

HANDS ON WOODTURNERS



# HANDS-ON WOODTURNERS

*Quarterly Newsletter*

- Volume 2 Issue 3 -

July, August, September 2023

## National Demonstrators

### Stuart Batty:



Stuart Batty is a third generation apprenticed woodturner with over four decades of turning experience. Through years of production turning and teaching, Stuart developed a unique style of the European push-cut technique using fewer tools and simpler grinds to eliminate torn grain, requiring less physical effort, and enabling rapid, repeatable cuts. Stuart has pioneered many of the techniques and terminologies that all woodturners use today such as the push-cut, pull-cut, negative rake scraping, 40/40 and bottom bowl gouge grinds.

### Trent Bosch:



"Working with wood is part of my everyday life. It is my connection to the earth and the environment in which I live. While pursuing my degree in photography and sculpture, I became interested in the art of woodturning.

My philosophy has always been to work in harmony with our environment and not to destroy something in order to create something. My intent as an artist is to express my feelings about nature, my family and natural processes.

### Rebecca DeGroot:



Rebecca DeGroot learned woodturning from her father at a very young age. His rule was simple, when she could stand on the bucket and reach the lathe, he would teach her how to turn. This interest developed into a passion which continued to grow through her college days and now in her professional life. She has spent the past nine years working as a high school art teacher, but always manages to find time to decompress in her workshop and let her imagination run wild.

### JoHannes Michelsen:



"I was born in Copenhagen, Denmark and immigrated to the US at age four. We arrived in NYC in 1949 and in 1954 my father bought a lathe for my brother and I and we just started playing on it. It was great fun.

In the 70s, the idea of hat turning hit me and that changed everything. They were an instant success and demand grew for me to teach woodhat turning. I believe I have had over four thousand students and have turned 1879 full sized wearable woodhats."

## Regional Demonstrators

### Darryl Jones:



"I started woodworking as student in middle and high school. I love creating beautiful objects from found or discarded materials, giving new life to rough and unwanted materials. I really enjoy turning small objects such as ornaments and boxes, making excellent use of small pieces of wood. I also enjoy making hollowforms, from useful items like urns to art pieces from problem wood."

### Lee Sky:



"What draws me to woodturning are the limitless opportunities we have when starting with a wood blank and the instant gratification creating a new piece. I love taking a raw piece of wood and creating art by featuring the grain patterns, bark inclusions, color variations, and movement inherent with this medium."

I enjoy teaching and tool making and demonstrate frequently."

### Dan Stevenson:



"I like to think I'll spend the rest of my life turning Norfolk Island Pine (NIP) almost exclusively, yet only scratch the creative surface of what can be created with it. I'm deeply drawn to – what I call – its random consistency. Whereby each log section has its own unique fingerprint yet all easily recognizable as NIP. Mother nature is the true artist deciding on how she wants a particular piece to be colorized and spalted. Sure I can work along with her"

### Walt Wager:



"What I love about woodturning is that it is a creative, problem-solving process. Every piece of wood is different and requires variety of techniques to form and finish. I mostly use regional woods from the southern U.S., including cherry, camphor, magnolia, maple, palm, and sycamore. Photos and videos of my work may be viewed on my website <http://waltwager.com>."

# FLORIDA WOODTURNING SYMPOSIUM

## FEBRUARY 16-18, 2024

### RP FUNDING CENTER - LAKELAND, FL

## National Demonstrators

- Stuart Batty
- Trent Bosch
- Rebecca DeGroot
- JoHannes Michelsen



## Regional Demonstrators

- Darryl Jones
- Lee Sky
- Dan Stevenson
- Walt Wager

- INCREDIBLE  
DEMONSTRATORS

- GREAT  
VENUE

- WONDERFUL  
VENDORS

[Facebook.com/MyFWS](https://www.facebook.com/MyFWS)

[www.FloridaWoodturningSymposium.com](http://www.FloridaWoodturningSymposium.com)



Click on the link to register

<https://floridawoodturningsymposium.com/registration/>



Supported by AAW

# Eight reasons to be a AAW member.

1. American Woodturner Journal
2. Woodturning Fundamentals
3. Safety for Woodturners
4. Safety guidebooks for Woodturners
5. Sharpening Woodturning Tools
6. Discover Woodturning
7. Woodturnings Fundamentals Learning portal
8. Demonstrator Direct-Develop A Demonstration



# UPCOMING DEMONSTRATORS

*September 20<sup>th</sup>, 2023*

*Rick Troup – Snowman Pens*

*October 7<sup>th</sup> Saw-Dust Session*

*Jack Roberts*

*October 18<sup>th</sup>, 2023*

*Bill Feigher*

*November 15th 2023*

*Jason Meneely – Coloring Wood*

*December – Christmas Party*



Beads of Courage®

# Woodturners Wanted

Beads of Courage is proud to be a partner in caring with the American Association of Woodturners (AAW).

[www.BeadsofCourage.org](http://www.BeadsofCourage.org)

Would anyone in the club be interested in the Beads of Courage?

If so, please send an email to [handsonwoodturners@gmail.com](mailto:handsonwoodturners@gmail.com) and let me know. I will need to contact them and let them know how many bowls we are going to donate.

[Beadsofcourage.org](http://Beadsofcourage.org)

**BEADS OF  
COURAGE**

# H.O.W Shirt orders

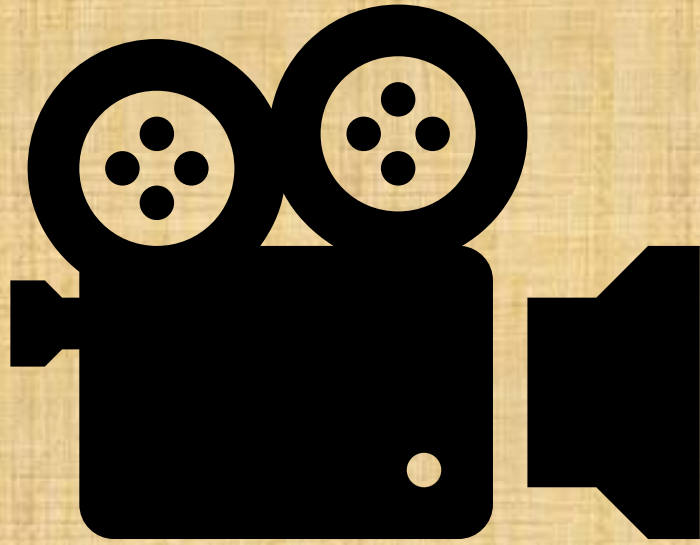
Please contact any board member to order.

Don't forget we are taking orders for shirts. Our shirts can be ordered anytime through the year.

Cost is just \$30.00 per shirt.



# Thank you so much!



Our Video library has been updated. If you would like a list of the videos, please send us a email to

**[handsonwoodturners@gmail.com](mailto:handsonwoodturners@gmail.com)**

We are looking into ways to get them on YouTube for your convivence.

We would like to thank our club members for really stepping up at the meetings and helping out with cleanup. This helps all of us get home quicker.

This little extra help has make a BIG difference.

Thank you.

# Like to win prizes?

1. BRING IN AN ITEM  
FOR SHOW & TELL



2. MAKE AN ITEM THAT  
WAS SHOWN FROM THE  
LAST DEMONSTRATION



3. DOUBLE YOUR  
CHANCES AND BRING IN  
ONE OF EACH



If you do one of the above, you will receive a ticket for a chance to win a prize.

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Need to get a hold of one of our board members, you can send us a message.

HANK NORWELL

President

RON IMRIE

Vice President

PETER  
JARMOSEVICH

Treasurer

LINDA JOHNSON

Secretary

PHIL PALERMO

Social Media  
Cordinator

Our group can be found in many locations.  
In person, the 3rd Wednesday of every month at 7pm in  
Beverly Hills FL at the Lions Club.

On Facebook at **Hands on Woodturners**

On our website, **Howturners.com**

Email address: **handsonwoodturners@gmail.com**

# CD Library

*We currently have over 250 videos for rent. Almost everything you can turn is probably in our library.*

*We do have a list of them if you are interested. \$1.00 for the month. Yes, that's all.*

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# A NEW APPROACH TO A SIMPLE PLATE

Author: Terry Martin

Article was in the AAW  
Magazine October 2021

Permission Granted to reprint

To become a proficient turner, constant repetition is required to create muscle memory, the key to speed and accuracy. How you turn will determine efficiency, accuracy, and, most importantly, safety. Add all of these up and you have skill. However, in extreme cases, habituation can lead to a kind of blindness to any other way of working. I once discussed Japanese turning with a famous production turner and he astonished me when he dismissed over a thousand years of turning heritage by saying, "The Japanese have nothing to teach us about turning!" I want to give an example of how to approach something familiar in a new way, so I have chosen a very simple object that I've made many times before. I love Japanese food, and sushi is my favorite dish. There are many kinds of sushi, but often it is a simple, hand-formed ball of vinegared rice topped by a single ingredient, such as fish (often raw), egg, or vegetable. It is usually served on a very simple plate because nothing should distract from the simple elegance of the sushi itself. With an extended Japanese family and many friends who love Japanese food, I recently decided to do a production run of sushi dishes as gifts.

**Material prep** The starting point is the wood. It needs to be plain so as not to distract from the food, and because it will be turned quite thin, it also needs to be hard and stable so it will sit flat on the table. Quartersawn wood is best, though it is not always easy to find. (See [What Is Quartersawn Wood?](#) sidebar.) I cut my own turning stock from the log. I selected Queensland beech, a timber traditionally used for picture frames, carving, boat building, and more, so it has the characteristics I needed, as well as a light straw color that would not overwhelm the sushi. If you want to try this project, you could seek something local with similar qualities.



Queensland beech plate,  
1/4" x 7 1/2" (6mm x 19cm),  
with (left to right) sushi with egg  
and seaweed, salmon, and kingfish.

I wanted to turn undecorated, flat plates, 7½" in diameter and ¼" thick. Depending on the thickness of the blank, there are several ways such a piece can be held on the lathe. In the past, I have used a spigot, removed it off the lathe with a mallet and carving gouge, and then sanded the underside. I have also used a chuck in expansion mode, but with such a thin piece, the recess would need to be very shallow. One of the best ways would be to use a vacuum chuck, as long as you can center the piece, but I don't own one. When you are turning plates this thin, there can be a problem with flexing or chattering, although this can be reduced by supporting the back of the work with your gloved hand as you cut. While you can use any of these methods, they each have other shortcomings. I was looking for a simple way to hold the piece quickly and support it to reduce chatter. It is also useful if you can quickly reverse the plate to turn both sides, so I decided to use what are commonly called "bowl jaws" (because most people use them for completing the bottoms of bowls). They are also known as plate jaws or jumbo jaws. First, I cut ¾" - (19mm-) thick planks into forty blanks 8" (20cm) in diameter on the bandsaw.

Then I mounted the first blank in my 11" (28cm) Vicmarc bowl jaws (Photo 1). The dovetailed plastic buttons ensure the blank is pulled up tight against the surface of the jaws. The manufacturer's recommendation is not to turn bowl jaws faster than 500 rpm, but for smaller pieces like this, I push that to around 750 rpm.

I set the toolrest close to the work and carefully spun the work by hand to be sure it would clear. Before you turn anything that has protruding segments like mounting buttons, think clearly about what is spinning near your hand. I see the toolrest as a boundary that I must not cross, but I have another personal safety strategy: I always wear a glove on my left hand because if my concentration slips, it is easy for a finger to stray into the chuck. I have a permanently bent little finger on my left hand from thirty years ago to remind me of when I didn't do this, and now my glove acts as a kind of early warning system to remind me not to get too close.

## Turn the bottom



With a precut ¾"-thick blank mounted on bowl jaws, true the surface using a pull cut.

## Turn the bottom

Using a pull cut, I started truing the surface. I couldn't cut all the way to the edge, but I didn't need to because I only wanted to turn a spigot. I like the pull cut because by dropping the handle, the blade slices very efficiently (Photo 2). If you don't like using a pull cut, simply reverse the lathe direction and cut away from yourself in the more traditional way, but be careful because if you turn in reverse at high speed, inertia may cause the chuck to unwind from the lathe and become a safety hazard. You should have a way of securing your chuck to the spindle, such as with set screws, to avoid this threat.

For maximum support, I used a large chuck with 5" (13cm) jaws, the widest diameter I have (Photo 3). When the bottom wood surface was level, I used dividers to mark out the 5" spigot, or tenon (Photo 4). Safety Note: When using dividers to mark the spinning wood, make contact with only the left leg, or the dividers could spin from your hand and become an instant hazard. I then used a skew chisel in scraping mode to form the slightly dovetailed spigot for my chuck jaws (Photo 5). With such a wide spigot, just  $\frac{1}{8}$ " (3mm) depth will do and it is easy to remove later. Because I was doing a run of plates, this was where I removed this first blank and repeated the above steps until all the blanks were ready for stage two.

## Mark spigot size

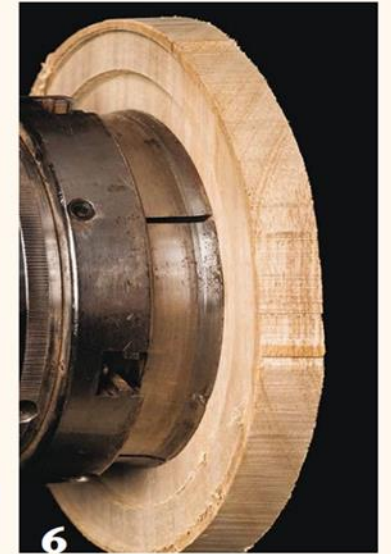


Making a 7½"-diameter plate, the author chooses his largest chuck jaws for remounting the work. Using dividers, he marks the necessary spigot, or tenon, size on the bottom of the plate.

## Form spigot, remount work



Using a skew chisel presented flat on the toolrest, the author forms a shallow spigot. Just  $\frac{1}{8}$ " depth is enough with a tenon this wide.



The workpiece is remounted in the chuck, so the top of the plate can be addressed. Note the small amount of overhang beyond the chuck jaws, which results in ample support and reduces vibration.

## Turn the rim



True the outer edge, or rim, of the plate.

## Turn the top



The author shear-scrapes the top of the plate using the left wing of a bowl gouge and the tool handle held low.

## Turn the top

When I reversed the blank in the chuck, the plate was supported to within around 1" (25mm) of its final diameter, so there was almost no chance of flexing or chatter (Photo 6). Next, I reduced the rim of the plate to its 7½" diameter. To ensure the diameters of the whole set would be the same, I marked the rim diameter with dividers, just as I did with the spigot above, then turned it down to size and cleaned up the rim (Photo 7). Then I cut and shear-scraped the top of the plate to true the surface (Photo 8). I checked for flatness with a straightedge before finally sanding and, with that, the top of the plate was completed.

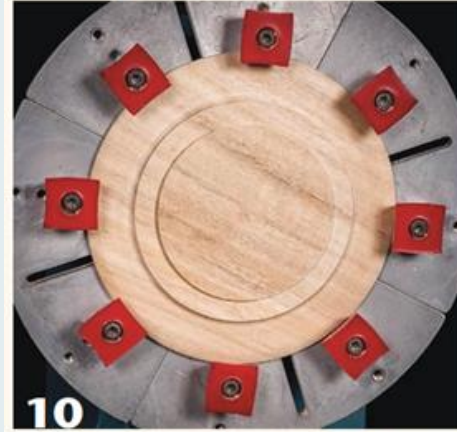
## Turn a chamfer



A small chamfer cut on the underside of the rim allows for easy gripping of the plate when in use.

Next, as far as I could safely work near the chuck, I cut the underside of the rim to its final thickness of ¼". Then I used a pencil to mark the rim ⅛" from the top and ⅛" from the rim on the underside. These marks guided me when cutting a small chamfer that would create a space between the outer edge and the table surface the plate will rest on—making it easier to pick up the plate. In this way, every plate would have an identical chamfer (Photo 9). Again, for the production run, after I sanded the rim, I removed the plate and repeated those steps for the rest of the set.

## Complete bottom



The work is remounted in the bowl jaws, so the shallow spigot can be removed and the bottom completed. Here, the author reverses the lathe direction and cuts wood right of center.

Complete the bottom Next, I remounted the blank in the chuck jaws, bottom side out once again, to remove the spigot (Photo 10). This time with the lathe running in reverse, I blended the whole surface to the ¼" thickness I had already turned at the rim (Photo 11). After testing for flatness with a straightedge, I sanded the bottom surface. With wood I was using, I sanded to 800 grit for a silky-smooth finish. Because the arbor in my hand drill is tapered, I could carefully sand under the dovetailed buttons to match up with the area near the rim that I had previously turned (Photo 12). If you do this, make sure you have a good grip on the drill and a view of how close it is to the buttons. And with that, the first plate was completed and I went on to finish the rest.

## Sand the bottom



Take great care when power-sanding the base near the buttons of your plate jaws. These are slightly angled, allowing the author just enough access to sand that area.

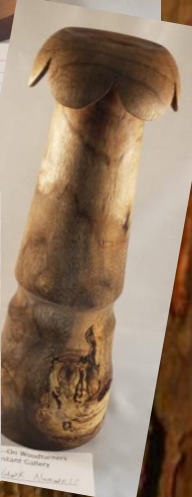
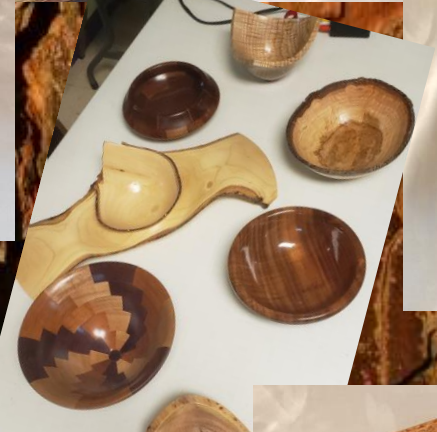
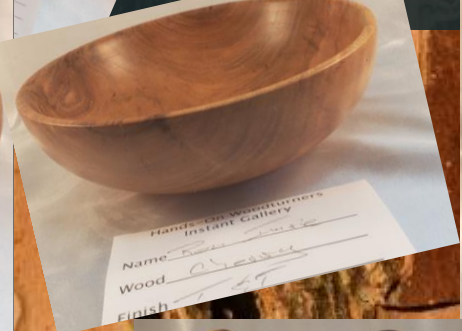
Closing thoughts: What I am loosely calling a “production run” has always been daily work for true production turners, who make thousands of identical pieces in one run. However, even after this limited run of forty plates, I worked noticeably faster and became more efficient by the end. That’s what muscle memory does. Even better, I challenged my mind memory by thinking of several new uses for my bowl jaws. You may not own a set of bowl jaws and I am not suggesting you rush out to buy a set. Any tool can be repurposed, and I hope this article inspires you to try new ways of thinking through a project.

I applied a hardening polyurethane finish to the plates. The smell it makes when it is drying is often taken to mean the finish is toxic, but that is only the volatile organic compounds (VOCs) in the finish evaporating. It is totally food safe when it is cured. I sprayed a coat on each side and then wiped it off with a clean cloth. After a day’s time, I repeated the process and did that as many times as needed to get a good finish.

However, I wanted the plate to still feel like wood, so I didn’t build the finish to a glossy sheen. I do my finishing outdoors with a mask on and the breeze at my back, and you should take similar care to avoid breathing the fumes and spray. The plates can be washed in soapy water, but don’t leave them to soak and don’t put them in the dishwasher, or you may find they warp. The reason for the simplicity of the plate becomes clear when it is used to serve three individual sushi, as shown in the opening image. This is a project to be savored with many fine meals,

Terry Martin is a woodturner and writer working in Ipswich, Australia. Visit his website, [terrymartinwoodartist.com](http://terrymartinwoodartist.com), or contact him at [tmartin111@bigpond.com](mailto:tmartin111@bigpond.com).

# Show & Tell from July and August







# Don Geiger

## July Demonstration on Bevel Angles

Don Geiger's

### Recommended Bevel Angles for Various Tools:

**Ellsworth/Irish grind** on deep-fluted bowl gouges: 60° (I prefer a gouge with a parabolic flute- Robust and Crown gouges are well-suited for this grind). [Jig sharpened](#).

**Micro-Bevel Side-Ground Gouge:** two bevels a 70° and 50° (I prefer a gouge with a parabolic flute- Robust and Crown gouges are well suited for this grind). [Jig-sharpened](#). Don't sharpen any tool, with a bevel angle >70°, [held in a jig!!!](#)

**Interior Final Finishing bowl gouge:** up to 80°- 85°, with a relief grind at about 60° (traditional grind; [hand-sharpened!](#)) NOTE: DO NOT place the handle in the Wolverine V-notch to sharpen! This is a VERY unsafe practice!

**Detail Spindle Gouge with a Convex Bevel:** Because of the convex bevel, it is difficult to measure the angle accurately, but it is about 35° - 40°. [Hand-sharpened](#). (see a How-to sharpening video on my website: [www.geigersolutions.com](http://www.geigersolutions.com)).

**Spindle Roughing Gouge:** 45°. NOTE: DO NOT place the handle in the Wolverine V-notch to sharpen! This is a VERY unsafe practice! Instead, set the 3" x 5" Wolverine platform to the necessary angle and use it to support the tool. [Hand sharpened](#).

**Spindle Gouge:** 30° - 40°. [Jig-sharpened](#).

**Standard Scraper** (all shapes): 70°. [Hand-sharpened](#). Must have a burr to work.

**Hollowing bits:** 70° [Hand or jig sharpened](#).

**Negative Rake Scraper:** 50°- 65° (included angle- measured bevel to bevel) converging slightly above center. Requires a burr produced by grinding the bottom bevel so a burr is produced on the top of the edge. [Hand-sharpened](#). Must have a burr to work.

**Diamond Parting tool:** 50°, included angle, converging at the widest point. Requires a burr. [Hand-sharpened](#).

**Skew:** 40° included angle, measured bevel to bevel, converging in the center and 70° (short point to long point). Many turners prefer a slightly radiused edge. [Hand-sharpened](#).

I recommend grinding *very infrequently*. A good practice is to dress with a 600-grit diamond hone until hollow grinds on the bevels flatten, then go to the grinder. Following any contact with a grinding wheel, hone both bevels, the long point and the short point. Be very careful not to cut yourself while honing!

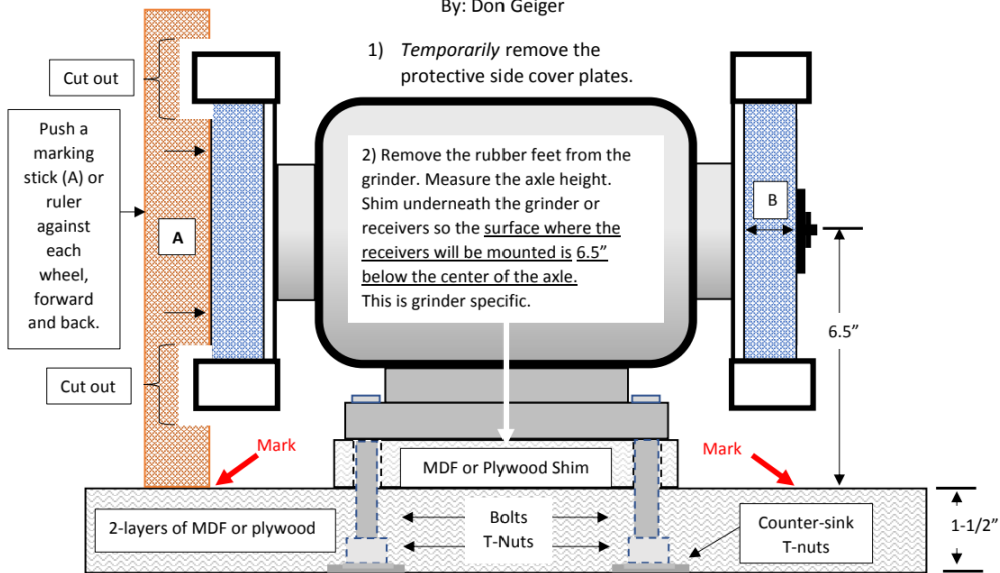
Other turners you encounter may have bevel angles they prefer that differ from the above. You should consider their recommendations and what applications they use them for. If what they suggest suits your needs: try it.

Don Geiger  
352-354-3314  
[www.geigersolutions.com](http://www.geigersolutions.com)

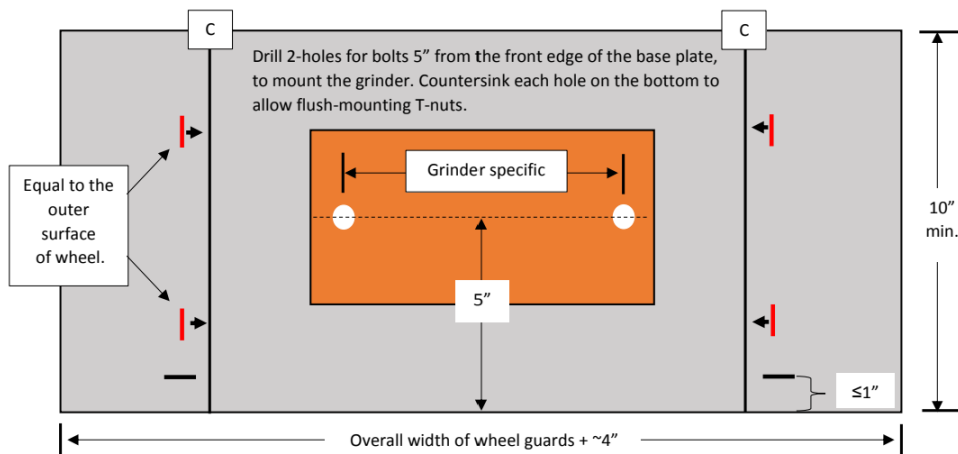
[Our July 19 2023 Meeting information Sheet](#)

# Mounting a Grinder and Wolverine Receivers

By: Don Geiger



3) If using aggregate wheels with guards; make a marking stick (A) from 1/4" thick stock. Make cut-outs, as shown, to clear the edges of the guards. If using CBN wheels, use a ruler. With the grinder mounted, push the marking stick (or ruler) against the outboard side of each wheel and mark where the stick or ruler lands on the base, as shown (red arrows). Make four marks (shown in red, below). Two as far forward and two as far back, as you can.

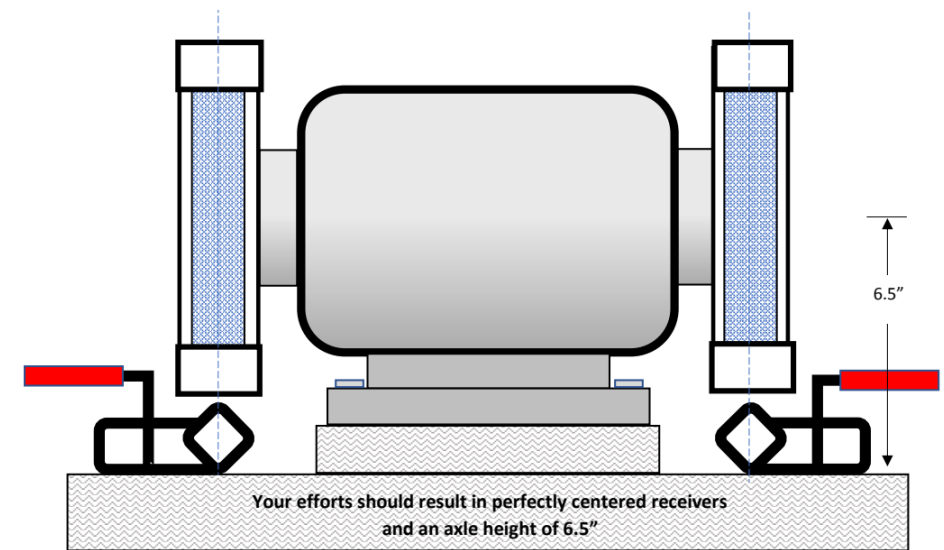


- 4) Draw centerlines (C), equal to one-half the width of wheels (B), inward from the original (red) marks.
- 5) Center the diamond shaped holes in the Wolverine receivers directly over the centerlines.
- 6) Each receiver should be placed ≤1" from the front edge of the base plate.

Don Geiger©

# DON GEIGER MOUNTING INSTRUCTIONS

- 7) Using screws, mount the receivers to the base securely.
- 8) Set the grinder back into place and use a wrench to tighten the mounting bolts.
- 9) Replace the side cover plates!



Please consider the following products:

- Geiger's Evolution gouge sharpening system for accurate and precise results easily.
- Geiger's Tru-N-Dress grinding wheel truing and dressing systems (two models)- Using the Tru N Dress will significantly reduce grinder vibration, eliminate tool bounce and results in smoother bevels and keener edges on tools. The Grand Slam model, with the addition of the Crowning tool rest, can produce a *spherical surface* on wheels- an ideal surface for the hand-sharpening of tools. A spherical surface is a real pleasure to work on and results in cooler grinding, bringing sharpening to a new level!
- Geiger's Re-Centering Solution- Enjoy perfect re-centering of wood turned pieces for the purpose of jam or vacuum chucking.
- Geiger's Laser Depth Finder- An indispensable tool for determining the interior depth of woodturnings accurately- knowledge that is critical to successful pieces.
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- Robust Gouges

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dongeiger4@gmail.com

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Don Geiger©  
August 01, 2020

# Ron Browning

## August Demo

## Bowl's 101



There is a 10 page worksheet available upon request. Please send us a email at:  
[handsonwoodturners@gmail.com](mailto:handsonwoodturners@gmail.com)  
and we will email it to you.

