on the species of wood and the moisture content. We feel that a good explanation is that CedarTreat performs from the inside out whereas Turners Choice performs from the outside in.

“The PetraWood (explained below) may be the Panacea of all products for the Wood Turners. Having said that, I would be more than happy to send you both the CedarTreat and PetraWood for a comparison test. You

be the judge ! I would like to have your input both in the publication and in person.

Have a good day
Dave Glassel
dave@cedarcide.com
1 800 842 1464”

I asked Dave to send me test quantities of both CedarTreat and their new product (not yet on the market) PetraWood. You should have my report on these products in the May 2007 issue.

The following information was included in my e-mail for my information, but was addressed to the Illinois turner:

“Dr. Ben and I have been discussing the Sycamore / Hackberry dilemma for a day or so. There are lots of theories but one seems to surface as the best.

“The Hawaii wood turners like to apply the solution while they are making the turn. They claim they can relieve the stress and can actually hear the wood get relieved. They also say that in the sawmills where they cut exotic wood.

“When we treated sycamore, mulberry and a series of junk woods ranging from cottonwood to paulowina, we always used the pressure method. Dr. Ben seems to think that an even and forced distribution of the product does two things. It puts the solution everywhere and also puts enough in, in a short period of time which helps get rid of the moisture but replaces it with a heavy load of the Si-Jel Matrix which eliminates shrinkage, the issue behind the cracks. It also puts in enough to promote fiber adhesion.

“All of the woods have different cell structures. Perhaps all woods will not respond positively to a soak treatment or the same solution. We have several different solutions.

CedarShield and CedarTreat. We also have a new product called Petrawood. (not on the market yet) This product is made from silane fluid, Cedar Oil and a array of formulation aids using silicone etc. It is pricy, but not a deal breaker for the Wood Turners as their volume is not near as large as the Wood Treatment Industry. It aids in the promotion of wood petrification and the use of it for the manufacture of Designer Deckwood is our goal. The results from it are really great. Since it is of a non-solvent family and rather than displace the moisture in wood it uses it in the complex technology of scavenging the water in wood and using it to make a silicone base adhesive impregnated throughout the cellular and fiber structure. In Lehman's words, the introduction of silicone to the total area of wood triggering the petrification process.

“I would be more than delighted to send you a gallon at no charge to test for us. At days end you might think about building a pressure vessel of some sort. Easy enough to do with some large pipe nipples and caps or a old air compressor tank. I can walk you through that endeavor if you wish.

“One other theory, heated solution. We have found that the energy needed to promote free water removal from wood can be derived from heating the solution to 130 to 150 degrees. All treatments we have used heated fluid in provide better dimensional stability.

“Give me some input. We are on your side and would like to see you be a hero with some of these difficult artisan projects you are anticipating. In the process perhaps you can help us better serve the other folks we deal with.

—Dave Glassel

[Continued on Page 31]

Questions and Answers from the Internet

Using a Metal Tap to Cut Threads in Wood

Question: Has anyone ever used a metal cutting tap to cut threads in a wooden box. I am thinking that a holder for the tap could be attached to the tool rest and then fed into the work, cutting the threads. This seems so simple, I'm sure it's been tried before. (Or maybe I'm so wrong, nobody has been stupid enough to waste their time.) Any feedback would be appreciated.

—**Carl McCarty**

Answer: Metal cutting taps and dies can be used to cut threads in wood freehand. I can't think of any way that they could be used to make threads on a wooden box. Threads in wood are normally cut with hand held chasers as the lathe rotates or with threading jigs that feed the wood into a rotating cutter mounted on the headstock. As the wood is fed into the cutter, it is rotated at a rate of movement of 16 rotations to one inch of movement, which produces a 16 tpi thread on the wood.

You can grind away 1/2 of the diameter of a metal tap and use it to hand chase threads. One tool then serves both as an inside and outside chaser. For a one time project, you can use a standard bolt that is about eight or ten inches long. Grind away the threads about half way through. This can then be used as a chaser, but it dulls quite quickly.

I should recommend my book, "Making Screw Threads in Wood," which is available from Amazon.com. It was published in 2001 by GMC Publications in England.

Incidentally, Beall has a rig that uses a router to cut external threads, but they sell a tap to cut the internal threads. The system would not be satisfactory for making threaded boxes because the threads are too coarse, but it works great for making wooden bolts and nuts. Beall did have a rig for cutting threads that was actually designed to cut spirals in spindles, but could be set to also cut threads in wooden boxes. It wasn't on the market for very long and the one that I have was for my Nova Comet lathe, which I no longer have.

There are several threading jigs on the market, including the Bonnie Klein jig. The least expensive and the most difficult to use is the one sold by Craft Supplies LTD in the UK. When mounted in a cross feed vise as one fellow did with it, the difficulty of use goes away.

There are many ways to cut threads in wood, but the best threads will only be cut in the very hard woods like boxwood and African Blackwood.

The rotary cutter methods will cut fairly satisfactory threads even in the softer hardwoods, such as maple.

One other thing that I should mention, is that threads can be cut in softer woods if the wood is mounted in bowl mode with the grain running 90 degrees to the axis of rotation. I've done this for years with oak to make wooden faceplates and hand chased 8 tpi threads in the oak. I have made a couple of wooden boxes with the grain running across the box and I recently tried chasing 16 tpi threads in a piece of pine in cross grain that turned out quite well.

—**Fred Holder**

Turn it up!!!

Question: Anybody know when the new Jimmy Clewes DVD set will hit the states?

—**Alex Garcia**

Answer: I believe it will be available shortly from Clay Johnson at Choice Woods. His contact is: clay@choice-woods.com. He planned to have an advertisement for it in the February 2007 issue of More Woodturning but it never materialized.

—**Fred Holder**

Just starting ... which lathe???

Question: Have been wood-working for years, most seriously for the last 2 years. Am about to jump into turning ... and have discovered that my (30 year old) kids and some friend are also interested (and will be using my gear ... which I am happy to share.) Am considering starting with a Vicmarc VL100 MINI LATHE. Want something quality and substantial that will offer years of service and expansion potential. Will be starting with smallish spindles, handles, small bowls and pencil pots. Will this machine handle it???

Your wisdom/help is appreciated.

—**Chuck**

Answer: It is a great machine and performs very well. As long and you are willing to settle for things under 10 inches in diameter and about 12 or 14 inches in length, this lathe will do all you'll want and it is one quality made machine.

—**Fred Holder**

Question about a center steady for a mini lathe?

Question: I have a Jet mini lathe that has a 10" turning capacity. Where can I get something that will fit my lathe. I've checked woodcraft and Grizzly. Nobody seems to have one. Does anyone know where I can look? Or some plans so I can build one myself.

—**Thomas Clark**

Answer: When we were in Australia in September and purchased our Vicmarc VL-100 evs lathe from the factory, I also got a center steady for it that works great. The lathe just arrived early January and Mildred used it to final turn a vase that she had roughed out about a year ago. The center steady we had gotten for the lathe worked very well. It is easy to adjust and fits to the lathe bed very nicely. I don't know of anyone here in the USA that is carrying this item and I don't know how close the lathe bed of the Jet Mini is to the Vicmarc VL-100. The unit is well made and works great.

—**Fred Holder**

Chinese Ball Booklet Revised for 2007

This booklet has been revised to include the various changes that I have developed since the last revision. The book is now 60 pages in length and covers the various innovations that I've discovered in my efforts to make the perfect Chinese Ball.

Price is Still \$10.00

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Fred Holder

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The Pen Turner's Corner

by Don Ward

Roughing In

Well, I do hope that the readers of this column have been trying some of the ideas being offered. I posted a picture of last month's pen on one of the internet penturning forums. Several versions of it were done and posted within a couple of days and I liked them all. Many improvements were made and even a totally different approach was done with this pen. It's fun to take an idea and improve upon it. Congrats to those who tried this new pen.

I would like to remind the readers that several internet penturning forums are available. All three have libraries and archives filled with basic penturning tips and techniques and quite innovative penturning information as well. Here is a list of the penturning sites on the world wide web: <http://www.penmakersguild.com> (PMG), [http://www.groups.yahoo.com/group/penturners\(Y!PT\)](http://www.groups.yahoo.com/group/penturners(Y!PT)), [http://www.penturners.org\(IAP\)](http://www.penturners.org(IAP)), and <http://www.thepenshop.net> (TPS). Check them out and browse the photo galleries for some inspiring pens and great ideas for future pens. Several video demos are available for various turning techniques on some of these forums. Happy Birthday IAP and TPS!

Last month I ended with a promise for the smell of new rich leather in this month's article. The leather smell won't be that of fine Corinthian leather. But rather, the smell will be of scraps I was given from a local saddle shop, shoe shop, and one bag of leather I purchased at Hobby Lobby. I've even found assorted leather scraps in the crafts sections of the larger WalMart SuperCenters. I will be using the de-

sign of last month's pen and making the blank for this month's pen using leather disks punched out with a hollow leather punch. Bloodwood will also be used on either end. The technique for making these blanks can be used to make blanks for any pen kit. I used thick leather pieces similar to what is used to make soles for shoes and split leather pieces that were dyed red, black, and brown. A standard slimline kit was used. The pen for this month's article will be a copy of the pen in Figure 1.



Figure 1. Pen from which this month's pen was copied.

Special Tools Needed

The only special tool needed is the hollow punch for cutting the leather disks and punching the holes in the center of each one. Hollow punches are sold as sets and individually. Some have one main tool with interchangeable cutter heads. I suppose a set of gasket cutters, available at auto parts stores, could be used for leather. I used two punches. The disks were cut with a 3/4 inch cutter and the holes were cut with a 7/32 inch cutter. Purchasing an entire set of hollow punches would allow making blanks for most of the kit pens we make.

The kit used for this pen is a standard slimline kit but a longer 7mm tube is needed in place of one of the tubes supplied with the kit. Several suppliers sell long 7mm tubes as well as other diameters. Also, I used an 8 mm tube which I purchased separately. I purchase 10 inch lengths of as many different sizes tubes as possible. Having several sizes of tubes in longer lengths allows customization of almost any kit.

I used 30 minute two part epoxy glue for gluing these blanks. The 30 minute epoxy glue allows ample time for building these blanks. Some type of clamp, such as a pistol grip clamp that will open to 6 inches or so, will be needed to clamp and squeeze the leather disks together.

Turning the leather is easier than what one would think. I turned this pen with a skew, making both planning and scraping cuts, a round nose scraper, and a 3/4 inch roughing gouge. All three cut equally well. I think I preferred the skew and scraper. Care must be taken to lighten up when moving from the wood onto the leather. Several passes over the leather may be needed to keep the leather at the same height as the wood. Sanding and finishing is done with your favorite finish. I did wipe on a very light coat of boiled linseed oil which enhanced the wood and darkened the leather a little. I use a coat of thin CA, and finished with medium CA and boiled linseed oil. Medium CA with boiled linseed oil has become my favorite finish, and I have not used any other finish on these leather pens. I would like to know how other finishes work if anyone makes this pen and uses a finish other than CA. I see no reason why friction polish or lacquer would not work.

Making the Blank

The nib end: Making the blank will be much like the blank from last month. Three pieces of wood will be needed. The piece for the nib end will be identical to the pen from last month. The nib end uses a 1.5 inch piece of wood. For this pen I used a piece of African blackwood. Use the blank squaring method of your choice and square both ends of the wood piece before gluing in the tube. It is impor-

tant that all wood ends be squared, or perpendicular to the hole drilled for the tube. The tube will glue into the wood flush on one end and some of the tube exposed on the other end.

The upper barrel: The upper barrel is built on a 7mm tube 3.05 inches long. There is nothing magical about this length. It just worked out for this pen. The upper barrel has wooden pieces on each end with leather disks between them. The finial end wood piece starts at 1 inch long. This is actually done exactly like last month's pen. Drilling this section will be a little tricky, so be careful. Place this piece of wood in the drill vice and drill a centered 7mm hole. Do not move the wood or the vice. This is very important. Replace the bit with an 11/32 bit or a Letter S bit. Drill with this larger bit using the same center line as the 7mm bit. Drill just a little over 1/4 of the way through.. This section will work out later. You may want to practice this part with some scrap blanks first. Use your squaring method of choice and square both ends (tube not glued in—use it loose). Refer to last month's article for correct placement of the brass tube in relation to the larger hole. Use a disk sander (or something similar) and sand the finial end to about 15 degrees and shorten it to about 0.86 inches on the long dimension. Also, cut the notch for the clip which will be recessed into the 11/32 hole. The notch will allow the clip to rest on top of the brass tube. This can be done after turning and before sanding. See Figure 2 for a close-up of the finial end.

The other piece of the upper barrel needs to be 1.015 inches long. Now, drill a 7mm hole all of the way through. Remove the bit and replace it with an 8mm bit. Do not move the wood piece or drill vise. Drill along the



Figure 2. Close-up of the finial end.



Figure 3. This photo shows the two pieces of wood on the 7mm tube next to a finished pen.

same center with the 8mm bit to a depth of .640 inches. You will now have the 8mm hole .640 inches long and the 7mm hole will be .375 inches long. Figure 3 shows these two pieces of wood on the 7mm tube next to a finished pen. Notice the 8mm tube which will be cut off later. Now, let's move on to the leather disks.



Figure 4. Split leather in red and black and light brown leather similar to what would be used for shoe soles were used for the pen.

The disks: I used several colors, thicknesses, and styles of leather to design the leather portion. I assembled several disks in various arrangements until I decided on the arrangement in Figure 1. I chose split leather in red and black and light brown leather similar to what would be used for shoe soles. See Figure 4. The black and red measured .065 inches thick

and the thicker leather measured 0.147 inches thick. I used 8 black disks, 3 red disks, and 8 of the thicker light brown disks. I've made all leather blanks with no wood at all, but having thin disks of wood on each end of both barrels seems to work best. These wooden ends seem to add support to the leather. I test fitted the disks to be sure I had enough disks after compressing them together. I cut way more than I would need because I would not have time to cut more before the glue set. The final length of the upper barrel needs to be somewhere close to 3.90 inches.

The pen I made for this article had an upper barrel length of 3.758 inches along its longest side. It is important to have more disks than needed to make the length and compress them between the two wood pieces. Compacted leather disks will turn easier. It may take a couple of test tries until the desired results are obtained. The good part is that enough for several pens can be purchased for very little money...or could even be free if some type of leather product industry is in your area.

Glue the upper blank: Glue on the finial end piece of wood. When the glue has set, begin stacking the leather disks and applying liberal amounts of glue between them. Compressing the disks as you go may be necessary. As the last disks are placed on the tube, the other wooden piece will be placed on the tube. This is the piece with both 7mm and 8mm holes. Place the wood piece on the tube and glue in the 8mm tube and use a clamp to press the pieces together until the 7mm tube is at the junction between the 7mm hole and the 8mm hole. Apply glue to the outside of the leather and allow the glue to thoroughly cure. I actually waited about 6 hours. See Figure 5 for

[Continued on Next Page.]

Pen Turner's Corner Continued from Page 23.

the upper blank assembled and glued. When the glue has cured, trim the 8mm tube to the end of the blank.



Figure 5. Shows the two pieces of wood and the leather disks glued up.



Figure 6. The two blanks are ready to mount on the lathe for turning.

The two blanks are now ready to mount on the lathe for turning. See Figure 6 for relative placements of the two blanks. I changed the bloodwood nib piece of wood to a piece of African blackwood. Place the nib end on the mandrel then place the upper barrel on the mandrel with the 8mm tube going on first. The 8mm tube should slide over the protruding 7mm tube from the nib end. This tube may need a little shortening if the two end surfaces don't meet snugly. Take off a very little amount at a time until the desired length is obtained. A long 7mm bushing can be used on the finial end and will slide into the larger hole in the end to add support while turning. Before the final diameter is reached, remove the upper barrel and sand the slant on the end. Cut the notch for the clip. See Figure 2. Sand and finish as usual. As I mentioned earlier, I use CA and boiled linseed oil and have not used other finishes on these leather disks.

Assemble the pen: Assembly is rather academic. Press in the nib and then the transmission. Be careful not to press in the transmission too far. Check transmission placement with a refill and ease it to its final resting place. Place the finial through the clip hole and press it into place. Slide the upper barrel over the transmission and onto the lower barrel. The pen is now completed. See Figure 7 for the finished pen made for this article. The pen's finial length is 6.052 inches. Personally, I think I made this pen a little too long. I'll shorten the upper barrel on the next iteration.



Figure 7. The finished pen.

Parting Off

I do hope these articles on modifying slimlines are of interest. Several of the ideas I've been presenting can be projected to other kits. I've done several pens with caps using the thicker leather disks with darker disks

placed between them. The pens look really classy. If they are left unfinished, then that feel of real leather could be obtained. Other materials can be adapted for use. I'll let your imagination and creativity help you discover other materials for use in pen making.

Be sure to email me with comments, success reports, and failure notices regarding these pens. Questions about penmaking, kit choices, finishing or other penmaking topics are welcomed. Email your Pen Turner's Corner comments or penmaking questions to don@RedRiverPens.com.

There is a pen turners chat hosted by members of The PenMakers Guild. It is a biweekly chat and the software used is Ventrilo which can be downloaded from <http://www.ventrilo.com/download.php>. Info for Ventrilo and the chat can be found on the Yahoo Pen Turners group site. Look in the FAQs for information and watch for a posting of the next chat.

Until next month.
Do a good turn daily!

Don



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DVD Review—The Taming of the Skew, by Mike Darlow

Mike Darlow sent me a pre-production copy of his new DVD, which I had promised to review. I believe the production copies will be available before you have an opportunity to read this. The DVD is on two disks with a total duration of 2 hours and 50 minutes. Mike has divided it up into an In-

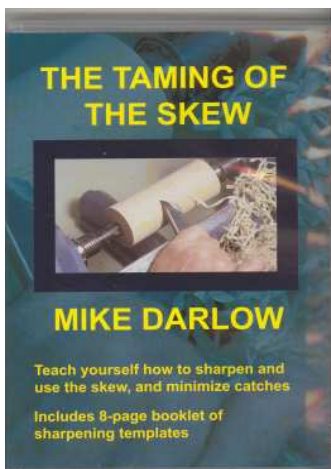
troduction and eleven chapters. The first six chapters are on disk 1 and chapters 7 through 11 are on disk 2. As in all of Mike's work, he goes into detail including drawings to show details of what he is talking about, plus a lot of close up views of the tools in action.

In Chapter 1, he talks about the geometry of the skew and recommends a 25 degree bevel angle and a 70 degree skew of the cutting edge from the tool. He discusses all of the shapes including: the rectangle cross section, the rectangle cross section with rounded edges, the oval skew, and the round skew. His recommendation is the rectangle cross section with rounded edges.

In Chapter 2, he describes how the skew works using drawings and actual close up photography of the skew in action.

Chapter 3 is devoted to sharpening of the skew and Mike recommends a tilting platform tool rest as the best way to sharpen this tool. He also talks about using the Darlow Grinding Templates for setting the tool rest to get the proper angle of grind. A little 8-page booklet, included with the DVD, provides the drawings for making up your templates to set the angle of the tilting platform.

Chapter 4 is an introduction to turning with the skew and gets you ready for the materials in Chapters 5 through 11. In Chapter 5 he discusses various ways to turn pommels and then do the roughing down of the spindle. Chapter 6 is devoted to planing a cylinder to round. Chapter 7 Mike describes and shows how to true the ends of the spindle. Chapter 8 covers the bead turning basics and the importance of getting the "V" between adjoining beads exactly right. Chapter 9 is



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devoted to turning isolated beads or stand alone beads. In Chapter 10, Mike addresses the use of fillets and how to turn them properly, the correct techniques for parting off, and planing of curves with the skew chisel. He sort of wraps it all up in Chapter 11 by covering a number of other skew techniques.

If you've been having trouble with the skew chisel, you'll find this definitive work a useful tool to have in your tool box, or maybe I should say in your DVD files for watching again and again. You can select each chapter for watching so that it is easy to check just the areas in which you need help. But I recommend watching the whole thing first.

I don't have a price on this DVD, but I suspect that most woodturning suppliers will have it available shortly.

If you are not familiar with Mike Darlow, he is the author of six woodturning books and about 130 magazine articles on woodturning. His previous DVD was "The Practice of Woodturning" which was quite long and detailed. I highly recommend this new DVD.

Reviewed by: Fred Holder, Editor

How to turn a Penguin

by Bob Davis

This penguin project was fashioned for the "edd" sub group of the Kansas City Woodturning Club. The group had a good time turning and assembling the penguins. They were taken home for painting! Those in photos were painted by my wife, Mary. The smaller one is exactly 1/2 size. the group did not do this one. Here are the step by step instructions we used.

Turning the Body:

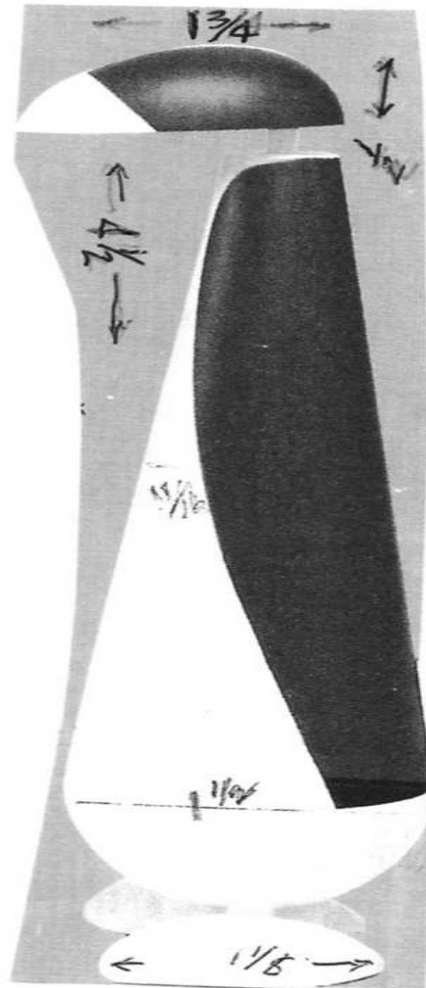
- Turn a cylinder to 5" x 1-3/4" between centers
- Turn one end of the cylinder for the feet to 1-1/2"
- Turn opposite end of the cylinder for the head to 1/2"
- Taper the cylinder between the two ends
- Round off the 1-1/2" end and part off at approx. 4-1/2"

The Head and Feet:

- Cut strips 1/2" x 1" x 5"
 - Glue together with newspaper between to form 1" square stock
 - Secure 1" stock in chuck and turn feet to shape as in photo, then turn head
 - Using a sharp wood chisel gently separate pieces at the glued seal.
- Note: You will have a pair of feet and a spare head
- Drill a one 3/16" hole in top for head and two in bottom for feet
- Suggestion: don't glue until after painting is accomplished and Good Luck!

Assembly:

- Cut three 3/16" dowel to 5/8" long
- On larger end of body piece drill two holes approx. 3/8"



In this photo, the author gives the dimensions of the finished Penguin.

- Insert 5/8" dowels into holes on the body
 - Drill 5/8" holes into the feet
 - Set feet on flat surface then place the body with legs in place onto the feet.
- Note: the holes in the feet must be drilled at a slight angle
- Drill hole in the head approx. 1/4" from back side of body.
 - Paint White.



Front View.



Side View.



Penguin's that the Author's wife Mary painted for Christmas.

The Vicmarc VL100 evs

by Fred Holder

Several people have asked me about our new mini-lathe from Vicmarc so I thought it about time to say a bit about this little machine. Actually, it is not so little. It has a 10 inch swing, 14 inches between centers, and weighs 130 pounds. We used it steady for 2-1/2 days at the Down Under Turn Around on Phillip Island, near Melbourne, Australia. However, it took three months to get it home. We've had it in our shop now for about a month.

I've turned one Chinese Ball on it and Mildred has just about adopted it. It is a lovely lathe and has some very nice features. Unfortunately, it is a little too heavy to transport places to do demonstrations and in addition it is a 220 volt machine. That is the reason it is backed up to my Nova DVR, there is 220 volt power right overhead.

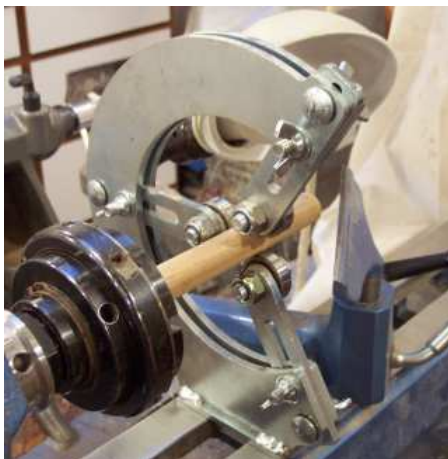
Both headstock and tailstock have No. 2 Morse Tapers. The headstock spindle has a 1" x 8 tpi thread. The spindle speed is continuously variable from 30 to 3000 rpm. The hole through the headstock and tailstock will accept a 3/8" knockout bar. The tailstock quill travel is 65mm (slightly over 2.5"). The tool post diameter is 19mm (slightly over 3/4"), and the motor is 0.37 kw, 220 volt.

This lathe is the newest version of the VL100 mini lathe manufactured by Vicmarc. There are extensions available for the lathe in 500 mm (20 inch) lengths. That means that if you need a longer spindle length, you can make this lathe into a fairly long spindle lathe. However, since it comes on a nice little cabinet with a pull out drawer on the right end, it would take some engineering of the stand to add on a 20 inch bed extension.



Our Vicmarc VL100 evs lathe that we purchased in Australia to take to the Down Under Turn Around.

We also obtained the steady rest with the lathe and Mildred has used it several times already. First she finished a vase that she had rough turned a year ago. The steady rest came in quite handy here. Then she turned some buttons after Bob Heltman's article on "Turning Wooden Buttons" in the February 2007 issue.



The center steady in use turning buttons.



End View of our Vicmarc VL100 evs lathe with Mildred's first ever plate mounted on the faceplate. She used the faceplate and a glue block to hold the wood for turning. The plate was about eight inches in diameter.

Vicmarc Chuck Continued from Page 8



Rear of Chuck, note the 24 pin indexing on the back plate.

The chuck is sturdy and weighs in at a bit under five pounds. When fully open the jaws will accept a tenon of 1.94" and will fit into a 2-1/2" recess. When fully closed, the inside diameter is 1.22" and would be good for gripping a 1-1/4" tenon. The jaws would just fit into a 1.77" recess. All of these are good sizes for the smaller items to be turned on a mini-lathe. The overall diameter of the chuck is 3.779" or almost 96mm.

The dovetail jaws that come with this chuck have tremendous holding power. The chuck is completely sealed to keep dust and shavings from getting into the works.

Unlike most chucks on the market, this chuck has a 24-pin indexing plate on its back side. This would be most helpful on most of the mini-lathes, because most of them do not have indexing available. This chuck is opened and closed with an Allen Key T-handle tool and you turn to the right to tighten and left to loosen. On this point, Vicmarc really has it right.

This chuck is recommend for holding bowls, etc. in the range of eight to twelve inches in diameter. I'm sure I'll have more to say about this excel-

lent chuck when I get around to trying the other jaw sets that we obtained with the chuck.

I've heard many good things concerning the Vicmarc chucks from other owners. I now recognize what they were talking about. This is a solid, well built chuck that should last a lifetime. After seeing how they are made at the Vicmarc factory, I can understand why they are such good chucks.

The chuck comes with a chuck body, dovetail jaw set, tommy bar, screw point, two Allen Keys (one to change jaws and one to open and close the chuck), and an owners manual.

Craft Supplies USA lists this chuck for \$219.99 with insert. It is not cheap, but it is a well made chuck and I'm pleased to have it among my many chucks.

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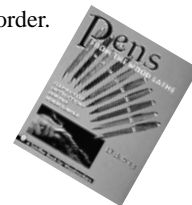
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News in the Trade Continued from Page 21

The following information was e-mailed to Dave from the turner in Illinois who was having problems with some Sycamore and Hackberry woods. At this point, I do not have permission from him to use his name:

“This is an update that goes back to the week of January 15, 2007. It concerns the Turner’s Choice treatment of green Sycamore turning blocks. If you remember I was concerned because there were no visible bubbles at any time during the soaking period. You said not to worry. I let several pieces of both Sycamore and Hackberry soak for 24 hours and then set them aside to dry for about 10 days. I actually went out of town for that period.

“I got home late Sunday night and before going to bed I had to check them out. Unfortunately the results for all five pieces were the same, bad. What a disappointment. Each piece was cracked to a point of unusability. I am not a happy turner right now. These were very promising pieces. I fear that I can no longer work with green wood, at least using the method I used. I am wondering if I should not wait as long to begin turning and then retreat after completed or nearly completed. There are so many more pieces available in the green stage than in the dry stage.”

We look forward to getting some feed back from this woodturner also. He is currently building a pressure tank to give the pressurized treatment a try. I continually keep trying to find the optimum way to handle green wood for turning and will make an effort to keep you informed on the performance of these new products.

The Market Place

The first 10 words of classified advertisements are free to subscribers, additional words are 20-cents per word, no minimum. On non-subscriber advertisements, price is 20-cents per word with a minimum billing of \$4.00.

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Woodturning Instruction: Now that I have insurance through the AAW Craft Workers Insurance Program, I can again offer training in my shop. If interested in basic woodturning instruction or specialized training such as the Chinese Ball, contact me at: 360-668-0976. **Fred Holder.**

Cabochons for woodturners at www.yoyospin.com/cab

High Speed Turning Tools. Also high speed steel bars. Reasonable. Frank Lynn, 916 South Pacific Avenue, Kelso, Washington 98626. Phone: 360-425-4649. (01-08)

New Video--"Relief carved Embellishments for Wood Projects". DVD--\$30.00 plus \$3.00 S/H. VHS \$20.00 plus \$3.00 S/H. Contact: Tony Cortese, 20850 NW 13th Street, Dunnellon, FL 34431. Ph 352-489-5652. E-mail: romeowoodturner@msn.com.

For Sale: Nova Ornamental Turner brand new \$300.00 including shipping. George Stahl 847-329-7515. E-Mail: ByGeorgeBowls@aol.com

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