



LYLE JAMIESON

sculptor + instructor of turned objects

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**MAY 2013**



Check out this YouTube clip, promise it will to make you laugh out loud, but then come back to the newsletter.

<http://www.youtube.com/watch?v=2sM2MqMBB8>

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(I will use a question from one of my students as an opportunity to cover some important topics. He uses a bowl but this information pertains to hollow forms or any turning.)

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## TIPS & TECHNIQUES

**Topic of the Month:** Turning the outside shape near the waste wood and refinements in the glue block process.

Question from Kevin in Ohio,

Thought you'd like to be the first one to see my first ever bowl with your bowl gouge and DVD instructions. This is Cyprus. I got it in Little Rock.

I'm really happy with the way the tool cuts. I sharpened often and did my best to get the inner wall uniform. It's pretty consistent about 1/8 inch thick.

The shape is ok on the inside but I think it's a bit deep into my waste wood though.

I'll probably have to give it a bigger foot as a result.

I'm going to have to let it sit until next weekend though because it's too wet to sand right now and I have to leave for Little Rock in the morning.

I don't have a disk sander anyway. I was going to sand the inside with my hands for now until I can get one. Do you think that would be ok?

Not sure if you can tell anything from these pics to offer any suggestions or anything but if you see anything obvious that I did wrong or could do better, please let me know (besides that I need a bigger lathe :-)

Thanks again Lyle. I can't tell you how much your system is helping me so far.

Kevin

Hi Kevin,

Thanks for sharing your bowl with me. I wish my first bowl looked that good, you have a great start going. Look at the grain character, it is well balanced and centered. This took some planning and a good technique in your roughing out process while between centers. Very nice! We all have a challenge on how the bottom of the bowl or hollow form transitions with the foot or bottom where it will sit on the table. I will use your bowl and my response in my newsletter so everyone can benefit from your experience. No matter if you have been turning a week or decades this is an important element of any turning. These principles pertain to any turning vessel, bowl, or hollow form, or lidded box, etc.



You have a great shape on the inside. You nailed a nice continuous arc from the rim to the bottom. It shows good tool control, with the push cut, no torn out grain with very little sanding to do. Great job!

My process does the outside shape first. Take a look at the outside shape you have. The rim starts off nicely on an angle. This is important and much easier, and I think more pleasing, then starting the rim direction parallel to the lathe bed and forcing a deeper looking bowl. The shape of the outside is rather straight from there. Think of the inside shape and compare it to

the outside, they don't match. Therefore you will have an uneven wall thickness. We need to take the time on the outside to nail the shape we want, and the inside is just, making it a uniform wall thickness. All the design is on the outside. If you want that shape of a straight sided bowl, forgive me but rather funnel shaped, the inside should follow it. If the inside follows that shape it will have to have a straight side inside too. What happens when the inside is straight sided and we get to the bottom of the bowl? We would have to turn a tight radius corner and go flat across the bottom. This is why your inside bottom depth is deeper than you anticipated because the outside wall directed you down there. The inside shape of a straight side and flat bottom would not be as pleasing as the nice continuous arc you have. Remember the goal of a football shape inside? The light reflects better and the color and grain pop much better with the football shape inside.

On the next bowl how do we fix this irregularity? It is fixable by making the outside shape nice and rounded like we want the inside to be. I like the fact you have an ample waste area under the bowl. The more you waste some wood in the bottom the more possibilities you will have when you reverse it. I want to shape the outside of my vessels down to where it sits on the table without the waste wood, or chucking method having any influence on the design. It is easy to make a flat spot on the side wall, or limit the size or shape of the foot if there is not enough waste wood to open up possibilities not limit them. The height of your waste wood is good. You can make the diameter of the waste wood a little smaller and even tuck it in on an angle slightly to give you more of the bowl outside wall to work on the bowl shape near the waste wood.

To tuck the bottom of the bowl or vessel under so it has a rounded shape, not a funnel, it takes the pull cut on a bowl or side grained hollow form. The pull cut allows you to make the tool pass from the bottom to the rim. This is the correct direction to cut with supported fibers and go "downhill" to the grain. Here is the link to my YouTube clip on defining the pull cup for a bowl. The cut would be directed in the opposite direction for an end grain hollow form.

[www.youtube.com/watch?v=y2xHHxTs4Yg](http://www.youtube.com/watch?v=y2xHHxTs4Yg)

In the shape of your bowl you would want to work on the side wall near the waste wood only. Leaving the middle and rim of the sidewall alone for a while until you start to get the rounded shape you want. This outside will define the inside shape for you and the inside now will be shallower and nowhere near the glue line. The bowl will now be shallower but with a more pleasing shape.

It is important to get a uniform wall thickness for two reasons. First, the "feel" is right and balanced. When you pick it up it feels like it looks, you just want to caress it and hug it. If it is heavy in the bottom it will feel out of balance and clunky no matter how thin you make the rim. Second, it needs to be uniform for the drying process. If there is much difference in wall thickness the thin parts will dry out faster than the thick parts and the vessel will arm wrestle itself until it cracks. When it is a uniform wall thickness the wood has elasticity and will move rather than crack.

OK, let's try to salvage your bowl when you get home. You made a big mistake by leaving the bowl in this state thinking you would finish it later. The wood is going to dry out and likely crack. If it is not cracked when you return it will have dried enough to weaken the glue block. The bowl might even be on the floor because the glue and glue block did not move (they are dry already) but the drying bowl DID move and the glue line fails. Take it off the glue block and put a new concave surface on the waste wood area and do a new glue up. It will be hard to get it centered now as it will not be round due to drying. A smart move would have been to prepare the waste wood of the bowl before you left to put in a chuck to finish the sanding. Sanding and reversing is the only time I use a chuck. Slow the lathe down as slow as it will go to sand the wobbling surface. Now reverse chuck it to finish the underside of the bottom. It is important to budget your time and not plan to do any turning with a time lapse. If you run out of time one night and come back the next morning, within 24 hours, put a plastic bag over it

to prevent it from drying. Once you have the completed turning, the surface will dry out in a few hours to allow sanding. Overnight is the longest to allow drying or you risk cracking and the glue block failing? If you intentionally want to turn it at a different time from when you sand and reverse chuck it, take it off the glue block and prepare to re-mount it later either with a new glue block or a chuck.

Thanks for sharing your first attempt. I am sure it was a huge learning experience for you. It also gave us a chance to learn along with you. The next bowl will reflect that experience and it will get easier and more fun and more gratifying with each new vessel.

### ***Follow up***

Assuming my bowl is intact, I will remount it to a smaller diameter glue block and attempt to salvage something functional. Even if it's not very good, I want to keep my first ever "Jamieson System" bowl to document where I started - even if it's cracked, in pieces, or whatever.

I can't thank you enough Lyle. This is almost as good as working first hand with you and I'm now really glad I sent this to you. Kevin

Hi Kevin,

Glad to help. I'd love to do a class with you, here or in your shop, either would be a short cut to the learning curve. In your shop, one-on-one, using your tools, can fine tune more of the process.

Yes, the mini lathe is a limiting factor but you can have a ton of fun on it within the scale it offers. I use the chainsaw to cut the corners off my bowl blanks when the swing is in my way. A band saw is not a good tool or safe tool for the job. Eight sided will give you a much larger bowl, but remember the power of the lathe will not handle large bowls. You have to take really small cuts or bog down the lathe motor. It will drive you crazy so sticking with smaller turnings is a lot more fun.

Yes, on the process, do not ever make a cut on the outside of the bowl toward the chuck or glue block. That is the wrong way to the grain and it will result in torn out fibers that are very hard to sand out. To design the outside shape, step back from the lathe and get a total view without the tool rest in the way. Get 10-15 feet away from the lathe and you can see where you need to take more wood off to refine the shape you want. Do not cut the glue line very far. Use a smaller glue block to begin with.

## **QUESTIONS AND ANSWERS**

### **PLATTER OR PLATE FROM A THIN BOARD**

Hi Lyle,

I just had a quick question on turning a platter. I had a pretty piece of scrap walnut about 9" square of uneven thickness, ranging from about 7/8" to 1 1/4" thick, that I thought I would make into a small plate rather than throw onto the fire wood pile. I tried to flatten one side but I still had a hard time getting it to run between centers without a lot of wobble. That's not so much of a problem as when balancing a bigger hunk to be turned into a bowl.

The result is a work piece that tends to spin with quite a bit of wobble or "run out". Ideally, one would start between centers make a slightly concave surface on one side and then use a glue block but this is not so easy, and certainly not fun, if the piece is not spinning close to true to begin with.

I did manage to get a 6" plate out of the piece, but it was kind of a struggle (and obviously I need to work harder at tool control to minimize the tool marks).



Do you have any suggestions on how to do this? Obviously, starting with a much bigger and thicker piece, close to bowl dimensions, would solve the problem as I suspect a platter is in many ways similar a shallow bowl.

Any ideas you have on how to do this, or on platters in general would help a lot.

Thanks, Greg

Hi Greg from Wisconsin,

Wow!! What a great piece, great figure and color and nice shape to capture it. Well done, no matter what your method. Be careful with a bark inclusion like that, so you have a significant bridge of solid wood on both ends of the bark or void, so it does not fly apart while turning. Sometimes when you find a spectacular piece of wood like this you have to work with what it will give you. There are sometimes sacrifices along the way. We may end up with a smaller piece than hoped for but you captured the best not the biggest here. Nice job. You did not say how you held it on the lathe.

My method is designed to prevent vibration, wobble is not a problem unless it causes vibration, although I don't know what you mean by "run out". I would start by selecting what side of the wood is going to be the top of the platter. Try the best you can to see which side has the best color, best grain or has the bridges I mentioned above. Start between centers and use my glue block method so you have access to the entire piece of wood and waste none to screws or chuck tenons.

To start between centers you need to do two things. 1) get the top or the platter perpendicular to the lathe bed and 2) get on the balance point. These are both important. Using the top facing toward the headstock and perpendicular to the bed will help make the thickest platter and waste as little wood as possible. Getting on the balance point will mean having the ability of getting the speed of the lathe up and preventing vibration. This is not easy and might take multiple tries to get on the balance point. This starting point may or may not be your final axis. When you true up what is the back of the platter it will run true. Then you adjust the center points to get the largest circumference platter after roughing it down a bit.

Once you have the axis and circumference established between centers, create the concave for the glue block. A secure grip with the glue block is necessary to get the bulk of the wood away and get the final wall thickness you want without vibration. A secure chucking method is essential to success here.

The wobble is hard to turn away. The trick is to hold the tool very steady and slowly wait for the high spots to come around and get cut. Do not push into the voids and make the tool jump in and out of the cut. Use small cuts and go slow until it gets true. The balance point is critical here to get the speed of the lathe up. The faster you go the easier it is to bridge the low areas.

## PAPER/LIGHT AND LASER TEMPLATES

Lyle,

Here's an idea I thought of that I wanted to run by you real quick (and then I'll let you go). I read a sphere turning document that David Reed Smith wrote that uses a precisely placed profile on a piece of paper placed under the piece (using a jig on the bed ways to elevate it over the banjo) and an equally precisely centered light directly above the piece. This creates a shadow of the piece onto the paper and the idea was to turn the piece until the shadow matched the drawn profile on the paper.

Here's a link:

<http://www.davidreedsmith.com/Articles/ShadowSphereJig/ShadowSphereJig.htm>

I'm sure you're likely familiar with this technique and probably that site.

Anyway, while it may be cheating a little, I was thinking that a similar approach could be used for bowl profiles to help me get the outer shape. It may be overkill and all I really need is practice but I was thinking that an approach like this could be useful for other things as well. And then my mind started to wander and I thought of something even more fancy....some type of elevated "laser" profile projecting an outline downward on the piece. Instead of turning to a shadow underneath, just turn until the laser profile is fully projected off the piece (just like your laser guide on a hollowing tool only at many points). Have you seen or heard of anyone experimenting with that type of thing using lasers? Just curious!

Kevin

Hi Kevin from Ohio,

The light and paper template will work but is hard to set up and follow. Smith uses it for a sphere because a sphere is one of the hardest shapes to nail. You said it is overkill and I agree. I use a template and laser for my torso sculptures because I do not have an outside wall to follow when I hollow the inside shapes of my figures.

The bottom line is there is a learning curve to the design and shapes you will create. If you get some help with that technique, then go for it. You will likely discard it after you get a few vessels under your belt.

On a bowl or the outside of a traditional hollow form a paper profile is a two dimensional drawing. It is good to start with and gives you a planning target or model to shoot for.

However it changes when it becomes a three dimensional turning. It is at this stage that we impart our will, our design, and our passion to refine the lines to look good to us.

## JAMIESON SPINDLE GOUGE SPECIFICATIONS

Hi Lyle,

Is your Thompson 5/8" spindle gouge different than his (Thompson's) stock 5/8" gouge? If so, how is it different?

Also, does your signature bowl gouge come unhandled? If so, is the tang a full 5/8, or turned down to 1/2"?

Thanks Lyle. Really enjoying your hollowing system!

Ron

Hi Ron from Indiana,

Nice to hear from you, thanks for your feedback.

My spindle gouge is made by Doug Thompson. I had Doug make this gouge specifically for me and my specifications. If Doug has a 5/8 inch spindle gouge now, it would be the same gouge as mine, but I do not know what grind he puts on his model. So the gouge is the same, the price is the same, but the grind might be different. I don't know how he grinds his or what the tip angle is.

My bowl gouge comes handled. It is easily knocked off and will fit the Thompson handle. Both are 5/8 inch diameter.

### SHARPENING THE BOWL GOUGE SHAPE

Hi Lyle,

I have a big problem and don't know how to fix it. I purchased the CBN wheels for my grinder and the last time I sharpened the bowl gouge I purchased from you I noticed it wasn't cutting very well. When I examined the gouge it appears that the sides of the gouge have an arc to them. How can I get the gouge back to its original state?

Stu

Hi Stuart location unknown,

I'm not sure what you mean by "arc" so I will assume some things and see if I have the right idea. I assume that the grinding jig was set up at the angles correctly before you did any sharpening, using the gouge as a set up guide with the old grinding wheel. The kind of grinding wheel will not make any difference in the way the gouge looks. This also assumes that you set up the grinding jig from the bowl gouge angles before you started to use the CBN wheel. So if the above is correct, and your set-up is still correct, the shape of the grind is a result of the grinding process. Take a look at the photo of my grind from the side view. There is almost a straight line on the edge from the tip to the end of the wing. The trick to sharpening is to sharpen where the high spots are and leave the low spots alone until the shape is corrected. There is not a hump in the grind and there is not a low spot in the grind.

If the above is not on target I will need to see some photos of your grind to help you get the jig set up where it belongs. Take a photo from the top view and from a side view. It might be smart to give me a call rather than the guess work happening via email.



This is the photo of Stuart's gouge and the incorrect grind

### PHONE FOLLOW-UP

Photo showed he had the jig set up incorrectly and the grind had a point at the tip. He moved his pivot point closer to the grinding wheel and started his grinding at the tip to remove the point and made a nice rounded shape to the wing.

### GRAIN ORIENTATIONS FOR CLEAN CUTS

Erik, from YouTube

I don't understand, it seems like you are cutting uphill as if it was opposite the pencil demo. Just to be clear as to how I am preserving the cutting of the bowl, it seems to me that the tip of the pencil is the base of the bowl. There's obviously something going on that I'm not fully grasping. Is it that grain direction only cuts well from the base of a tree towards the top? Could someone please enlighten me?

Erik,

Uphill-downhill is confusing, the terminology is inconsistent. The direction of the cut should be SUPPORTED by fibers of the grain. On a side grain bowl format, the cut on the outside, is always from the bottom of the bowl to the rim, the inside bowl cuts are always from the rim to the bottom. On a spindle or end grain hollow form format the cut is always from the larger diameter to the smaller diameter. YouTube text does not allow room for this, call or email me if this is not clear.

### **TORSO PROCESS**

Hey,

I'm really intrigued by your human form torsos and how you turn the different axes.

Are you planning a video or a book on that technique?

I'd love to see how it's done so I can visualize it in my head.

Neat stuff!

Hi Kevin from Ohio,

No, I will not be doing a DVD or book on the Torso series. It takes me 3 months or more to do one. I talk about it when I do two day demonstrations for clubs all around the country. Get your club to have me down there.

Plan "B", see me in Tampa, FL at the AAW Symposium in June or at the Ohio Symposium in October. I'll be in the vendor's area, I have a booth and I'll show you some photos and explain the process. The short answer is: I hollow the inside shape only on the lathe, the outside is entirely carved not turned.

### **THOMPSON "U" GOUGE VS. JAMIESON GRIND**

Hi Lyle,

I have one of Doug Thompson's gouges (1/2" U-Shaped Bowl Gouge) and I love it. I have several of Doug's tools and when I was first starting he actually called me personally to talk to me about which tools to buy first and such. I thought that was a nice touch.

My question is this. I'd like to grind my gouge that I got from Doug into your grind, you use on your DVD. I was hoping I could do that and avoid having to buy another tool. I have the wolverine system coming from Woodcraft and it should be here this week so I'll be able to use the same system for sharpening. I was wondering if you could just tell me what the Vari-grind setting is to get your profile and if you think Doug's u-shaped gouge will work.

In your DVD you mention that it has to be parabolic. I'm not sure if either of Doug's bowl gouges meets those criteria (he has U-Shaped and V-Shaped). So if this won't work because of that flute shape alone, let me know and I'll just buy one of your tools.

Again, thanks for making that bowl video. I can't tell you how helpful it has been. I'm ordering your hollowing DVDs as well so I can learn about hollow vessels next.

Thanks Lyle, Kevin

Hi Kevin,

Welcome to my turning family, I appreciate your feedback.

The Thompson tools will not work the same. It's close but not the same. The Thompson tool will be more aggressive in the pull cuts. It will not scrape or sheer scrape as well and cannot get into some shapes as easy as mine. The differences are very slight, so many people use the Thompson tools with my grind. It will do most things. As you recalled, it is the parabolic flute that works better especially in the scraping cuts. My gouge gives more forgiveness and a bigger sweet spot for the cuts.



To set the jig you really need a template or a correctly sharpened tool to copy the angles for the jig set up. Every grinder is different so there is not a standardized setting I can point you to. The tip angle is measurable at 60-65 degrees. The side angle is not measurable so you have to see one to know what it looks like. Borrow one of mine (or an Ellsworth signature gouge) from a club member to get the angles set up on your jig. Once the jig is set up correctly then grind it like the photo on my web site. My angles are the same as David's...but I grind David's hump off.

### **STRIPPED BOLTS AND SOCKET SCREWS**

Lyle,

The set screw that holds the cutting tip in place won't stay tight (such that the cutter head rotates during work on dense hardwoods), and now the hex socket on the set screw has "torn out" so that the hex key turns freely in it.

I'd like to order a new set screw and a new hex wrench to fit it, as I can no longer find mine. Please let me know what the charge will be. I love the product, and have missed being able to use it!

Thank you!

Jim

Hi Jim from California,

Yes, I have the parts you need. Is this for the swivel head assembly or the carbide cutter assembly or the set screw for the boring bar? You use the term bolt and hex key, I'm not sure what you need. It would be best to call me so we can get you up to speed again. I'm in Eastern Time zone in Michigan.

If you meant the swivel head bolt, I can send you one. The shipping costs a lot more than the part. The nut size is 5/16 inch and you need to get 5/16 inch nut driver, as I suggested in the instructions, from your local hardware store, usually color coded yellow.

If it is the socket screw with the 1/8 inch Allen for the boring bar and handle, you can get them at the local hardware too or I can send you one. Take one of the others that is not stripped out of the handle or boring bar for the correct sizing. The 1/8 inch "t" handle Allen wrench that I suggest is also available at the hardware. I'd go to an Ace or local hardware store, the big box stores might not have this stuff or they are in sets or multi-packs.

Now let's address why it is loose in the first place, this should not happen. It suggests that you are not using my resources for use techniques and/or set-up. Please go back and look over the installation instructions on my web site tool menu. The new Hollow Form DVD might be helpful too. Go over the system with a fine tooth comb and fix what went wrong. Are you using the safety pin? Likely you don't have flat spots or you are not tightening it like the instructions show. Very important details here to insure the system is working correctly. Again, it would be worth a phone call to trouble shoot what is going on and find the fix.

### **NICHOLS LATHE INFORMATION**

Lyle,

I just noticed in one of your videos that you have one of his lathes. My intent this morning was to contact Anatoly in Charlotte, NC to inquire about a visit to see his Nichols and discuss his experience with it. In all of the searches that I have done I have found very little on the Nichols, but this morning Nichols owners seem to be coming out of the "woodwork". I purchased a used one and have had limited opportunity to play with it as most of my custom turning is still done on a smaller lathe and I have been too busy to just play. I have discovered the sliding bed and a potential ability to turn the ways on the bed.

Would you mind sharing anything about the Nichols that might be different from the typical commercial Jet, Powermatic, Nova lathes, etc.? I have turned on my dad's home built lathes

and own a Shopsmith, just sold my Vega 1596 and have the Nichols very similar to yours. I also work for David Sapp at Woodcraft in Franklin, TN so I have played with most everything that we sell thru the store there. My husband brought the Nichols (36x48") home on a Sunday before I had rotator cuff surgery on Tuesday and I still have about 3 more months before I will know if my shoulder will ever be back to 100% so I have not been able to handle anything big on the Nichols, but I have my blanks stored in the barn waiting. I know that a steady rest is at the top of my want list and probably next will be something for more artistic work than I currently do. Maybe a 5' tabletop just to say I have. I did a 30" top for a customer which pointed out the need for a steady rest to support the edge.

Thank you for any tips about what this baby can do besides turn big wood.

Sheila

Hi Sheila from North Carolina,

The Nichols is/was a commercial lathe. It was built for strong, heavy use. I use it for everything. You can do little things on a big lathe but you cannot do big things on a little lathe. Once you get it going you will forget about the other lathes. The only thing I did to improve on what John Nichols did was replace the banjo. I got an Oneway tool rest banjo because Robust was not in business yet, now I'd get a Robust banjo. The 1 1/2 inch diameter spindle will carry any load you can imagine. I also put a home built bed extension on mine so my bed is about 7 feet long. If anything goes wrong all the parts are available locally so service should be no worry. Dig it out and start playing. It's not just for big stuff it's a great lathe.

### **TOOL STEEL FOR BOWL GOUGES**

Hi Lyle

Thank you for the detailed explanation, I use both yours for the inside and Thompson for the outside where I appreciate the longer lasting edge.

I see Crown tools are now using powder technology for some tools and cryogenic for others but not both, I would be interested in buying one of your bowl gouges with powder technology when they become available.

Frank

Hi Frank from South Africa,

For now I prefer to stay with the HSS tool for my bowl gouge. The differences are slight again, but I feel the HSS is sharper than the higher alloy content tools or the powder metallurgy. The other thing driving my thoughts on this is the price. The fact is, in my process, I sharpen often. So the value is not there, I cannot justify the higher prices. No tool can last, at its very sharpest stage, for very long when thousands of feet of wood are being cut in a flash. We must think of our bowl gouges as disposable. If we wear one out it's a good thing...we are having time to enjoy the lathe. Some other tools I might have for a long time but I have used up a large number of bowl gouges over the years.

### **FEEDBACK**

Hi Lyle,

I saw a trick on YouTube that I thought I could pass on; a guy used this to turn a duck call. He used a collet chuck he purchased at Woodcraft and made a pin chuck or jamb chuck, which ever you want to call it (your choice) with a 5/8" rod and he milled a spot near the end of the rod the thickness of a size 16 nail, then he cut the head off the nail the length of the nail being the same length as the milled spot, he then drilled a piece of wood stock (some nice looking wood) 5/8" in the middle of the block of wood of course he put the rod in the collet chuck after drilling the wood stock he slid it on the rod while holding the nail jamming the wood block on

the rod over the nail. If you don't like the jamb chuck trick you could always do it the usual way. Then he turned it down the size of a nice duck call and you can buy the working part of the duck call online follow this link to [www.ehocalls.com/Callparts.html](http://www.ehocalls.com/Callparts.html). Another good hobby, and then he took the wood part of the duck call and dipped it in some wax (paraffin) he had put in an old crock pot to melt and pretty much water proofed it. I've also seen these jamb chucks used to make wooden rings. Hope some of the guys (or gals) might like this project. Thought I'd pass on something new I'd learned. Hey if anyone, including you Lyle has any good projects I would luv to hear about them. And I'm always open for comments.  
Glenn, from Michigan

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Lyle,

I just placed my order for your two new DVD's. They are for our turning chapter (Kansas Association of Woodturners). I ordered these DVD's for myself last winter and saw their value for all level of turners.

I also enjoy your newsletter and your contributions to More Woodturning. I don't know how you find enough time to do all that you do.

Sincerely, Garth, from Kansas

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Hi Lyle,

I just bought your bowl DVD from Steve at Hardwood Lumber & More in Milford, Ohio. He met you at one of the symposiums when you were across the aisle from him and his wife (nor sure which show it was).

Anyway, I can't tell you how happy I am with the DVD. I've watched many (Raffan, Grumbine, etc.) and spent hours on YouTube, and I found yours the most helpful.

I'm having an awful time with chucks and because of that I was particularly glad that your DVD showed how to do everything with a simple face plate and a glue block.

Anyway, thanks for the video. I'll get to the point now.

Kevin from Ohio

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Hello Lyle,

This E-mail is response to a Hollow Form Tool Rest that you recently sold to Terry, Agoura Hills, California. The first tool was apparently not the right one and you generously had Terry keep the old one and sent him a replacement. Terry has donated the tool rest to our wood turning club, Channel Islands Wood Turners, in Ventura, California for one of our raffles. We want to thank you very much for your generosity. One of the fun things our club is engaged in is to mentor middle school students in lathe techniques in their woodshop classes.

Many thanks.

Chuck, From California

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## 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, 2013 – Georgia

October, 2013 – Ohio

February, 2014 – Tennessee

March, 2014 – New York

April, 2014 – Georgia