BAY AREA WOODTURNERS ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

October 2023 **Volume 27 Issue 10**

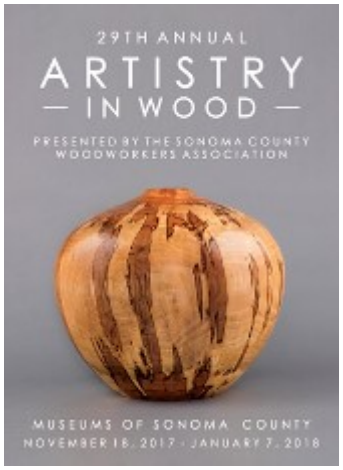
John Cobb
Hollow Forms for Muggles
August 14th, 8:30am-12pm

In J. K. Rowling's Harry Potter series, a Muggle is a person who lacks any sort of magical ability

Hollow forms are not a widely explored category mainly due to the fact that you can't see what you are cutting and that seems crazy. When you are turning every other woodturning project you can see the cut, ride the bevel, and watch the curls come off the tool. Not so much with hollow forms, you jam a scraper into a hole, hope it doesn't spin and really hope you don't blow out the side.

John's demo will approach hollow forms in a way geared to the average turner. You don't need to be a master turner that can ride the bevel perfectly, or have magical intuition on wall thickness at any given moment. He will walk you through the steps to methodically hollow out a vessel which should enable everyone a high degree of success.

John will also bring along some of the tools he has made and will be happy to discuss sanding and finishing details.



Bio:

John, a native of Seattle and graduate of the University of Washington, lives outside of San Francisco in Marin County. The Bay Area's broad range of climates produces ideal growing conditions for hundreds of species of trees. Rich dark walnut, spectacular maple burl and exotic Olive are some of the beautiful woods periodically available.

All of the sourced wood comes from stumps reclaimed from arborist wood piles. These once spectacular trees were removed for disease or safety concerns and headed for the landfill or fireplace.

Every week John climbs through arborist piles throughout the Bay Area searching for logs that have incredible potential hidden beneath the bark. Returning to the shop with one piece or a trailer load, John chainsaws each log into approximate shape and then mounts the blank on a lathe for turning.

Continued on following page

History in Wood Turning:

2006 - Took a bowl making class with his son - that was the spark that started the woodturning journey
2010 - Started selling bowls
2013 – Jim Rodgers hooked John into being BAWA VP
2015 - 2017 BAWA President

Shows and Galleries:

2013 - 2021 Artistry in Wood - Sonoma County Museum
2020 - DeYoung Open -
2018-2020 - City Art Gallery - San Francisco
2014-2023 - Instructor Mt Diablo Woodturning Center
Advanced Bowls
Hollow Forms

Links:

John's Website: https://www.turningdesign.com/
Turning Gallery: https://www.turninggallery.org/john-cobb.html
Terrestra: https://terrestra.com/collections/john-cobb-woodturning

President's Letter

October 2023

BAWA Talent

Fall is upon us, and as I look forward to our upcoming meetings and back at the demonstrations we've seen this year, I am once again struck by the incredible talent of our members. Last month we watched Jean-Louis Meynier's amazing presentation on the ancient art of making captive spheres, earlier this year we learned from Michael Hackett, Dave Bentley, and Brad Adams, and between now and the end of the year we'll also get to watch demonstrations by John Cobb and Vern Stovall. I find it incredible to be surrounded by such talent, not to mention all of our fellow members who have not demonstrated but are each pursuing the infinite paths available in woodturning. As I've said before, and I'll say it again, what a community!

Speaking of members' talents, I'd like to bring everyone's attention to the board member elections coming up at the next meeting and to the future of the board and officer positions in coming years. Every year, after the board member elections have been held, believe it or not one of the first things we turn our attention to is finding the next round of board members and officers. It's important as a volunteer organization that we keep a good circulation of membership through these positions. So I ask you to think about whether you'd be interested in serving on the board or as an officer starting in the cycle after next (beginning January 2025). If so, please feel free to ask any questions or to let any of us know you are interested. Also, don't be surprised if one of us approaches you to see if you would be interested! I can tell you that for me the resulting camaraderie and friendships has been one of the most enjoyable parts of being a BAWA member.

Stay safe and keep on turning,
Steve

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Club Meetings

Club Meetings-

Meetings are generally 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

October 14th	John Cobb Hollowforms 8:30AM-12:00PM
November 11th	Turnathon 8:30-2:00
December 9th	Vern Stovall Stitching Cracks 8:30AM-12:00PM
January 13th	BAWA Holiday Party 10:00AM Walnut Creek Elks Lodge

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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Jean-Louis Meynier
Boule de Canton (Captive Sphere)
September Meeting

Jean-Louis was our demonstrator for September. Jean-Louis is a member of our club, and a well-respected wood turner. Jean-Louis came prepared with a video presentation covering all aspects of a Boule de Canton, including it's history, and the steps to making a Boule de Canton. Although Jean-Louis did not perform actual lathe work he was incredibly informative and kept everyone engaged in the process.

Jean-Louis discussed how the making of the Boule de Canton goes back to the mid 1700's. He marveled at how the spheres were made without the tools available today. Jean-Louis had a number of examples available for members to pick up and look at, and in the presentation had many photos of people he works with who have made a lifetime effort to perfect the Boule de Canton.

One of the things Jean-Louis kept coming back to is the importance of being accurate in the dimensions of the sphere. If the sphere is off, the walls of the inner spheres could be pierced.

Jean-Louis spent time discussing and showing the tools he uses to make the Boule de Canton. He showed some of the things he does to make his own replacement cutting heads. He also discussed the specialized jigs and chucks he uses to maintain the level of accuracy necessary to make the inner spheres.

The demonstration video was well done, and made it easier to follow the process from start to finish. It is clear this is an advanced skill and with a long learning curve. Patience is necessary, and failures are going to happen. Jean-Louis says even now he has challenges occasionally.

For those who were unable to make the club meeting for the demonstration, or for those who would like to see the demonstration again, the videos are available in the following links.

YouTube Links:

Jean Louis Meynier, Captive Wooden Spheres. Overview: **https://youtu.be/WkSWcMLTNNo**
Jean-Louis Meynier, Captive Wooden Spheres. How to make them, Part 1: **https://youtu.be/W-ibKSww6k4**
Jean-Louis Meynier, Captive Wooden Spheres. How to make them, Part 2: **https://youtu.be/njUVJZ7qi2M**
Jean-Louis Meynier, Captive Wooden Spheres. How to make them, Part 3: **https://youtu.be/r51iN-BS_1A**


Spheres & star spheres


Measuring sphere


Special cutters & grinder


Sphere jig


Wood/PVC sphere chuck


Marking out facets


Making first cut


Removing plugs


Cutting arm of star


"The piece was this big"


Cutter holder



Paul Texier &
Jean Claude Charpignon works


The Group

Tree Article 59 A Rose by Any Other Name

By Tony Wolcott

Yes, there are two paths you can go by, but in the long run
There's still time to change the road you're on

-From "Stairway to Heaven," Led Zeppelin words by Jimmy Page and Robert Plant

I chose this lyric because I like the message. We can change if you listen to the whistling wind.

Grandfather worked as the shop steward in a metal machine shop. He took breaks in the smaller wood area and built a Hope Chest for his granddaughter. A hope chest is a traditional dowery chest for unmarried young women. In North America, the treasure trove is often called a cedar chest. In Great Britain, the term is bottom drawer, and in Australia, young women call the chest a hope, cedar, or glory box.

This was no ordinary hope chest that Grandfather produced. He crafted everything from cedar wood because the wood resists decay and infestations, plus preserving any material stored in the box, the dreams of a young woman. Grandfather knew how to fit in hidden drawers and empty spaces only reached with wooden sticks and blocks, secret combinations. The child was taught the labyrinth keys and never forgot how to open and hide her wishes.

From the Bible, we have many instances where cedar is mentioned, especially the Cedar of Lebanon or the Cedar of God.

2 Kings 19:23

I came up to the heights of the mountains,
To the remotest parts of Lebanon;
And I cut down its tall cedars and its choice cypresses.

2 Chronicles 2:3
Send me cedar logs as you did for my father David when you sent him cedar to build a palace to live in.

Psalm 29:5

The voice of the LORD breaks the cedars; the LORD breaks in pieces the cedars of Lebanon.

Although these quotes suggest that cedars were cut down, revered, and broken into pieces, Christianity often equates the Cedar of Lebanon with Mary, Mother of Jesus. The two are noble, sinless, everlasting beauty, and bountiful.

The Egyptians used cedar wood to build sarcophaguses for their mummies. The Deodar has often been believed to be the tree of God, but so has the Cedar of Lebanon. Both trees have often been used to build the framework of temples or palaces. The wood is also suitable for constructing bridges, making railroad ties, producing plywood, and even making pencils.

The Deodar Cedar, *Cedrus deodara*

The Quest for True Cedars

The road we have chosen is not the path less taken, which Robert Frost lamented in his poem. We often choose the easy route, the least resistance, and are destined to think a large coffee is a ‘grande'.

Language is difficult to change. We speak of pineapples, but the fruit does not look like a pine or an apple. But we can insist that true cedars belong to the Cedrus genus. There are only three or four true cedars. Here in the San Francisco Bay Area, you will find many *Cedrus deodara an*d many *Cedrus atlantica.* Visiting botanical gardens may reveal a *Cedrus libani*, but I have never seen the rare *Cedrus brevifolia.*

Any way you cut it, wood from true cedars is a great building material. When the cedarwood dries, it is stronger than most of our softwoods, much more durable, and resistant to decay and insects.

Continued on following page

Seeking the True Cedars

If you were asked to name a cedar, and you responded with *Western Redcedar,* you'd be wrong. It's not a true cedar.

If you said *Incense Cedar*, you'd be wrong again.

Alaskan Yellow-cedar, *Nootka cedar:* wrong again.

Port Orford Cedar: Wrong

Eastern Red Cedar, *Eastern White Cedar*: WRONG!

Mountain Cedar, Persian Cedar, Bermuda Cedar: Wrong, Wrong, Wrong.

There are only three True Cedars, none of which are native to North America.

ALD

There is a convenient mnemonic device to help us remember the names of the true cedars. Not only is it a mnemonic — it is a DOUBLE mnemonic.

This handy tool — ALD — not only reminds you of the names of the trees; at the same time it also provides a descriptor for each tree:

Atlas has Ascending growth tips
Libani has Level growth tips
Deodar has Descending growth tips

ALD

"Horticultural students are sometimes advised to use alliteration to identify Cedars: ascending Atlas, level Lebanon, drooping Deodar, referring to the direction of growth of the youngest shoots. This might be sufficient to get through one's plant identification exams, but later on it becomes clear that it isn't so simple" A teacher of Tree Identification

ATLAS CEDAR

Cedrus atlantica is often bluish, with shorter needles and distinctive vertical cones on the branch tops. These cone types are consistent for all the true cedars.

LIBANI CEDAR

Image of Cedrus libani from Trew's Plantae Selectae, 1750–1773. *Hunt Institute for Botanical Documentation, Carnegie Mellon University*

Continued on following page

DEODOR CEDAR

The taxonomy of the cedars is controversial. Some dendrologists claim that a fourth True Cedar exists, the Cedrus brevifolia, which grows only in the Troödos Mountains of central Cyprus. Others consider the Atlas cedar a subspecies of Cedrus libani. To further complicate matters, recent studies argue that all the cedars are a single species, Cedrus libani, and the others are subspecies.

The cedars are undeniably similar in their general appearance, and even an expert can be hard-pressed to be absolutely certain as to which is which.

CEDAR OF LEBANON

The Cedar of Lebanon is considered to be the first of trees (1 Kings 4:33). The Bible describes the cedar tree as strong and durable (Isaiah 9:10), graceful and beautiful (Psalm 80:10, Ezekiel 17:23), high and tall (Amos 2:9, Ezekiel 17:22), fragrant (Song of Songs 4:11) and spreading wide (Psalm 80:10-11).

Cedarwood is used to encourage a feeling of peace, along with mental clarity and focus, while physically promoting relaxation of the overall body. -Anonymous

Resilience *"The heart's affections are divided like the branches of the cedar tree; if the tree loses one strong branch; it will suffer but it does not die; it will pour all its vitality into the next branch so that it will grow and fill the empty place."*
--Khalil Gibran

Cedars are very popular ornamental trees, and are often cultivated in temperate climates where winter temperatures do not fall below circa −25 °C. The Turkish cedar is slightly hardier, to −30 °C or just below. Extensive mortality of planted specimens can occur in severe winters when temperatures fall lower. Locales with successful longaeval cultivation include the Mediterranean region, western Europe north to the British Isles, southern Australia and New Zealand, and southern and western North America. -Wikipedia

Cedarwood and cedarwood oil are natural repellents to moths, hence cedar is a popular lining for cedar chests and closets in which woolens are stored. This specific use of cedar is mentioned in *The Iliad*, Book 24, referring to the cedar-roofed or lined storage chamber where Priam went to fetch treasures to be used as ransom. The ancients made cedarwood oil from Lebanon cedar, a true cedar of the genus *Cedrus*, However, the species used for modern cedar chests and closets in North America is *Juniperus virginiana*, and cedarwood oil is now typically derived from various junipers and cypresses (of the family *Cupressaceae*). Cedar is also commonly used to make shoe trees because it can absorb moisture and deodorize.

Many species of cedar are suitable for training as bonsai. They work well for many styles, including formal and informal upright, slanting, and cascading.[20]

Some authorities consider *Cedrus* the only "true cedars" [21] and discourage use of the name for other genera without an additional qualifier, such as "white-cedar".[22][23] Nevertheless, the name "cedar" has been applied (since about 1700[24]) to other trees, such as the North American *Thuja plicata*, commonly called "western red cedar", and *Juniperus virginiana*, commonly called "red cedar" or "eastern red cedar". In some cases, the botanical name alludes to this usage, such as the genus *Calocedrus*, meaning "beautiful cedar" (also known as "incense cedar"). Several species of genera *Calocedrus*, *Thuja*, and *Chamaecyparis* in the Pacific Northwest having similarly aromatic wood are referred to as "false cedars" . Wikipedia

Continued on following page

Wood examples of Cedar

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:

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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.

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BAWA NEWS & NOTES

September meeting

Mmm...Donuts

Steve Griswold opens the meeting

Inspecting show and tell items

Jim Campbell

October 2023 Membership News
By Anna Duncan

Another great year of meetings and social events is coming to its end. We have all enjoyed in-person meetings with the benefits of seeing our fellow woodturners face to face, shopping at the store, browsing the library, and participating in the wood raffle. Our membership has grown to about 160 members strong! And now it's time to start the process of paying our dues for next year.

Dues will continue at $60 for 2024. Still a great price for all the value we get from membership, including:

- Demonstrations, member show & tell, wood raffle, woodturning supply store and library at meetings,
- Two social events per year,
- Website and newsletter full of woodturning information, and
- Meet ups with friends who share your passion for woodturning.

Now is the time to pay your dues for next year. There are a couple of ways to renew:

- You can use the BAWA website and follow the instructions for renewal using a credit card…same process as previous years,
- You can send a check to our treasurer, Rick Nelson, 1584 Webb Lane, Walnut Creek, CA 94595, or
- You can pay in person with cash or check at upcoming BAWA meetings

We'd really like to be finished with renewals by the end of the year, so I encourage you all to renew ASAP.

If you have any issues with renewal, please contact me at membership@bayareawoodturners.org.

Best,

Anna Duncan

Show & Tell
September

Bob Nolan-Birdhouse, Gnome & Ornament Tree

Larry Batti-Pierced Bowl

John Langen-Segmented Bowls

Continued on following page

Show & Tell
September

Rick Dietrich-Winged Bowl

Anna Duncan-Cake Tray

Tom Tovrea-Ornaments

Continued on following page

Show & Tell
September

Jamie Gracer-Segmented Vase

Harvey Klein-Various Items

Joe Dahl-Pewter Inlayed Bowls

Continued on following page

Show & Tell
September

Ed Steffinger-Bell Ornament

Vern Stovall-Palm Bowls

David Nelson-Cork Oak NE

Turn a Decorative INLAY RING

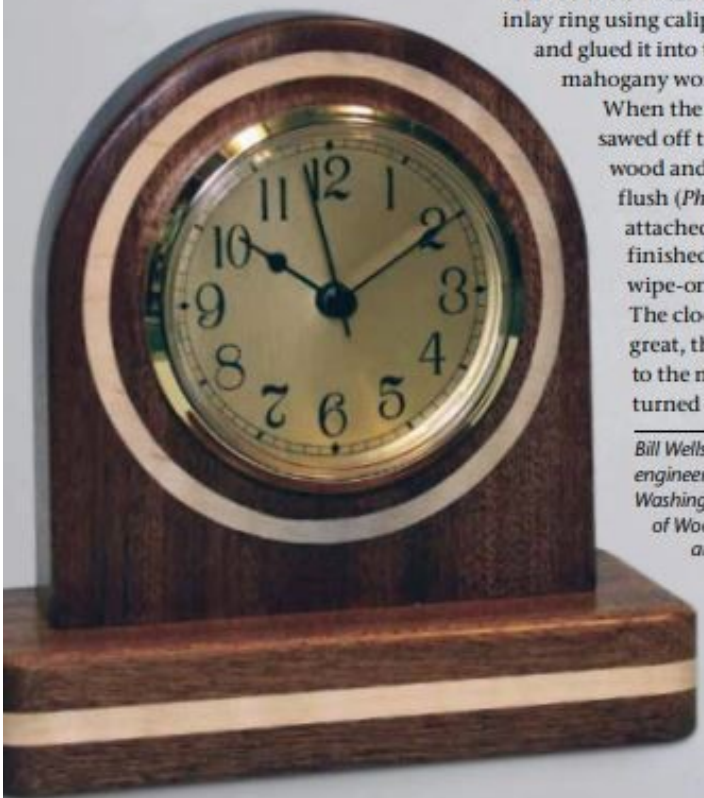
Bill Wells

We woodturners often opt for lathe-only projects and forget the connection our craft shares with general woodworking. When making a mahogany stand for a clock, I decided to add a turned ¼"- (6mm-) wide maple ring inlay around the clock face. After many failed attempts to cut neat, concentric circles in a sheet of veneer, it dawned on me that the best way to make perfect circles in wood is with a lathe. Of course!

Since the inlay was to have a 4½" (114mm) outer diameter, I cut a 5" (127mm) disk of ¾"- (19mm-) thick maple on the bandsaw and attached it with double-sided tape to a waste block on my lathe's faceplate. I then marked the outline of the ring on the maple, leaving it a bit oversized (*Photo 1*).

After rough-turning the inlay ring to about ⅜" (10mm) depth, I used a scraper to bring the outside diameter (OD) and inside diameter (ID) to the exact dimensions of the recess I had routed in the mahogany clock stand (*Photos 2, 3*). After verifying I had reached the correct dimensions of the inlay ring using calipers, I parted it off and glued it into the recess in the mahogany workpiece (*Photo 4*).

When the glue dried, I sawed off the excess inlay wood and sanded the piece flush (*Photo 5*). Then I attached the base and finished the project with wipe-on polyurethane. The clock stand looks great, thanks in large part to the maple inlay ring I turned on my lathe. ■



Bill Wells is a retired engineer living in Olympia, Washington, and is a member of Woodturners of Olympia, an AAW chapter. He has been a woodworker for many years but only recently discovered that all his projects need not be square.

Mark the OD and ID of the inlay ring.

Shape the inlay ring to match the dimensions of the recess it will fill.

Glue the inlay ring into the routed recess.

Sand the workpiece flush.

Continued on following page

Make a Simple DUPLICATION TEMPLATE

Kalia Kliban

I do not normally turn multiples but recently received a commission to make a matching set of salad bowls. After I turned the first bowl and refined its design, the problem arose of how to create an accurate template of the inside and outside curves for use as a guide in making the rest of the bowls in the set. Commercial profile gauges have several shortcomings for use on bowls: they are mostly made with moldings or short spindles in mind and tend to have pins too short to reach the bottom of a bowl; if the bowl rim curves inward at all, the pins of the gauge can't follow the line of that inside curve; the pins are likely to scratch or dent a sanded and/or finished surface; and the resolution is poor on intricate shapes. I came up with a simple template technique that would not damage a finished surface and is adaptable enough to handle any shape. The idea is to create an accurate paper pattern that can be transferred to a more durable template material such as thin plywood or hardboard. I use this technique for bowls, but it works equally well for spindle profiles of any depth or length, including architectural elements still in place.

Establish reference points for repeatability

When creating a template for duplicating, it is important to establish and mark reference points that will also be identified on the duplicate objects. Without consistent reference points, any transferred profile will not be oriented in the same way as the profile of the object being duplicated. The important reference points for making a template for the interior of a bowl are the center and two opposing points on top of the rim. For the exterior of a bowl, you will need a way to reference the centerline at the top and bottom of the bowl, or you can use the same rim points you used for the interior template. For a spindle, you need the centerline marked at each end or an accurate diameter measurement at two marked points along the profile.

A plywood support for self-stick tabs

To start the process, cut a template support from ¼" (6mm) plywood that touches the rim on both sides of the bowl and roughly follows one half of the inside curve. Leave a gap of about ⅛" (3mm) between the support and the inside of the bowl. The size of the gap is unimportant, and it does not have to be consistent. Set the plywood support on the rim of the bowl and bring the tailstock up to hold it in place with very gentle pressure *(Photo 1)*. You don't have to do this on the lathe, but it is a convenient way of holding the bowl and template support steady and in relation to each other.

Record the profile

Create a paper pattern on a plywood support to capture the inside and outside profiles of a bowl.

Continued on following page

If the object being duplicated cannot be mounted on the lathe, you can use non-marring masking tape to hold the template support in place.

Starting at the rim, apply tabs of self-stick notes to the plywood support so that their edges just contact the bowl. Where the gap between the support and bowl is small, place the sticky end of the tabs toward the wall of the bowl. If the gap is too large to adhere the tabs, put the sticky end away from the bowl wall.

To match the inside curves better, I created a slight radius on the end of a stack of self-stick tabs using a shallow gouge. The tabs can be trimmed to fit any inside or outside curve easily and quickly, and they can be picked up and readjusted as needed to make an accurate fit. Intricate or fiddly details can be cut with scissors or a knife or built up with a succession of tabs. You can buy pre-made self-stick tabs, or just cut slices off a pad of full-sized self-stick notes, which is what I did.

Apply self-stick tabs all the way to the center of the bowl, making sure the corner of the very last tab falls at the exact center of the bowl (*Photo 2*). Mark the bowl and the paper at the points where the paper tabs make contact with the top of the rim. The centerpoint and the rim marks are the reference points for transferring the curve onto paper and/or your eventual template material.

The rim marks can also be used as reference points for creating a template for the outside profile.

Take the outside profile using the same technique used on the inside. Using ¼" plywood, make a template support that spans the bowl from rim to rim and loosely follows the outside curve without running into your chuck or lathe headstock. As with the inside template support, the size of the gap between it and the outside of the bowl is unimportant. And as before, use gentle tailstock pressure to hold the template support in place. The process of following the curve is the same, too. Apply self-stick tabs all along the curve *(Photo 3)*. In the example shown, I shaped the small curves of the foot and rim beads with scissors and combined several tabs to get the curve just right.

That self-stick tabs are so easy to shape and reposition makes them perfect for this task, but it also makes the resulting template delicate. To prevent the paper tabs from lifting while you are working with them, reinforce the template pattern with tape when you have finished taking the profile *(Photo 4)*.

Transfer profile to final template

To transfer the curves to your final template material, flip the pattern over so the self-stick tabs are under the plywood support. Align the rim and centerpoint marks on the template pattern with crosshairs drawn on the template material, then gently trace the profile created by the self-stick tabs (*Photo 5*). A .7mm or .5mm mechanical pencil with a soft, dark lead is best for this task.

Carefully cut out your new template along the transferred lines, and it is ready for use. When making duplicate bowls or spindles, simply hold the template to the workpiece (with the lathe off) to check your progress and see where more material needs to be removed.

I suspect there are many applications for this duplicating technique. In addition to its use in duplicating spindles and bowls, it also offers a safe, non-marring way to take profiles from and make accurate section drawings of museum pieces or historic architectural details. I look forward to seeing what you do with it. ■

All photos by Dan Reynolds.

Kalia Kliban is a bowl turner and dance caller living in Sebastopol, California. She is a member of the Wine Country Woodturners and has been a professional woodworker since the early 1990s.

Transfer profile pattern to template material

4 Reinforce the paper pattern with tape.

5 Trace the pattern onto your final template material, then cut it out and start duplicating at the lathe.

Continued on following page

Quick indexing reference

Like many lathes, mine has an indexing head that I find very useful. There is no easier way for me to mark or drill evenly spaced holes around the circumference of a piece. My Oneway 1640 has forty-eight holes on the headstock pulley, and I know that twenty-four evenly spaced positions equates to every other hole; sixteen evenly spaced positions equates to every third hole, etc. But the holes are numbered one through forty-seven and it has proven difficult for me to quickly determine which hole is next in the positioning sequence when using an even pattern of fewer than all the holes.

To make the process quicker and easier, I made up a chart showing all the available combinations and the actual marked number of each index point needed to locate the next hole. I taped the chart to a wall next to my lathe and haven't mis-drilled a hole since. The same could easily be done for index heads with fewer or more available points.

—Pat Miller, Washington

Marked number on index head

Number of holes																								
3	1	17	35																					
4	1	13	25	37																				
6	1	9	17	25	3	41																		
8	1	7	13	19	25	31	37	43																
12	1	5	9	13	17	21	25	29	33	37	41	45												
16	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46								
24	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35	37	39	41	43	45	47

Protecting a finished workpiece in a chuck

Sometimes it is necessary to remount a finished workpiece in a chuck. Here is a simple way to prevent the chuck jaws from damaging the workpiece.

Cut a ½"- (13mm-) long section of PVC pipe, whose inside diameter (ID) is slightly larger than the diameter of the workpiece. PVC pipe up to 1½" (4cm) is readily available. Larger diameter pieces can be obtained from electrical or plumbing contractors who may have leftover sections of pipe. I have often used electrical PVC conduit ranging in size from 2¼" to 3" (6cm to 8cm) ID.

Cut out a small section of the PVC pipe so that when it encircles the workpiece it is about ¼" smaller than the circumference of the piece and leaves a gap. Place the pipe section into the chuck and secure the workpiece inside the PVC. Be sure to align the gap in the PVC between two of the jaws. Tighten securely.

—Ken Capie, California

Magnetic bowls hold jaws during changing

When I got my first scroll chuck, I searched the Internet for ideas on organizing and holding spare chuck jaws. I have long been an advocate of using magnets to hold lathe accessories. I use a magnetic bar to hold T wrenches, tommy bars, and hex keys; I keep several small magnetic trays attached to the lathe for holding things like pen bushings and screws; and I use magnetic note holders to hold strips of abrasive to the lathe so they are at hand when needed. I soon found a solution for holding chuck jaws while I am swapping one size for another: 4" (10cm) and 6" (15cm) magnetic bowls available from auto parts stores.

The rubber-encased magnet on these bowls protects the surface of whatever they are stuck to. I found that I can stick the magnetic bowl to the body of my lathe while changing chuck jaws, but I would not advise keeping them there while turning, as they could shake loose and become a safety hazard.

—Jim Turcott, New York

(Articles courtesy of AAW)