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“Whenever I feel blue, I start breathing again.” Author
unknown

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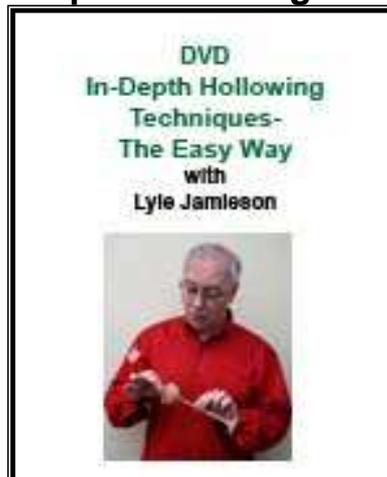
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INTRODUCING

My newest DVD “In-Depth Hollowing-The Easy Way”



I realized my Hollow Forms DVD is 10 years old and I now have some new teaching techniques to share. I used a goblet process to show advanced techniques of hollowing with a carbide cutter. The process is the same with the HSS cutter but the carbide cutter leaves a better surface inside and never needs sharpening. Phil Pratt did an excellent job capturing and editing my methods

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TIPS & TECHNIQUES

Topic of the Month: Steady rests

At both AAW and SWAT symposiums, I saw many vendors coming out with steady rests for sale. I do use a steady rest for my figurative sculpture where I have a very large, off-center, heavy piece of wood to hollow, but in most normal situations the steady rest is not needed or wanted. It gets in the way and it scarfs up the surface of the vessel. I prefer to turn without vibration and prevent vibration rather than put the Band-Aid of a steady rest on to fix the vibration problem that should not be there in the first place. I prefer to prevent vibration not fix or manage it after it starts. I have talked many times about vibration issues while turning and in my opinion it is dangerous and I don't go there. There was a recent thread on a turning chat room discussing vibration while turning large work and I spoke up to bring awareness to the danger. The responses were scary. Some seem to think vibration is normal and an acceptable risk. Others said they have ways to manage vibration. That's like partly pregnant. You either get vibration or you don't.

I am likely preaching to the choir here, but I would prefer to use my chucking method with a faceplate and do my hollow form vessels in stages, keep waste wood supporting the vessel, and not exceed the limits of my tools, to prevent vibration, rather than use a steady rest where it is not needed or wanted. If you have not reviewed my original Hollowing DVD lately, it might be a good idea to dust it off and take another look at the process. There are many things I do there that help me turn faster, stronger, heavier, easier, thinner, and safer. Pay attention to details here and you can have a lot more fun turning without vibration. Better yet, another way to get the latest techniques would be to get my new DVD shown above. I have a new section about vibration and it covers advanced techniques, getting into small holes, and design thinking. I will have an offer to all AAW clubs soon to get it in many libraries, but it is a nice reference aid to have on your own shelf.

QUESTIONS AND ANSWERS

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BORING BAR VIBRATING LOOSE

Lyle,

Thanks again for the newsletter. One of the things I heard you say in San Jose was that you got the side completed before reversing so that you only are cutting the bottom upon reversing. THAT WAS GOOD ADVICE - in the past I didn't worry about that very much - most times not a big issue but sometimes lots of chatter and then plenty of sanding to blend the new surface with the old!

Since then I have worked carefully to finish the side before reversing - as I said - GOOD ADVICE!

Then if the piece is out of round then not a big issue, you're only cutting the bottom surface.

And, generally, the fact that the top is out of round is not an issue but I have had a couple occasions where I would like to have been able to adjust - so thanks for the clarification.

I have another item for you if you would be so kind.

There is a bit of looseness (some play) between the boring bar and the D-ring. (I am using the straight end for the hollowing bit so the 45 degree end is in the D-ring.) I have a flat on the boring bar and I tighten the set screw fully. That eliminates the looseness for a while but it returns. Do you have any suggestions on how to better remove the play? A shim or something? My current approach is to just make sure the set screw is quite tight.

And thank you for doing the newsletter each month - lots of good info.

Buren from California

Hi Buren,

What you describe with the boring bar vibrating loose is not a good thing. Let's get rid of that frustration. This results from the flat spot on the boring bar either being ground crooked, or the set screw not seating down on the flat spot centered and cleanly. Please go back to the installation instructions and check the process I describe to install the boring bar and cutters. I will sometimes grind a little off the 45 degree end of the boring bar so it will slide a little farther into the handle coupling. This is merely cosmetic, but gives you a little more room to make the flat spot a little bigger. The 45 degree hole is very close to where the flat needs to be. Remember to push the boring bar all the way into the hole and check the "look" of the set screw seat for the ring that tells you the flat is straight and true. This can take some time and considerable trial and error. It never gets nailed the first attempt and needs to be adjusted multiple times before you get it right.

Once you follow all the instructions and the flat and set screw are mating correctly the set screw will push the boring bar against the inside radius of the handle hole securely and the bar cannot vibrate loose. Tighten the set screw very tightly and it will never move again.

Please call me if you don't find any problems with your set up and continue to have troubles. This is not normal, do not settle and allow this to be a frustration for you. Sorry you are having troubles I am here to help you.

REVERSE CHUCKING HOLLOW FORMS

Lyle,

Just read the August issue of your newsletter, thank you for being so generous with your knowledge and helping us to improve our hollowing skills. I have used your hollowing system for several years. I read your answer to Ron on centering. I use a similar process for centering the bottom if I don't have a good centering point already. But I did not understand the donut friction drive that you described for centering the top. I generally use a jam block cut to the size of the opening.

By the way, years ago I bought a center finder for use with faceplates (don't remember where I got it). It is a cylinder the diameter of the threaded part of the faceplate plus a pointed-end rod that fits in a center hole of the cylinder. With your turned form off the lathe still with faceplate attached, you insert the cylinder with rod into the threaded end of the faceplate and give the rod a tap and "voila" you have a centered dimple. Before mounting the blank to my faceplate, I remove any dimples that might be there from the initial between centers mounting (usually done at the band saw, taking off most of any small tenon left from initial mounting).

Thanks for your help, Buren from California

Hi Buren,

I think we are talking about the same thing when we compare my donut shaped reverse chucking, friction drive to your jam block. I don't, however, truly "jam" anything when I reverse turn, because I almost always have the tailstock there for support. A true jam chuck would allow you to take the tailstock away and turn/finish the entire bottom. This method (jam) was the precursor of the vacuum chuck some folks use today. My method will always have a small tenon there to remove by hand off the lathe.

For both bowls and hollow forms I have a variety of sizes and shapes of friction drive blocks. Some are donut shaped. When I use them for hollow forms I always want the friction drive to be captured on the outside of the hollow form. I never put anything inside the mouth of the vessel because the outward force could crack my hollow form. I often turn with natural edges so I cannot drive with the friction from the mouth rim either. Of course, whatever shape drive block you use needs to be padded so we don't damage the vessel.

I agree the center finder you have would make for more accurate reversing. I would not however use a band saw for anything round that is not safe. A band saw is not a good tool to use in a turner's shop for a lot of reasons. If you want to cut the last bit of waste wood from the bottom of your turnings use a parting tool and get it down to an inch or so diameter tenon and cut the remainder off with a hand saw off the lathe.

DONUT SHAPED WASTE BLOCK

Lyle,

I don't really jam it either. But what I wasn't clear on was how you adjust the top to better center it - at least, that's what I thought you were saying in your letter.

Thanks, Buren from California

Hi Buren,

OOPS! Sorry I thought you were talking about the bottom running true. I do adjust both the top and bottom of the vessel to get the whole piece running as true as possible, but since I am only working under the bottom where it sits on the table it is not necessary to get all the wobble out. The top does not have to be perfect because it is done, we are not going back up there to cut. So the donut hole block has the mouth opening in it and the shoulder of the vessel is friction driven on the outside of the vessel by the roundedness of the donut shape. Just bump the top section with your hand and get it running close to true. The padding will allow a little movement before you tighten up the grip. It will not run true in most cases because it is going to dry out-of-round before you can get it reversed. Make sure the "donut" block is running true and the vessel mated up against it will run true also...or at least close enough.

The trick here is to get a good mating surface between the waste block and the outside shoulder surface of the vessel. It would be too much to expect to have one donut fit all situations.

BEDAN USE

Hi Lyle,

I was at the Olympia Woodturners Symposium on Saturday and watched James Leary demonstrate basic spindle tools and cuts. One tool he used was a Bedan. He used it with the bevel down to cut tenons and edge off some beads. I had been using my Bedan with the bevel up but it cut very aggressively, almost scary. I did not get a chance to ask him about it during his demo. Could you offer any instruction or suggest a web site that has information about using the Bedan?

Richard from Washington State

Hi Richard,

Great question, this can be confusing to many. The Bedan can be and is used in a large variety of ways. I am not familiar with the process that James Leary uses.

Let me define some things. If you have seen my Bowl Basics DVD I explain the rules of the four cuts available to us in the turning world. There are only four things a sharp tool will do, so once you understand the rules of the four cuts you never get a catch again and it does not matter what tool you have in your hand or the angle of the grind etc.

Now back to the Bedan. With the flute up it is likely you would be scraping with the edge, with the handle parallel to the floor or handle slightly up. Just push into the wood. Not much skill needed. It would get scary if you lower the handle. The aggressiveness would come from violating the scraping rules without the bevel support of the pushing cut.

With the flute down the best way to use it would be in a pushing cut mode with the bevel supporting the cut and the slicing action created by the cutting edge being presented to the wood on an angle to the rotation. This is almost always done for spindle turning. With this cut the handle would be down, sometimes significantly down. Some turners will cheat by moving the tool rest higher so they end up slicing on the top of the spindle. This method was introduced to me for the first time by Jean-Francois Escoulen from France and a number of European turners use Bedans. It can do a lot more than just cut tenons. It can roll beads and coves with tremendous detail.

The Bedan has the very same sharp edge that you have on a skew or a bowl gouge wing or a spindle gouge. Only the handle is in a different place. The Bedan when mastered does offer access to fine detail when using the push cut rules, that is hard to achieve with the other tools

SPINDLE GOUGE USES

Lyle,

Hope this note finds you and family all doing well. Maybe you are by now finding some down time and enjoying the roses. Lyle as you know all my turning is done with a 5/8 inch bowl gouge and the hollowing tools. I do some small stuff and do not own a 3/8 inch spindle gouge for beads etc. In looking in the catalog I also see a 3/8 inch detail gouge. Question is do you have a preference spindle or detail 3/8 inch gouge? Thanks for your input. Jimmy from Florida

Hi Jimmy,

Nice to hear from you. Dori and I are doing extremely well. I have a new spindle gouge that Doug Thompson made for me. Like you, I have not used a spindle gouge much but I have fallen in love with this one. I use it more than I have ever used a spindle gouge before. It is 5/8 inch diameter. You cannot find these in catalogs, nobody else makes them. The detail gouge is used for the strength of a thicker profile compared to the spindle gouge. But the smaller versions of either don't have the strength or reach or mass to do what I do. We are forced to reach out over the tool rest sometimes and the smaller gouges don't have the strength. The detail you can get into will be accomplished by whatever grind angle you have at the tip. The steeper the angle the tighter detail you can make, like between two beads. I like about 45-50 degree tip for the things I do. I can do little things and precise detail with a big tool, but I cannot do big things with a small tool. It comes handled with Doug's handle, that I also like, or unhandled. You can see more info on my web site online store or call me if you want one.

DESIGN SOFTWARE, CHANGE SIZE OF SHAPES

Lyle,

I am the preacher from Nashville that called you proclaiming I know what sharp is now, after buying your videos and trying your technique. I wanted to let you know I arranged for some time off and will see you in Helen, Georgia in a couple of weeks for the symposium. I have been experimenting with the hollowing tool and find it relatively easy to use. I'm still apprehensive with trusting the laser, but getting there. My question has to do with design of hollow forms. I am aware of the golden rule, etc., but was wondering if you have a suggestion for any design software that might make things easier. Here is where I ran into my problem. I created a nice little walnut vase (approximately 4 1/2

inches wide at widest point X 6 inches tall) and I was very pleased with it. My wife would now like for me to make one with the same design, but slightly bigger. I found this very hard with the eye and I am terrible with a pencil. I am assuming some software would allow me to design an original piece and then enhance it 1.5 times. Thanks for any suggestions.
Have a blessed day, Rickey from Tennessee

Hi Rickey,

Nice to hear from you, glad you have been getting in some turning time. I do not use any design software. I'm sure there's something that might do what you want. You might inquire on one of the woodturning forums like Wood Central or AAW forum, or Woodturning On Line. There are hundreds of people out there, someone will have experience with that stuff. I'm not a computer person at all. Having said that, I do see obstacles with going that route. You are getting a two dimensional view that may or may not translate in 3-D. The drawing will not help you turn a new vessel, it will only give you a photo of it. And you already have the old one as a model. We are not CNC machines to plug in the variables and push a button and be done. If you like this shape, do a series of them, and the goal would be to refine it and make it better, not duplicate it.

There are two ways you can make it happen. You can measure the necessary details such as height, height of largest diameter, size of largest diameter, size of smallest diameter, size of mouth, diameter of bottom. Multiply all the figures and turn the larger piece to the new measurements. (Example 6 inches high X 1.5 = 9 inches high.) Measure a block of wood 9 inches tall. It would be the same as making matching chair legs, you take a caliper and measure the details and make one the same. The trick is to extrapolate the curves and lines between the measured features. This is very hard for most beginners because they do not have the tool control skills yet to make duplicates. It might be that more practice is needed, not a drawing. It could be frustrating to try to duplicate something at this stage rather than explore different shapes.

A second method might be, if you really want the drawing, is you could take a photo and blow it up X 1.5 and measure from the photo. Again it is only a two dimensional interpretation.

About the laser, just keep in mind the perpendicularity of the gap, check it often in the early stages, and trust it. Have faith,☺ I wonder where I heard that before.

I'd love to see a photo of this piece, or better yet bring it with you for the instant gallery in Georgia.

FINISH CURING IN THE CAN

Hello Lyle,

About 65 years ago I used a Mautz Paint Co. product called "Bar top finish" on salad bowls. In spite of forks and knives chopping on that finish over the years it is still amazingly clear and beautiful. But I can't find anything like it today.

I have tried Behlen Master Gel Finish but it cures in the can. Also, Behlen wood turner finish but it dries too fast. Etc.!

Do you have a suggestion for a product for bowl finishing or reference/book on the subject?

Thank you, and best regards.

Paul, location unknown

P.S. The 2 day course with you some years ago continues to help me! Great!

Hi Paul,

I use a wiping varnish that protects the wood but is wiped off before it cures. I do not like a coating finish because I don't want to take the time to finish the finish. So I am not a good source for plastic coating finishes.

If you like the results from the Master Gel it's easy to solve the premature curing in the container issue. Store it without air in the container. Put it in a plastic bottle that you can squeeze out all the air when you close it up or split the left over finish in smaller containers so there is minimal air to start the cure.

All finishes are different and must be tested to see if they will perform the way you want.

FEEDBACK

I was cutting a large bowl (~17") last night. It came apart. I have not set up your hollowing system yet. After the bowl came apart and threw a few pieces at me I stopped turning for the night. I took the rest of the evening watching your videos that came with the hollowing system. Boy. do I wish I had watched them before. I had forgotten a couple of key rules from my beginning turning that got me into trouble. One was the turning of any vessel get the top to its minimum thickness before going deeper. The other was Measure, Measure, and Measure!!! I had a much thinner wall that I realized in the bowl at a lower point than I should have. Your videos and my EBI (Education By Injury) were good reminders. Just a FYI note, great meeting you at SWAT and Great videos. I will be setting up the hollowing system tomorrow.

Rick from Texas

Lyle,

I meant to say in my email that I am impressed with your instructional DVD. As a retired college teacher I can be quite critical. Nice job, I enjoyed it, learned a few things, confirmed a few things. Thanks. Bob from California

CALENDAR

Check out my website calendar for more specifics.
(<http://www.lylejamieson.com/information/calendar.asp>)

September, 2012 – Virginia

November, 2012 – Wisconsin

January, 2013 – Tennessee & North Carolina

January & February, 2013 – Florida

June, 2013-Florida