



**JULY 2016**



*Find me on facebook!*

<http://www.facebook.com/lyle.jamieson1?fret=ts>

*Subscribe to my YouTube channel*

<http://www.youtube.com/user/JamiesonLyle>

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

### **SOMETHING NEW!**

I am up and running with live, remote, online demonstrations for your club meetings.

#### **LIVE REMOTE DEMONSTRATIONS**

What happens when you have a demonstration going at your club meeting? Participants are sitting around looking at a monitor and listening to the demonstrator using a microphone and amplifier.

When I, as a demonstrator, am there in person, the participants cannot all get up and stand behind me and look over my shoulder to see my techniques, they look at the monitor. They are not all sitting directly in front of the lathe so they can see the shapes develop, they look at the monitor.

Soooo, why do I need to be in your shop? With a Live Remote Demonstration I will have multiple cameras and live audio and video with good quality production.

#### **You will be able to see:**

- The lathe
- The workpiece zoomed in close from multiple angles
- Video of me as I address the participants
- You can see and hear me and I can see and hear you
- I can ask and answer questions live
- You can ask and answer questions live

#### **Added benefits are:**

- You don't have to sweep up the shavings when I'm done

- You don't need a shop at all, no lathe, no grinding wheel, no compressor, no chalk board, etc.
- You can have a meeting in a school, church basement, or somebody's living room, or wherever there is an internet connection
- No software or computer expertise necessary. The equipment on your end is minimal and likely already handy. All you need is a monitor and access to the internet and somebody's laptop computer.
- No travel expenses and reduced fee structure.

**Have your club Program Chair or President give me a call for details.  
231-947-2348**

**Reminder:**

If you are thinking about upgrading your lathe, just give me a call to chat about what a Robust lathe can do for you. **New:** Just off the presses, Robust has designed a new lathe with a 14 inch swing, mid-range price and same Robust quality. Give me a call and I will introduce you to the new "Scout" model.

**TABLE OF CONTENTS**

**TIPS & TECHNIQUES**

**Topic of the Month:** Turning outboard

**QUESTIONS AND ANSWERS**

- When to sand a wet bowl
- Glue block for hollow forms
- Faceplate screws for large hollowing
- Faceplate wastes wood
- How to use the Robust Live center for turning the bottom
- Storing logs
- Hold wood on the lathe for extended periods of time
- Reverse chucking methods
- Freehand sharpening
- Bark and edge treatment
- Move your lathe away from the wall

**FEEDBACK**

**CALENDAR**

\*\*\*\*\*

**TIPS & TECHNIQUES**

**Topic of the Month:** Turning outboard

This topic was suggested by a visitor to my shop, read on:

"Thanks for your time today. I greatly appreciate your comments about the safety problems with outboard turning, and will put that off for a month or so while exploring the use of your boring bar technology. I think outboard turning would be a good topic for your newsletter.

Getting to see and touch museum quality turnings in your home was an unexpected pleasure and a real treat. I think my son will be asking to learn how to turn, after hearing us talk and seeing examples of great work.

Best regards, Doug"

Well, Doug the bottom line is to enjoy your time at the lathe!

I do not turn outboard. I caution against outboard turning. Most lathe manufacturers have designed their lathes with capacity to turn inboard and when you turn outboard or swivel the head to turn bigger than inboard the limits of the lathes are easily exceeded. It is not safe. Usually what fails is the tool rest. Tool rests are not strong enough and the banjo is not long enough. The forces from large scale turning can even twist and vibrate the bed of some lathes.

Some of the top end lathes have strong enough head stock and bearings to accommodate pretty large turnings but that does not make it safe in my book. If you compare the forces of turning a 10 inch bowl and a 20 inch bowl the forces and skill involved are not double as hard but there is a multiplier effect. If you want to do big things my advice is to start small and incrementally work your way up to larger scale work. You can easily exceed the limits of your lathe but you can exceed the limits of your tools too.

I have had 200-300 pounds of wood on my lathe to turn my figurative sculptures. It took me years to develop a safe process to handle that much force. When you get a 100+ pound chunk of wood, on the lathe moving, it will not stop if something goes wrong. You had better have all your ducks in a row.

With all these cautions why put yourself at risk. Why are you turning? To have fun and enjoyment with your lathe time, right? Is turning large scale fun? I doubt that anyone would call it fun. We all want to push the envelope and turn bigger and bigger pieces. Once we buy the right lathe and equipment to do it safely we look around at the big piece just turned and say, "now what?" (I have custom built very large boring bar systems to do very large hollow forms) OK, that was a challenge but what will I do with it. It will not fit in my house and who wants to buy it? You will see the design elements that work for smaller work will not work as well for large scale pieces so there is need to start all over learning about shapes and the feel of these pieces. After some soul searching the decision is usually to go back to smaller scale turning because it is a lot more fun.

Above I mentioned the process. You need the right tools but the process is critical for success. You better have done your homework and paid your dues with lots of turning to jump scale safely. Tool control is a must. What if I get a catch on a 150 pound block of wood? Not a pretty picture! Even more important is controlling the vibration issues. The chucking methods and transferring the stability and strength of your lathe to the wood without any weak links is important. I start everything I do between centers, and end everything I do between centers. How can I do that outboard? The bottom line is to stay safe and have fun.

## **QUESTIONS AND ANSWERS**

### **WHEN TO SAND A WET BOWL**

Lyle,

I too have watched all of the video's and enjoyed them all. Did you have to dry the Walnut crotch heart shaped bowl before you finished it and if not did it warp after it dried?

YouTube comment, name and location unknown,

Great question, I waited overnight to let the surface of the bowl dry enough to sand. Then took it off the glue block and reversed it to finish the bottom, again a short wait until the bottom was sandable. I put my first coat of wiping varnish on it at that point even though it was not completely dry to equilibrium moisture content. Yes, it did move slightly but not very detectable because the natural edge masks the fact it is not perfectly round anymore. You can see a slight waviness in the bottom flame area. It is nature at work and not a flaw in my opinion.

### **GLUE BLOCK FOR HOLLOW FORMS**

Lyle,

Another good teaching/learning video! I think I know the answer, but I will ask anyway: Could you have used a glue block between the log and the faceplate? It would seem that if one were concerned about preserving the depth of the piece that might be one way to have enough material to shape the foot.

Gerald from YouTube, location unknown

Yes, that was an option. I usually do not use glue blocks on hollow forms because they are usually end grain. Glue lines are not as strong with end grain but this being a burl grain pattern, my glue block method would work fine. I did not want to model a glue block for hollowing. It is safer and more secure to use screws.

### **FACEPLATE SCREWS FOR LARGE HOLLOWING**

Lyle,

In your new video of the burl hollow form you use screws that only go into the wood a short distance. Do you have any “rules of thumb” for the depth of the screws, for both wet and dry wood, based on the length/diameter of the piece you are hollowing?

Gary

Hi Gary from Colorado,

Good question! The rule is to have seven rotations of thread in the wood. The important thing is to have a large number of screws that will hold better than longer screws. The sheet metal screws are important and are best for wet wood because of the sharp, steep, threading that cuts into the fibers better.

Follow up,

I looked at a #14 sheet metal screw and 7 threads is about 3/4". I turn hollow vessels up to 16" deep so 3/4" into the wood sounds too little. What do you think?

Gary

Hi Gary,

To go 16 inches deep, the length of the #12, Pan Head, Sheet metal screw, 1 ¼ long will work fine. You will need a block of wood 9"x9"x17" or 10"x10"x17", Right? Don't let the wood vibrate by doing the outside in stages leaving support at the base. I would use a 4 or 5 inch faceplate with minimum of 12 holes, for 12 screws. Again it is not the length of the screws that is important it is the larger number of screws. When I was doing my large torso figures and had hundreds of pounds of wood on my lathe and I used a 7 inch heavy duty faceplate with 36 screws in it. If you agree with this premise then a longer screw will not hurt, but it is overkill and will not provide any more security. Use a large faceplate with lots of screws.

### **FACEPLATE WASTES WOOD**

Lyle,

Do you trust a glue block when hollowing to 12" to 14" depth? I usually use a faceplate on the base of the blank but want to save as much of the blank as possible. The wood is hard and very dry unfortunately.

Thanks, Norris

Hi Norris from Arizona,

Good question. A glue block can be used for big bowls but not ever hollow forms. Well, it might work with small hollow forms. 12 inches to 14 inches is a pretty tall vessel, you are a long distance from your support. Are you using the jumbo bar? The issue is grain. Gluing end grain is not advisable. Hollow forms are usually end grain, so I do not recommend using the glue block for hollow forms. Use many 1 ¼ inch screws in a many holed faceplate. You only waste about ¾ inch for the

screw damage. If the bottom of the vessel is small enough it can fit inside the screws and you can use 100 percent of the wood height.

### **HOW TO USE THE ROBUST LIVE CENTER FOR TURNING THE BOTTOM**

Lyle,

I remember you used the Robust live center. At what point did you "mark" the bowl bottom with the flat part (inside of the point) so that it would help in reverse turning and finishing later on? I'm thinking about buying one and can't remember.

Ron

Hi Ron from Pennsylvania,

After I rough out the blank between centers, I carve off the nub left from the live center. I drill the shallow 3/8" drill hole in the middle of the concave bottom. The Robust live center has a reversible pin so I use the flat end to hold it to turn the bottom. The 3/8" Forester bit will leave a small center point hole in the middle for my coat hanger when using a glue block. So now we start on this axis and end on the same axis.

### **STORING LOGS**

Hello Lyle,

I'm still in California and my neighbor cut a tree down and I snagged a few pieces. My question is do I need to cut the three ft. logs into smaller pieces to help prevent cracking?

I used the wood sealer that the club sells and covered all exposed surfaces.

The logs will be kept out of direct sunlight but in a garage where the afternoon temp may reach 95+ but cools down to the upper 60's at night.

Thank you in advance for considering my question.

Frank



Hi Frank from Michigan, sometimes

Good move! Leave them as long as possible until you get ready to turn them. Cutting them will expose more of the surface to cracking. The ends will crack and you will need to waste away some off each end to get to the good wood in the middle. The sealer will only help slow the cracking but not stop it.

### **HOLD WOOD ON THE LATHE FOR EXTENDED PERIODS OF TIME**

Hello Lyle,

My name is Steve. I took a class from you with my buddy a couple years ago.

I walk with a cane busted up due to a motorcycle accident. You use glue blocks and thick CA glue but I often find it difficult to complete my project on the day due to my health issues. Often it takes me several days. I've wondered about using wood glue on things that aren't soaking wet. Do you have an opinion on whether or not wood glue would hold as the wood shifts around a little?

Steve

Hi Steve location unknown,

Glad to hear you are getting some turning time. You are correct the glue block will fail if the wood dries out. The glue block is dry and will not move, and the wood is wet and will move sooner or later. If you have to stop in the middle of a project just put it in a plastic bag, go to lunch or leave it overnight and come back later to finish. If left too long, like this, in plastic, the piece will mold. For longer waiting periods use a faceplate with lots of screws to hold it for a few days. If you only work on weekends and it will be a week before you get back to it again, it will move for sure during the drying time. Even a chuck will not help with that, the tenon will not be round. You will have to start over between centers and make a secure holding method all over again.

If you have completely dry wood to start, kiln dry lumber, than the glue will hold for extended periods of time. Even with dry wood use a plastic bag to prevent any moisture change, coming or going.

### **REVERSE CHUCKING METHODS**

Hi Lyle, hope you are well. Still enjoying your bowl gouge, great tool!

You have influenced me away from so much reliance on 4 jaw chucks, so I have a question about getting the glue block off the finished bowl. I think you once said you merely take the whole thing off the lathe and use a chisel to separate the glue block and bowl. I have been using a parting tool, which presents some issues in itself. Can you delve into that process again? Just give it a nice whack at the CA glue line?

Either way, how do you go about cleaning up the end product, no matter which method is employed? Do you use a jamb chuck to remount and clean it all up nice and pretty? What are your feelings on Longworth chucks or Cole Jaws?

Thanks again for your help and support.

Dan

Hi Dan from Arizona,

Great questions! Your questions however require more detail and thought than I can do in an email. The whole process is important and the alternatives have limits and obstacles that will sooner or later get in your way. I would suggest getting or viewing my Bowl Basics DVD. It has the whole process start to finish, two disk set lasting four hours twenty minutes. Sorry, I cannot put all that in an email. The information you need is also on my you tube channel, but that is just one piece of the puzzle at a time.

I do not use a parting tool, the glue is toxic, when heated up like that, not good. Yes, you just whack the glue line. See the end of this YouTube video: <https://youtu.be/7hznvezws2g>

The Cole jaws or vacuum chucks work fine for some things, but again the limitations drive me crazy. Much of my work has voids or natural edges or is too thin for that. My method of friction drive reversing will work for any turning. There is not a piece in the world that I cannot put back on the lathe. I'm sure you can find a way to take the little nub off the bottom where the tailstock was. That is a small price to pay for versatility and security. Check out this You Tube video:

<http://youtu.be/DMpGEzfoWKw>

### **FREEHAND SHARPENING**

Love your work Lyle, your demonstrations are inspirational, thank you (as are Mike W). Just wondered, are you tempted to grind freehand?

Hi Paul from YouTube, location unknown,



When I started there were no jigs, so I learned from David Ellsworth how to sharpen by hand. The grind I use is difficult to do by hand. I can still do it, but only when I don't have a jig available when I'm traveling. That is pretty rare these days. The jig lets me use a very light touch on the grinder because it is the same angle set up as the previous sharpening. Repeatability means I save my tool life and grind off less metal compared to hand sharpening, even if you can get good at it. The jig saves both time and money.

### **BARK AND EDGE TREATMENT**

Very Nice Lyle, as expected! You said in an earlier reply you had a hard time getting the bark off the heart shaped bowl. I'm guessing you tooled it off and refined with abrasives and I am also guessing you didn't use a potato peeler. Could you elaborate briefly? Or point me to a video where you explain your approach?

Thanks for the lessons,  
Joe

Hi Joe from YouTube, location unknown,

The edge treatment is important on all vessels not just natural edge bowls. I will do a YouTube segment on it. Usually the bark just pulls off once you get the wall thickness down, sometimes all in one piece. This one was not coming off. I had to take a pair of pliers and break off some big chunks piece by piece. That left some jagged bark on the rim I had to gently sand off with drum sanders. I was careful not to dig into the wood wall. After all the bark was gone I re-shaped the edge to remove the sharp edges and round over the corners a bit and make it look consistent all the way around the rim.

### **MOVE YOUR LATHE AWAY FROM THE WALL**

Lyle,

Several weeks ago I bought your signature bowl gouge from you. It is absolutely wonderful! Thank you for producing such a fine product.

Now I am considering getting into hollow turning with your basic package system, but I have a question first. I have a Nova DVR XP lathe; it sits on a bench with a wall behind it. There is a maximum 14" clearance from the center of the lathe bed to the wall. Would that be enough space to accommodate the back rest of your hollowing system? Essentially, I am asking for the distance from the vertical post to the far edge of the backrest.

Thanks very much. And also, I love your videos and am learning a great deal from them. You are providing a great service to many woodturners.

Sincerely,  
Gary

Hi Gary from Vermont,

Thanks for the feedback and inquiry. I suggest you move your lathe away from the wall, even if you don't get the hollowing system. You cannot even do a simple bowl correctly with the lathe so close. The handle of the Bowl gouge will hit the wall if you are using the correct bevel supported cut. You only need to move the tailstock and you only need to move it 8-10 inches. No big deal, but it will open up lots of possibilities where the tight quarters cause limitations that get in the way.

My back rest needs 21 inches from the center of the bed to the wall. The Nova without a bed extension will have a backrest with a long base plate support. This long backrest plate will allow you to position it on an angle so it would work with the lathe against the wall. Would I use it that way?

NO! My system is designed for you to do any shaped vessel. Again, the wall would create limitations. So either way you decide to go the hollowing system will work just fine.

### **FEEDBACK**

Lyle,

It was good talking with you at the Atlanta Symposium a few weeks ago. The tip you gave me for getting at the hard to reach area at the top of my hollow forms worked great.

In addition, the 1/2" boring bar that I purchased greatly improved my hollowing technique. I work with mostly medium size pieces, 6" - 8" in depth and like to use 3/4" openings, the 1/2" bar was just the ticket!

Thanks again,

Ron from Georgia

\*\*\*\*\*

I drilled out my quill and Jacob's chuck this afternoon. Sure made a big difference while preparing pen blanks. No holding on to Jacobs chuck while withdrawing from blanks, big time saver.

Thanks for the tip!

Steve on YouTube

\*\*\*\*\*

Lyle,

I just wanted to check in and update you about what I learned from you:

1. Getting a consistent and predictable grind on tool is amazing.
2. Going into side grain when possible has made the quality of my cuts excellent, minimizing my sanding, and no tear out!
3. Learning to sand 'off the lathe' and on drill press saves me time and corrects mistakes/tool marks quickly and easily.
4. Slowing down my sanding and using less pressure has given me much better results
5. Sheer scraping makes for nice smooth results without tear out.
6. Waste block mounting with CA glue, don't know how I ever turned without it!
7. Turning the gouge 'into' the wood to set the correct starting point has been very helpful.
8. All those 'stops' to gather information has made a big difference.
9. Envisioning the football shape and standing back to examine my work is helpful.
10. Cutting in 'steps' has made it easier to achieve the shape/design that's in my head.

Those are just some of the things I learned from you that I think of often when turning.

And I always go for "spectacular" ..... in fact, I just finished a cherry bowl that is, in fact, spectacular!

Thanks again!

Sincerely,

Ron from Pennsylvania

\*\*\*\*\*

This is one of the best videos that I've seen (Walnut heart shaped bowl-part 3) showing the bevel cut. The close-ups "looking through the air" really make it clear. Thanks for a great lesson!

Tom location unknown, from YouTube

\*\*\*\*\*

Lyle,

That was the best explanation of how "ABC" works and that visual explanation with the tool against the wood was perfect. (Walnut heart shaped bowl part 3) The bowl turned out beautiful. I always thought that when part of the bark flies off the bowl is firewood. Thanks again for a fine video.

Jim location unknown, from YouTube

\*\*\*\*\*



## CALENDAR

Check out my website calendar for more specifics. I am doing classes in my studio/workshop in Traverse City, Michigan continuously.

[\(http://lylejamieson.com/calendar/\)](http://lylejamieson.com/calendar/)

July, 2016 - Illinois

August, 2016 - Texas

September, 2016 - Pennsylvania

November, 2016 – Virginia

June, 2017 – Missouri