BAY AREA WOODTURNERS ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

May 2022 **Volume 26 Issue 5**

Philip Greenwood

May Demonstrator
May 14th
8:30-12:00

Phillip will be demonstrating the Earring Stand

A 3-part piece. We will use homemade jigs to be able to index on any lathe and drill holes with ease. The techniques you learn can be used on many projects.

About Phillip:

Philip started woodturning full time in 1986 and attended craft fairs for more than 12 years. After a break he started turning again and moved into a craft unit in Hutton-le-Hole, in 2006 with his wife Wendy, a Glass and Ceramics artist.

He was accepted onto the Register of Professional Turners in 2006, this was a very proud moment for him, and showed he had reached a very high standard.

Over 60 articles published in GMC Woodturning Magazine.

Philip likes to work with native timber, sourced from a local timber yard and from tree surgeons; this allows him to choose the way it's converted to obtain the best figuring.

Philip work ranges from utility ware to works of art. He produces small to large items which he sells at the shop. along with his workshop.

Website: https://greenwoodcrafts.co.uk/

BAY AREA
WOODTURNERS
ASSOCIATION

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LOCAL CHAPTER AAW

Club Meetings

Club Meetings-

Meetings are held on the 2nd Saturday on each month by Zoom conferencing. Invitations are posted to all members: guests are welcome by request to: membership@bayareawoodturners.org who will forward an invitation to the next meeting.

Zoom sessions open at 8:30am. The meeting start time is 9:00am.

See bayareawoodturners.org/ for club information.

BAWA Officers Meeting -
The Association's officer meetings are held each month. Contact Steve Griswold at: president@bayareawoodturners.org for more information.

2022 Event Schedule

May 14th	Philip Greenwood 8:30-12:00
June 11th	Stuart Batty
July 9th	Turn for the Troops
August 13th	Annual Picnic
September 10th	Alan Lacer
October 8th	Alan Straton

The Bay Area Woodturners Association is a local chapter of the American Association of Woodturners. Our purpose is to provide a meeting place for local turners to share ideas and techniques and to educate the general public regarding the art of turning. The Association usually meets the second Saturday of each month. The Association periodically sponsors exhibitions and demonstrations by local and internationally known turners.

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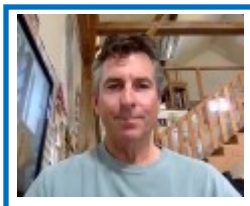


Mike Mahoney
April Demonstrator

The April demonstrator was Michael Mahoney. Mike is known to many of the members, having demonstrated at the club before, and through the various symposiums and demonstrations he has done elsewhere.

Mike's demonstration today was a discussion about a number of aspects of woodturning. Mike didn't actually touch the lathe, but used a number of movie clips and a smart board in his shop to talk on a number of topics.

Mike provided a tour of his shop situated on his 96+ acre farm in the Gold Country. Mike's shop, much as Mike himself, is well organized and built for the efficiency one would expect of a production turner of Mike's caliber. Mike, as many are aware, is a high-capacity bowl turner, but he also does a large volume of platters. Mike turns most of his bowls and platters as rough turned for resale to other woodturners. Mike mentioned he does most of his turning in the winter months, and last winter turned 2200 bowls, most of which were sold by September. His platters are gaining ground, but it's the bowls that are the bread-and-butter.

Mike likes to use a 45-degree grind, as he discussed. He uses 3M 3X 8" blue wheels he gets from Craft Supply. Mike has a 36 grit and 80 grit mounted for shaping and sharpening. He sharpens by hand and doesn't use a jig, mostly he says because jigs didn't exist when he was new to the field. Mike sets his grinding platform at 45 degrees and leaves it there, using his fingers to adjust the minor changes he makes to the bevel, or the relief bevel.

One of the things Mike spoke to is identifying the quarter-sawn cuts in the wood, using the meniscus line. He showed the cut, bandsaw work, and the beautiful grain pattern which can be achieved from a quarter sawn wood. Mike went through the steps for making a platter, finishing it with his well-known Mahoney's Walnut Oil Utility Finish.

An interesting note is Mike seals his blanks with white glue (PVA). It is not only less expensive then wood sealer, but it stiffens the wood when is dries, which helps with lessening the warping and cracking often associated with drying blanks. Another neat tidbit is Mike rounds the edge of the bowl and platter before drying. He mentioned by rounding the corner and taking away the sharp edge, it helps keep the wood from cracking at the rim.

The demonstration time was filled with a lot of great information, the question-and-answer session was vigorous and allowed for discussing finishes and grinding in much greater detail. The members in attendance enjoyed spending the time with Mike in his shop.

If you did not have an opportunity to watch the demonstration, the meeting was recorded and is available on the BAWA website.


Mike's restored digs


Turning on the porch


Drying bowls


Details of a bowl gouge


42° hollow grind


Bottom feeder gouge


Hand-grinding gouge


Removing the heel


Heel removed

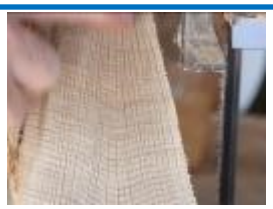

White oak

Continued on following page

Red Oak

Moisture content of mature log

Quarter-sawn lay-out



Oak rays

Mounting on screw chuck

Softening corners

Sealing with white glue

Measuring jaws

Cutting recess

Profile of bottom

Profile of top

Flattening with scraper

Center sanded with lathe off

Burning a signature

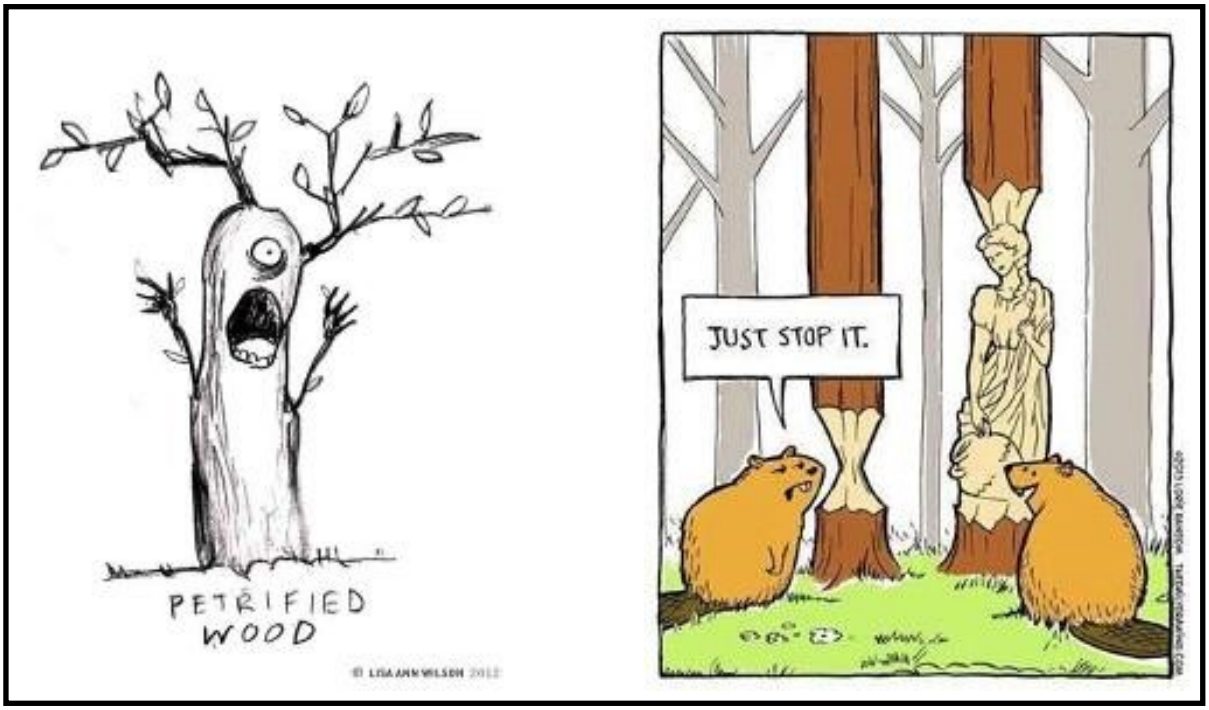
Oiled up

Setting up corer

Coring middle bowl

Completed cores

Extreme coring



President's Letter

May 2022

Greetings fellow turners. Here's what's up at my end of things:

In person, at long last! – I can't help but remind everyone that our next meeting, on Saturday, May 14, will be held both in person and via Zoom for those who cannot or choose not to attend in person. We expect everyone who attends in person will be vaccinated and please remember to bring your mask. The usual link will be sent out for those who will attend via Zoom. Also remember that even if you are attending in person, the show and tell will be conducted online as it has been during all the past Zoom sessions, so as usual send pics of your show and tell pieces to photographer@bayareawoodturners.org (and by all means bring them in person as well, if you'd like to share them during the pre-meeting gathering at the studio between 8:30 and 9:00). Finally, if you cannot attend in person but would like to take advantage of the wood raffle, store, or library, please let me know by emailing president@bayareawoodturners.org and I'll see if I can find a volunteer to help you get what you need.

New Robust Scout lathe – I'm very happy to announce that thanks to several very generous anonymous contributions, BAWA is purchasing a Robust Scout lathe which will enable us to accommodate wheel-chair bound woodturners or turners who cannot stand for a long time. Using an ingenious adjustable and tiltable stand, the Scout can accommodate both standing turners as well as seated turners. We are excited to be in a position to invite any demonstrator who needs to be seated, and to be able to accommodate a seated turner at any BAWA event, such as Turn for Troops. We are also pleased that the Diablo Woodturning Center, with whom we share the studio space, will be able to accommodate seated turners in its classes and Friday morning open studio sessions.

News and Notes – A quick reminder that we are all invited to submit blurbs and photos for inclusion in the BAWA newsletter News and Notes section. Let your fellow turners know of interesting events, past or future, or anything you think we'd all like to know about. To do so, just select the newsletter editor email address from the Contacts section of our website or newsletter.

Keep on turning and see you on the 14th!
Steve Griswold

Stuart Batty

June Demonstrator

During the past 37 years, Stuart has taught more than 6,000 amateur and professional woodturners around the world, in 12 different countries and all 50 states in the USA.

Batty is a third-generation woodturner, following in the footsteps of his father and grandfather, both of whom completed six-year apprenticeships in the British style of woodturning. Growing up in Newcastle upon Tyne, Batty spent his Saturdays sharpening the tools that his father would sell to amateur woodturners. After watching his father labor in the dusty woodshop for years, Batty got his chance at age 10.

Untold hours of turning honed his technique to maximize efficiency. Production turners are paid by the piece. This financial reality forces one to concentrate on methods and techniques that minimize lost time and accelerate production rates.

Stuart is an advocate for the 40/40 grind, and will certainly discuss his reasoning, as well as demonstrate the sharpening technique he uses.

Sources:

https://www.mauinews.com/news/local-news/2018/07/turning-wood-into-gems/
http://chicagowoodturners.com/Newsletters/0912.pdf

BAWA NEWS & NOTES

Art Show at the Orinda Library

During the month of April, our club displayed your work at an art show at the Orinda Library. Our Community Outreach person, Kim Wolfe, was invited to show her personal creations, but instead, opted to highlight our club's Beads Of Courage box making program.

For the entire month, we displayed over twenty-five Beads Of Courage boxes and had informational brochures and other materials promoting, not only Beads Of Courage, but also our club, available for the public to take. Our goal was threefold: to show off the great work our club members do; to bring awareness to, and hopefully get donations for, the international Beads Of Courage program and to highlight our club as one desirable for new as well as experienced turners to join.

The included photos were taken at the artist reception which was well attended as was, from all reports, the show. We have high hopes and expectations that all three goals were met, and that's thanks to all who have supported the club's Beads Of Courage program! And of course, credit and special thanks to Kim for her selflessness in setting this up!

Call for Entries

My name is Anusha Govindan. I am the Event Coordinator's Assistant for the Art programs at the California State Fair. I wanted to reach out with an opportunity for your beautiful artwork.

We hold a Crafts competition here at the California State Fair. Adults can submit their artwork to compete to have their artwork displayed at the California State Fair in our Exhibit for 17 days. We are bringing back the Fair after a two-year break and hope to come back better than ever! We strive for a wonderful display of the best California has to offer. We have a specific division for Wood Art, and I hope you might consider entering.

*This year we are allowing entries made within the last four years, due to the previous closure of the fair. I am including the links (see below) to the **California Crafts Handbook** and the **Link to Enter**. I do hope you will share this opportunity with your fellow leather crafters and encourage them to enter. You can also check the **California Crafts page** for all the above links plus additional help like shipping forms. You can enter and win without ever coming out to Sacramento!*

Entries are due by May 19th, I hope to see some of your amazing artwork entered in the California State Fair this year!

California Crafts Handbook: https://calexpostatefair.com/wp-content/uploads/2022/04/2022-Handcrafts-Guide-V5_0425.pdf

Link to Enter: https://calexpos.fairwire.com/

California Crafts page: https://calexpostatefair.com/participate/competitions/crafts/

Anusha Govindan
Assistant Competitions and Exhibit Coordinator
CA Crafts, Fine Art Photography, Student Showcase
(916)606-6060
https://calexpostatefair.com

7th Segmenting Symposium
September 22-25, 2022

Crown Plaza Northbrook Hotel and Convention Center
2875 North Milwaukee Ave, Northbrook, Illinois 60062

Registration is open!

Join us for this unique international symposium.
Meet and learn from the best in segmented woodturning.

Benefits of Attendance

5 classrooms with almost 50 rotations.
Tradeshow
Instant Gallery
Special Friday Evening Sessions
Saturday Banquet with Awards and Entertainment
Raffle
Spouse/Companion Activities
A lot of fun, education, and the opportunity to meet other segmenters!

For more information and to register, visit:
www.segmentedwoodturners.org
you can also contact Al Miotke at al@segmentedwoodturners.org

OLIVE HYDE ART GUILD
PROUDLY PRESENTS

Holiday for the Arts 2022
Call for Artists

Olive Hyde Art Guild is now accepting entries for the Holiday for the Arts Gala, Show & Sale, October 21-23, 2022

The show opens with a ticketed Gala on Friday night featuring hors d'oeuvres, sweets, and wine, with the first viewing and sale of art.

On Saturday and Sunday, the show is open to the public without charge. Each year we sell over $25,000 of high-quality handcrafted objects and fine art.

All aspects of the show, including sales, are handled by Guild members. Artists do not need to be present at the event.

Media: Ceramics & glass, paintings, jewelry, fiber art, wood products, sculpture, and holiday goods.

Image samples of new artists' work will be screened online at the OHAG website. Artists submit 2-3 digital images using the online form at OliveHydeArtGuild.org.

Entry Deadline:
July 7, 2022

For new artist information, visit OliveHydeArtGuild.org or email ArtistContact@OliveHydeArtGuild.org

SAVE THE DATE
JUNE 23 TO JUNE 26, 2022

2022
CHATTANOOGA
AAW Woodturning Symposium

BAWA Classified Ads

We want members and others with items to sell or trade, services to render or if you're just looking to find a specific item from fellow BAWA members.

Please send ads to Louie Silva at:
newslettereditor@bayareawoodturners.org

You can't beat the price...FREE!!

Rockler Helps BAWA Members

BAWA members receive a 10% discount when purchasing directly at the Concord Rockler Store at:

http://www.rockler.com/retail/stores/ca/concord-store.

Mention your BAWA membership when checking out, to receive your discount. Rockler also donates part of the proceeds back to the club which help support our Holiday Party raffle.

ROCKLER
WOODWORKING AND HARDWARE
Create with Confidence™

Virtual Show & Tell
April

Tim Kennedy

Jay Holland

Gary Seidlitz

Continued on following page

Virtual Show & Tell
April

David Fleisig

Vern Stovall

Harry Levin

Charlie Saul

Continued on following page

Virtual Show & Tell
April

Gary Bingham

Michael Hackett

Larry Batti

Continued on following page

Turn a *Better* MALLET

Janet A. Collins

Designing a mallet offers opportunities to include beads, coves, and straight tapers, or any number of elements, which makes turning a mallet a great exercise to challenge and improve spindle-turning skills. The result will be a useful tool for woodturning and general woodworking.

Design your mallet

Possibly the most common approach to turning a mallet is to start with a 3" × 3" × 12" (8cm × 8cm × 30cm) block of seasoned or kiln-dried wood. Woods with interlocking grain, such as apple, dogwood, or lignum vitae, are traditional choices but can be difficult to obtain; hard maple or ash are my usual choices.

The laminated blank is where the "better mallet" comes in (*see A Laminated Mallet Blank sidebar*). Wooden baseball bats are labeled on the weakest (flat-sawn) grain so the batter knows to hold the bat with the label up or down, striking the ball with the stronger quarter-sawn grain. The growth rings in flat-sawn stock can separate with repeated impact, whereas quarter-sawn grain will not separate.

Either method described here will produce a great mallet and will give you the opportunity to practice spindle turning and copying a pattern. The ideal blank is free of defects, but small knots at one end of the blank can be consigned to the handle end, as they may be turned away. The ends should be approximately square. I find and mark the centers of both ends with an awl before mounting on the lathe.

I like to plan out my design on paper and then transfer my drawing onto ¼" (6mm) plywood with the centerline of the pattern placed on the edge of the plywood (*Photo 1*). The critical dimensions and transition points are marked with a line squared from the edge and the finished diameter marked on this line. This simplifies transferring measurements to calipers as well as the transition marks to the mallet blank. My pattern creates a mallet that suits my hand, but is easily altered to fit the hand of the final owner. For the best ergonomics, I recommend offsetting the rise to the largest diameter of the handle slightly closer to the end. My experience has also been that a handle with a smaller diameter than the one I show here is at risk of breaking during use, and the head-to-handle junction is the point of greatest stress.

True the blank

With preparations complete, the blank is mounted between centers on the lathe, with the head of the mallet positioned toward the headstock. This arrangement offers the best support for the heavy head of the mallet. ▸

Design the mallet, rough-turn the blank

1 A template defines the key features of the mallet, and makes transferring measurements with calipers quick and easy.

2 Roughing proceeds by cutting from one end of the blank and working in increments back towards the center. Keep an eye on the profile of the rotating blank to see that material is being removed uniformly, and stop the lathe periodically to gauge progress.

3

Continued on following page

I use three tools for this project: a ¾" (19mm) spindle-roughing gouge with a 45° bevel, a ⅛" (3mm) parting tool with a 25° angle on each side of the tip, and a ⅜" (10mm) spindle gouge with a 35° bevel and swept-back sides.

The first step in turning the mallet is to create a cylinder out of the blank using the spindle-roughing gouge (*Photo 2*). The tool rides the bevel on the wood just behind the cut, with the toolrest supporting the tool just behind the bevel. I approach the spinning wood with the tool on the toolrest and the handle almost vertical, and then raise the handle to present the cutting edge to the wood. When shavings appear, I hold the handle at this cutting angle and begin moving the tool to the left or right. This approach is useful in spindle turning with any tool; enter the cut by raising the handle from vertical and exit the cut by dropping the handle back to vertical.

With the roughing gouge, it is easiest to start the cut about 1" (25mm) from one end and cut towards the closest end of the blank. The next cut starts another inch nearer the center and moves towards the same end of the blank (*Photo 3*). This approach cuts in manageable amounts and in a direction that has already been cut, which is easier than starting the cut in the middle. Using this technique, I rough the entire blank to a cylinder approximately 3" in diameter. With the laminated blank, the portion of the handle nearest the head can be left slightly square to be turned to final shape later.

Transfer design, establish length

Use a parting tool to define the ends of the mallet and reduce the spigots to about 1" diameter.

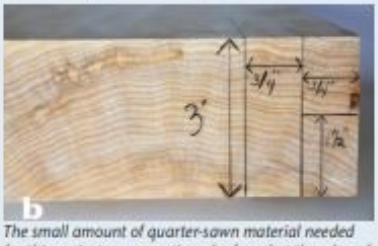
A Laminated Mallet Blank

As shown in *Photo a*, a mallet made from a single piece of flat-sawn wood has an increased chance of failure because the growth rings in the sidegrain area can come apart with repeated impact. An "ideal" mallet would always present quarter-sawn grain around the full 360 degrees of its striking face, an impossible attribute in a single block of natural wood. It is possible, however, to create a laminated blank that shows quarter-sawn grain around its entire circumference. Laminating a blank also offers creative opportunities to pair contrasting species of wood, as shown in this article's opening photo.

Quarter-sawn hardwoods are usually more expensive than flat-sawn material. Because little material is needed for this project, enough wood can often be cut from larger pieces of flat-sawn boards to make the mallet (*Photo b*). I usually start with 12/4 rough maple or ash with the appropriate grain characteristics and cut and mill the pieces I need for this project.

I start with a 1½" × 1½" × 13" (4cm × 4cm × 33cm) handle core with all four faces milled smooth and parallel. Four pieces of milled quarter-sawn timber comprise the head (*Photo c*); two pieces are 6" × 3" × ¾" (15cm × 8cm × 19mm), and two are 6" × 1½" × ¾". The four head pieces are glued and clamped to the handle core to make a 3" × 3" × 13" blank (*Photos d, e*). The joints must be tight to ensure the mallet will not fall apart during use, or worse, during turning. I wait a full twenty-four hours after glue-up before turning to ensure the adhesive has achieved full bonding strength. Once the blank is ready, turning proceeds as for the solid-wood (non-laminated) blank.

This mallet, made from a single piece of flat-sawn wood, has failed in the sidegrain areas. Note that the visible quarter-sawn area, with wood grain facing out, remains intact.



The small amount of quarter-sawn material needed for this project can sometimes be found at the edge of a thick, flat-sawn board. Look for one with the grain running out, toward the edge.

Laminating a blank can produce a mallet with vertical grain around its entire perimeter and yields the most durable tool.

After the five mallet components are milled, the two smaller side pieces of the head are glued to the core first, followed by the larger pieces. If the two small pieces are not perfectly flush with the handle, allow the glue to cure and pass the assembly through a thickness planer before gluing the wider strips in place.

Continued on following page

Shape the head

The parting tool defines the location and diameter of the bottom of the head.

The head is shaped with the roughing gouge and sanded flat and true with the aid of a sanding block. Always remove the toolrest for sanding.

Define the features, shape the head

I transfer my design from the pattern, including marking each end of the head of the mallet and the transition between the head and the handle. The *top* of the head is closest to the headstock, while the *bottom* will join with the handle. Using the parting tool, reduce the diameter at both ends of the mallet blank to about 1" (*Photo 4*). This establishes the length of the mallet (*Photo 5*).

I use calipers and a parting tool to establish the diameter of the top and the slightly smaller bottom of the mallet head (*Photo 6*). The top of the mallet may already be 3" in diameter and may not need to be reduced. I use the roughing gouge to bring the handle down to a diameter about ¼" smaller than the head of the mallet to provide clearance to further shape the head. I also use the roughing gouge to taper the head from the top to bottom, cutting from large-to-small diameter to avoid grain tearout (*Photo 7*). This will be the striking face of the head and it should be a smooth, continuous line. Once I have cut this surface as uniformly as I can with the roughing gouge, I follow up with a hardwood sanding block to ensure it is straight and flat (*Photo 8*).

Shape the handle

Waste material from the handle can be quickly removed with the spindle-roughing gouge, maintaining a diameter slightly larger than the final dimension. I set my calipers to the diameter of the end of the mallet handle, where there is a bead the same diameter as the largest part of the handle. I mark the transition points on the handle using the pattern for reference and part down to the bead diameter and largest diameter of the handle. I then part down on either side of the bead to create space to roll the bead.

To create the final shape of the handle, I use a ⅜" spindle gouge and start with the bead at the handle's end. The swept-back sides of my spindle gouge allow me to turn beads easily, as the tool tip reaches the bottom of the curve without the sides contacting the wood on either side of the tool (*Photo 9*).

To encourage a symmetrical bead, I draw a line at the center of that feature. When the bead is complete, the centerline should still be there, leaving the bead slightly flat at the center. Without this flat spot, the bead will be pointed rather than round.

Starting with the right side of the bead, I place the tool against the rest with the flute open (facing straight up, or 12 o'clock, and just to the right of the center line). I lift the handle to start the cut, and once shavings indicate the bevel is on the wood, I rotate the tool, using wrist action only, to the bottom of the parting tool cut. When I finish the cut, the flute will be facing to the right, or the 3 o'clock position. There is also a subtle movement of the spindle gouge in the wrist rotation that requires a slight lifting of the handle toward the end of the arc. The center of the bevel is the only part of the tool used to create the bead. I think of the center of the bevel as the pencil that is drawing the curve; it needs to stay on the wood in order to draw the curve. Turning the left side of the bead uses the same motions, but ends with the flute facing left, at the 9 o'clock position (*Photo 10*). ▸

Turn the end bead

The bead is formed by rolling the spindle gouge through an arc, with its flute rotating from 12-to-3 o'clock for the right side of the bead, and 12-to-9 o'clock for the left side.

Continued on following page

All of the design elements from the head transition and the handle are turned with the ⅜" spindle gouge. The transition between the head and the handle incorporates a chamfer (a straight, angled cut descending from the mallet head) and a half bead (*Photo 11*). To enter the chamfer cut, the flute faces 3 o'clock and the handle is almost horizontal on the toolrest. The presentation of the tool to the wood is approximately 45°, the same angle that the chamfer will be. The half bead uses the same technique described for the bead at the end of the handle.

The cove starts at the top of the half bead and descends to the smallest diameter of the handle (*Photo 12*). The opposite side of this cove is turned from the largest diameter of the handle down to the smallest diameter. The section between the bead at the end and the largest diameter of the handle is also a cove and requires the same technique.

Coves start with the flute facing either 3 o'clock (cutting toward the right) or 9 o'clock (cutting toward the left) and end with the flute facing 12 o'clock at the bottom of the cove. To start the cove at the end of the mallet handle, place the spindle gouge approximately ⅛" from the left side of the bead with the flute facing to the left, or 9 o'clock, and the tool handle horizontal. If the center of the tool starts cutting at the center of the wood, the tool is less likely to skate out of the cut and damage the bead. Once the tool is cutting, it can be rotated so the flute is at about 11 o'clock and brought down the slope of the cove shape, stopping at the bottom of the cove. Continuing the cut up the slope of the adjacent side of the cove will tear the grain. To cut the other side of the cove, start with the flute in the 3 o'clock position and cut to the bottom of the cove with the flute facing 1-to-2 o'clock. At this point, the handle should fit your hand and the final shaping and smoothing is done with abrasives. Start with a grit that will efficiently remove any ridges or bumps and work through 220 grit.

Complete the head and finish

I cut a chamfer on the top of the head to match the chamfer at the handle transition. A mallet often stands on its head on the bench when not in use, so the top should be slightly concave so the mallet will stand steadily. To cleanly cut the endgrain, make several light cuts with the spindle gouge, working from largest-to-smallest diameter (*Photo 13*). With the head tooling completed, finish with a round of sanding before parting off.

I part off the mallet at the headstock, gently supporting the mallet head with my left hand while making the final light cuts with the tool in my right hand. It is also possible to remove the spigot with the form off the lathe using a carving knife or chisel. The spigot at the handle end will have to be removed off the lathe with the assistance of a handsaw, knife, or chisel. The spigot can also be removed on the bandsaw with a v-block jig firmly holding the round mallet (*Photo 14*). A few strokes with abrasives will clean up the spigot attachment points.

The mallet can be finished on or off the lathe with any type of oil finish, or it can be left unfinished. My preference is a beeswax and oil finish. ■

Janet A. Collins has been a furniture maker, woodturner, and teacher since graduating from the North Bennet Street School furniture-making program in the mid-1990s. Her shop is located in a barn at her home in Ryegate, Vermont, and she teaches woodworking full time at Dartmouth College in Hanover, New Hampshire. Janet's work can be seen at greenmountainwoodturning.com.

Complete the handle

11 The transition from the head to the handle is a combination of decorative elements turned with the spindle gouge.

12 Coves connect the bead elements at either end and determine the handle's feel in the hand.

Undercut the head and part off

13 Cut the endgrain across the top of the mallet to produce a slightly concave and stable rim on which the mallet will stand. This can be done while reducing the spigot in preparation for parting off.

14 Removing a spigot with the bandsaw. Unsupported round stock can catch violently on a bandsaw, ruining the blade and potentially pulling your hand into the teeth—do not attempt this cut without a v-block holding jig.

(Articles courtesy of AAW)