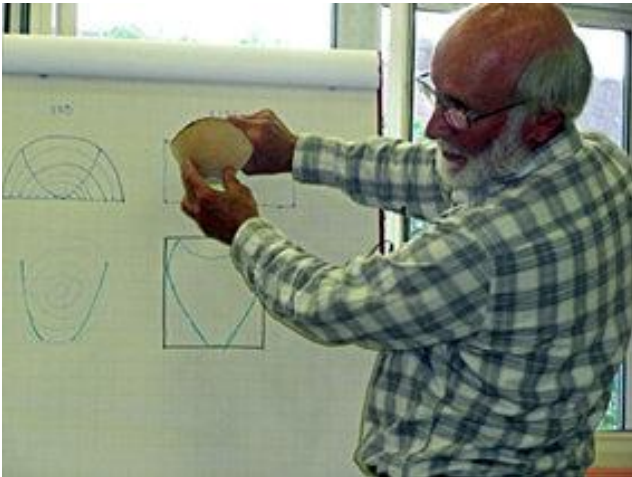


## Side Grain Natural Edge Bowls - Peter Westermann - 20th June 2012



Peter started by showing us drawings on a flip chart of options available for turning this type of bowl .



The bowls are turned wet as this enables them to be as thin as possible and as long as they have an even thickness throughout they shouldn't crack. Peter prefers to make sure the piece of wood will be symmetrical as he feels asymmetric patterns don't work. He suggested woods that are suitable for this type of turning, including oak, ash, cedar, yew, laburnum, cherry, eucalyptus - saying that a good contrast between heart and sapwood makes a more interesting bowl. Laburnum bark tends to discolour and it is best to remove it. Peter turns his bowls and finishes with a coat of sanding sealer (he uses melamine sealer thinned to 50/50 with any cellulose thinner), he then leaves them a fortnight to dry out before finishing off the base - supporting it on a dolly.



Peter prefers to mount the block of wood on a faceplate with as many screws as possible, rather than on a screw chuck, ensuring it will be held securely. He marks the wood vertically and horizontally at both ends of the log in order to get the faceplate mounted centrally at the highest point.





Hole in the bottom



Chip out of the edge



Asymmetric grain

He passed round some bowls he had made previously - showing some of the pitfalls of natural edge turning .

Peter's demonstration started with a square edged block, although he often cuts it round on the bandsaw first. He explained that it is essential to keep a lot of downward pressure on the gouge against the tool rest to stop it jumping too much. He starts slowly with a bowl gouge with the chisel at 10 o'clock.



Continue to turn until you have reached the top at the sides. Peter then uses side cutters to snip off any pieces of rough bark round the edge to stop it tearing. He turns a 50mm tenon on the bottom then turns up the speed for a final cut - reminding us to remember to mark the centre before removing it.



Peter sands at slow speed with an angle grinder which he finds easier to control and reminded us to sand going backwards - the piece must be going away from you. As the wood is wet the grit gets clogged quickly and he cleans it up with a wire brush - this should not be steel as pieces of the steel will get caught in the grit and transferred to the wood.

He finishes the outside with a coat of melamine sanding sealer thinned down 50/50. He finds that particularly with yew if you use oil some of the pigment transfers and leaves a blotchy finish, using sanding sealer solves this problem.



Leave the face plate on to check it is turning evenly before removing.



Remove the face plate and start with a smaller bowl gouge in the centre and slowly work outwards - gives the wings more support. Peter likes to stand in front of the bowl, making it easier to see what you are doing.



Peter holds the gouge down hard on the rest and moves to a larger gouge later on.



He uses a gouge with an Ellsworth cut - very swept back wings to get the blend into existing curve. It is better to take big cuts for the last few cuts so the wood wall doesn't vibrate too much. Using a swept back Ellsworth cut gouge he finishes the centre starting at the middle and pulling outwards with gouge at 10 o'clock, then he works from the outside in - gouge at 2 o'clock.



Keep stopping to check – use the calipers to measure the depth and check on the outside to make sure you don't go in too deep – when you see a patch of light at the bottom you know you've gone too far! The wall thickness needs to be the same throughout or the wood will dry unevenly and crack.



After a fine cut at the end apply a coat of melamine sealer and leave to dry.