LYLE JAMIESON sculptor & instructor of turned objects
285 Lauri-Wil Lane • Traverse City, MI 49696 • (231) 947-2348 • lyle@lylejamieson.com • www.lylejamieson.com

December 2014

Find me on facebook!
http://www.facebook.com/lyle.jamieson1
Subscribe to my YouTube channel
http://www.youtube.com/user/JamiesonLyle

Please include your location if you write in with comments or questions.

Please feel free to forward this newsletter on and don't forget to invite your friends and family to register to receive their own copy or view previous newsletters at https://www.lylejamieson.com/information/newsletter.asp

****

At this special time of year when we enjoy gathering with family and friends to remember the reason for the season, we wish for each and every one of you, Blessings, Hope, Joy and Health!
MERRY CHRISTMAS & HAPPY NEW YEAR
Lyle and Dori
****

Stay tuned, I had my first dress rehearsal for the YouTube series. We got all the equipment tuned up and lights stationed with sound checks, etc. I thought it was going to be simpler, but I have a couple talented kids setting it up for me. Hopefully in the next month I'll have my first in the series of project YouTube clips loaded.

(Programming note: More than usual of the questions have location unknown from the subscriber. I edited the newsletter while away from home and did not have access to my files from tool orders, etc. to look up your addresses. Please when writing put your location with your question.)

If Jimmy cracks corn and no one cares, why is there a song about him?
Anonymous

TABLE OF CONTENTS

TIPS & TECHNIQUES

Topic of the Month: Working in a series

This month I will use a question from Bill in Georgia as the topic of the month.

"Lyle,

I kind of fly by the seat of my pants! I generally have an idea what I want to do when I start turning a piece. But I am lacking in the "how to do a series" department. As I grow in the turning field, I hope to gain knowledge about how to see and then turn a piece differently as in doing a series. I humbly accept and welcome pearls of wisdom and instruction, ideas, etc. that could help expand my imagination and creativity.

Bill"

There are two plans of attack when we go to the lathe. Plan "A" is to put a piece of wood on the lathe and "see what happens". Just start turning and stop when it looks OK. We can get lucky that way and a piece might turn out good, now and then. Plan "B" would be to have an idea what we want to make and find a piece of wood to get it done. This necessitates some planning, a lot more planning then just winging it. I do a scale drawing of the desired shape. The drawing does not have to be perfect; it's just an idea, someplace to start. I plan the shape, I plan the scale, I plan the grain orientation, I manipulate any flaws or voids or character in the tree. The whole idea is to make something spectacular. The more planning we do the luckier we get. The drawing is a 2-D rendering of what you want. When you get to the lathe it is 3-D, and changes a bit. Look at the drawing and look at the turning in progress. Where do you take more wood away, where do you leave it alone. We do end up reading the wood

as we go to take advantage of what is revealed in the turning process. This is the main reason I start between centers to be in control of the axis that will get the pleasing form I want. The final shape is an adaptation of our initial intent and we add on any benefits we find in the tree once we start turning it down to shape.
This method does a lot of things to help us along the learning curve. First, it helps us with developing our design eye. My first bowls looked like dog dishes. I had to learn what pleasing shapes looked like and try to accomplish it on the lathe. The second thing this process provides is a demand for tool control to make a desired shape happen. If the shape you want has a concave element and the piece you turn ends up to be convex, there will be a disconnect between the intent and the skill to get there. This is very revealing and disappointing in the beginning so we tend to reject the planning and just wing it. This could mean you need some help with your tool control or process. Doing a series demands repetitive body movements, repetitive hand-eye coordination, and creates muscle memory. Get some help from a club member that has more experience then you. Take a class at Arrowmont or one of the other great turning schools. Come up and take one of my classes. A little help will make your time at the lathe a lot more fun and productive. Trial and error can be a frustrating way to learn how to turn. I would bet my Bowl Basics DVD would give you some insight on what needs to be worked on since it covers all of the basics. Without good tool control your creativity and imagination are stifled.
Bill, in your case you have a good start on the pleasing shape of your vessel. Sit down and look at it a while. You will see there is an element that you want to fix or tweak a bit to make it better. Could be the top, could be the bottom, could be the shape of the overall vessel, could be the detail, could be the location of the detail, could be the detail size, etc. The trick is to do another similar vessel and change something. Look at the two now and see where to go when you do the third in the series. I did not use the series method to learn when I started and I was doing all kinds of things helter-skelter. I never got very good at any one thing. It slowed my learning curve for both tool control and design elements.
Years ago I started a series of goblets. I have made hundreds of goblets up to three feet tall and as small as a BB. It is a fun ride that continues even today. My taste and therefore, the shapes I'm making have changed over the years, and that's a good thing, we evolve. When we quit learning we might as well hang it up.

QUESTIONS AND ANSWERS

VIBRATION ISSUE

Lyle,
I do have some vibration at times when turning, when that happens, I try to stop the vibration and then proceed less aggressively. Yes, I am using the jumbo bar and am enjoying it. Because of its size and weight I do encounter less vibration using it. I switch to the smaller bar so I can get into the corners. I'll admit I do get aggressive especially when the wood is cutting well as with soft woods. I like the nanograin carbide cutter. It does a better job than the tool steel cutter.
Bill

Hi Bill from Georgia,
Sounds like you have the vibration issue under control. Here is a link to an article about hollowing tool control **Practical Hollow Form Tips-Vibration Issues and Control of the Hollowing Process** I wrote a few years ago and is on my web site. It might help you refine some things to eliminate the little vibration you encounter.

FOOD SAFE FINISH

Hi,
I have your Bowl Basics-The Easy Way DVD and have watched most of your postings on bowls. Can you tell me if Danish oil is food safe and its cure time? Thanks again for posting for all to enjoy and learn.
George

Hi George from YouTube location unknown,
It does not say on the Watco label but all cured finishes are safe. Others would not agree. If you are worried, use mineral oil. When oil finishes soak deep into the wood it will take it a while to cure. I leave Watco Danish oil on a week before a second coat. It will likely take a month to fully cure. If you can smell the solvents it's not cured.
Here is my YouTube clip on Finishes: http://youtu.be/eATTTP4PZAE

JAM CHUCK FOR REVERSE TURNING

Lyle,
I was looking for some information on jam chucks (DIY) and after thumbing through several copies of your newsletter I wondered if you ever made an index or gave any thought to that. It would be quite helpful; I know it would also be quite time consuming. Did you ever include information on jam chucks in any of your newsletters?
Dick

Hi Dick from North Carolina (former Yooper),
Nice to hear from you! I talk about reverse chucking in my DVDs and newsletter broadcasts all the time. I do not use true jam chucks because I almost always have the tailstock to hold the piece. A true jam chuck needs to be an exact and tight fit so the tailstock can be removed to turn the bottom. Each newsletter is indexed for all the questions in the newsletter but you are correct I don't have a total index. That would be a huge job, I've been doing these for five years, sorry. There is a list by topic of the month for all the old issues on my website newsletter menu.
I have 40 YouTube clips on almost all aspects of turning with my process. Here is the link to the YouTube clip that shows my method for reverse turning: http://youtu.be/DMpGEzfoWKw

WOOD SEALER

Have you tried micro-porous wood seals? They allow the wood to loose moisture very, very slowly. I use it on solid oak floors and get no splits at all even when used close to a wood burning stove.

YouTube viewer name and location unknown,
I almost always start with wet wood and turn it to finished wall thickness and let it dry quickly. If I want the turned piece to dry slowly I use a paper bag for a few weeks. Thanks for the tip, I'll look into it.

BORING BAR SIZES

Hello Lyle,
Could you please tell me how long your 3/4" and 1 1/8" boring bars are?
Thank You,
Mike

Hi Mike location unknown,
Thanks for your question. My dual purpose ¾ inch boring bar is 17 inches long. The jumbo bar is 22 inches long. You probably already know the length of the boring bars do not contribute to the maximum depth they will hollow. The diameter of the steel is what gives it the strength to hang over the tool rest inside a vessel and hollow without vibration.

ADAPTATIONS FOR OTHER HOLLOWING SYSTEMS

I recently purchased a used hollowing system made by Paul Crabtree called the, “Hollowing King”:
http://toolsbycrabtree.com/product/hk-581c-handle-hk-58c-soft-handle-hollowing-tools/
The photo shows that the cutter bit is held by a 1/4" bolt. Do you think your Swivel Head (and HSS cutter) will work with this system? If not, do you know where I might find a swivel head and cutter that will work with the 1/4" bolt design?
Thanks,
Jim

Hi Jim location unknown,
I often get people trying to upgrade their old hollowing tools to match the accessibility and efficiency of mine. There is always a way to help, but the efforts will be of limited success. You still have to hang onto the handle and absorb all the cutting forces dangling over the tool rest. You are still working blind without the laser. The outrigger torque arrest makes limits in the shapes you can do. I’d love to sell you some tools, but would I invest in adaptations to the old system? I’d spend my money on a total upgrade that opens up possibilities, not limits them. Sorry for the rant. Let’s get back to your question.
I don’t understand the 1/4 inch bolt? My system uses socket screws. My swivel assembly allows an infinite range of position for the 3/16 inch cutter or carbide cutter assembly. The shaft to carry the swivel is 3/8 inch diameter, so any boring bar with a 3/8 hole in it would be compatible. The bent swivel will give you the most flexibility if I had to only have one. I use the bent holder a lot more than the straight holder.

DOUBLE TURNING WITH A FACEPLATE AND STEADY REST

Hi Lyle,
The problem (for me) is that I partially turn green stock and then let it dry. If I turn a hollow form and leave the faceplate on during the drying it will not be true after drying. What I have to do is remove the faceplate,

drive with a cone in the mouth of the hollow form and re-true the base. Once it is re-trued then I can remount a faceplate without "significant" wobble. However, since I'm usually using a steady rest for the final turning, I often just use a tenon and drive between centers for the outside (tenon to drive and a Oneway cone in the mouth) and then the steady rest secures it pretty well while hollowing the inside. If I'm doing something without a steady rest (usually a shorter piece) then I'll reattach the faceplate.
Cam

Hi Cam location unknown,
First, why do you double turn hollow forms? I do them wet to final wall thickness and be done with it. My process will alleviate many of the troubles you are having and the need for the steady rest. Unless you want the finished vessel perfectly round when done, (like to put a lid or finial on it) nobody but you will know it is out of round. I cherish the character turnings have from the drying process.
Yes, you must take the faceplate off to dry for double turning. Putting it back on between centers is a good plan. When reverse turning vessels do not put a cone in the mouth opening, you risk cracking or splitting it. I always capture reversed turning hollow forms on the outside of the opening with a donut shaped waste block. I always pilot drill the dry wood and use new screw holes, do not try to use the same screw holes that were there in the wet wood. Start all over with a new concave surface and new screw holes.
The limitations and obstacles from using a steady rest drive me crazy. I do not use a steady rest except as a last resort. Most things can be done with my methods without a steady rest. The steady rest is a fix or band aid for the vibration you mentioned. I would rather prevent the vibration than put a band aid on it that causes more troubles then it fixes.

SHORTER IS BETTER BORING BAR
Lyle,
I agree with your statement that the ¾" bar is good for 9-10 inches routinely and 11 - 12 inches max. Vibration is the root of all evil. Unnecessary length increases the vibration. Since I didn't use the angled end I cut it off and made it shorter. I can still get to 11 inch depth but with a shorter bar I have less vibration. I know.... the main thing is the length hanging over the tool rest....but there is the difference between "simply supported" and "clamped"....higher order vibrations are not as significant with a shorter bar...even if it has the same length extended past the tool rest. With that in mind....I find I use the jumbo bar as much as I can even with shorter hollow forms if the hole is large enough (vases for example). Since "most" of my vases are 14 - 16 inches in depth I find the 24 inch length of the jumbo bar a tad too long (adding more vibration and taking up more room on my Robust lathe than I'd like). Can I get another 1 1/8" bar but only 18 inches long? I'd hate to cut my existing jumbo bar because I "occasionally" need the added length.
Cam

Hi Cam location unknown,
Yes, I can make a custom made jumbo bar for you any length you want. I will be placing an order to manufacture another batch of Jumbo bars soon. It will take a few weeks but I can add your job in with mine with no additional cost to you. Order by phone not the web site for special handling.

SMALL GOUGE USE, OR NOT

Lyle,
I have several Thompson gouges from ¾" down to my detail gouge. I love them. I got your Jamieson grind 5/8" gouge and it is even better. I use my ¾" for rough work and 5/8" when I can but my workhorse is my ½" Thompson gouge and I would love to see your parabolic flute shape in a ½" gouge. Cam

Hi Cam location unknown,
(Note: All the sizes are the size of the gouge stock, do not confuse the sizes listed in turning catalogs, i.e. ½" = 5/8" actual size.)
I do not use the smaller bowl gouges. They have limitations I don't want to deal with. The strength and stability of the 5/8 inch gouge is necessary for me. When I want to turn smaller details I use the same bowl gouge with a steeper angle tip grind or the spindle gouge that has a steeper angle then my bowl gouge. I can do small things with a big tool, but I cannot do big things with a small tool. I see no need for a ½ inch or smaller bowl gouge. Doug Thompson makes my special parabolic shaped flute exclusively for me. It took me years to persuade him to get the proper tooling to make my gouge. I doubt that he would go through the expense of doing one smaller for just one gouge.

WHAT CA GLUE FOR BOWL GLUE BLOCKS

Hello,
Your DVD "Bowl Basics-The Easy Way" was very informative, and saved me a great deal of time and many mistakes. I am just learning to use the lathe.
I have not been brave enough to use the glue block method on a bowl even though your logic and actual use of it is very convincing. I have made about 20 bowls now --- started using the faceplate early on -- then after seeing your DVD switched to the two center start and even moved the center as you showed to improve the grain flow. I only have THIN CA glue and a CA glue that is used to finish pens. If neither of those will work -- what type should I buy (thin, medium, gel,...) and from whom?
Bill

Hi Bill location unknown,
Thanks for your feedback. The CA glue must be thick or gap filling thickness to work for my method. It will never fail; you will become very confident in it with some experience.

WHAT WOOD FOR GLUE BLOCK AND METHODS

Lyle,
I was watching your bowl video getting myself ready to try my first bowl. I was not clear how you made your glue waste block. I know that it is to be

concaved on both sides. Not sure how to do that. Also I am not sure what type of wood you used for it. Can you glue two pieces of wood together to get the proper thickness?
Thanks,
Jim

Hi Jim from Michigan,
Good question, I like your attention to detail. The glue block must be dry wood. We don't want it shrinking and warping, it needs to be stable wood. One and one half to 2 inch thick is best to start. Yes, it can be a glue up for thickness if you don't have thick wood around. The best to use is the finer grain and the harder the wood. Hard maple is better than poplar or oak. Don't use a 2x4. Any wood would work, but the hard maple block will last you many, many bowls before it will need to be redone.
Put it between centers and make a slight concave on the tailstock side. Remove from the lathe, knock the nub off, take the faceplate and pencil on the screw holes, on the concave side, so you can pilot drill the holes for your screws. Screw the faceplate on the concave side. Mount it back on the lathe and true it up and make the other side concave and ready to glue.

SANDING NATURAL EDGE BOWL WINGS

Hi Lyle,
I really appreciate you taking the time to email a response. I should have expected it judging by the detailed responses I see in your newsletters. I have viewed many of your YouTube clips and they are very helpful. Since I got your email, I have looked at the reverse turning clip and will view again before I do my next bowl. My most recent project was a spalted maple bowl that was going to be natural edge but it had dried to the point that all the bark was gone. I decided to turn it so that the long ends were turned back inwards. This left a difficult area to sand; the inside of the inward curving area. I bought a round inflatable dome sander by Guinevere that was of some help but not entirely satisfactory. The area I was sanding was similar to what you would have if you took a piece of 3" PVC and then wanted to sand the inside. Do you know of a better way to accomplish this? I can send you a picture of the bowl if you would like. I can appreciate that you are busy, so I will appreciate any kind of response.
Dick

Hi Dick location unknown,
I usually do natural edge bowls without the bark. Aesthetically I like the look better than the bark-on bowls. Sanding is a big part of the turning process, natural edge or not. I prefer to take extra effort not to tear up the end grain and don't leave tool marks so I don't have to sand with course sand paper. A huge issue is grain orientation. Note: From the largest diameter of the bowl to the undercut rim edge, the cut direction NEEDS to go from the bottom out to the rim. Use sharp tools, very sharp tools right off the grinder. Mastery of the push cut from the largest diameter to the bottom and a sheer scrape from the large diameter to the rim is important. Slice the fibers on a steeper than normal angle. Use all these techniques and the sanding is minimal.

For the sanding your piece there is no easy way. You are sanding with the lathe off, of course. Use small 2 inch sanding disks on a mandrill or home built balls or egg shaped sandpaper holders with Velcro to hold sandpaper strips. Slow everything down so there is no heat. Use the flat of the disks and don't let the edge of the disk dig in and make sanding marks. I only sand once with the coarsest grit necessary to get the surface flawless. See the YouTube clip for the whole sequence: http://youtu.be/PLkNvVOWIo4 Usually 150 to 120 grit sandpaper to start will do the job. It is not a good idea to get into 60 or 80 grit. That's why the first paragraph is so important. After the first grit sanding is done the rest is easy. Using SHARP sandpaper go from grit to grit pretty quickly. Don't jump more than 150 percent from the previous grit and use one brand of sandpaper through the whole process. Using a mix of different brands risks getting incompatible particulate size and sanding scratches. Do not use power sanding with any grit finer than 220. The finer sandpaper gets dull so quick they must be used by hand only. Inspect the surface after sanding with each grit and make sure torn out grain of sanding scratches don't appear. If defects appear go back a grit or two coarser and start over. A finish will not cover up a bad tool control or bad sanding. I emphasize again the importance of sharp sandpaper. Don't try to grind away on dull sandpaper.

COST FOR YOUTUBE, WHAT IS A CHANNEL?

Lyle,
What happens when I subscribe to your YouTube channel? When I join does it cost me some sort of a fee to help cover production costs in making these YouTube posts? Does being a subscriber entitle me to watch more of your posts on YouTube? We have a new wireless DVD player that has YouTube for TV via the internet. Does the YouTube TV have the same posts as I would find on my computer? I am finding YouTube to be a wonderful self-help resource and a teaching tool. Thank you for sharing your wood turning expertise.
John

Hi John,
I'm really very new at the YouTube network. I am still trying to learn how to navigate through it. The subscription is only an aid to keep connected and find my, or any, channel easily. No hidden costs, it's free to surf it. When I post new YouTube clips you will get an email notification for it, if you subscribe. When you go to my channel you will see all 40 of my posts. If you find my clips while surfing elsewhere you will not see all my other clips. The "channel" is a hub or index for each contributor on YouTube. You can access the YouTube network with any method: TV, computer, phone, cable, whatever.

TAILSTOCK PRESSURE FOR REVERSE CHUCKING FOR NOVA LATHES

Thanks for the response. I do have 1 question I haven't seen addressed anywhere. When using the tailstock live center as a support, especially when turning between centers, how much pressure can you safely put against the headstock without causing damage to the headstock bearings? I think I'm often overly concerned about this, don't put enough

pressure on the piece, and then the spur center slips. Any suggestions/guidelines? I'm using a Nova DVR lathe and have just started turning in the last few months. Thanks,
Barry

Hi Berry location unknown,
Welcome again. I have been putting an enormous amount of force between the headstock and tailstock by tightening the tailstock as hard as I can...thousands of times. I and many others that use my techniques have been doing this for decades without damage to the headstock bearings. It needs to clamp the piece with a lot of force to be safe. The spur slipping is not an acceptable risk. You could get hurt, don't do that. If you are unwilling to use that much force find another way to start. This is serious. Check out my YouTube clip again:
http://youtu.be/b4xIHTS0yJc
I doubt if you can hurt the bearings. They are designed to take this kind of use. With that said there is a caution with your Nova lathe. The tailstock quill has very large threads, bigger than most other lathes. So one result with these threads is it is harder to get it really tight. You have to wrench a lot of force on the tailstock wheel. I have seen the threads on a Nova deteriorate. If I had a Nova I would periodically take the tailstock quill out and clean it well and put new grease on the threads to keep them clean and lubricated. When it gets hard to tighten, you will need to clean it up again.

FEEDBACK

A suggestion from Cam, Location unknown: I have your hollowing system and used your laser for a couple years. I went thru a couple lasers and always seemed to have battery problems. I bought an Apinex YCHG650 laser and power supply. It fits in your holder and now I just plug it in....no batteries (www.apinex.com).

*****

First a couple comments: In regard to the faceplate vs. scroll chuck debate. I totally agree that faceplates are better and try to use them as much as possible. I've found that a faceplate (1/2" thick) and eight 1 inch screws still just goes into the bottom about the same as a 1/2 inch thick tenon for a scroll chuck so you really don't lose much more wood (maybe a 1/4 inch at most) and gives much more support (I use longer screws for weaker wood).
Cameron location unknown

*****

Just wanted to take a moment and say "thanks" for the outstanding video's you have made and the very informative newsletters. When you make a statement you always back up what you said with very good reasons for why you said it. Your videos have really helped me become a safer and better woodturner. It is obvious that you really are trying to help people.
Sincerely,
Ken location unknown

*****

Lyle,
This is Pete, the Traverse City boy living in Nashville, Tennessee. You stayed overnight with us on your way home from the Nashville symposium a couple of years ago.
Just wanted to compliment you on the writing of your technical enlightenment. Your explanations get to the root of the reason things work. And knowing how and why things work leads to numerous possibilities.
Thank you for sharing your knowledge with us.
You have the best newsletter out there.

*****

CALENDAR

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

March, 2015 - Oregon, Washington, New York

May, 2015 - New Hampshire

June, 2015 - Pennsylvania

September, 2015 - Wisconsin

October, 2015 - Ohio, Georgia, Virginia