BAY AREA WOODTURNERS ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

May 2023 **Volume 27 Issue 5**

Michael Hackett
Floating Winged Bowl
May 13th
8:30 to 12:00

Michael is one of those wood turners who continues to push the envelope in terms of turning unique pieces. Michael's show-n-tell items always elicits comments for the quality of the work, and taking it to the next level.

Michael brought a piece to the Club Holiday Party in January which caught the eye of many of those in attendance. It was a floating winged bowl in which the wing was a captive ring.

Michael will be demonstrating the technique he uses to create winged bowls safely, and for creating the floating wing.

Bio:

Michael Hackett has worked with wood for over 20 years, and is mostly self-taught as a wood turner. Inspired and encouraged by his Waldorf schooling, he has always had an artistic eye and skilled hands. From photography, drawing, stone carving, and studying wood carving in Bali, to various other types of woodworking, he has developed a wide range of skills over the years.

While running his own construction company in Maui, he would wander past art galleries and admire the beautiful hats and other turned pieces done in Koa, Hawaii's native hardwood. He was amazed at the realism and details the artists were able to create. That sparked an interest that never fizzled, and he eventually bought his first lathe in 2015.

Michael initially focused on segmented turning, playing with patterns and layering contrasting woods together. He quickly began to see the beauty and potential of individual pieces of wood, and strives to work with the wood to unlock its inner beauty and form. Michael does not always know what a piece will be like until he is fairly far into the process, letting the wood guide him to finding interesting shapes and tapping into the "golden ratio" where our subconscious finds beauty. He focuses on fine finishes that bring out colors and textures of wood grain that are exceptional and unexpected. When possible, having a live edge or natural edge connects his pieces back to the tree. All of this has led to Michael creating pieces that, while totally transformed from the blanks they began as, manage to retain the unique qualities and natural beauty of each type of wood he works with. While he does make bowls, and enjoys making very large ones, Michael also pushes his work to become more artistic and less functional. He enjoys creating winged pieces, and is currently focusing on captive wings that allow a single piece to have moving parts. As with his Koa inspirations, Michael strives to create works that trick the eye and make the viewer wonder how it was done.

Michael joined BAWA in 2017 and has learned so much from presenters and fellow members alike. He has been a teacher's assistant for the Mount Diablo Adult School woodturning program and looks forward to being able to participate in more teaching opportunities. He is honored that he was asked to be a presenter for BAWA.

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WOODTURNERS
ASSOCIATION

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Club Meetings

Club Meetings-

Meetings are held on the 2nd Saturday of each month. We meet in person. Meetings are held at the PHEC Woodturning Center at 1 Santa Barbara Road, Pleasant Hill, CA. The doors open at 8:30am. The meeting start time is 9:00am. See our website at bayareawoodturners.org for more information.

Guests are welcome to attend in person by request to: membership@bayareawoodturners.org.

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.

2023 Event Schedule

May 13th	Michael Hackett Floating Wing Bowl 8:30AM-12:00PM
June 17th	Malcolm Tibbetts Segmented Turnings Loma Vista Adult Ed Center 8:30AM-12:00PM
July 9th	BAWA Summer Picnic Pleasant Hill Park 10:00AM
August 12th	Turn for Troops 8:30AM-12:00PM

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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Dave Bentley
April Demonstrator
The Hand Pulled Top

What a great demonstration we had at the April meeting. Dave Bentley came prepared to discuss all things tops. Dave brought a number of tops with him, spanning the very inexpensive to the high end machined tops which will spin for hours.

Dave also brought a number of tops he has made, from the Trompo, one of the most common tops throughout the world, to the Mexican Dancing Top, which is the top Dave demonstrated for the club.

Dave talked about the history of the top, going back 4,000 BC, and found in the tombs of Egyptian Pharaohs. He discussed some of the tops we had as kids, including the Duncan top. Dave told the story of how excited he was as a kid when the "Duncan Yo-Yo Man" came to town. Dave had a few yo-yo's with him, and as many of us will related, tops and yo-yo's were some of our go-to toys growing up.

Dave discussed the fundamentals of a good top, starting with the wood. He mentioned the need to use a hardwood with a straight grain, and without inclusions or imperfections. The cleaner the piece of wood, the better balanced it will be, and the longer it will spin. His go-to wood is maple. Dave also talked about the tip, and how he uses furniture tacks for the tip, and later in the demonstration Dave showed the technique he uses to ensure the tip enters the top centered and stays centered as he taps it in.

During the demonstration Dave talked a bit about the top he was making, the Mexican style top and how the lower center of gravity helps that particular top remain stable and spin longer. He discussed the handle used for help the top start spinning, and in the case of the "Tiny Lady" top, needed to be long enough to accommodate the spinning arms.

When Dave was finished turning and decorating the top he had Jolie, one of our members, spin the top. Dave finished the demonstration by showing how to spin a Trompo, which can be quite challenging to those trying it for the first time.

What a great demonstration. Dave exemplifies the knowledge we have in our club, and our willingness as members to share our knowledge with others.

Links:

Dave's April 2023 Club Demonstration: https://www.youtube.com/watch?v=6AGZ682EEOA

Dave's YouTube Video – Making a Top: https://www.youtube.com/watch?v=w9h9zPOVG3o

Wikipedia - History of the Top: https://en.wikipedia.org/wiki/Top

Wikipedia – The Trompo Top: https://en.wikipedia.org/wiki/Trompo


Various turned tops


Spinning top


Roughing out blank


Shaping base of top


Shaping the top of the top


Sanding the top


Carefully drilling center


Hammering home point

Continued on following page

Applying color

Making a full spectrum top

Final touches

Testing the finished top

Letting loose a Trompo

Spinning Trompo

President's Letter

May 2023

Eleven Years - The other day our VP, Jim Campbell, was searching for something in our old newsletters and he pointed out to me that if you look at the earliest newsletter we have on our website, from January 2012, two names are listed as BAWA officers who are still carrying out those same duties today, more than eleven years later! So I would like to give a big shout-out to Cindy Navarro, our librarian, and Rick Kalish, our store manager – they both provide a great service to all of us month after month, no fuss, no muss. Thank you, Rick and Cindy!

Rejiggered Summer Schedule – Please make note of the new dates and locations of our June, July, and August events. We had to do some juggling because room 108 is getting a new roof.

First, our May Demonstration will be at our usual date and place:

May 13, 8:30 AM – Michael Hackett on Making a Floating Wing Bowl
Location will be our usual location in Room 108.

Here's the schedule for the rejiggered months:

June 17, 8:30 AM – Malcolm Tibbetts on Segmenting.
NOTE THE CHANGE OF DAY – A week later than our usual meetings.
NOTE THE CHANGE OF LOCATION - In Person at Loma Vista Adult Ed Center, 1266 San Carlos Avenue, Concord.

July 9, 10:00 AM – BAWA Summer Picnic
NOTE THE CHANGE OF DAY – we have switched dates for Turn for Troops and the picnic.
LOCATION – Pleasant Hill Park, 147 Gregory Lane Picnic Area #3, Pleasant Hill.

August 12, 8:30 AM – Turn for Troops
NOTE THE CHANGE OF DAY – we have switched dates for Turn for Troops and the picnic.
LOCATION – In Room 108, our usual location.

Remember, you can find all this information along with more details on our BAWA website calendar. I look forward to seeing everyone!

BAWA NEWS & NOTES

BAWA Member Kim Wolfe in Exhibition

BAWA member Kim Wolfe has two pieces in a fascinating show, "Ekphrasis," at the Orinda Library for the month of May. The premise of the show is to pair fine art works that have inspired literary works, and literary works that have inspired fine art works. Kim has one work as an Artist Initiator and another as an Artist Responder.

Be sure to stop by sometime during the month of May.

Congratulations, Kim!

Cindy Drozda
Fabulous Finial Box Special Raffle

10/10/2020 – A fabulous date in BAWA history. Cindy Drozda, Queen of Finials and Master of IRDs blessed BAWA with a visit. She turned her iconic Fabulous Finial Box, describing each step along the way and later sent the finished product to us. Like Cindy herself, it is petite but dazzling. The shape, execution, and finish are impeccable. It would make a marvelous addition to any collection.

The completed project, signed by Cindy, will be available by special raffle at the May BAWA meeting. Tickets will be $5 each or 5/$20. You will be asked to write your name and phone number on the back of one of the duplicate tickets. The drawing will take place at the May meeting. You need not be present to win but you can only purchase the tickets in person at the April and May BAWA meetings. Cash or checks will be accepted. All proceeds will go to the BAWA treasury.

Be the first one on your block to have a Cindy Drozda original on your mantel.

Tickets: $5 each or 5/$20

At the BAWA meeting

Steve Griswold

Cameraman Robin Hirsh

Jim Campbell

Wood Raffle

Brad Adams – How to Sand Efficiently and Effectively for a Silky Finish Every Time

Brad Adams is a professional woodurner and longtime BAWA member. Anyone who has seen and handled Brad's pieces in person will know that his finish his second to none – blemish-free and silky to the touch. This article provides a step-by-step description of how Brad achieves such a surface to his pieces.

Brad has demonstrated before BAWA many times, and at his demonstration in March 2023 included a demo of his sanding technique that is summarized below.

I would like to thank Brad for allowing me to adapt some of his written correspondence on sanding for this article. As usual, Brad has been enthusiastic and generous in sharing his knowledge and expertise. Thank you, Brad.

Steve Griswold

Basics

Efficient And Effective Sanding

Sanding can use up way too much of your time if you do it inefficiently. And it is truly a pain to have to go back and re-sand your piece up through all the grits when you notice grit marks after you put on the first coat of finish and the marks suddenly appear! The method outlined below is designed to prevent that from ever happening to you again.

I discourage using sanding to shape your piece, aside from minor bumps and fine ripples. Practice good tool control so you start with an optimal surface before sanding. Don't fall prey to the use of "shaping paper"!

The Toilet Paper Principle

Treat sandpaper like toilet paper. Use it once and toss it. Sandpaper is a cutting tool and needs to be sharp to work effectively. The only way to ensure you are using sharp sandpaper is to toss it after using. I plan on going through 2 discs of each grit on every bowl. I'd much rather waste sandpaper than waste my time.

The key: Alternating rotation direction

The secret to the success of my sanding approach is to increase the grit rating by no more than 50% at each step, changing the rotation direction of both the lathe and the drill at each step, then *inspecting at each step to make sure none of the scratch marks from the previous step are visible* before moving on to the next grit.

A single directional light is critical

In order to really see whether there are scratch marks, you need to look at your piece with a single bright light. You can't see a scratch, you can only see the shadow at the bottom of the scratch. If you have multiple light sources, you don't get a shadow and therefore can't see the scratch. That's why when you carry that perfectly sanded piece out of the shop into direct sunlight all the scratches magically appear.

Sanding Tools and equipment

- A power drill. An angled drill is easier on the hands and can get in tighter angles, but a regular small power drill will do.
- Sanding discs - I usually sand with 3" discs on the outside and 2" on the inside, but 2" discs for inside and out works fine if you are not doing high-volume turning.
- Sanding disc board – I have a board with Velcro pads on it to hold the set of discs I am using. This keeps them in order until I've used that batch up and then I put a new set on.
- Sanding mandrels and various interface pads.
- Watco Wax for Finishing – great for when you have tear-out.
- Paper towels for burnishing.
- Eye and/or face shield. Protect your face and eyes!
- Proper dust management, such as a respirator, dust collector, and air filtration system. Protect your lungs!

(Note: Discs and mandrels are available at the BAWA store at our monthly meetings. You can also take a look the Vendors section of the BAWA website for sanding equipment).

Continued on following page

Step by Step Sanding to a Perfect Surface

Before you start sanding, your piece will have concentric rings from tool marks and any preliminary sanding you did while shaping the piece. It may also have some tear-out where your tools were unable to cleanly cut end grain. So your first step is to remove all those concentric rings and tear-out.

For most turners I recommend starting with 80 grit. Run the lathe around 500 rpm in reverse so you are bending up any fibers that were bent down in the turning process. Run the drill in the opposite direction of the lathe. Start with a hard interface pad. Sand until there is no noticeable tear-out or any concentric marks. Stop the lathe and hand sand any tear-out if necessary.

Tip: dealing with end grain tear-out: If at any point in sanding you find you are getting tear-out on the end grain portions of your piece then, with the lathe off, try putting a dab of Watco Satin Finish on a paper towel and rub it into the tear-out. Then, still with the lathe off, gently sand that spot at the grit you are currently in. Then continue as described above.

Once all concentric rings and tear-out are gone, you will increase the sanding grit by no more than 50%. That means if you started with 80 grit you'll jump to 120. However, before you jump to 120 first use an air compressor or soft rag to get rid of the dust and any loose grit before you move on, then inspect your piece under a single bright light to make sure you have no concentric marks of any kind and that all the 80 grit scratch marks arc in one direction.

Conventional wisdom says "Sand with the next grit until all the scratch marks of the previous grit are gone". That all sounds good but how do you tell a 80 grit scratch from a 120 grit scratch. The answer is to switch sanding direction each time you switch grits.

I can't tell you how important this is.

If you have a reversible lathe, change lathe direction and drill direction. If your 80 grit scratches were arcing left, sand with 120 until all the scratches are arcing right. At each step, before moving onto the next grit, clean the surface with compressed air or a soft rag and inspect your piece under a single bright light to make sure that you can only see grit marks arcing in the direction of the grit you just completed. If you see any arcs going in the other direction then you must continue sanding until those disappear. By doing this between every grit level, you will ensure that when you get to the end, you're not left with any scratches that show up when you put on your finish.

What if you don't have a reversing lathe? No problem, just follow the same procedure except that you will alternate at each step up in grit between sanding with the drill and sanding by holding the sandpaper in your hand while running the lathe. The drill sanding will create arced scratches and the handheld paper will create concentric rings. When you inspect at each grit you are looking to see only arced marks or concentric rings, depending on which method you used last.

Go up the grits using this approach, going up by no more than 50% each time (for example, 80, 120, 180, 220) changing sanding direction at each step.

The 220 Grit Backstop: At 220 grit I use a special procedure to make sure I've eliminated all of the lower-grit scratches before I move into the finer grits. First, instead of reversing the lathe and drill direction, I always start 220 by hand sanding until I only have concentric scratches. Once I think I'm all set at 220, I take a paper towel and burnish the piece. This is done by pressing a pad of paper towel against the piece while running the lathe for a few seconds. You know how you think a piece is sanded perfectly until you put the first coat of finish on, then the scratches jump out at you? Burnishing sort of does the same thing. After burnishing, check for any arcing scratches, if none, then from then on you know that any scratches in the piece are no lower than 220 grit scratches and you don't ever have to go back to a lower grit.

I then raise the grain with a moist paper towel, leave the piece slowly spinning, and go check my email for a few minutes while the piece dries.

Once it is dry I re-sand at 220 grit, this time using the drill, until none of the 220 grit concentric scratch marks can be seen. This sounds a bit wasteful of time and sandpaper, but so is having to go back to the earlier grits and having to start all over. It only takes a minute or so and it does make a world of difference.

Then I go through 320, 400, 600, and 800 grits, each time changing the direction of sanding. I've been told by many a turner that going above 400 grit is a waste of time, but I want my bowls to have that super silky feel when a customer picks it up, and 800 grit is what it takes to get the feel I want.

Then you're done!

Show & Tell
April

Charlie Saul-Snake HF

Jean-Louis Meynier-Basket Illusion Platter

John Cobb-Curly Square Bowl

Continued on following page

Show & Tell
April

Michael Hackett-Floating Wing Bowl

June 1-4, 2023

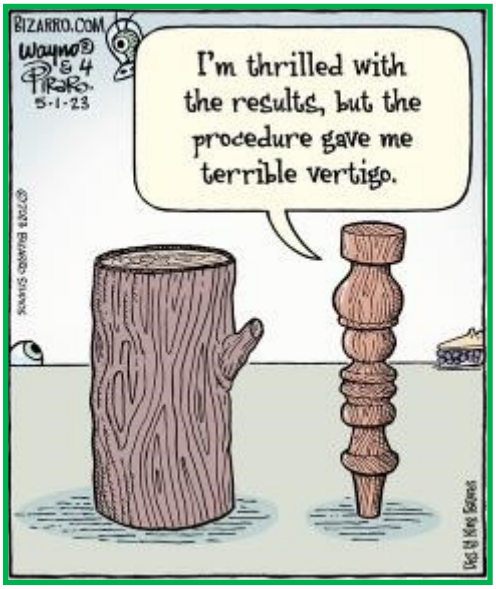
Get ready for Louisville in 2023!

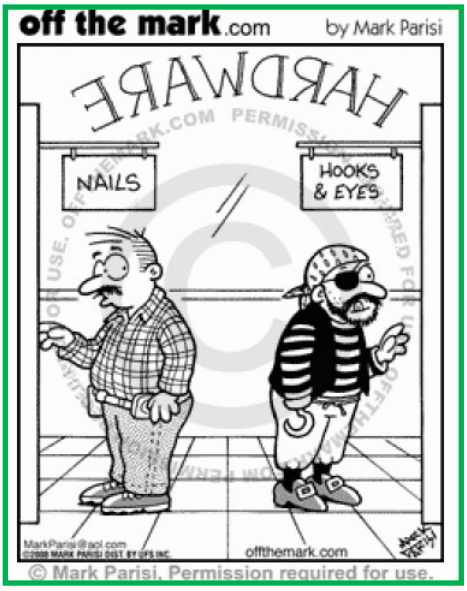
LOUISVILLE 2023

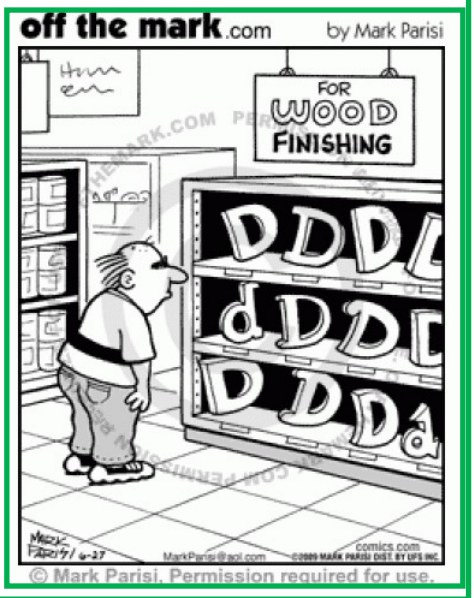
AAW | AMERICAN ASSOCIATION OF WOODTURNERS

AAW's 37th Annual Symposium is the biggest woodturning event in the world and has something for everyone, no matter your experience level.

- **Learn from Top Turners** – More than 80 live demonstrations, presentations and panels by some of the best turners from around the world.
- **World's Largest Woodturning Tradeshow** – Get an up-close look at the latest tools and supplies.
- **Connect** – Meet woodturning hobbyists, professionals, artists, collectors, and vendors.
- **Gallery and Exhibitions** – Browse one of the largest wood art galleries in the world and buy a unique piece to take home with you.
- **Family Friendly** – Enjoy woodturning activities for kids and the whole family.
- **Experience Louisville** – The home of the Louisville Slugger, iconic bourbon, Kentucky Derby and more.







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

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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

ROCKLER WOODWORKING AND HARDWARE
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Sand for a flat bottom

Sometimes it is difficult to make a tray bottom as flat as desired using only gouges and hand-sanding. To achieve an acceptably flat surface, I now use a 5"- (13cm-) diameter sanding attachment as the last step after turning (*Photo 1*).

The sanding attachment has several layers, as shown in *Photo 2*: a sanding disk holder, or mandrel; a thick, extra-soft-density foam interface pad with hook-and-loop attachment; a hook-and-loop Abranet protector pad that shields the interface pad from heat generated during sanding; and a hook-and-loop-backed abrasive disk.

The mandrel is placed through a shopmade wooden handle to provide two-handed control of sanding. The thick interface pad is essential, as an abrasive disk placed directly on the mandrel will bounce, resulting in uneven sanding. The interface pad eliminates bounce to keep the sandpaper in contact with the wood, even when the mandrel is not exactly perpendicular to the wood surface.

The workpiece should be turning at a slow speed, with the abrasive disk rotating in the opposite direction at full speed. At high speed, the surface of the abrasive is, in effect, rigid and thus bridges the low spots in the wood surface. Maintain light pressure, and keep the sanding attachment moving.

—Walt Thies, Oregon


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Tidy chuck jaws

I have found that with three chucks, my collection of assorted jaws has grown. To keep the jaws organized, I store them with plastic cable ties, each jaw set held neatly together and hung on the wall. To tie a set of jaws together, tighten the jaws closed, secure a cable tie around them, and remove the mounting screws. Now the jaws are stored in sequenced order and ready to be remounted on the chuck. To remove the cable tie, cut it with nippers or a utility knife.

—Joe Zinski, Washington

Lazy Susan tool holder

For years, I used a tool holder made of PVC tubes in a variety of sizes, banded together, with the tools' business ends up. What I like about this system is that I am able to see and identify the tools easily and quickly grab what I need. What I don't like is reaching over a sharp-tipped tool, which can lead to accidental cuts on my hands or arms. Employing a Lazy Susan came to mind. I bought the Lazy Susan mechanism and mounted my tool holder on it. I really like being able to turn the base and safely retrieve the tool I need.

Attaching the Lazy Susan is easy to do. I used a 24"- (61cm-) diameter wood base that I bought at a local supplier. I picked a larger base than needed so I'd have ample room to spin the tool holder. I'm thinking of adding dowels around the base to aid in spinning it.

Photo 1 shows the bottom of the base with the Lazy Susan centered and mounted with screws. With pilot holes drilled through the wooden base and in line with the Lazy Susan's mounting holes, the Lazy Susan is also screwed down to the cabinet (*Photo 2*). The tubes, of varying heights to accommodate different tool sizes, are then placed and held together with a metal band clamp (*Photo 3*). To add more tubes, just adjust the metal band to loosen and then re-tighten the system.

—Bob Patros, Wisconsin


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Continued on following page

A CLOSER LOOK AT SHEAR-SCRAPING

Shear-scraping with the wing of a bowl gouge is an effective way to remove tool marks and tearout. This gentle, refining scrape is done *without* bevel contact on the wood and with the cutting edge presented at a steep angle.

Mike Mahoney

Conventional woodturning wisdom tells us the preferred way to cut wood on the lathe is with a bevel-rubbing cut. With that tool presentation, the bevel supports the edge of the tool, keeps it sharper longer, and provides a guide to achieve your desired line or curve. In my business as a professional bowl turner, I have found that another valuable technique is shear-scraping, which I do to further refine and remove slight imperfections such as tearout from some (but not all) turned surfaces. When done correctly, shear-scraping can dramatically reduce the amount of sanding required. It allows you to "rub out" high spots, blemishes, and tool marks easily.

When to shear-scrape

Shear-scraping is typically applied to the exterior of sidegrain turnings (with the grain running perpendicular to the lathe bed, also known as faceplate work). It works exceptionally well on bowl exteriors prior to hollowing and on platters. It is also handy for anyone making hollow forms with burl or sidegrain wood. Often, hollow form shapes have sloping curves, and when your workpiece is still mounted between centers, the lathe's headstock and tailstock can get in the way of making bevel-rubbing cuts. Shear-scraping is sometimes the only way to connect the upper and lower curves on this type of form.

Another benefit of shear-scraping is that it can be applied in any cutting direction, left or right, regardless of grain direction.

I don't recommend shear-scraping endgrain, as doing so tears the wood fibers badly. Bevel-rubbing cuts work better for spindle work (with the grain running parallel to the lathe bed). I also do not recommend shear-scraping the inside of a bowl, though, based on what I have seen on YouTube, many people do. The reason it is safe to shear-scrape the outside of a bowl is that you would

Continued on following page

do it prior to hollowing the bowl, so the interior wood adds stability. After you have hollowed a bowl, it is risky to shear-scrape its interior walls. Inside a bowl, I recommend flat-scraping the bottom third only with a round-nose scraper (*Photo 1*), not shear-scraping with a spear-pointed tool.

Shear-scraping two ways

When you shear-scrape a turned surface, you hold a sharp edge to the wood *without* bevel contact at an angle steeper than horizontal. Shear-scraping should only be used for light wood removal, as it is a finesse cut ideally used for refinement prior to (and sometimes instead of) final sanding.

I use one of two tools for this cut: a gouge with a very sharp cutting edge or a scraper with a burr edge. Using a gouge tends to leave a better surface, but you might find the scraper offers better results in denser burl-structured wood. The gouge also requires a bit more skill. The edge of a shear-scraping tool, whether a gouge or scraper, dulls quickly, so expect to sharpen often.

Gouge

Shear-scraping with one wing of a gouge makes use of a very sharp tool edge. I have developed a grind for my ½", or 13mm, bowl gouge for shear-scraping that gives me the ability to get a steeper approach. This grind is essentially a modified fingernail gouge with a long, convex, cutting edge (*Photo 2*).

The wood shavings that result from shear-scraping with a gouge are fine and ribbon-like.

Scraper

Unlike the gouge approach, shear-scraping with a scraper makes use of a burr edge. I like teaching this method because it provides results similar to those of a gouge, but with the benefit of more control, which is important for beginners.

I use a heavy spear-point scraper that was formerly a round-nose scraper. I ground a new shape on it according to my preference (*Photo 3*). Round-nose scrapers will work for shear-scraping, too, as long as they are made from metal stock at least ¼" (6mm) thick. This thickness will help reduce vibration, which is important for a clean shear-scrape. One extra benefit of a spear-point scraper is that its sharp point can also be used as a detail tool.

I use this tool with a burr developed right from the grinder since it is only used sparingly. If I were focused on using the tool for an extended time, I would create a burr on it using a burnisher (just as a furniture maker does with a cabinet scraper). When used in shear-scraping mode, the burr on a scraper has an effect similar to that of an abrasive: the wood shavings removed are finer in structure.

How it's done

Let's look at how I use shear-scraping in my bowl-making process.

Using a ½" bowl gouge, I turn the exterior of a bowl with a series of bevel-rubbing cuts, both with and against the grain. Once I have established the shape I want, I begin to shear-scrape the exterior surface. There are two factors that are key to success in this process: use ▸

Traditional scraper presentation

Shear-scraping is riskier inside a bowl than out, as a catch is more likely on the unsupported upper walls. Here, the author opts for a traditional scrape on the bottom section of a bowl's interior, with the tool flat on the toolrest and the cutting edge horizontal.

Tool choices for shear-scraping

The author's preferred grind on a bowl gouge used for shear-scraping: long, slightly convex cutting edges, or wings.

A heavy scraper, either spear-point or round-nose, can be used for shear-scraping.

Continued on following page

a freshly sharpened tool and present the cutting edge of the tool at a steep angle to the wood. To get this steep angle, imagine putting the tool handle in your right pocket (if you are right-handed); this will create the desired tool presentation (*Photo 4*).

Keep a firm grip on the tool and hard pressure on the toolrest to minimize tool vibration and to keep the tool from bouncing away from the wood. If you find the tool is bouncing, apply more pressure on the toolrest and lighter strokes on the wood. It is not necessary to shear-scrape with the grain direction, since you are gently scraping "over" the grain and not cutting into it. You can go up or down on the shape, depending on what feels best for you. I like to get at least a 45-degree presentation angle of the cutting edge on the wood and sometimes even steeper.

When shear-scraping with a gouge, present the tool with the flute closed (almost facing the wood), but be sure to use only the lower cutting wing of the gouge (*Photo 5*). Touching the opposite wing, or both wings, could cause a catch.

When shear-scraping with a scraper, the tool presentation is similar to shear-scraping with a gouge: drop the tool handle low and present the burr edge at a steep angle to the wood (*Photo 6*). To achieve this steep angle, it is necessary to turn the tool up on edge (*Photo 7*), rather than resting its width on the toolrest, as you would in the traditional scraping mode shown in *Photo 1*.

Final thoughts

Still having trouble getting a smooth cut after using these techniques? Sometimes tearout can be a bear to eliminate. Try using a lubricant for that last cut. I recommend using your intended finish as a lubricant. For instance, if you are going to finish your bowl with mineral oil, try mineral oil as the lubricant. And remember to keep the edge of the tool at a steep angle to the grain. Drop the handle and close the flute of the gouge into the wood—but not so far as to touch the opposite wing, as that would cause a catch. ■

Mike Mahoney is a production woodturner specializing in salad bowls, utility items, and burial urns. He lives in rural Northern California on a farm with his wife, Jenni. For more, visit bowlmakerinc.com.

Gouge presentation

4 Imagine putting the tool handle in your pocket to achieve the steep angle needed for a shear-scrape.

5 Note the steep angle of the cutting edge to the wood. Close the flute of the gouge, but be careful to apply only one wing, not both.

Scraper presentation

6 Similar to the gouge presentation, lower the handle of a scraper when used in shear-scraping mode.

7 Turn the scraper up on edge (so it is not flat on the toolrest) to achieve the steep cutting angle needed for a clean shear-scrape.

You read the article—now see the video!

This article has an accompanying online video in which Mike Mahoney demonstrates the proper way to add shear-scraping to your repertoire of techniques. To view the video, visit tiny.cc/shearscrape or scan the QR code with your mobile device.

(Articles courtesy of AAW)