



# TURNINGS

August 2002

WCWA, Pinelands Hobbies Club, Nursery Way, Pinelands  
<http://www.angelfire.com/ct/wcwa/index.html>  
AWSA homepage: [www.awsa.org.za](http://www.awsa.org.za)

## NEXT MEETING

Our next formal meeting will be on Wednesday 21<sup>st</sup> August 2002, Pinelands Hobbies Club, 19:00 sharp, as usual.

This month's meeting will take the form of a collaboration, with a couple of teams creating something from pieces of wood provided. This is an opportunity for more experienced turners sharing their knowledge and expertise with newcomers to the art, as well as developing creativity and design forms – each team will have similar pieces of wood, allowing the members to work together in designing their piece.

## EDITORIAL

To everyone who submitted material for *Turnings* over the past year, a very big THANK YOU. Your contributions helped make ours the best newsletter amongst all woodturning clubs in the country. I look forward to receiving more of your articles and tips, to ensure the AWSA Alec Jardine Trophy for Best Club Newsletter comes back to Cape Town again next year. My thanks to Dennis, Izak, Dereck, Ken and Jon for their contributions to this edition.



*The Instant Gallery at AWSA gets better every year...*

How far is it to drive to Durban? Well, having just returned from the annual AWSA (Association of Woodturners of South Africa) Seminar, I can tell you that it is not that far! 1660 Km, give or take a mile or two (only *slightly* further than to Johannesburg). The journey took us two days' travel, and taking the trip as part of the "holiday", it was a pleasure! So, come on guys, do some budgeting for next year, and make a plan to take a couple of days off for next year's Seminar, which will again be hosted by Durban – and they also had a fun programme for the wives. Congratulations to John Mills and his team for an excellent event.

For anyone with an interest in woodturning, the annual AWSA Seminar was a real treat, with demonstrations and discussion groups on a variety of topics ranging from turning miniatures, to deep hollowing forms, finishing to thread cutting and discussions on identifying wood and the dangers of turning spalted wood. Watch out for more details on the seminar in my next newsletter.

As I was leaving the office on my way to the last meeting, a very exciting email arrived from Andi Wolfe, indicating her willingness to give an illustrated talk, and possibly also demonstrate some of her decorating techniques at our club meeting on 18<sup>th</sup> September – so please diarise that date. A further item of good news was that her club, Central Ohio Woodturners were looking to develop closer links with WCWA and wished to sponsor a subscription to *American Woodturner* for WCWA. This is a real privilege, and we thank Andi for her enthusiasm and encouragement.



Last month's "formal" meeting was an interesting talk by Marietjie Bowers (wife of Gordon) on the Value of Research, Experimentation and Keeping of a Journal to the Artist. This gave a different insight to members on finding inspiration for design, and it would be interesting to hear from turners how they develop their ideas on shape and design. This is also linked to the Seminar in Durban where delegates were encouraged to take note of common everyday items, to develop ideas for shape and form.

Meanwhile, Cape Town has recently lived up to its reputation of *Cape of Storms* this last winter, with several destructive gales wreaking havoc – the result not necessarily all bad for turners, as much wood comes available. Now that daylength is again increasing, symptoms of spring are definitely appearing, with the bare trees beginning to show signs of greening, and an almost tangible fresh air of anticipation for our change of season. So, turners, be inspired by this new energy, and let's see some exciting new shapes on the Instant Gallery table.

Solong,

Gigi

## FROM THE CHAIR

My first and most pleasurable duty is to heartily congratulate Gigi Laidler our *Turnings* Editor for winning the Association of Woodturners of South Africa's Alec Jardine trophy for the best club newsletter. Gigi you thoroughly deserve the national recognition. I know it has been a very difficult task. Not only do you have to find something interesting to put in the newsletter, but you also have to chase members for articles and/or get them to submit in time. (I should know.. guilty as charged.... apologies). At the beginning of the year Gigi intimated that she would like to give this position a rest. I am glad I twisted her arm!!

Competition out there is tough so come on guys lets give her even more support (and articles of course) so that *Turnings* retain the title.

My personal life was rather disrupted this month due to family illness and bereavement. I had planned to go to Durban for the seminar and this was on/off for a while and finally I sadly had to give it a miss. Some of the members who did attend have offered to report back at our next meeting.

From what I have heard Durban put on an excellent show. Well done you Kwa-Zulu Natalians. It seems that the WCWA did leave an impression despite the fact that the representation was very small. In addition to the trophy mentioned above Beyers Cronje (despite living in Graaff-Reinet he is a paid up member of the WCWA) won the Schalk van Niekerk turning challenge and then went on to win the first prize in the charity raffle.

Beyers put his winning piece on for the charity auction and lo and behold the final bid was knocked down to....his Dad Izak....the auctioneer. (My "Boyttjie's" piece...I had to get it!!)

Well done you guys.



Our Wednesday workshops are continuing to be well patronised and every week we see a new face. It seems that turning is catching on in a big way.

No major changes to our future events.

Hobby-X has now been confirmed the dates being 27<sup>th</sup> to 29<sup>th</sup> of September.

Preparations for the ARTB (Previously known as Bellville Art Gallery) are well under way. Graeme Hill will keep you in the picture.

There are only two months left for you to turn your masterpiece so please guys and dolls turn, turn, turn!

See you on the 21<sup>st</sup> for our collaboration evening.

Cheers,

Eric

## FROM THE COMMITTEE

### **The WCWA Exhibition at the Arts Association of Bellville.**

The Arts Association of Bellville has confirmed the dates of the Club's exhibition in the Vestibule Gallery from 2 October to 2 November 2002.

We will be sharing the opening with Andrew Moggeridge an artist from the Eastern Cape who will be using the Main Gallery area to exhibit drawings and sketches. David Walters has agreed to be our guest speaker at the official opening on the 2 October 2002.

To this end the your Committee calls for entries from **paid up members** of the Club. Entries should be new work (not previously displayed) of artistic quality. Craft market items are not acceptable. Members are reminded that all pieces will be exhibited at their own risk and no responsibility for loss or damage can be accepted by either the WCWA or The Arts Association of Bellville.

Members will be required to bring their pieces to the club on the night of the September meeting (18<sup>th</sup>) for approval and acceptance as we did last time. As we have a visiting overseas speaker that night, the time of this meeting might have to be altered slightly. When pricing individual items members are reminded that the Gallery charges 20% commission and 14% VAT is deducted from your selling price if you are not VAT registered.

Your committee would like to produce a single brochure featuring all the turners displaying their work at the exhibition and requests that members indicate their intention to participate in this Exhibition to the secretary by August 21<sup>st</sup> to facilitate planning. Members will be required to submit a short CV and photograph for publication closer to the time. It has been proposed that photographs could be taken one Wednesday evening at the Pinelands Hobbies Club.

Your committee will inform you of further details and costs shortly.

Any queries regarding the above can be referred to Graeme Hill or Eric Thornton for the moment.

In the meantime happy productive turning.

Graeme Hill

## FROM THE MEMBERS

### **PART VII**

#### ***WOODS I HAD A TURN WITH.....***

- Izak Cronje

Red woods as promised. Many years ago I was rather interested in fly-fishing and as is and was my habit I read up quite a lot about the subject. From a very old book from the library, it could even have been "The Complete

Angler” – author unknown or name forgotten, I can remember the following: **Those puritans that wade the chalk streams in the English countryside, casting a dry fly to lure a trout, would rather die before using a wet fly for the same purpose.** For the uninformed, a dry fly floats on the surface of the water and in the eyes of a trout emulates an insect of sorts. A hit by the angler must be executed very skillfully. A wet fly sinks into the water and represents a worm or other bait that does not call for a lot of skill when striking.

Now, I consider myself a puritan with regard to certain things and/or issues in life. One of these issues is the matter of names. Maybe, because my second name has caused me so many problems and even to this day is spelled, written and pronounced incorrectly by some people. Was it Shakespeare who asked the question: “What’s in a name?” I don’t quite know what he meant by it.

Consequently, whenever I hear a name that is an issue of controversy or confusion, especially with regard to wood or trees, I take the trouble to read up or research the topic to satisfy my puritan streak.

One such name, which blends in well with this article is **African Rosewood**. This name is popularly used by merchants for **Bubinga** and is the exact same wood. I don’t know where the African Rosewood connotation comes from. Maybe, because the colour is reddish pink or rosy with darker red streaks in between. It is also possible that the name is the fabrication of a clever salesman. It grows in Africa though.

Botanically known as **Guibourtia tessmannii** and grows in the Cameroon, Gabon and Ivory Coast. The genus name is in honour of N. J. B. Guibort a French pharmacologist who wrote a history of plants used for medicine. The specific epithet is in honour of Gunther Tessmann an ethnologist and South American plant collector<sup>1</sup>). The wood is hard and heavy, but turns very well and takes a nice finish. It is readily available in the trade and is in the high price range. When rotary cut for veneer it is commonly known as **kevazingo**.

Our friend Guibort was very busy in Africa. Hence we also have **Bubinga** cut from *G. pellegriniana*; **Benge** from *G. arnoldiana*; **Ovangkol** from *G. ehie*; **Rhodesian copalwood** from *G. coleosperma*; and, the so-called **Black chacate** (Rare Woods) from *G. conjugata*. These are fairly well-known timbers, which are remarkably different in colour and appearance considering their close botanical kinship<sup>1</sup>).

Now nearer home for other “red” woods. **Red ivory**, **Berchemia zeyheri**; to some the king of woods. Well, maybe? Because, in Natal, only the Zulu chiefs were allowed to carry knobkerries made from this wood<sup>2</sup>). The wood is hard, heavy and close grained. It turns very well until you hit a piece where the grain is wavy and interlocked – I promise you the presence of royalty disappears very quickly. The colour varies from light pink to almost dark red, but changes rapidly to light brown when exposed to strong direct light. The wood is very popular on the overseas market, known as **Pink ivory**, it is highly priced as an imported exotic wood. It takes a fine finish and will probably retain its red/pink

lustre if finished with a UV protecting finish. ( Any suggestions from the finishing experts?)

A very close relative, *B. discolor*, also known as Brown Ivory and Bird plum is an absolute delight to work. It is brown in colour and not red like its brother.

**Cherry wood, wild cherry, Candlewood, Kershout; Pterocelastrus tricuspidatus.** Indeed, what’s in a name? I prefer candlewood since the Afrikaans name was derived from the fact that the branches and especially the roots produce an inflammable resin and these were used as torches or candles, hence the common names<sup>3</sup>). The cherry part is derived from the Afrikaans “kersie”, the fruit – rather than the diminutive for candle. The wood is pinkish red to reddish brown, hard and heavy. It is a delight to turn and takes a fine finish. My experience is that it retains its colour quite well. The wood does not dry easily and is very susceptible to surface cracks.

**Curtisia dentata ; assegai** is definitely one of the under rated woods that I have turned. The wood is hard, heavy and very straight grained. Pinkish to light red it takes a good finish. It is very suitable for tool handles and even the branches are so straight grained that it had been used for spokes in wagon wheels.

**Red alder, Rooiels; Cunoniaceae capensis** commonly named after the European Alders, *Alnus spp.*, the wood of which it resembles. The wood is not readily available and is reasonably hard, red to brown with an even grain. It finishes well and although I have turned only small pieces I can imagine what a sizeable bowl will look like.

Once again I am warning you guys and dolls about the toxicity of African woods. Bubinga has been tested on guinea pigs only, but have shown signs of dermatological risks. Our own locals might also not be too innocent.

Till next time. Cheers for now!!!

References and further reading:

1. *A Guide to Useful Woods of the World* – International Wood Collectors Society
2. *Trees of Southern Africa* – Keith Coates Palgrave
3. *Tsitsikama Trees* – Prof. H. B. Rycroft
4. *Field Guide to Trees of Southern Africa* – Braam van Wyk & Piet van Wyk
5. *The Book of Wood Names* – Dr. Hans Meyer

In my research I encountered the following information for African Rosewood. What’s in a name, indeed! Ed.

**Machibi** (*Guibourtia coleosperma*)

[African Rosewood/False Mopane/Copalwood]

Distribution: Kalahari sand in western Zimbabwe and the Caprivi Strip in northern Namibia

A medium sized to large evergreen tree, 6 to 20 m in height, with a fine round crown; occurring in open woodland and dry forest almost confined to areas of Kalahari sand in western Zimbabwe and the Caprivi Strip in northern Namibia.

The attractive pinkish brown colour of the wood gives it the commercial name of African Rosewood locally, though this is not a true rosewood. These seeds are roasted and eaten, particularly in times of famine. Various parts of the tree also have medicinal value.

## DENNIS' BOWL & SPINDLE GOUGE SHARPENING JIG

Quite a number of members of the WCWA have requested that I provide the details of the sharpening jig that I made to sharpen my bowl and spindle gouges. The jig gives the grind shown in Figure 1. This is a particularly versatile grind. Start the grind by grinding back the wings of the bowl gouge by inverting the gouge on the grinding wheel and moving the gouge fore and aft.



Figure 1

The jig consists of four components visible in Figure 2 below.



Figure 2

The first component is the **mounting tube** fixed to the baseboard below the grinding wheel. The second component is the angle iron **support arm** that sits inside the mounting tube. The third component is the **tool holder** in which the bowl gouge is held. The fourth component are the two small plates that comprise a **gouge-mounting gauge** mounted on the baseboard that allows accurate and repeatable mounting of the gouge in the tool holder.

The description and dimensions of the **mounting tube** are:

Tube 33mm square (external);

Length 260mm;

The 'legs' on which the tube is mounted are formed from 25x5mm flat iron;

The tube is resting on the horizontal component of the 'legs';

The two 8mm nuts and bolts that lock the support arm in the tube are centred 25mm and 230mm from the front of the mounting tube;

The centre of the 150x20mm grinding stone is set 135mm above the wood surface on which the mounting tube legs are screwed;  
The front of the mounting tube is set 47mm in front of the grind in g face of the stone.

The description and dimensions of the **support arm** are:  
25x25mm angle iron (5mm thick);  
Total length 900mm;  
The front plate is 40x40mm;  
Two threaded holes for a 6x20mm round-headed bolt are positioned in one face of the angle iron at 266mm and 278mm (centres) from the front of the support arm;  
The support arm is slid into the mounting tube until the bolt set in either of the two holes touches the front of the tube. The hole 278mm from the front of the support arm is designated hole "A". It is the setting used for the bowl gouges. The hole 266mm from the front of the support arm is designated hole "B". It is the setting used for spindle gouges.



Figure 3



Figure 4



Figure 5

The description and dimensions of the **tool holder** illustrated in figures 3, 4 & 5 are;

The pivot shaft total length is 350mm;

Note in figure 5 that the pivot shaft is mounted centrally below the holes in which the gouge is mounted. This keeps the grind on the tool symmetrical.

The graduated plate is welded off centre on the two lugs to ensure the central mounting of the pivot shaft;  
 Pointed tip to pivot screw is 337mm;  
 The pivot screw is centred 17mm from the top of the graduated plate and 77mm from the back (left edge);  
 The graduated plate was cut from a 100mm square plate;  
 The finished plate is 92mm front to back;  
 Pivot screw to head adjustment screw is 64mm;  
 The adjustment screw holes are at 5° intervals. They have been labelled 1 through 10;  
 The lugs through which the gouge is mounted are 4x30x46mm;  
 The holes are 16mm diameter (or the diameter just bigger than your largest bowl gouge) filled to a slight 'V' at the lower extreme, (inverted tear-drop shape);  
 The two lugs are bridged by a 4x30x60mm flat under which an 8mm bolt is welded. (If you weld the bolt on top of the bridge you are likely to have it parting company with the bridge when you tighten up the 8x55mm tool holding bolt);  
 Two large flat washers are brazed to the tool holding nut, (This provided a large flat surface to apply even pressure to both sides of the flute of the gouge being held).



Figure 6

The final component is the most simple. Figure 6 clearly shows the **gouge-mounting gauge** left of the mounting tube. It consists of two plates, one 5x25mm flat plate and one piece of 25mm angle iron. The faces of the flat plate and angle iron plate are displaced 30mm horizontally. When the gouge is mounted in the tool holder the front of the graduated plate is placed against the flat plate of the gouge-mounting gauge and the gouge protruded until its tip touches the angle iron plate. It is important to keep the gouge horizontal when fixing the gouge in the tool holder to ensure accuracy and repeatability of the sharpening procedure.

The gouge is ground by placing the sharp tip of the pivot shaft in the angle of the supporting arm and its front plate and placing the tip of the gouge lightly against the grindstone. Swing the handle of the gouge from left to right until the wings are sharp. Have a container of water at hand to keep the tip of the gouge cool.

Good sharpening,

Dennis

## FEEDBACK ON FINISHES

### SALAD BOWL FINISHES

I read the extracts from *From the Web* in last month's newsletter with interest. Walnut oil is the best finish to use according to the information given.

I was surprised that there was no reference to pharmaceutical liquid paraffin which I have used successfully as a finish.

In his book *Two-In-One Manuals* Phil Irons recommended it as a finish for, *inter alia* a rolling pin, baby's rattle, meat tenderiser and cereal stirrer. I also saw it recommended in an article on finishing in *Woodturning* magazine.

Could anyone please tell me what mineral oil is known as in this country – there was one recommendation and one caution quoted from the Web.

Dereck Westley



### SOME MORE OPINION ON FINISHES

Ken Turner provided another reference to finishing from Richard Raffan's excellent book, *Turning Wood* in which he states that almost everything he produces is meant to be used, which means they are washed and oiled or polished during the course of their lifetime, enhancing the wood. After finishing, his pieces are oiled with vegetable oil (ordinary light cooking or salad oil). A coat of wax is applied on top to mix in with the oil, and keep the oil in the wood. A waxed surface is easier to maintain than an oiled surface. Raffan suggests that any wax is used, provided it is soft, pale and opaque. He recommends beeswax and plain paraffin candle.

For items such as salad bowls which will be frequently washed (hand washed, not machine washed) a soft wax works better than a hard wax like carnuba, as the item can be re-oiled and waxed, while the hard wax might cause problems, as water or dampness can spot the surface.

Raffan's final note is that it is better to learn to use your tools well, get a clean cut with the chisel, gouge, or scraper, and keep the use of abrasives to a minimum.

Ken also comments that medicinal paraffin works very satisfactorily on salad servers, bowls, knife handles – is very cheap, tasteless, and has no side effects in the quantities used.



## FEEDBACK ON ABRASIVE S

Further input from Ken Turner:

Following on the article on grinding wheels published in *Turnings* earlier this year, Colin Seymour, MD of Saint Gobain Abrasives in Johannesburg, the parent company of Norton Abrasives (trading locally through Cape Diamond Techniques, Unit 2a Signal Crescent, Montague Gardens, Tel (021) 555 1290; Fax (021) 555 1299), sent a letter apologising for the lack of response, and giving the assurance that their company policy certainly is not to "simply ignore faxes". The correct fax number for any queries is (011) 961 2005.



## REMINDERS

### FORTHCOMING PROGRAMME

Please could you let the committee have input about what you, the members, wish to have demonstrated or learn more about at our regular "formal" meetings. Ideas for the "other" Wednesdays are also welcome.

#### **21<sup>st</sup> August 2002**

Let's collaborate...

#### **18<sup>th</sup> September 2002**

Andi Wolfe will give us a slide presentation on the American Association of Woodturners Seminar. Members to deliver pieces for Bellville exhibition.

#### **27 – 29 September 2002**

Hobby-X, Bellville Velodrome.

#### **2 October – 2 November 2002**

Bellville Association of Arts Exhibition

#### **16<sup>th</sup> October 2002**

Peter Nicolle will demonstrate gilding techniques (this demonstration was given at the recent AWSA Seminar in Durban)

#### **November 2002**

International Turner, Reg Sherwin will be visiting Cape Town and will be doing a demonstration at the Club.

Details of the visit will be publicised in due course as they are confirmed.

#### **20<sup>th</sup> November 2002**

November Showcase and Year-end Braai.

#### **14<sup>th</sup> December 2002**

Hobbies Club Open Day in association with SA Woodworker

#### **15<sup>th</sup> January 2003 or 19<sup>th</sup> February 2003**

Johan Labuschagne will demonstrate "small holes in big bowls".

To be confirmed

### **Monthly programme for meetings:**

1<sup>st</sup> Wednesday is an informal affair where members are welcome to use the Association's equipment, receive guidance from experienced members and generally discuss matters turning. (Also the committee meeting)

2<sup>nd</sup> Wednesday is specifically targeted at assisting beginners.

3<sup>rd</sup> Wednesday is the regular formal meeting, comprising discussion of Association matters, as well as demonstrations, videos and in June and November, the biannual showcases.

4<sup>th</sup>/5<sup>th</sup> Wednesday same as 1<sup>st</sup> Wednesday.

**NB** Remember to bring your own chisels and other accessories for the "working" Wednesdays.



## COMMITTEE

The committee members for 2002/2003 are:

Eric Thornton	Chairman	531 1559(h)
Graeme Hill	Secretary	794 1639(h)
Bert Parker	Treasurer	914 0927 (h)
Alan Jackson	Library	558 1296(h)
Gert Ferreira	PR	559 1409(h)
Wearnedraper	Workshop	797 3247(h)
Gigi Laidler	Newsletter	797 7755 (h)

Email contacts for committee members are:

Eric Thornton	notnorth@mweb.co.za
Graeme Hill	mwgahrhh@mweb.co.za
Bert Parker	nimbus@yebo.co.za
Gert Ferreira	gskc@mweb.co.za
Alan Jackson	alanj@global.co.za
Wearnedraper	bwdraper@lantic.net
Gigi Laidler	laidler@nbict.nbi.ac.za

Please could all members who have access to email (and MS Office) let us know, in order for us to send you the electronic version of the newsletter, which allows you to see it and print it out (if you have a colour printer) in glorious Technicolor.

## SUBSCRIPTIONS

Annual Subs for 2002/2003 are:

### **Ordinary member:**

WCWA	R90.00
Hobbies Club	40.00
<b>Total</b>	<b>R130.00</b>

**Family member:**

(Same surname – living under same roof)

WCWA	R50.00
Hobbies Club	R35.00
Total	<b>R85.00</b>

**Country member:**

(No Hobbies Club fee)

WCWA	<b>R90.00</b>
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**Guest Fee:**

A guest fee of R10 per visit will apply to members who have failed to renew their membership, and guests attending more than two club meetings.

Note: AWSA membership (R50) should be paid together with WCWA subs. The National Body prefers to have clubs pay for their members as a group payment, rather than individuals paying directly to the AWSA. Bert Parker will remit all AWSA memberships to the National Body.

**THE MARKET PLACE**

We have been running a couple of commercial adverts in our newsletter. If you wish to advertise, or know of a company or person who wishes to advertise, please contact Bert Parker. Rates for an advert placed in the newsletter monthly, are R350 per annum.

Items for “the Market Place” are a free service, however the editor would appreciate feedback when items have been sold.

**HYDROWAX**

As enough members have placed orders, a drum of Hydrowax has been purchased by the club and will be available from Eric.

R35 per 5 l, for members providing their own containers. A R5 deposit will be levied for members who do not supply their own container.

**TWINFLEX**

Peter Nicolle has provided the club with 2½m lengths of twinflex, ideal for table lamps. Minimum R2 donation per piece to the Club.

**THE SAWOODWORKER**

A special price of R140 for a one-year subscription to *SA Woodworker* has been negotiated for club members. Copies of the magazine purchased at this concession price can **only be collected** at the club, and will **not be posted**. Please contact Eric for your subscription form and for further details. From January this year, the subscription rate will be calculated for the annual rate from January to December, and adjusted *pro rata* if paid for any other period.

**SECOND-HAND TABLE**

Please remember to bring along old tools to the “formal” meeting”. This offers the newer members an opportunity of acquiring affordable tools, while you have some extra cash for that next bowl gouge you are hankering after, that somehow did not appear in your Christmas stocking.

**WCWACLUB T-SHIRTS**

Smart royal blue golf shirts, bearing the club name are available to members.

R45 for sizes small to large, and R50 for XXL.

Contact Graeme Hill

**SUPERGLUE**

Glue available from Bert Parker.

**MASKS**

The committee has a supply of masks available from Bert Parker.

**TURNING JACKETS**

Nico Bantjies is producing workshop jackets, blue with the club logo.

R35 for a pron and R55 for the full jacket.

Tel: (021) 9130296

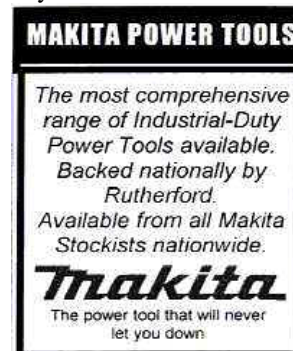
**RYOBIRA 2500 RADIAL ARM SAW**

With two original 254mm blades, and one tungsten blade.

Good Condition

R3 500.

Contact Dennis Laidler: (021) 797 7755 weekends and after 19:30 weekdays.

**TAILPIECES**

By coincidence, Jon Hide supplied the following extract from *Turning Projects* By Richard Raffan, which I thought appropriate as a tailpiece:

*Roll the gouge as you cut into the centre of the cove, so that the flute faces up. If the tool catches, you have two options, depending on the type of catch. A nick might require slight widening of the coves, or you can round over the shoulders to create a series of beads. Heavy catches - by which I mean those deep, chipped spirals that are the result of pushing too hard and catching the tool's edge in the bit you have just cut - will require that you cut the cylinder to a smaller diameter. Two or three heavy catches and you soon consider turning your basher into a honey dipper. A few more, and it's onto a spurtle, then spillicans....*

Another appropriate quote provided by Ken Turner:

*“It's often easier to obtain forgiveness afterwards than permission before”*

Cheers, and safe turning still we meet again,

Gigi