

Shavings

demo edition



**Rudy Lopez visits the
Detroit Area Woodturners**
*A one day demonstrartion and two days of
workshops. See what was turned inside.
this issue.*



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Chapter Information

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 or all who are interested in turning wood.



The DAW web site can be found at:
<http://detroitareawoodturners.com>



The AAW web site can be found at:
<http://www.woodturner.org>

Membership

Yearly chapter dues are \$40 per individual or \$50 a family. Membership is for the calendar year. These dues help the club provide tools for our monthly demonstrations, bring in outside demonstrators, have a yearly picnic and other club related activities.

Renewal forms are mailed to current members in November of each year.

New members can obtain a membership form from the website under the CHAPTER INFO tab.

[Member Registration Form](#)

Shavings would like to extend a great big

Thank You!

To everyone involved in putting together the demonstration and both workshops. We understand the amount of work it takes to make these events successful.

From the planning that started months ago to all the work needed during the event. Your hard work and dedication to providing our club members great value shows.

This was the club's first such event held at our new PCAC home and it was a huge success.



Rudy Lopez Demonstration

This month the Detroit Area Woodturners welcomed Rudolph (Rudy) Lopez as our special guest demonstrator. Rudy made the trip from his home in Florida where he is also a member of the Tri County Woodturners club in Lutz, Florida. You can see his website at: <http://rudolphlopez.com>.

Rudy's turned pieces have been featured in the "Rounding The Four Corners" Exhibit 2008 and "Restful Places-Cremation Urns and Objects" 2009 at the AAW Gallery of Wood Art in St. Paul, Minnesota.

Rudy demonstrated turning a winged bowl from a piece of Oak crotch, a thin stemmed goblet and one of his 'Square to Round' vases.

The turning instructions below are the same steps he followed during the demonstration. With Rudy's permission, the pictures and steps are re-printed here from the handouts located on his website.



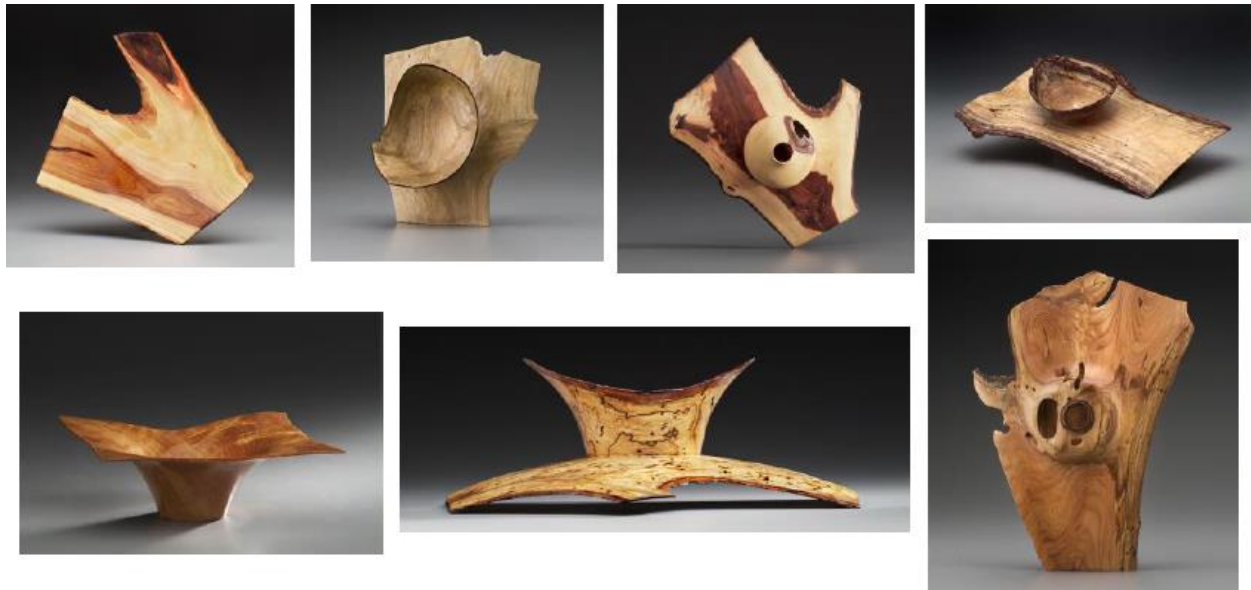
Winged Bowl

Wing Bowl from Log-section or Crotch

By Rudolph Lopez

www.rudolphlopez.com

As in all of woodturning the design possibilities are endless. Many of the wing bowls I have done over the years have been made from scrap or discarded pieces of wood that no one else wanted. The most important thing I would like for everyone to learn from this wing bowl project is the technique and finesse needed to make controlled fine, light bevel supported cuts on thin intermittent wings and the importance of sharp tools. This will help in every aspect of your turning. Learn and use correct safe technique at all times and remember... "it's only woodturning" so have fun. (Sharpen tool)



Evaluate the log / Decide on design. Decide which side will be the top or bottom, whether to make a natural edge bowl or to keep or avoid any features or flaws in the log etc.

Turn between centers / Remove bulk / Cut tenon. Turning between centers (1) allows you to move the log around to adjust wing position and bowl location. Put the side you decided will be the bottom toward tailstock so you will have the live-center mark in the tenon for re-chucking later when finishing the bottom. I use a large 4 prong 1-1/2" drive spur and orient the spurs at a 45 degree angle to the grain for a better grip. Be sure to drill a hole through the bark on the natural edge side into solid wood for the spurs to bite into. Most of the time crotch pieces will not be very well balanced so extreme caution should be used when starting the lathe. With the lathe speed turned down or pulley's set to the slowest speed carefully start the lathe. If you are using a variable speed lathe try increasing the speed slowly. A faster speed makes cutting the intermittent edges much easier but you want to avoid vibration and stay safe. I will constantly check the tightness of the tailstock as I am turning to make sure everything stays tight between centers. Using a bowl gouge with pull cuts (2) slowly begin removing some bulk and begin

shaping the wing, bowl bottom and tenon. As wood is removed and the piece becomes more balanced it may be possible to increase the lathe speed. (sharpen tool)



Hints: Always turn the lathe off when moving the tool rest or banjo. It is extremely difficult to see the thin outer edges of the revolving wings. Also after moving the rest and banjo make sure everything is securely tightened so vibration doesn't move the rest or banjo into the wing. Always slowly turn the bowl to make sure the wings clear the rest AND the banjo.

Remove more bulk / Continue to shape bottom. With the bottom facing the tailstock it is easier now to mostly finish the bottom of the wing (3), the bottom of the bowl and the tenon (4). With a 3/8"-40 degree bowl gouge using a bevel supported push cut I will make the final cuts to finish shaping the bottom of the wing and the bowl bottom(5). I always use a freshly sharp-ened gouge when making the final finishing cuts this will give you a much cleaner cut. If necessary I will use the negative-rake scraper to remove any tool marks or to level transition lines between cuts.



Image (6) shows a negative-rake scraper being used to clean up the wing and define the transition between the wing and the bottom portion of the bowl. Do not use a regular scraper on the wing as they are usually too grabby and could cause a catch.



Additional information on Negative Rake scrapers by Stuart Batty can be found in

the spring 2006 issue of the AAW Journal
"American Woodturner"

Hint: Don't sharpen the tool because it's dull... sharpen it because it's not as sharp as it could be!

Sand most of the bottom side of the wing. (7) While the wing still has the bulk of wood on top for support the bottom can be sanded easier now than after you have cut it to final thinness and it is flexible and more likely to be damaged. I lock the lathe spindle to hold the bowl while I use a GREX-RA (random orbit) pneumatic sander with a 3" firm pad to carefully sand the wings. Be careful near the edges of the wings when sanding so you do not round them over. (Sharpen tool)

Remember: When you put the blank in the chuck it may not run true and you will need to re-cut the bottom of the wing to true it up or the thickness of the wings will not be the same. So if you spend the time now to finish the bottom side you may need to do it again later. I usually do most of the finishing now and take my chances.... I get lucky about 50% of the time.





Chuck Bowl / True Up and Finish Shaping bottom if necessary. Most of the time when the bowl is mounted from between centers into the chuck it will not run true. Once the bowl is mounted in the chuck you can check it by moving the tool rest up close to the bottom of the outside edge of the wing and slowly turning the bowl to check the alignment. If you take the time to cut a perfect tenon and mount it in the chuck carefully with some pressure from the tailstock, sometimes it does run true. If not it is important to true up the bottom of the wing and bowl bottom after putting the bowl in the chuck. Otherwise one side of the wing will end up being thinner or cut off all together. Remember some final shaping of the bowl bottom may be needed when the bowl is reversed and jamb-chucked to remove the tenon. (Sharpen tool).

Start Thinning the Wings In Steps. Begin removing some of the bulk on the outer edges on the top of the wing. Keep in mind if you are going to incorporate a natural edge bowl into the wing you need to visually project the shape of the bowl from the bottom through the wing and establish where the top edge of the bowl will be so you do not cut the top natural edge of the bowl off (8 right side of image). First using pull cuts as I did on the bottom I now reduce the thickness of the wing up to the outer edge of the bowl to about $\frac{3}{4}$ " thickness (8 left side of image where I am pointing). As wood is removed from the wing the piece will become more balanced and it is usually possible to increase the speed, this will help when making the fine finish cuts on the thin wings. Then using bevel supported push cuts (9), cut the wing to final thickness in $\frac{1}{2}$ " to $\frac{3}{4}$ " steps at a time leaving the thickness of the wing in front of the cut to give support to the thin part you are cutting (10). As you remove wood and thin down the wings the wood will begin to move due to both stresses in the wood and the wood losing moisture. You can help prevent some of the movement by moistening the bowl with a sponge or damp paper towels. To help prevent uneven cuts due to wood movement it is advisable to progress through thinning the wing as quickly as possible once you begin. **If necessary after each step as you progress in thinning the wings use a Negative Rake Scraper to remove any tool marks or to level transitions between cuts (11).**



Hints: Always sharpen your gouge before making the final cuts on the thin wings. It will give you a cleaner cut and will take less force to make the cut, thereby putting less pressure on the wing.

When cutting the wing to final thickness it is better to error on leaving the wing a little too thick than too thin. It's hard to recover from too thin, but you can always sand down thick areas.

Establish the outside of the bowl down into the corner where the bowl meets the wing and match it up with the outside bottom portion of the bowl below the wing. You will need to move the tool rest back and forth from parallel to the wing to parallel to the outside of the bowl to make safe cuts down the wing then down the side of the bowl into the corner where the bowl meets the wing and aligns with the portion of the bowl below the wing. Take your time and be extremely careful when cutting into the corner, this is a difficult area to cut and the most likely place to get a catch. (Sharpen tool)

Image (11) shows the longer wing (top of image) cut to final thickness and the steps being cut down into the corner where the outside of the bowl meets the wing (bottom of image).

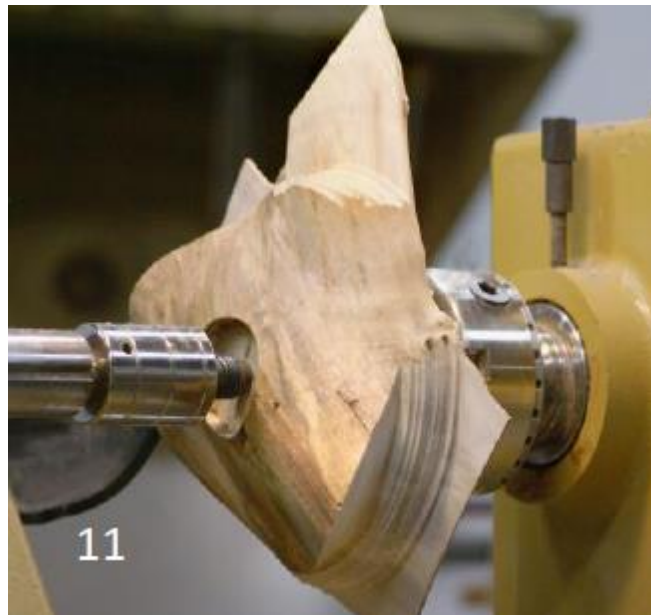


Image (12) shows the Negative-Rake scraper being used to clean up and finish the wing in the corner where the wing and outside of the bowl meet. If the bowl shape is a more open form this corner can become very tight and require the use of a small 25-30 degree spindle gouge to make a clean corner transition. Go slow and be very careful... this is where it can all go wrong very quickly! The Negative-Rake scraper is being used to finish the final portion of the side of the bowl (13) notice the fine shaving on the edge.

With the wing and the outside of the bowl finished (14) the wing can be carefully sanded by hand or using the GREX-RA (random orbit) pneumatic sander with a 3" firm pad. This sander is available from The Sanding Glove (www.thesandingglove.com). It is sometimes easier to sand the wings now while the bowl is held in the chuck and you can use your hand to support the thin wing (15).



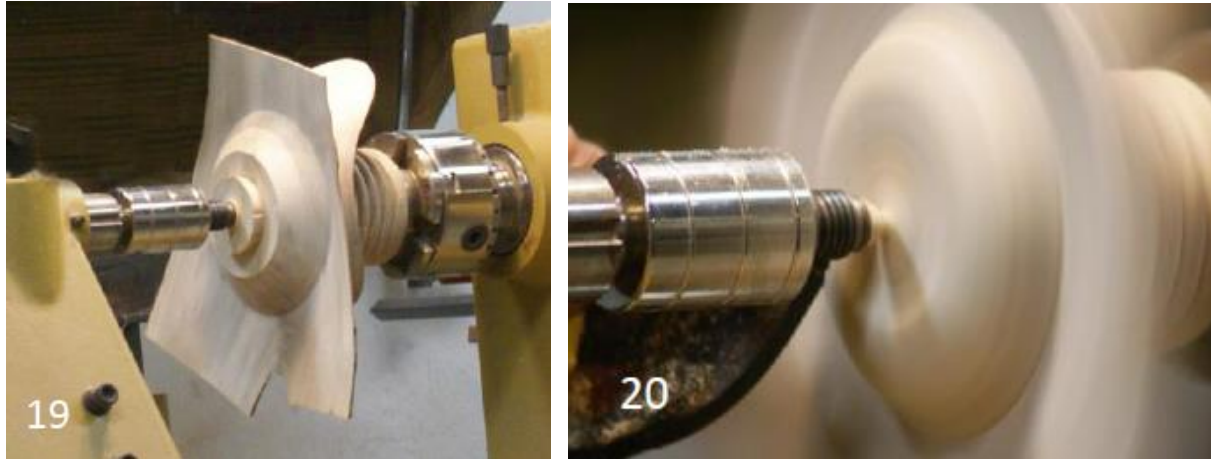
Cut the inside of the bowl. Now begin cutting the inside of the bowl (16), starting with a shallow bowl in the center work your way out to the edge but leave some mass in the middle of the bowl (17), this will reduce the warping of the bowl and allow for a more consistent edge thickness. Establish the final thickness of the bowl to match the thickness of the wing. I make the thickness consistent in the wing and the bowl so the drying is equal throughout the piece which reduces the possibility of cracking (18). The inside of the bowl and some of the wing that is not intermittent can now carefully be sanded. Take care when sanding the wing not to get fingers caught with the invisible parts of the spinning wing.

I do most of the final sanding off of the lathe when the bowl is completed, again using my GREX-RA (random orbit) pneumatic sander and by hand.



Reverse / Jamb Chuck and finish bottom. Remove the piece from the chuck and with the previously established center point in the tenon from when you first turned between centers, reverse and jamb-chuck the bowl (19). Cut away the tenon and finish the bottom of the bowl (20). I like to use a "No-Nose Chucky" made by Rubber Chucky (www.rubberchucky.com) but a homemade jamb-chuck of wood can also be used. If using a homemade jamb chuck I use a thin piece of leather or a couple of layers of paper towels to pad the bowl. I would suggest not using a soft or rubbery pad that will allow the wing bowl to wiggle or move on the jamb chuck as this will make it more likely for the bowl not to align properly and cause an uneven bowl bottom. Be sure to have the jamb-chuck fit the inside center contour of the bowl to reduce the possibility

of cracking the bowl with too much pressure.



Rudy on Sharpening

Rudy spent some time talking about the cutting tools he primarily uses. Most of his turning is done with bowl gouges. He uses a finger nail grind profile with two bevels. The first bevel supports the cut while the second allows for wood clearance. The two gouges he is using today will have a 60 degree and a 40 degree bevel. The 40 degree bevel is on a gouge with a smaller diameter. The combination of the tool size and sharper cutting angle allows him to reach into tighter spaces like the transition from the bowl to the wing. Most of the time he is using the gouge with the 60 degree bevel.

Grinding is done with the Don Geiger Vertical Solutions jig and an Ellsworth jig.

Another tool he uses a lot is a negative rack scraper. A standard scraper is used for wood removal while a negative rack scraper is used for light finishing cuts. A negative rack scraper is a tool that has been ground on both sides of the cutting edge. Rudy grinds the same angle cutting edge on both sides of scraper. This allows him to flip the tool over and use it on either side.

Rudy says the three most important parts of turning are:

1. Sharp tool
2. Bevel supported cuts
3. Good tool control

If you have sharp tools and practice bevel support, its makes tool control much easier.

Give-A-Ways

Rudy gave away one of his negative rack scrapers already ground to his specifications. The lucky winner was Chuck Lobaito.



The winged bowl Rudy turned for the demonstration was won by Harold Green.



The thin stemmed goblet was won by Vince Hellmann.

The Square to Round vase was won by Craig Drozd.

Thin Stemmed Goblet from a branch

Rudy turned a thin stemmed goblet for the group. In addition to the following article which shows the process he used;

After the goblet was turned, Rudy used what I'll describe as a peg board with pegs and rubber bands to hold the top and base of the goblet. Then using additional pegs and bands, he pulled the stem off center. As the stem dries this will create a goblet with a wavy stem.

Thin Stem Natural Edge Goblet

By Rudolph Lopez

www.rudolphlopez.com

Step 1

Evaluate limb; Pith must be off-center to the same side of the limb for the entire length of the limb. Pith cannot be in the center or cross through center as this will cause the stem to break. Decide which end you would like as the top of the goblet. This limb was similar in shape at both ends, but I will generally choose the more unusual shaped end for the top.



Step 2

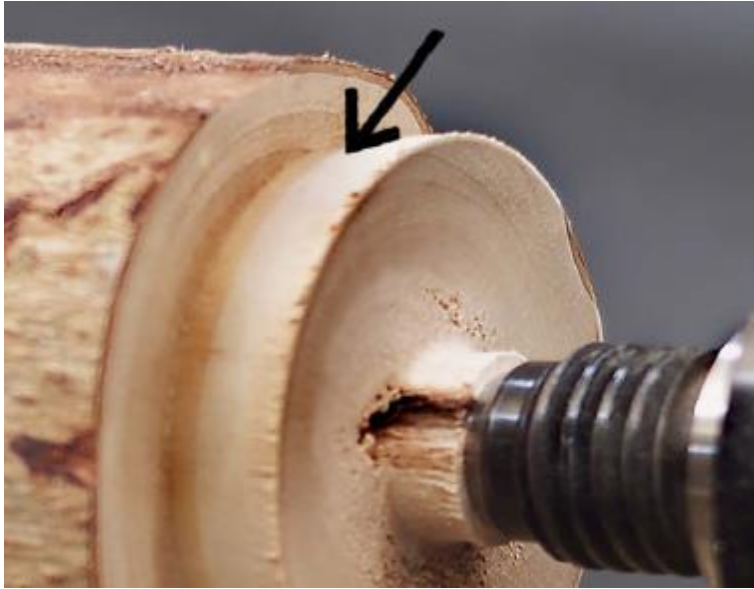
Place limb between centers with the end you decided on as the top at the headstock. Center the limb with the drive-center and live-center more or less on the center of the limb, this should position the pith out of the centerline of the goblet stem. Before turning the lathe on sharpen your gouge, then set the pulleys or the speed control to a slow speed before starting the lathe.



Step 3

With the lathe set to a safe speed to control vibration of the irregular shaped limb begin removing a bit of bulk. I use a 5/8" or 3/8" - fingernail grind bowl gouge. Remember to leave about 3/4" of natural edge bark area at both ends of the limb, (photos at right). Begin with light bevel supported cuts downhill from right to left at the base end (tailstock) and downhill from left to right at the rim end (headstock). Continue to round out the limb to help balance it so the speed can be increased but leave the limb thick for support. Cut a tenon on the base end (tailstock). Note off center pith location in middle photo at right.





Step 4

When making a tenon it is critical that the tenon is precisely square for straight jaw chucks or with the correct taper for Dovetail jaw chucks and that the corner is very clean and not rounded (arrow above). The length of the tenon must not be so long as to contact the bottom of the chuck jaws but should allow the face of the jaws to contact the bottom face of the limb. This is critical for the strongest hold and to help eliminate as much vibration as

possible. **Sharpen your gouge.**

Step 5

The limb has been placed in the chuck and the tailstock brought up for support. With a freshly sharpened bowl gouge I have started to establish the rim and the interior of the goblet by cutting from the bark edge toward the center. Leaving 3/4" of rim allows you change the shape of the rim and even get a catch and tear the rim off and still have enough wood to fix it. As the hollowing continues it is evident that the pith is a total void, this should not be a problem as long as the void remains out of the stem. **Sharpen your gouge.**





Step 6

You can now begin to shape the outside of the goblet following the inside shape. With bevel supported cuts downhill from right to left following the inside shape continue to remove the bulk sneaking up on the final rim thickness. Go slowly as you near final thickness when making the curve under the rim, it easy to not curve soon enough and go too thin or cut the rim off all together. Trust me I speak from experience!

Step 7

I will return to the inside and continue to shape the interior as much as possible with the tailstock in place. Keeping the tailstock in place reduces the vibration which helps give a better cut especially on longer goblets. For this I will use a 3/8" fingernail grind bowl gouge ground at about 40 degrees, this gives me a bit more clearance working around the live center.



Step 8

I prefer to drill the goblet using a standard 1" metal cutting bit; this removes a lot of material quickly along with the hard to remove center portion. A forstner bit can be used but this leaves you with a flat bottomed hole which I don't like and find harder to round into the bottom of the goblet. The depth of the drilled hole depends on the design and shape of the goblet. Once the hole is drilled transfer that depth to the outside for a reference for the outside bottom of the goblet.



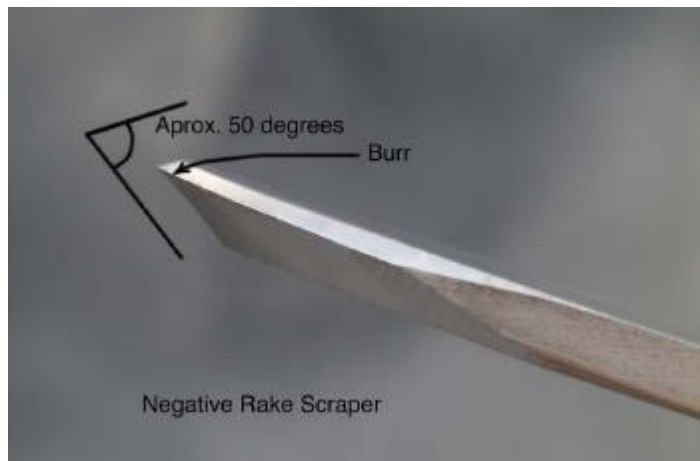
Step 9

The interior of the goblet can be hollowed in several different ways. The generally accepted method for hollowing end-grain is back cutting from the center out toward the rim with either a spindle or bowl gouge. Here I am using a 5/8" fingernail grind bowl gouge. This cut is not a bevel supported cut but more of a scraping cut with the gouge flute rolled over toward the left side of the

goblet interior. A hook tool is a very efficient type tool to use for end grain hollowing. My favorite is the Rolly Munro Hollower™, which has a cover over the cutter that can be adjusted for a very controlled cut.

Step 10

I often use a Negative Rake Scraper to clean up tool marks and smooth out the bottom if necessary. This type of scraper is ground with a downward sloping angle on the top of the scraper. After grinding the bottom bevel the burr that is left on the top edge does the cutting of the wood. The burr does not last long (only about 30-60 seconds), but does a fine non aggressive job at smoothing out tool marks. The Negative Rake Scraper is not a good wood removal tool but more of a finishing tool, think of it as 220 grit sandpaper only faster. Additional information about Negative Rake Scrapers by Stuart Batty can be found in the SPRING 2006



issue of the AAW Journal AMERICAM WOODTURNER.



Step 11

Now is a good time to sharpen your gouge and sand the interior of the goblet while there is still plenty of wood left on the outside for support.

Step 12

It is a good idea to support the goblet in some way when you continue shaping the outside and thinning the stem. Here I am using a Styrofoam ball available in different sizes at most craft stores. This goblet was very thin with several cracks around the rim so I chose a much smaller ball than shown above that would fit all the way inside the goblet. This put the pressure of the live center into the bottom of the goblet. The ball is not visible in the photos at left and below.





Step 13

Once the goblet is supported continue removing wood and shaping the goblet exterior. This is done by making bevel supported downhill cuts from left to right to clear wood away (above) then cutting right to left with bevel supported cuts following the shape of the interior of the goblet. (right). You will need to remove the live center and foam ball from time to time to check the thickness and the location of the goblet bottom. As you start making the curve in at the goblet bottom take your time and check the curve often. It very easy to make the curve too sharp and cut through the goblet. Again I speak from experience. You can add some decorative detail where the goblet meets the stem or just flow the two together. Now is a good time to sharpen your gouge and sand the goblet exterior while there is good support.

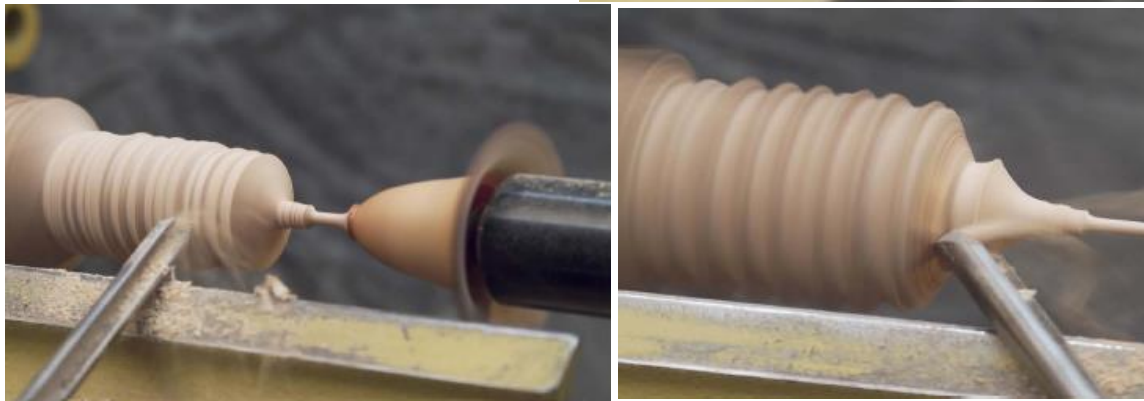


Step 14

The soft pith area is visible in the waste wood portion and also in the bottom of the goblet. This will be turned away as we turn the stem but the area in the goblet will need to be dealt with.

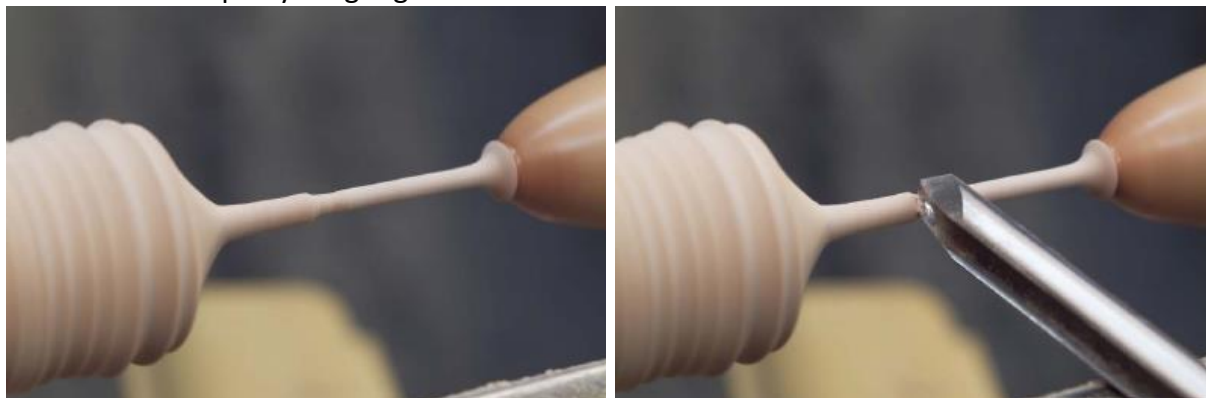
Step 15

In this photo you can also see the cracks in the side of the goblet, I have chosen to reinforce the goblet with CA glue. With the lathe turning at a very slow speed I allowed the glue to coat the entire goblet both inside and out. Leaving the lathe running I went to lunch to give the glue plenty of time to dry.



Step 16

I continue with the same technique as before to remove wood and begin to thin the stem. Cutting downhill from left to right with bevel supported cuts (above and right) remove bulk leaving the stem a bit thick for support. Only work on about 3/4" to 1" of stem length at a time. Then with light bevel supported peeling cuts, being sure to keep the bevel of the gouge on top of the stem, cut from right to left toward headstock (below left and right). By only working on a short amount of stem close to the large portion of the limb you can go quite thin. Once you have thinned down a few inches of stem it not a good idea to go back up and try to go thinner, so go as thin as you want the first time. Be sure to keep the bevel of the gouge on top of the stem and ... sharpen your gouge.





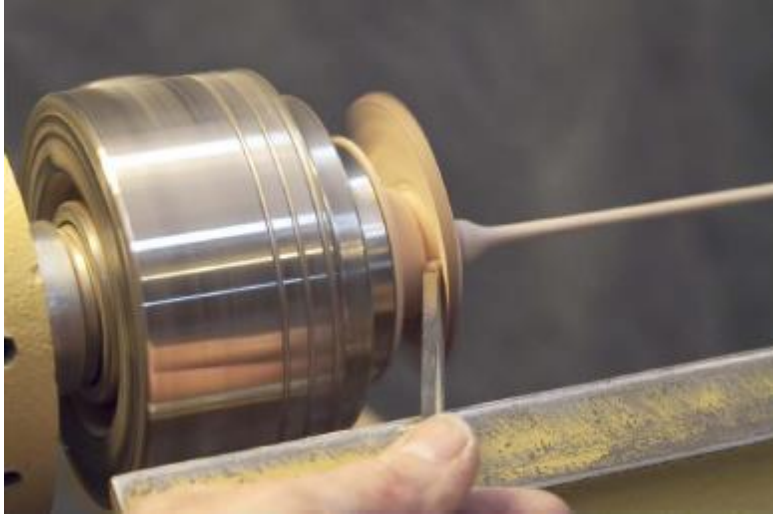
Step 17

I usually sand the stem as I go especially on really thin stems. As the stem gets longer be careful not to squeeze or wrap the sandpaper to tight or you could possibly twist the stem off. There are a few things to think about as the stem gets longer and or thinner. Keep an eye on lathe speed; you may have turn the speed down to prevent the stem from whipping about and possibly breaking. Also if the lathe speed starts up to fast and the top of the goblet is a bit thicker and heavy and your support ball adds even more weight, the start-up torque could twist the stem apart. I like to start and stop the lathe with the speed control. Another thing to watch for is not to put too much pressure on the tailstock which can bend the stem and cause it to break. To prevent this you can tape the goblet top to the foam ball and the spinning part of the live center and pull on the stem instead of pushing on it.

Step 18

As you near the bottom section where you left the bark, form the base and add any detail you like at the base of the stem. Sand the base.





Step 19

Start making slow parting cuts at an angle into the bottom of the base being careful not to catch the top edge of the parting tool on the rim of the base as it starts to get thin.

Step 20

Continue to part down removing enough wood to allow you good access to the underside of the base. As the waste wood gets to about 1/4" stop parting. Remove the goblet from the chuck and cut or carve the base apart from the waste wood. Or see step 21



Step 21

Extra credit: you can remove the tail stock and support the spinning stem with your hand and then part the goblet completely off.

Have Fun, Rudolph

Square to Round

Square to Round Bowls, Vases & Hollow Vessels

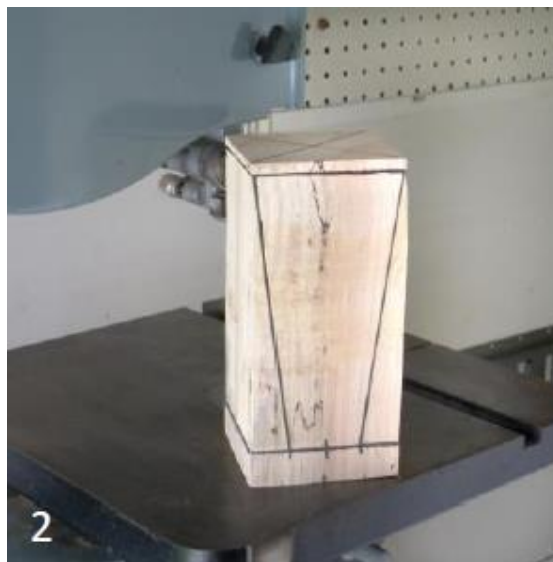
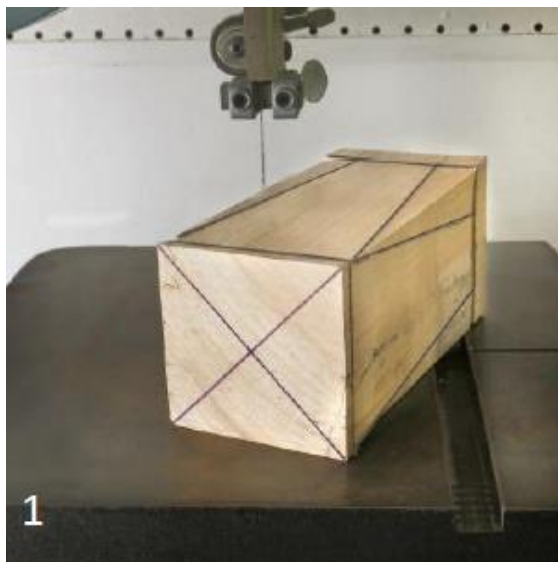
By Rudolph Lopez

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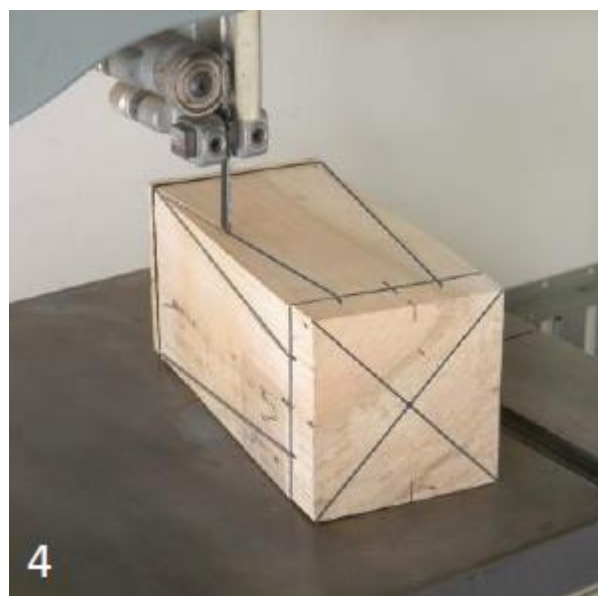
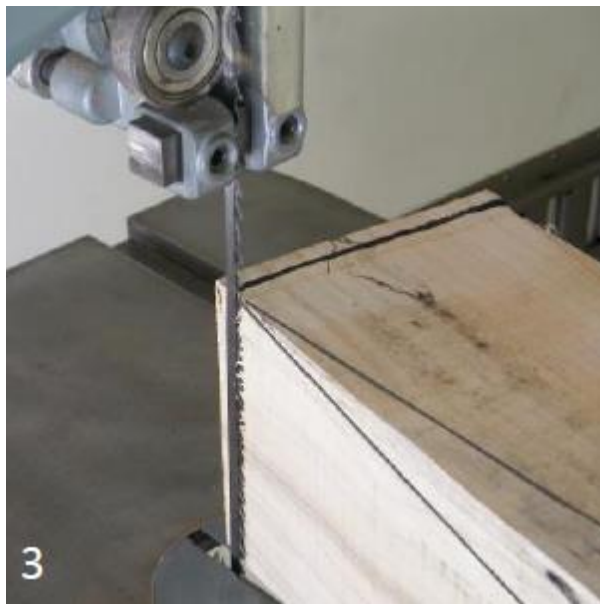
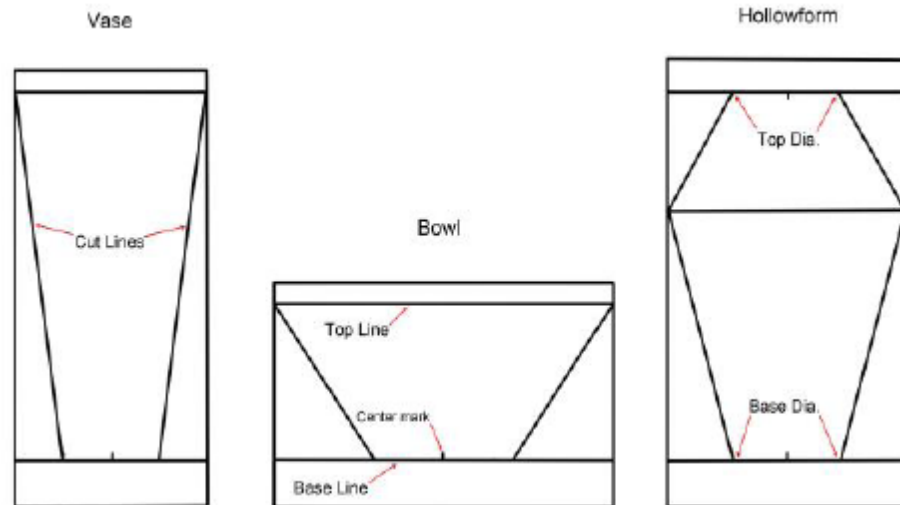


Decide on design and layout cuts. It is important to have your blanks perfectly cut with square and parallel sides this will help to make the corners and sides even when turned.

First carefully mark the centers of the top and bottom of the blank (1). Draw a line around the blank on all 4 sides $1/2'' - 3/4''$ up from what you want to be the bottom end (base line), then draw a line around the blank on all 4 sides $1/4''$ down from the top end (top line). Starting $1/4''$ down from the top gives you extra wood at the top to be able to true up the top and still leave enough square wood to be able to bring your curved side cuts up to the top corners without cutting one corner off due to the blank being out of square or off center. If you want to dome the top up on a piece you will need to mark your top line farther down to allow more waste wood at the top for the dome. Decide what you would like the final base diameter to be. Put a mark at the center of the base line on all 4 sides of the blank. Measure out from this center mark the amount needed to give you your base diameter. Do this on all 4 sides. From these marks draw lines to the outside corners of your line $1/4''$ down from the top (2). These lines represent your cut lines.



Below are examples of layout lines for some basic forms.

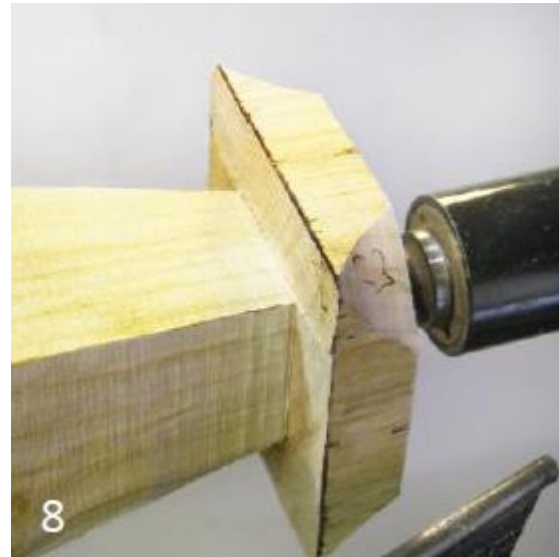


Cut sides on the band saw. I make these cuts free hand following my drawn lines but a miter fence could possibly be used. I use a fine tooth blade to achieve the smoothest cut possible. This will reduce the time needed to finish these sides if you aren't going to texture or embellish them. Starting your cuts at the line $\frac{1}{4}$ " down from the top (3) make cuts carefully following the angle lines (4) on all 4 sides stopping at your base line $\frac{1}{2}$ " up from the bottom of the blank. Do not cut off any part of the square base portion it is important for supporting the blank for all the side cuts. Take your time and make as straight a cut as you can. It will save you much time and effort when sanding the sides. Remember it's better to make sure to cut on the outside of the lines because it is easier to sand off a hump rather than everything around a valley. Turn the blank sideways and make cuts following your base line into your angle cuts (5). As you do this the angled pieces will fall away from the blank leaving you a blank with $\frac{1}{4}$ " of flat square

area at the top and ½" of flat square area at the base (6). Leave this ½" thick square portion at the base as this will become your tenon. **Do not attempt to cut any portion of this square base off on the band saw as this would create a very unsafe cutting situation.**



Hint: Be sure to use a sharp band saw blade, It will start the beginning of the angle cut easier, cut straighter and not wander.



Turn the bowl or vase between centers. Carefully align the blank between centers using the center marks made previously. I always place the tenon end toward the tailstock so I will have the live center mark for when I jam chuck the piece to remove the tenon and finish the bottom. Take care now to align the blank to make sure that the corners will be cut evenly when you start rounding the corners. Begin by forming the tenon on the bottom by slowly rounding the corners of the ½" thick section of the base (7). Cutting this section from square to round is good practice to carefully work on your technique to achieve clean cuts for when you start cutting

the top edge of the piece (8). Finish cutting the tenon making sure the corners are clean and sharp (9) so the face of the chuck jaws will make firm contact with the base of the blank. This is very important for a strong hold and to minimize vibration when hollowing tall vases and hollow forms. For most of my work I use a 5/8" side ground Ellsworth style bowl gouge, but on these small intermittent corners and thin wing bowls I switch to a 3/8" bowl gouge ground at 40 degrees for my light finish cuts. If this is going to be a vase or hollow vessel that tapers from smaller at the top and bottom to larger at the middle, the top portion should be formed and then the inside hollowed before removing the wood from the sides of the bottom section. This mass is need-ed to help support the piece when hollowing the inside.



Hint: Using a faster lathe speed, a smaller freshly sharpened gouge and taking very light cuts will help to eliminate chipped edges and torn out end grain. I will try to get as smooth a finish off the tool as possible and then clean up any tool marks by shear scraping if necessary. Trying to sand the corners on the lathe will usually result in rounding over the edges.



True up the top & Hollow the interior to final shape. Place the blank into the chuck (10). It is a good idea to bring the tailstock up for support on taller pieces, this greatly reduces vibration helping to achieve a cleaner finish cut on the end grain, and also adds a margin of safety when increasing the speed. With a freshly sharp-ened gouge make light finish cuts to true up the top of the piece and shape the top rim as you like, flat, concave or convex to suite your creative ideas. On the end grain of softer or spalted woods that tend to tear out I will use a 3/8" spindle gouge (11) this will usually give a cleaner finish cut. For a bowl now you can cut whatever size bowl you like into the top side. For a vase or hollow vessel I will drill a 1" hole into the piece this eliminates the slow moving hard to cut center portion of the blank to make hollowing easier. I prefer using a metal cutting drill bit (12). I've found it cuts end grain very well and does not give me a flat bottomed hole with a point hole in the middle which is hard to remove. Because this

is end grain I like to use either the ROLLY MUNRO HOLLOWER or the Sovereign Ultima Hollowing System by Robert Sorby for hollowing the interior of vases or hollowforms. Hook type tools are also very efficient but a bit harder to use and control. Some of the reasons I like to use these shielded cutter type tools is that they are catch-free, give a clean, fast cut with minimal vibration and with a little practice they are easy to control. Here I am using the small Rolly Monro Hollower (13 & 14) for hollowing the inside of the vase. I will use a Negative-Rake scraper to smooth out any tool marks left by the cutter and finish the interior, then do any needed sanding.

Information on Negative Rake Scrapers by Stuart Batty can be found in the SPRING 2006 issue of the AAW Journal, AMERICAN WOODTURNER.



Shape the exterior: Once the interior is completed I begin shaping the exterior of the vase. Starting near the middle of the blank begin making downhill bevel supported cuts from right to left making the cove shape you want for the rim of your vase (15 & 16). As you make your cuts to remove wood and shape the vase always practice good smooth finish cuts so as you near the rim you will be prepared to make the last perfect cut. Because this piece is end grain all cuts should be made down-hill to the grain for the smoothest finish. Carefully continue to work this cut up to the corners at the rim. When nearing the top rim stop the lathe to check to be sure you are not cutting off one of the corners (17). The corners are not very visible and take nearly no pressure from the tool to cut them off. If you reach one corner before the others you will

need to stop cutting. You will have to adjust the flat sides later by sanding them to make the corners line up.

Continue shaping the remaining flat sides with downhill cuts toward the bottom portion of the vase and begin to roll the bottom curve over well past the interior depth (18). Then following the interior shape taking care not to make the outside curve too soon, cut the bottom to the desired thickness. Check the thickness in the bottom of the vase before making that last cut. It never works out well when the exterior curve intersects the interior curve.



Add any transition detail you might like between vase and the base (19). Be aware if the top of the vase is large and/or unusually shaped and out of balance and the transition or detail between the vase portion and the base is small you should bring the live center up into the vase opening with a 'RUBBER CHUCKY', a ball or something inside the vase to support it to prevent the vase from being spun off balance and broken off.

Reverse / Jamb Chuck and finish the base. Remove the piece from the chuck and using the previously established center point from when you first cut the tenon between centers, reverse and jamb-chuck the piece to finish the bottom of the foot and remove the tenon. I like to undercut the base which gives it a more finished appearance (21). I use a 'Original Chucky' (20) made by Rubber Chucky. When I have a thin vase or hollow form that could be cracked with pressure on the rim I will use the 'Reverse Chucky' see all the Rubber Chucky products online at

www.rubberchucky.com. The 'Reverse Chucky' has a #2 Morse Taper with a threaded rod which has a urethane end cap and a urethane cone along the rod. The rod extends down into the vase or hollow form and puts all the holding pressure into the bottom of the piece then the cone threads into the opening lightly touching it to alighting it and prevent the rim from wobbling. The urethane material of the Rubber Chucky's gives a good grip without much pressure. A homemade jamb-chuck of wood can also be used. If using a homemade jamb chuck I use a thin piece of leather or a couple of layers of paper towels to pad the inside. I would suggest not using a soft or rubbery pad that will allow the piece to wiggle or move on the jamb chuck as this will make it more likely for it not to align properly and cause an uneven bottom or a catch. Be sure to have the jamb-chuck fit the inside center contour of the piece to reduce the possibility of cracking it with too much pressure. Finish the foot or bottom as you like. If you are not planning to embellish the sides that were cut on the band saw they can either be finished by sanding on a belt sander or by hand.



Workshop Day 1



Chuck Lobaito



Don Deaville



Ted Gauthier



Ken Kiernicki



Phil Stevens



Harold Green

Workshop Day 1



Vince Hellmann



Steve Rohr



Michael Schey



Phil Stevens



Harold & Rudy



Vince Hellmann

Workshop Day 1



Class Bowls



Vince Hellmann



Rudy Lopez



Rudy Lopez



Chuck Lobaito



Rudy Lopez

Workshop Day 2



Russ Holmes



Chris Miller



Steve Kleeman



Sam Failla



Emily Duvall



Ron & Steve

Workshop Day 2



Glenn McCullough



Marc Wallace



Emily Duvall



Henry Martin



Ron Black



The Group

Workshop Day 2



Chris Miller



Steve Kleeman



Russ Holmes



Marc Wallace



Benefits of joining the American Association of Woodturners (AAW)

- 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.

Links for Star Suppliers

When ordering from a star supplier, be sure to inform them of your Detroit Area Woodturners membership. Discounts may apply, usually 10% or a club credit.

Landfill Lumber

<http://landfilllumber.com/>

586-563-0441

Victor Lewandowski -Woodturning Stock

Rubber Chucky Products

<http://rubberchucky.com>

248-877-0828

Woodturning Supplies

Hartville Tool

<http://www.hartvilletool.com>

800-345-2396

Woodturning Supplies

Wood Carvers Supply Inc.

<http://www.woodcarverssupply.com>

800-284-6229

Carving Supplies

Rockler

29918 Woodward Ave, Royal Oak, MI
48073

248-543-5110

DAW Discount only at this location

Klingspor

<http://www.woodworkingshop.com>

800-228-0000

Abrasives and woodturning supplies

Craft Supply

<http://www.woodturnercatalog.com>

800-551-8876

Woodturning Supplies

Performance Line Tool Center

<http://www.performancetoolcenter.com>

248-681-6000

Tools

Detroit Area Woodturners Member Links

Bob Daily

<http://bobdailydesign.com/>

Craig Drozd

<http://www.studioturning.com/>

Mike Foydel

<http://mikefoydel.com/>

Matt Harber

<http://www.artofinfinithread.com/>

Glenn McCullough

<http://goldmountainwoodworks.blogspot.com/>

Roger Meeker

<http://woodturningsbyroger.com/>

Dennis Montville

<http://www.dwmontville.com/>

Steve Rohr

<http://www.rohrwoodworking.com/>

Jim Scarsella

<http://jimscarsella.com/>

Greg Smith

<http://www.miturner.com/MiTurner/Welcome.html>

We Need Your Help

From the Editor

Articles are due at the monthly meeting (for example, submit at or before the February meeting for the February Newsletter) and should be submitted to Craig Drozd at Craig.Drozd@outlook.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!