

BAY AREA
WOODTURNERS
ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

April 2024

Volume 28 Issue 4

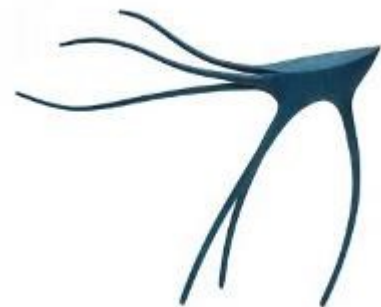


KRISTEN LEVIER
MICROMOTOR POWER CARVING & BENDING WOOD
APRIL 13TH
8:30 AM-4:00 PM

This is an **in-person** meeting with Kristin who will demonstrate micromotor power carving used to embellish and transform wood into works of art.

Kristen is a professional wood artist with several years' experience adding sculptural elements to wood turnings. She has a PHD in molecular Biology and uses her research background to view her surroundings and incorporate them into carvings. She has taught at many exhibitions, such as AAW, Arrowmont, and Women of Woods. She is credited with several publications. She has several awards including the Bob Stockdale International Excellence and Center for Art in Wood.

There will be no woodturning at this meeting. She will cover basic design, carving and coloring techniques through a combination of slide presentations, demonstrations and hands-on carving. Topics included using compressed hardwood to make curved elements without steam bending, taking care of your body, useful adhesives, efficient wood shaping techniques, how to make mistakes disappear, modeling to help with design decisions, useful forms and use of magnets.





BAY AREA WOODTURNERS ASSOCIATION

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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.

2024 Event Schedule

| | |
|------------|---|
| April 13th | Kristin LeVier Power Carving, Bent Wood Turning 8:30 AM-4:00 PM |
| May 11th | Carlos Angulo Natural Edged Bowl 8:30 AM-12:00 PM |
| June 8th | Sally Ault Ornament, Box 8:30 AM-4:00 PM |

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

Saturday, March 9 Demonstrator

Bowls, Platters, Urns and Pepper Mills

Mike Mahoney was our demonstrator in March. Mike opened his demo with a discussion of how he got started in the career of woodturning shortly after graduating from college. He has been a professional turner for almost four decades. Mike’s specialty is turning bowls. At the peak of his woodturning career, he was turning out 3,500 bowls a year. Mike entertained us throughout his demonstration with stories about his woodturning career, provided tips, techniques and the methods he uses to turn bowls, platters, urns and pepper mills. Mike does not use many aids or measuring tools to form his projects. He pictures in his mind’s eye the curve as he works through a bowl, the feel of the tool, and sound as he works. As he hollows or turns a project, he frequently taps the turning with his fingers to determine its thickness.

Mike started his demo by coring three oak bowls using the McNaughton coring system. Mike used a 3/4 inch bowl gouge to hollow out the smallest bowl first and then proceeded to core out each bowl from the blank. He ended his coring by turning a 1/4 inch thick Calabash bowl. He explained that coring has a high learning curve and that he prefers the McNaughton system for coring.

Next up, Mike turned a walnut platter. Rift sawn logs make the best platters. Mike, first, trued up the front of the platter and then worked on the bottom. The base of the platter should be about 50 to 70% of the platter’s diameter according to Mike. Mike proceeded to make a cove and bead on the bottom. Next he finished the platter’s front side by flattening the rim, hollowing out the front and finishing the front with a bottom feeder tool. He then proceeded to sand the platter with grits up to 320. The final thickness of the platter was about a 1/4 inch.

After the first two demos, Mike turned an urn. According to Mike, the shaping of an urn is the most important part of the turning. The base of the urn needs to be smaller than the opening. He also diagrammed and demonstrated the hollowing process for an urn. Next, Mike demonstrated the threading process for the body and lid for an urn. You want to do the female thread first and then follow up with a slightly oversized male thread to adjust and properly fit the lid. After finishing the turning process it the urn is sanded to 400 grit. Throughout the turning process Mike emphasized the use of his mind’s eye to form the urn.

The final demo was the turning of a pepper mill. The blank for the pepper mill was drilled and rounded on the top and bottom edges to prevent cracking in the drying process. He also uses “Ajax” to prevent mold when drying wet wood. The turning process for the pepper mill consisted of several steps. First the bottom was hollowed, then shaped. Next was turning the top and fitting the grinding mechanism for the pepper mill.



Mike’s platters



Turned cups



Bob Ackley introduces Mike Mahoney



Mike talks trees



Roughing calabash bowl



Forming a tenon



A few of Mike’s tools

Continued on following page



Shear scraping exterior



Coring tool setup



Sharpening coring blade



Coring bowl



...and it pops right out



Exterior of first cored bowl



A look of grim determination



Mounting of a jam chuck



Cutting away foot



Completed calabash bowl



Cutting recess on platter



Hand sharpening



Bottom feeding



Completed platter



Bottom of platter



Using hollowing tools on HF



Chasing threads in redwood



Chasing threads on lid



Checking fit of threads



Turning top of lid



Completed HF



Detail of threads



President's Letter

April 2024

Constantly Evolving

I am very excited that this weekend BAWA is hosting Kristin LeVier for an all-day demo on Saturday, and a workshop on Sunday. Kristen is an internationally renown woodturner who has turned more and more to carving. I am excited for two reasons: First, she is a representative of woodturning's constant evolution as a craft and art form. Second, her workshop represents a breakthrough for BAWA in reinstating workshops by turners from around the country. I believe strongly that workshops are one of the great benefits of BAWA membership. In addition, by offering the opportunity to conduct a workshop in addition to a demo, we may be able to attract demonstrators who would not otherwise travel here to do just one demo. Stay tuned on this front!

I'd like to give a shout-out to our VP, Bob Ackley, who has put a tremendous amount of work and creativity into making Sunday's workshop happen – Thank you Bob!

Finally, I am happy mention that the BAWA Board has authorized the purchase of two micro carvers which will be used by two of our members during Kristen's workshop on Sunday, and which will be available in the future for members to try out during open studio hours in Room 108.

Stay safe and keep on turning,
Steve



May Presenter-Carlos Angulo

Natural Edged Bowl

May 11th



A Brief History of Angulo Custom Wood Turning

Carlos has been woodturning since 2012 and has been a woodturning instructor at The Curious Forge maker space in Nevada city since 2013. He also teaches at Woodcraft in Rancho Cordova, Urban wood rescue in Sacramento and his professional shop is open for classes. He is a member of the Gold Country Woodturners in Nevada City and the American Association of Woodturners. He enjoys teaching others foundational techniques and skills that help people expand their creativity and artistic abilities. He has participated in workshops with Kirk DeHeer, Jerry Hall, Bill Juhl, Guilio Marcolongo, John Jordon and spent a week woodturning at John C. Cambell Folk School.

Carlos is passionate about the art of woodturning, educating the public about the craft of woodturning, and dedicated to producing quality work that lasts a lifetime. His wood comes from urban source tree trimmers, family, friends and his and his wife's 40 acres in the foothills. If you are interested in learning more about wood turning Carlos teaches a wide range of classes from beginner, intermediate and advanced he also provides all the tools and equipment. You can find Carlos's creation at Art Studio 360 in Placerville CA off HWY 50.



5 Interesting Facts About Lathe Machines

Publish Date: March 26, 1919

A lathe is a turning machine used to perform a variety of machining operations, including cutting, knurling, facing and drilling. The workpiece is secured inside the lathe, at which point the piece is rotated and exposed to a stationary tool bit. As the tool bit presses into the rotating work piece, it removes some of the workpiece's material to create the desired size and shape. Even if you're familiar with lathes, though, you may be surprised to learn the following five facts about them.

#1) They Were First Used in Ancient Greece

The modern lathe has origins dating back to Ancient Greece in the 13th or 14th century B.C. Of course, this was a very rudimentary lathe, consisting of nothing more than a workbench with a rotating rod. Nonetheless, it paved the way for newer, more modern lathes, most of which still use this same basic design.

#2) They Were Known As the 'Mother of Machine Tools'

Throughout the Industrial Revolution, lathes were colloquially known as the "mother of machine tools" because they led to the creation of other machine tools. If it weren't for lathes, perhaps other machine tools wouldn't have been invented. The lathe became an invaluable tool among manufacturing companies during the Industrial Revolution, however, giving these companies ideas to create other tools, hence why they were called the "mother of machine tools."

#3) Woodworking Lathes Can Perform Up to 1,400 Revolutions Per Minute

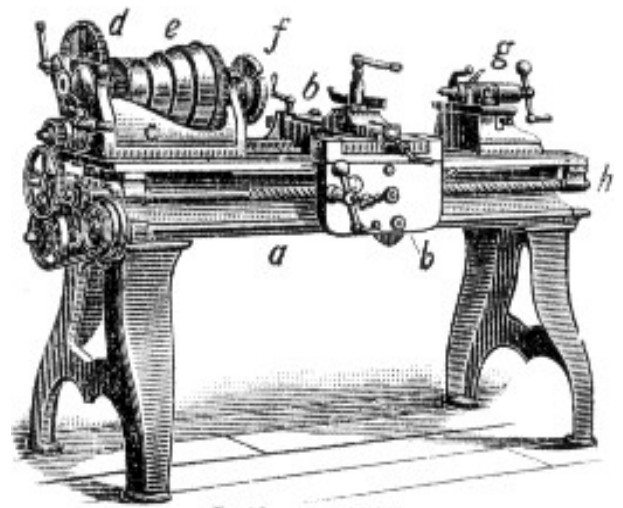
Woodworking lathes — lathe machines designed specifically for turning operations involving wood workpieces — can perform up to 1,400 revolutions per minutes. To put that number into perspective, most woodworking applications only require 1,000 revolutions per minute, making lathes a highly effective tool.

#4) Some Lathes Can Work Glass Workpieces

In addition to metal and wood, some lathes can work glass workpieces. Known as a glass-working lathe, they feature a similar design as traditional lathes. The key difference is that glass-working lathes expose glass to a flame that deforms its shape. The flame itself is static, but the glass rotates in front of it. Glass-working lathes are often used to create vases, wine glasses and other three-dimensional glass products.

#5) Duplicating Lathes Use a Pattern

Some manufacturing companies use a duplicating lathe to achieve a uniform shape with their workpieces. Also known as a copying lathe, it uses a pattern to achieve the same shape with each operation. Duplicating lathes were invented in the 1820s and have since become an essential tool used in the manufacturing industry.



Lathe, p. 1218.

Article courtesy of OneMonroe-Engineering



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

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.





BAWA NEWS & NOTES



Photos from last meeting



Steve Griswold opens meeting



Part of wood raffle



Donuts



The attentive group



OLIVE HYDE ART GUILD
Celebrates the 40th!

Holiday for the Arts 2024

Call for Artists

Entry Deadline for New Artists:
July 15, 2024

Olive Hyde Art Guild is now accepting entries for the Holiday for the Arts Gala, Show & Sale, October 18-20, 2024

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.

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

Show & Tell March

Roberta Zorzynski-Cake stand



Rick Nelson-Open segmented bowl



Jamie Gracer-Platter



Continued on following page

Show & Tell March

Charlie Saul-Hollow form



Joel Albert-Acrylic pen & grinder



Todd Thompson-Bowl



Randy Erickson-Bowl



Continued on following page

Show & Tell March

Mike Rizza-Lidded bowl



Harvey Klein-Sphere



Bob Bean-Grinder



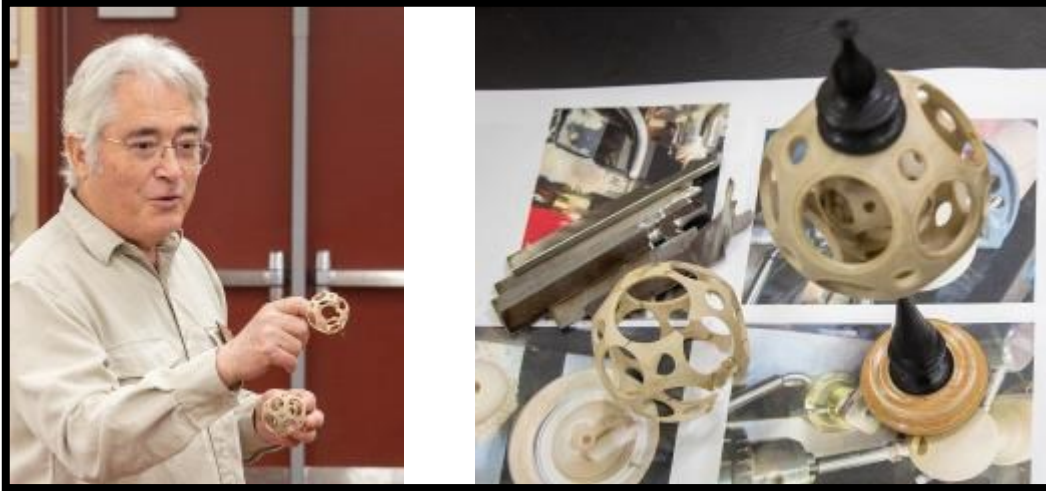
Bob Ackley-Bowl



Continued on following page

Show & Tell March

Jean-Louis Meynier-Nested spheres

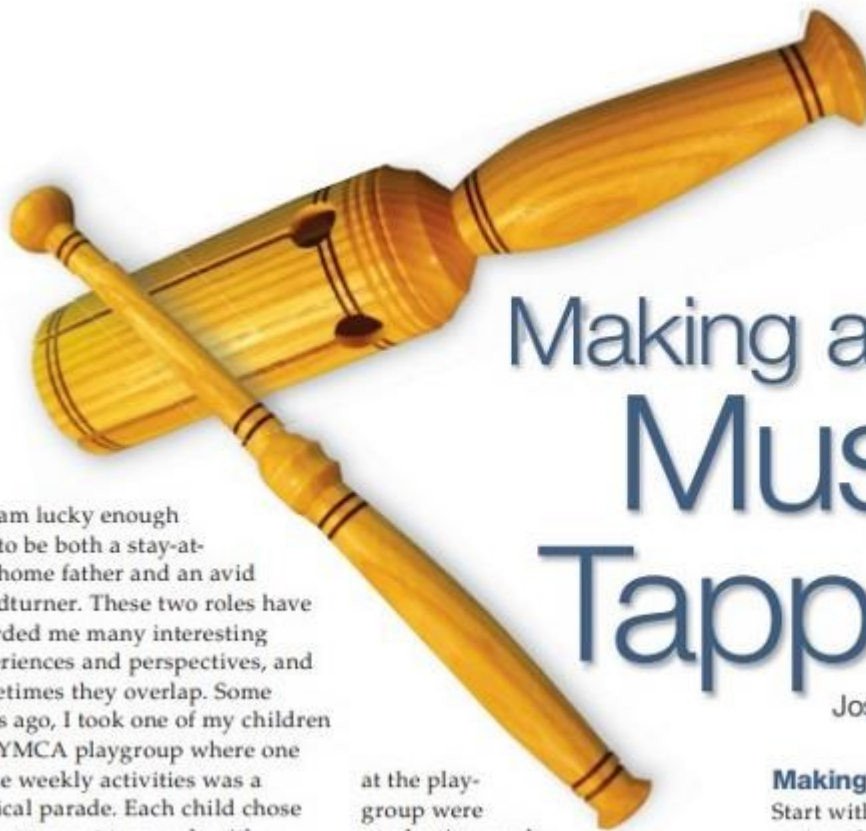


Ben Leslie-Boles-Paddles



Mark Benjamin-Lidded Box





Making a Musical Tapper

Joshua Friend

I am lucky enough to be both a stay-at-home father and an avid woodturner. These two roles have afforded me many interesting experiences and perspectives, and sometimes they overlap. Some years ago, I took one of my children to a YMCA playgroup where one of the weekly activities was a musical parade. Each child chose an instrument to march with—maracas, tambourines, drums, and triangles. One of the instruments was a musical tapper, or tone block.

Each section of the striking area of a musical tapper is a different size and, therefore, makes its own tone when struck with the ball of the tapper stick. The ones I saw

at the playgroup were production-made and were quite sufficient, but always having part of my mind in the woodshop, I decided before the parade even ended that I'd try to make one. Turns out they are great fun for music makers of all ages. And what I like is that this toy doesn't require batteries.

Making the body

Start with a block of dry wood, measuring about 2½" (65mm) square and 10" (250mm) long. I used ash that was glued up to reach the required thickness. Mount the block between centers of your lathe (*Photo 1*). Form a tenon at the tailstock end (*Photo 2*).

Remount the piece, grabbing the tenon with the jaws of a chuck. Using a 1½" (40mm) Forstner bit

Making the body – drilling the tone chamber



1 Mount the block between centers.



2 Form a tenon at the tailstock end.



3 Using a 1½" (40mm) Forstner bit chucked in the tailstock, drill a hole 3"-4" (80mm-100mm) deep.

chucked in your tailstock, drill a hole about 3"–4" (80mm–100mm) deep (the actual depth measurement is not critical) (Photo 3).

Insert a cone center into your tailstock and advance it into the just-drilled hole. This will supply additional support for turning the body of the tapper (Photos 4, 5).

Beginning at the tailstock end, turn the striking area of the tapper to a wall thickness of about 1/8" (3mm). You can see (and measure) the thickness of the walls where the wood meets the cone center (Photo 6). Once you reach the desired thickness at the end, proceed down the blank, toward the headstock, forming a cylinder, keeping the same wall thickness. I used a roughing gouge for this, but a spindle gouge or skew chisel would work well too (Photo 7).

Pull the tailstock away temporarily so that you can measure the depth of the interior space, or tone chamber. Measure the depth and then transfer that depth to the outside of the chamber to find the bottom. I took this measurement simply by inserting a stick to the bottom and digging my fingernail into the stick where it coincides with the end of the chamber, then laid the stick on the outside. Mark the depth with a pencil. Draw another line about 1/2" (15mm) to the left of that depth line—this is where you'll start the handle (Photo 8).

Advance the cone center back into the drilled hole, and turn the rest of the handle area to a cylinder; however, do not turn away the pencil lines just yet (Photo 9). At the left-most pencil line, begin to step down to your handle (Photo 10). Finish forming the handle (Photo 11).

At this point, I sand the tapper to 150 grit, add burn lines (if the mood strikes me), and apply a friction polish at the lathe. This is a ▶

Making the body – turning with the cone cylinder



4 Use a cone center inserted in the tailstock for additional turning support.



5 Here the piece is mounted, drilled out, and supported with the cone center.

Making the body – forming the cylinder



6 Begin at the tailstock end and turn the walls to about 1/8" (3mm) thick.



7 Form a cylinder keeping the same wall thickness.

Making the body – creating the tone chamber



8 Measure the depth of the chamber to determine where to begin turning the handle.



9 Turn the handle area to a cylinder but do not remove the pencil lines.



10 Begin shaping the handle at the left-most pencil line.



11 Form the handle and sand the tapper.

Cutting the tone sections – cutting the slots



12
Make a simple jig for holding the taper while cutting the slots in the tone chamber.



13
Clamp the taper to the jig. Raise the table saw blade only high enough to cut through the jig and *only one side* of the taper. The cut should stop a bit short of the bottom of the tone chamber.

project that will receive some abuse, so I don't sand to a high grit, nor do I spend much time with a fancy finish. Part off the taper and hand sand the end of the handle.

Making the taper stick

Now that you have the body almost finished, let's make the taper stick using the same species of wood. The photo below shows some taper sticks I've made. They are turned between centers, sanded to 150 grit, finished with friction polish, and



A variety of taper sticks.

parted off. You can make the taper stick as fancy or plain as you like, but I recommend putting a small striking ball at the end.

Cutting the tone sections

Make a T-shaped jig for holding the taper to cut the tone sections (Photo 12). You will need to use a table saw for cutting these sections. Secure the taper to the jig with a clamp. Raise the table saw blade just enough to cut through the jig and through *only one side* of the tone chamber (Photo 13).

Use a stop block or mark your rip fence to indicate how far to cut so that each cut is the same length. The cut should stop just short of the bottom of the tone chamber. Be careful here: Since a table saw blade is circular, the end of its kerf will have a curve also, with the outside of the taper being cut further than the inside. I learned this the hard way!

I make three cuts to the chamber and place them so that each section ends up being a different width. Each section will have its own tone—for kids, this is the magic of the instrument!

Using the same jig to hold the taper, drill a $\frac{3}{8}$ " (10mm) hole at the end of each cut line. Make sure the hole is centered on the cut line and that the bottom edge of the hole coincides with the bottom of the tone chamber (Photo 14).

Hand the taper and its stick to a child and enjoy the music! ■

Joshua Friend is a stay-at-home father of three and owner of J. Friend Woodworks. For information about his work, see jfriendwoodworks.com.

Cutting the tone sections – drilling the holes



14
Drill a $\frac{3}{8}$ " (10mm) hole at the end of each cut line.

The Parting Tool

A Primer

Robert Rosand

Sometimes we forget that we did not start out as professionals. I was reminded of this while teaching a class a few years ago. As I talked about the tools we would be using, a student was furiously putting masking tape on the handles of her tools and then writing on the tape. When I asked what she was doing, she said she was writing the names of the tools so she wouldn't forget them. This stuck with me and I try never to forget that there was a day that I could barely turn a block of wood into a cylinder.

With that in mind, I would like to discuss the use of a basic, important tool: the parting tool. My intent is not to write the definitive word on tools and tool use, but to pass on a few tidbits I have learned over the years in order to help novice turners enjoy their turning experience and avoid some of the mistakes I've made.

The primary function of the parting tool is to do just what the name implies, divide or separate one piece of wood from the other while the lathe is running. (Furniture makers mostly use the parting tool for parting into the wood in order to establish dimensions for various elements on a spindle.) When I first started turning, we just had parting tools. Now we have thin-walled parting tools, parting tools with flutes, diamond parting tools, mini-parting tools, and parting

The diamond parting tool on the right is too blunt. The bevels need to be reground (lengthened) for the tool to be used properly.



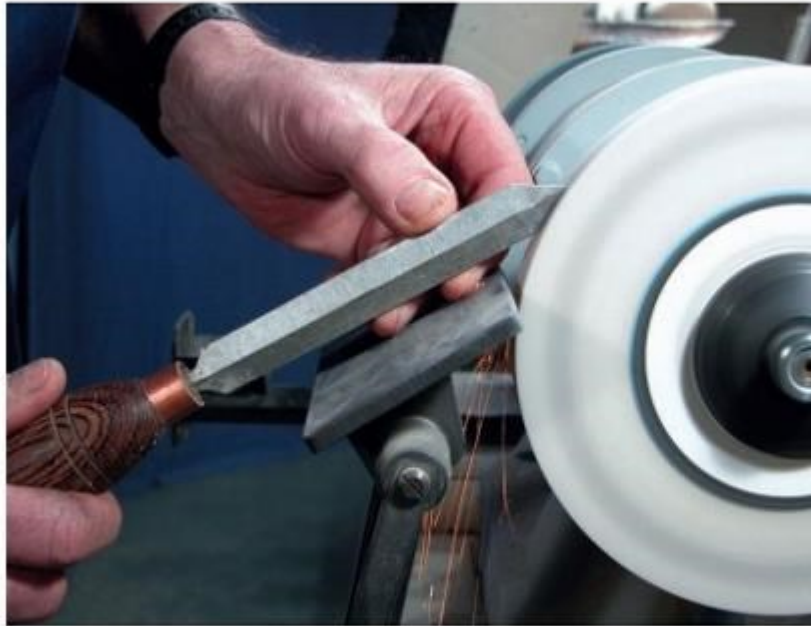
Shown here is an assortment of the author's parting tools. (Left to right) Nick Cook tool with a flute (Sorby), standard diamond parting tool (Sorby), standard thin-walled tool (no flute), shopmade mini tool, Bonnie Klein mini parting tool, and shopmade parting tool.



tools made from bandsaw blades and old knives.

The kind of parting tools you own and use depends on the type of turning you do. I have all of them because I make a variety of objects, but I consider the diamond parting tool to be my workhorse. It costs more than a standard parting tool because the diamond profile requires more machining. What's nice about the profile is that it minimizes binding and heat buildup. A standard parting tool does not have a diamond profile so it tends to bind and generate heat, particularly in deep cuts.

A thin-walled parting tool is about 1/16" thick, but the blade is wide, which helps give the tool strength. I like to use these tools when I am turning



When sharpening a parting tool freehand, place your fingers on the toolrest and use them as a fulcrum.

lidded boxes. The thin blade minimizes waste when I separate a box lid, which helps keep the grain pattern intact between the lid and body of the container. I'm especially fond of my thin-walled, fluted parting tool which has come to be known as the Nick Cook parting tool. The little spurs on the flute cut cleanly. It's a relatively expensive tool, so I primarily use it when I want a very clean cut, even when parting through wood.

Sharpening parting tools

When any tool first comes from the factory, plan on sharpening it. Tool-makers make great tools, but for the most part they are not woodturners, so your tools need to be modified. I do my initial grinding with a 36-grit wheel which allows me to remove metal quickly to get the shape I want. I find that the factory bevels on most parting tools are too blunt, so I lengthen them. Once I have the bevel about where I want it, I switch to an 80- or 60-grit wheel to do a final touchup. I do all of my sharpening at 1,725 rpm. I like

this slower speed because it allows me more time to refine the edge of the tool. You could easily use a jig for sharpening, but all that's really necessary is a good eye, a steady hand, and a substantial platform in front of the grinding wheel.

The parting tool has a cutting edge, a bevel, and a shoulder or heel. To sharpen it, place your fingers on the toolrest and use them as a fulcrum. Touch the heel of the tool to the grinding wheel, and then lift the handle of the tool until the curve of the bevel fits the curve of the grinding wheel. You want to sharpen the bevel, not the cutting edge. If you sharpen just the cutting edge, the

With the handle held too high, the wood is being scraped, not cut, with the tool.



tool *will* be sharp, but the bevel will eventually become so short that the tool will be virtually unusable (it will be blunt) and you will have to regrind it to make it useful again. Sharpening the bevel—not the edge—is an important concept that took me a long time to comprehend. If you learn it sooner than I did, it will serve you well.

While sharpening the parting tool, I also look at what I am doing from the side so that I can see the gap closing between the bevel and the wheel of the grinder as I lower the bevel onto the wheel. You do not need or want to exert a lot of pressure when sharpening. Let the grinder do the work. You might also want to try using a set of magnifying lenses so that you can see what you are doing up close and personal. The older I get, the more I find myself taking advantage of visual magnification. Good lighting is helpful, too.

Using a parting tool

Using a parting tool is fairly simple, but a surprising number of people use ▶



To properly cut with a parting tool, hold the handle of the tool down and arch the cutting edge into the wood to start the cut.

point of the cylinder of wood. There is a rhythm involved and it takes practice to master. My recommendation is to take a short piece of green wood and practice, practice, practice. Yes, even with a parting tool.

Other uses for parting tools

Once you have mastered the basics of the parting tool, you will discover that it is capable of performing other cuts. When I am turning perches for Christmas orna-

ments, I use the parting tool in the same manner as a skew chisel to clean up the perches. It's a time-saving measure

because the edge of the parting tool is similar to that of a skew chisel. Often I will turn the parting tool on its side and make a cut similar to using the long point of a skew chisel. This allows me to cleanly part a finial or perch from the turning stock without changing tools. When I make spindles for ornaments, I grind the cutting edge of one parting tool at an angle to look like a skew chisel. This allows me to undercut finials for a better fit. With practice, you can even turn partial beads with the parting tool. The point here is to become familiar with your tools and how they work. When you do, the possibilities abound. ■

Bob Rosand is a contributing editor for American Woodturner. He lives in Bloomsburg, PA. Visit www.BRosand.com.

it as though it were a scraper rather than a cutting tool. They are keeping the tool handle high when starting their cut, rather than dropping the handle down and feeding the cutting edge into the wood. The scraping method *will* part the cylinder of wood, but it creates sawdust rather than fine shavings. It also generates more heat, dulls the tool quicker, and takes more brute force to remove wood. You *can* part wood this way, but it is not as satisfactory as cutting.

To part or separate a cylinder of wood, let's say for the lid for a container, place the parting tool on the toolrest, drop the tool handle down (in a lowered position), and rub the heel of the bevel on the cylinder. At this point, nothing will happen. Slowly lift the tool handle up until the cutting edge engages with the wood. This is the proper cutting angle. To finish the cut, continue lifting the tool handle and at the same time advance the tool forward, in an arching motion, moving toward the center

As the cut progresses, raise the handle of the tool and feed the cutting edge into the wood.





(Articles courtesy of AAW)