



LYLE JAMIESON

sculptor • instructor of turned objects

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"If you can't explain it simply, you don't understand it well enough."

Albert Einstein

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FEEDBACK CALENDAR

TIPS & TECHNIQUES

Topic of the Month: Additional level for the A-B-C's. "A" is for anchor-"B" is for line up the bevel-"C" is for then make a cut.

I have been talking about the A-B-C's for many years. Bonnie Klein was the first I heard use the phrase to instruct her students. The sequence is important when making every cut. It illustrates the importance of the bevel support. I use the concept when I teach in both demonstrations and hands-on classes. I have used it in my DVDs and YouTube clips. I have offered it in my writing many times.

I recently have added a technique in my teaching. I have always lined up the bevel before every cut. As I finish one cut I leave the bevel lined up with the wood surface and follow it back gently to the beginning of the next cut. As I start the next cut the bevel is already heading in the correct direction. Without lining up the bevel the cut will likely be heading in the wrong direction. If the cut immediately goes too deep into the cut it could cause a catch, or best case scenario, we have to make an adjustment to keep the wall thickness uniform. If the cut goes too thin we risk the cut exiting the wood and we start over. I have had 40+ years of experience to help me line up the bevel for every cut so I make it look easy but it takes some practice.

I have started teaching a new method to line up the bevel that has helped many understand the A-B-C's. It is illustrated in the following YouTube clip. <http://youtu.be/HV9C7O0wUjU> Here, I am using a natural edge bowl format to show the cuts and A-B-C's. The same method will work with a push cut on spindle work or the outside of hollow forms, or the outside of the bowl with the pull cut. When we anchor the tool and our hand on the tool rest first, and line the bevel up second before we start a cut third, we gain the confidence knowing it will be heading in the right direction. No fear, no adjustments in the middle of the cut, no sanding away the errors and tool marks left behind from the lack of bevel support, no white knuckling.

The process starts with the bevel touching the wood first. The cutting edge is out in mid-air and is nowhere near the wood surface. Very lightly touch the heel of the bevel on the wood. You don't really feel it but you can hear it touch the wood. Slide the bevel back and forth, forward and back, slightly at the same time you push the handle away from you to pivot the cutting edge nearer the wood, still with slight bevel contact. The wiggle will let you know when the bevel is lined up with the wood surface when you see a little wisp of a shaving at the tip. When the bevel is lined up, then, you can move the tool forward to start a cut in the waste wood or pull the cutting edge back to start a new cut on the bowl rim. We can start a cut at the rim or pick up the bevel in the middle of the bowl shape. When we line up the bevel with an existing surface it gives a known starting point or direction. We can make small adjustments to make the

bevel go deeper or shallower before we start to proceed with a cut. Knowing exactly where you are lets you go in the direction you want to go every time.

I use the term "ride the bevel" and many other well-known turners teach ride the bevel. But we do not RIDE the bevel, we must follow it gently not ride or push against the wood with the bevel. The bevel is a supporting factor; it prevents a catch and directs the cut. There is a sweet spot in bevel support. Too much pressure and the wood gets damaged and burnished. Too little support and you start vibration or can get a catch.

It is important to have a friendly grind on the bowl gouge. This technique requires a grind like mine with no hump. My grind has almost a straight line between the tip and the end of the wing. A hump here would get in the way and start grabbing wood before the bevel has a chance to offer support.

With the bevel lined up in the direction of the cut, and the 45 degree angle slicing action of the tip cutting edge, you will limit the torn out grain, and reduce sanding. How could you get a catch, you are in complete control!

QUESTIONS AND ANSWERS

JUMBO BAR CAPABILITIES

Hi Lyle,

Good seeing in New York, Dave from Connecticut here. I have a question about the boring bars. I currently have the Masters Package and realize the limitations with regards to vessel size. I am interested in something that would allow me to form deeper vessels and wanted to know the difference in reach over the tool rest between the Jumbo Bar and the bar with the package I have. I think from looking at the web site that the jumbo bar will fit my system. Also is the Giant Hollowing System bar adaptable with my back rest? I assume they all used the same cutter assemblies? Thanks for your help.

Dave

Hi Dave from Connecticut,

The jumbo bar will let you get 15-17 inches over the tool rest about 5 inches farther than the ¾ inch bar. All parts are compatible and designed to work together. The Giant system will do around 22 inches, but is a system all its own. A bigger bar than the jumbo bar in my standard handle would not be safe. The forces get so severe that it could bend something, so the Giant bar system beefs everything up. Yes, the same cutters work with any system. I use the jumbo sometimes when I am doing smaller pieces too. The mass and strength lets me be more aggressive without vibrations. I use it a lot. The tradeoff is the mouth opening size.

LIST OF RESOURCES

Lyle,

I write an occasional article for Fred Holder and read your comments in each issue of More Woodturning. I just wanted you to know how much I like your boring bar system. It works wonderfully - easily - painlessly. Of course, you know all of that. I have previously been using either my elbow tool or an old arm brace system. Your boring bar is Much Better! Better in that I can accomplish the same results with less effort.

I have been looking at your system for some time but hadn't purchased it because what I already owned worked, more-or-less. I was walking through the Woodcraft store in Parkersburg, WV and found a complete system with a base for a big lathe, one for a mini lathe, and a Hunter tool on their clearance table. All of these items looked new despite the box having considerable wear. Perhaps at one time you sent this to Woodcraft for evaluation, and they were now clearing out their storage area. However it got there, the price was too good to leave on the table. My, I am glad with my decision to bring it home. Thanks for a great product. Are there set up instructions?

John

Hi John from West Virginia,

Thanks for the feedback. I am glad you are enjoying my system. Welcome to my turning circle, you are part of the family now. I hope you have taken advantage of all the resources I have to offer. First please take to look over the installation instructions, in the tool menu of my web site, to make sure the set-up is the best it can be. Did you get my old hollowing DVD? I have a new one that is much more comprehensive and I've changed some things in the last 10 years to make it even better. There are a number of articles archived on my web site teaching menu to help you. The bowl DVD is a good foundation builder too, with information you need on the outside of the hollow form. My DVDs are in most club libraries. If there is anything I can help with don't hesitate to call or email. Keep in touch.

BOWL GOUGE FLUTES

Hi Lyle,

I recently ordered your hollowing system and tool rest. In the mean time I've read many of the archived newsletters. You indicate that some bowl gouges don't take advantage of the grind you use due to the shape of the flute. I use Sorby 1/2" and 3/8" gouges and may want to change the grind to the one you use. Do you know how well the Sorby gouges would accept your grind?

Thanks in advance. I am looking forward to receiving the new hollowing system and DVD. Can hardly wait!

Don

Hi Don from Indiana,

Nice to hear from you, thanks for the question. There are many different Sorby tools made for different wholesalers. I have found

some Sorbys that are good and some that do not work very well for my grind. Look down the flute by pointing it right at your nose to see the internal profile. The shape of the inside should be a parabola. The side of the flute should be tilted out and the bottom of the flute should be a nice round radius. You do not want a "U" or a "V" shape in there. Ask one of the members in your club to see one of theirs. I am sure there are many that have the Jamieson or Ellsworth gouges so you can see what they are supposed to look like.

TURNING WITHOUT THE PITH AND WITHOUT VIBRATION

Hi Lyle,

I am watching, actually re-watching, the goblet video. I do have a couple of cherry logs that look like they have a somewhat smaller diameter than what you have on the video. I was thinking I would just true up the whole log but then that would probably leave pith in the blank that would not be removed. So, should I cut the log down so I would be starting with a blank with no pith or pith that would end up being removed?

Greg

Hi Greg from Wisconsin,

Yes, I would find a bigger tree or reduce your thinking to do smaller scale turning. Look at the green wood handling YouTube clip for the details. http://youtu.be/PrqvoGs2T_U I seldom leave the pith in any of the work I do unless I am willing to live with the ultimate cracking. Especially in a goblet, I do not want the pith to be in the stem of the goblet. Cut the tree in half and find a way to use the size of the wood you have left. When doing a goblet the wood needs to be bigger than the goblet diameter if you want to keep the height of the goblet relatively tall.

The goblet I did in the DVD was about 2 ½ inches diameter and 10 inches tall. So I needed a 10-12 inch diameter tree to start with. Cut in half, I had a 6x6x12 blank to start. This gave me enough mass of wood support to hollow out at the end of the goblet without vibration. If you do not have sufficient support the wood will just flex and vibrate.

TOOL REST THREADES GETTING SCORED

Lyle,

I recently purchased your tool rest and upon using it I liked the fact that I didn't have to keep adjusting the rest height. However, when I removed the rest I discovered that the screw threads had scored.

Was I supposed to grind these threads smooth? My lathe is a Robust, American Beauty.

Mark

Hi Mark,

Great question! The threaded post is hardened so it will not get too bunged up, but it will get scored and look nasty. This is not going to be a problem. The scarfed up area is down in the banjo area and will not affect the use of the tool rest. You will never have any reason to take the nut off. No, do not grind off the threads, just use it

as is. The Robust lathes have a better holding method in the banjo than most lathes and will not bung up the threads as much as some banjos. Robust lathes actually have a clamp in the banjo not just a bolt pushing against the tool rest post.

HOW TO REACH LARGE DIAMETER HOLLOW FORM SHAPES

Lyle

I have the $\frac{3}{4}$ inch hollowing setup.

What diameter vessel can I hollow out with that size? I have the carbide hollowing attachments. I want to do approximately 10 inch diameter by approximately 4-5 inches in height. Would I be ok with my set up?

Lou

Hi Lou from California,

Assuming you have my hollowing system with the $\frac{3}{4}$ inch boring bar, yes, you can easily do the shape and scale vessel you describe. Depending on the shape, you can get maybe 15-17 inch diameter. The distance you need to hang over the tool rest will not be a limitation. You will have to experiment with how small a mouth opening will be needed to undercut the shoulder and reach the side wall. As the boring bar gets on more and more of an angle into the hole to reach the side wall, the mouth opening needs to be larger. Any system will have the same trade off with bulbous shapes and the size of the opening needed. With the 45 degree angle end of the boring bar you can reach that shape. Do you have the "bent" swivel assembly? The bent swivel will allow you extra maneuverability and allow you to get into smaller opening holes. The process would be to open up the mouth opening with the bent swivel. You might be able to reach the entire shape with it. If you come to a place you cannot reach with the bent, than change to the 45 degree end of the boring bar to reach the rest of the side wall.

ANGLES AND SHAPES OF SHARPENED GOUGES

Lyle,

On detail gouges, do you recommend a 1/8th radius tip or some greater? Why and if both are good, to what application? Of late I have used the narrower tip for finish cuts in urn type vessels and like the outcome.

Bob

Hi Bob,

Below is a very good answer to an extremely good question, I only hope it is addressing the question YOU had in mind. I'm not sure what you mean by "1/8 inch radius tip" or "narrower tip". I am assuming since you used the word "gouge" we are not talking about scrapers here. We need to define some things first. There are three categories of fluted gouges. They are: 1) bowl gouge, deep fluted with parabolic shape flute, 2) spindle gouge, that has a shallow and round flute, and 3) detail gouge, has a shallower flute than the spindle gouge but still a round flute shape. The detail gouge with the shallowest flute has a thicker profile for more strength than a spindle

gouge. So when you refer to a detail gouge you can mean the gouge, or how you grind it, or how you use it? You can use a spindle gouge to do details of coves and beads, etc.

Now with whatever gouge you use, you can choose a size. The size is defined by the diameter of the steel the tool is made from. Most of us use a 5/8 inch diameter bowl gouge because it is strong enough to hog off and dangle over the tool rest without vibration. Some like smaller tools but my thought is that I can turn small things with a big tool but...I cannot turn big things with a small tool. Many times when we are trying to get into that hard to reach spot we cannot get the tool rest up close, and we end up dangling over the tool rest too far for a small diameter tool to reach without vibration. So I like a heftier tool.

The last issue is how you grind the tool, big tool or small tool. The tip angle can be blunt or steep. A good place to start for a spindle or detail gouge is with someplace around a 45 degree angle. My bowl gouge is more like 65 degrees. Some like more or some like less. The steeper the angle the more aggressive the tool becomes. A 40 degree angle will be more aggressive and harder to control than a 50 degree angle. The tradeoff is the steeper angle will leave a better cut surface behind of the tool. You can also peel the wings back when you sharpen to make the tip pointier. (Is this what you mean by 1/8 radius tip?) This is a sharpening thing not a tool size thing. You can make a big tool have a small pointy tip with a steep angle. The options are so broad that it can get quite complex. Every grind has its advantages and its limitations. That is why so many of the well-known turners have different grinds. They are different because they do different things with them. The grind they developed will do the specific thing they need to do. This is not a right vs. wrong here, just different. I have developed my grind to be the most versatile. I can do almost everything with one tool with fewest limitations. I have a few specialty tools, that I need for seldom used hard to reach places. Now, how to use it! I can get a clean-or-cleaner cut by the angle of the cutting edge against the wood. The steeper the angle of the cut the cleaner the surface will be. This is especially true on a side grain bowl that has side grain and end grain cutting at the same time. The size of the flute (or gouge) is not in itself going to give you a better cut. This is the main reason I developed my signature spindle gouge. It is 5/8 inch diameter. It has a steep grind with the wings ground back. This allows the best of both worlds. It is big and strong and it can get into tight spots for fine, fine detail. A clean cut is achieved by the twist of the tool. With the flute direction pointed in the direction we want to travel the flute should be on a near 45 degree angle twist. When at a 45 degree angle and with bevel support the very tip of the tool is slicing through the wood at an efficient 45 degree angle. Twist your wrist slightly more so the flute is facing more towards the wood and the angle of the cut will be greater, let's say at 60 degrees. The surface of the wood will be cleaner with 60 degrees than 45 degrees. Here is a YouTube clip that might help. <http://youtu.be/qnym1lyOPgE> That leads me to thinking about other issues. When we use a bigger tool with a steep angle tip grind we end up with a long bevel. The

newest trend now is to grind the heel of the bevel off, to shorten the bevel. That's fine and necessary if you are prone to doing bowls with tight inside radius shapes. A long bevel will make it harder to turn the corner in the bottom of the bowl. Again, it does not matter if it is a big tool or a little tool.

HOLLOWING SYSTEM FOR NOVA LATHES

Hello,

I am looking into buying your system for my lathe. My first question is if my bed rails are long enough for the system (I have the Nova 1624-44)? I took some measurements and it looks very close. I do not have the rail extension for it. Is it possible to lengthen the back capture rest to give more room? Thank you for your time.

Brian

Hi Brian from New York,

Nice to hear from you, thanks for the inquiry. I got you covered. I make a back rest for the Nova lathes with an extended base for the backrest. When you order I get the lathe model and have systems for any lathe. No extra charge.

COMPARE ARTICULATING ARM HOLLOWING SYSTEMS

UNCLASSIFIED

Lyle,

What are the pros and cons of using an articulated system like monster or elbow vs. your system?

Ed

Hi Ed from Texas via Afghanistan,

Keep your head down over there. Thank you for your service and sacrifices from your overseas duty.

The articulating arm systems were originally small for small scale turning. But in my opinion when we start to do larger things the engineering fails. Some can be downright dangerous. The key word here is "system". Some parts of some systems work fine but most have a weak link. If you can't set the laser fast and easy and accurately or if you can't reach into a shape you want to turn, then it can get very frustrating. Attached is an ad I ran about features that you can look at when evaluating different hollowing systems.

THE FACTS

Lyle Jamieson

About Hollow Forms Turning Systems



History

In 1996, Lyle Jamieson started producing a boring bar hollowing system with a laser-assisted measuring device that changed how hollow form turning is done. This was revolutionary. There were turners in that era that were using home-built boring bars that were so big and heavy that the turner could not hold the handle up and still have control and accuracy. Lyle took this stabilized platform approach and shrunk it down so anybody could afford to do hollow forms without sitting on the lathe and beating up their bodies in the process. To keep the price down, Lyle's system is low on glitz and high on function - it works! One important aspect of Lyle's boring bar is, it is MADE IN USA! There have been a number of boring bar systems that have come and gone in recent years. You can count on Lyle being around when you need help.

What's the difference?

Scale

The 3/4 inch diameter boring bars have been the standard for decades of hollowing. They allow the most flexibility for getting into relatively small mouth openings and can reach out over the toolrest to hollow without vibration in most traditional shapes. Lyle's straight bar creates stability, strength, and accessibility. It is safe to use with no moving parts that create pinch points. At the next symposium you attend, you can look out over the instant gallery room and know you can turn any shape you see out there. What's the difference?

Accessibility

It is important to open up possibilities with your tools, not limit them. Lyle's swiveling tip tool holder allows an infinite range of cutting motion for the efficiency of the 3/16 inch cutting tool to reach any shape vessel imaginable. The boring bar and backrest support are versatile enough to undercut shoulders without constant fiddling. Lyle has developed the cutters with 3 ranges of

reach with one boring bar. No need to purchase special boring bars to access the different shapes desired. What's the difference?

Torque Arrest

Lyle uses a "D" shaped handle torque arrest method because it spreads out the considerable twisting forces with a broad brush. When the cutter is positioned around to the left to undercut a shoulder or reach into that hard to reach spot through a small hole, the torquing forces can get intense. Lyle wants the fingertip control to clean up tool marks and smooth the inside contour of the vessel. What's the difference?

Physical Effort

It can't get any easier. The Jamieson system allows you to stand comfortably in front of the lathe with fingertip control to reach any desired hollow form shape. No need to get a stiff neck and sore back leaning over the lathe looking into the entry hole. No need to sit on the lathe and hang onto the handle with a death grip. It is all about the fun. You do not need to work hard hollowing any more. What's the difference?

The Laser

Everyone knows the benefits of laser measuring. It is no longer necessary to work blind in a shaving-filled hollow form. The laser puts you in complete control of the wall thickness. Never turn through the side of a vessel on which you have worked for hours to get the outside shape just perfect. The laser must be easy to set, quick to set, and accurately set. The laser, in real life use, must be reset often and accurately to do uniform, thin-walled vessels. Some lasers take three hands to set them. The laser can "see" through the waste wood and show the shape and depth of the inside bottom of your vessel. What's the difference?

Education and Backup

The Jamieson system has Lyle with it and

behind it. Lyle has been a respected, reliable educator for decades. He has a popular instructional DVD that covers the techniques of the boring bar system and the use of the laser measuring device. He publishes a monthly newsletter with tips and tricks on hollowing as well as a Question and Answer section covering a wide range of topics. Sign up for his newsletter at www.lylejameson.com

or view archived copies. Lyle has been published many times in most of the woodturning publications with articles on subjects ranging from preventing catches to carbide cutter techniques. Lyle was a featured demonstrator at the AAW symposium in San José 2012 and participates at many regional symposiums either demonstrating, as a vendor, or both. People that have the

Jamieson System are considered Part of the Family. What's the difference?

Summary

As Joe Friday said: "Just the Facts, ma'am, nothing but the facts." The Jamieson hollowing system is the best, easiest to use, easy to set up, inexpensive, comes with instructions. Set up correctly it will never get a catch. Children and young turners have enjoyed it for years. One hundred percent satisfaction guaranteed. Ask anybody that has one, "What's the difference?"

Lyle Jamieson is a full-time woodturning sculptor & instructor from Traverse City, MI. He is President of the Northwest Michigan Woodturners(tcturners.org).



Lyle is known for his figurative sculptures & for the Jamieson boring bar & laser measuring system.

He was a featured demonstrator at the San José AAW symposium, 2012. For more about Lyle, visit his website:

www.lylejameson.com.

"It's
All
About
The
Fun!"

WHY DO SOME WOODS SEEM HARDER THAN OTHERS

Aloha Lyle,

Hope all is well, and staying warm. I have a question, hope you can help. Black Walnut, (I've been working with it for years) mostly kiln dried boards. I find the green wood (once air dried to 5%) is still very soft compared to the boards. Does kiln drying make it denser? Are all black walnut created equal?

My quandary comes from comparing soft maple kiln dried vs. air dried. It acts very predictably, but for some reason the air dries walnut stays very soft.

Aloha, Randy

Hi Randy from Hawaii,

I'm no expert, but from my old flatwork days I have some experience. We need to separate issues. Kiln dry vs. air dry. The stress of machining results in some differences in the way the wood reacts. Usually kiln dry is more stable when cut. The heat helps relax the fibers and there is less warping. I do not think there is any difference in the hardness of wood dried either way. Air dried walnut will be the same hardness as kiln dried walnut, if both end up at the same humidity equilibrium. The difference should be so small that we would have a difficult time telling the difference. If the moisture rate is different, the wetter wood will be softer, the drier the harder. There are a large number of other variables that could result in differences. Where the tree grows, the sunlight availability, the water sources, the growth rate will all contribute to harder or softer wood, even the time of year it was cut may make a difference.

Now to compare maple to walnut is another matter. There are many varieties of maple and many varieties of walnut. There will be slightly different hardness's within the species. In general I think you will find that most maples are harder than most walnuts. That is a pretty vague description for you. You asked if it was denser and I have talked about hardness. I hope we are talking about the same thing. Denseness could be just how close the annual rings are. A branch would be different then the trunk of the same tree. So maybe a better answer to your questions would be "I don't know" :)

TROUBLESHOOTING OUT OF ROUND BOWL

Aloha Lyle,

Mahalo for your thoughts on this matter Lyle, I'm frustrated as I tried making those chawans (Oriental bowl shape) in walnut and the lip keeps warping (heat). Up to about 3/16" is simple enough, however 1/8-5/32" (wall), then tapering the inside to 1/16" (+/-) to the lip is driving me crazy.

You were correct on the walnut, it's much softer than maple (you can tell by the torn grain w/ sharp tools), but I just love the color, and grain variations of the walnut. I even tried to quarter turn a blank, and as you'd expect it got worse due to the grain orientation. One interesting thing about the warping at those thicknesses though, is as I'm cutting the inside it's the outside that warps. And it's always warping as you would expect wet wood to on the end grains

(quarter sawn). The straight grain just fractures due to the expansion.

I tried flap sanding the lip, it works pretty well, but the finer the grit the more slippage you get, and the warping starts. Even with the lathe off, and pinned so I can flap sand opposite sides doesn't help. Ha! Ha! I've tried just about everything I could think of. Even hand sanding, that's how I got the two I did complete. I made a couple extra tall, and cut the lip down from the end, and cut away the waste (as a heat sink).

My plan "Z" is to glue a harder species on the blank to form the lip. Contrasting colors would look great. But still I'd like to advance only after I master a particular task (I don't want to be afraid of doing anything). And I realize not all things are possible. And after losing over a dozen blanks, I'm starting to get the message. Ha! Ha! Mahalo for taking the time to give me your thoughts, I really appreciate it!

Have a great day!!

Aloha Randy

Hi Randy from Hawaii,

I can't quite follow all that. We might need to have a phone chat to get to the bottom of this. Can you send me a picture so I can see the grain orientation? I think you might be combining two things at once. The hardness of the wood has nothing to do with the stability. The stability is dependent more on moisture content and air dried vs. kiln dried. Some woods have more elasticity or are more forgiving in the drying process. Some woods have higher shrink rates than others. Both hard woods and soft woods will warp. Go back to the green wood handling clip on YouTube and see if that helps describe what's going on. http://youtu.be/PrqvoGs2T_U It sounds like the fact it is out of round is the problem or is it the warping? Even when using dry wood, when you take the center out of a bowl it will move. When we take the mass of wood out of the middle it relieves the stresses and the rim will move slightly. So the answer might be, no matter if the wood is wet or dry, if you want it perfectly round, you must double turn it.

You mentioned heat. That's a No-No. Don't let it get hot. The heat can start heat checks and is an indicator that something is wrong. Heat may contribute to the movement.

Why is the out-of-roundness a problem? Is it the sanding that is difficult? Are you putting a lid on it? The shape of a chawans or Chinese tea bowl usually has a straight steep side wall. This shape is difficult because the flat bottom will want to move or warp and push the sides out of round. Is torn out grain the problem? Is dull sandpaper the problem? <http://youtu.be/PLkNvVOWIo4> How long does your whole process take? Flap sanders are not my first choice for a sanding method. Doing a difficult project like this is a great way to learn the skills needed. There are a lot of pieces to the learning curve.

Do an experiment. Using dry walnut: 1) Turn the outside shape 2) Turn the inside shape to 3/8 to 1/2 inch thick side wall 3) Go back and true up the outside of the wall 4) Go back inside and make the final

wall thickness. So, essentially you are double turning without any waiting period or ever taking it off the lathe.

(After a phone conversation we identified the problem of getting out of round as a sanding problem. The excessive sanding was wearing away the side grain and leaving the bowl seem out of round.)

BRAND OF BOOTS I WEAR

Good morning Lyle,

I am glad to hear that you have been in warmer climates than Traverse City. You have gotten your share of snow this year in that area. I have a question that may sound a little strange but obviously am going to ask it anyway so; I am looking for comfortable foot gear and recall you mentioning that you found some in one of the southern states. It would be helpful if it did not track wood chips where ever one goes from the shop but that may be too much to ask for. If you do not mind sharing a note would be helpful. Looking forward to seeing you and your wife in Tampa.

Ken

Hi Ken from Michigan,

The boots I have been using are from Georgia Boot Company, Barracuda Gold, Style G-8152. I have worn out three pair of them, I love them. The uppers are soft and strong and they fit my feet, but the soles keep splitting at the ball of the foot line. Maybe it's the cold weather up here that does them in. So I'm really looking for another brand with a smooth sole. I've even considered getting a new pair and having them re-soled while they are still new.

CA GLUE UP OPTIONS FOR BOWLS

Hi Lyle

I got your DVD for beginners and I'm glad I'll have it for future reference. I haven't had much time to use my new lathe this winter but I'm retired so looking forward to many years of using it. I was thinking about buying a Beall spindle tap to fit my lathe (1" to 8 tpi) that way I could have many sacrifice blocks to leave on my bowls for future turning once the bowls dry out. I've seen several ways to glue bowl to block such as hot glue gun and paper bag between sacrifice block and bowl, what do you think? By the way if anyone is into it you can learn just about anything on YouTube. I have spent hours looking at YouTube. I do enjoy your monthly online letter and look forward to getting it. Thanx, Glenn

Hi Glenn from Michigan,

Other kinds of glues will not work like CA. It is important to get the secure hold with the brittle glue joint to prevent vibration and get the most secure hold possible. We cannot leave the glue block on the wood blank. As the wood dries and changes shape it will break or weaken the glue joint. When we are double turning, we need to put it back on the lathe after it dries. It will dry out of round and warp out of shape. We must start all over again between centers to get the wobble even on both sides and the grain and color orientation where

we want it. This final axis will be in a different place then when we started before it dries.

I have 40 YouTube clips posted but you must be careful, you get what you pay for. I've seen some pretty dangerous turning clips on YouTube. Some are meant to be funny. Some are serious and doing some pretty stupid things at the lathe.

FEEDBACK

Hi Lyle, I just started woodturning not long ago and have been watching many videos. I just wanted to thank you for your wonderful videos. I love your calm relaxed teaching style. You have the most informative and easy to understand woodturning videos I have seen. Thank you again for sharing your wealth of wisdom for beginners like myself.

Tim, From YouTube, Location unknown

That is the best sharpening explanation I've ever seen. My gouges thank you! From YouTube, location unknown

Thanks for posting videos Lyle. I love your straight forward approach to teaching. After watching one of your videos I have chosen not to use my scroll chuck for turning bowls. It just makes common sense that it is much safer. I just ordered your DVD on bowl turning.

Sam, from YouTube, location unknown

Thank you for the great explanation of shear scraping. It makes sense now, YouTube quote, location unknown

Lyle Thanks for taking the mystery out of setting the angles on the jig. I have the PSI sharpening system and I have asked on many forums about how to set the jig angle, you described it so simply.

Matt YouTube comment, location unknown

Lyle,

I just purchased the masters package at the close of the show and meant to come back and pick up a tool rest but you were already packed up. My old craftsman has a 7/8" bore on the support so when you send along the back ordered back rest please package it with a 6" tool rest. I can't thank you enough for all the teaching that you passed along this weekend. There were so many light bulbs going on inside my head that it was a veritable laser show. So many things to unlearn and toss out to make room for great stuff! Thanks again, Joe, from New York

Nice job on the newsletter. You always do a nice job on the newsletter. I admire your commitment to this project. Nice job on the use of the carbide cutter. Very clear explanation, as you do throughout your newsletters. Mike, From Minnesota

I finally used the boring bar system and it is very fun and safe, as described in your video. Thank you for designing this system. Talk soon. Hope to meet you in Saratoga Springs. Tim, from New York

CALENDAR

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

June, 2013 - Florida

July, 2013 – New Jersey

August, 2013 – Texas

September, 20

October, 2013 - Ohio