

Kurt's clinic

Kurt Hertzog answers readers' questions



1 All these tools can be part of your beading arsenal. Mastering beading with beading/parting tools, skew chisels, and spindle gouges is a valuable skill

I'm having difficulty rolling beads on my turnings. I've used various spindle gouges and skew chisels with limited success. I'm at the point of buying one of those beading tools. What's your opinion of those tools? Any recommendations on brand?

I'm unsure of your current woodturning skill sets or experience. Rolling beads might just be one of those more difficult cuts beyond your current capabilities. Rolling a bead properly – i.e. symmetrical and truly a half round with the peak at the height desired that is properly 'tucked' – is a not an easy task to perform properly. Especially difficult is having more than one bead adjacent to others and having them identical. The smaller-sized beading tools are gaining popularity, especially with the resurgence of the Lincoln Seitzman-inspired turnings. The need for small and identical beads that are virtually impossible to cut makes these very small beading tools a necessity. The advantages of larger beading tools are that they let you always succeed at beads and they can produce uniform beads in any quantity on demand. The downside is that you are

limited to the bead size of that particular tool unless you have additional differently sized tools. Beads, typically on spindles, are cut into face grain – not the best way to create a cleanly cut and crisp feature. I own beading tools and do use them. I do try to cut my beads whenever I can because I find the results superior when I'm successful. My beading tools find the most use when there are many beads that I really want uniform. The tools I'm familiar with from various manufacturers all work well. If you buy from any of the quality houses, you'll do fine. Regardless of your goals in woodturning, I'd suggest that you strive to master cutting beads. No need to aggravate yourself with a skew if you aren't at an adequate proficiency with that tool. The skew certainly is a tool to master but a spindle gouge, properly sharpened and used, will do a fine job. My suggestion really has little to do with beads. It is solely using beads as a milestone in your tool control skills. Your ability to cut beads, whether skew or spindle gouge, adds to your repertoire of skills that find use in all of your turnings.



2 Just part of the wall of CD racks stacked on top of end-to-end workbenches illustrates easy storage of a large quantity but also quick visual location



3 For example, while not labelled or in any real organisation, easy and quick location of one cubby of undyed, stabilised blanks allows for easy choosing

How do you store your woods? Different for wet vs dry? If I store outside, what do I need to do to provide the best storage?

I have storage in far too many places, much to the chagrin of my wife. I store woods outside, in our garage (unheated), in our basement, and in the sunroom. The reasons for so many places are the size, wetness, critter potential, and immediate access. I turn in all those places. Yes, I turn outside during the summer rolling the large Oneway out of the garage on to the driveway to turn enjoying the sunshine. Green wood, left in short log form appropriately end-grain sealed, is stored outdoors. It is kept off the ground and covered. The covering(s) need only keep the bulk of the rain and the snow off the wood. Keeping it off the ground can be as simple as stacking it on 4x4 pressure treated wood or patio blocks. Coverings I use are weather-proof tarps that are fastened to the pile. Being large, not immediately needed, and having potential for crawling critters relegates this green wood to live outdoors until cut as needed. Obviously, anything cut that is in the process of drying should be stickered as needed. Dry,

cut to reasonable size, waxed, critter-free, or imminently needed wood is stored indoors. The indoor selection of unheated garage, basement, or sunroom is made for convenience. My favourite method of storage is on large, stainless steel, food service shelves on rollers. These floor-to-ceiling shelving racks have incredible load capacity of several hundred pounds per shelf. I've located many of these racks in the garage and basement to store most of my wood except for my pen blanks. Being small blanks and in myriad materials, species of wood, dyed or not, stabilised or not, colours, various sizes, exotic or not, and more, they require something more cubby style. Long ago I stumbled on to a very workable pen blank organisation and storage system. I bought a bunch of CD storage racks and stacked them on top of a couple of end-to-end workbenches. The CD racks are pushed to the back edge of the bench tops up against the wall. I have full use of the bench drawers and some of the bench tops. The number of cubby holes in these CD racks has let me separate my blanks into a very visually organised, separated, yet dense storage system.

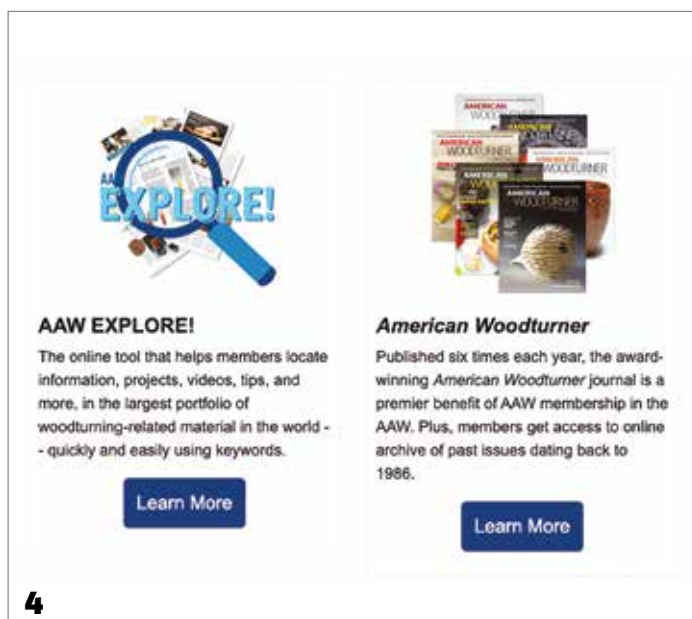
You seem to have an answer for everything. What makes you Mister Know It All? Why should I believe your answers are correct?

Any answers I offer in this Q&A column, as well as materials for my over-200 published woodturning articles, are my accumulated 25-plus years and ongoing learning of woodturning. I read extensively, learn from the internet, and try to attend the meetings of the four AAW chapters I belong to. Also, over these years I've attended two international symposia, many local symposia, and try to spend a week studying with one of the great teaching turners nearly every year. All done with the goal of learning from every source available. It's the curse of being curious about just about everything and an incorrigible lifelong learner. All of this, combined with my own years of learning in the shop, making possibly every mistake imaginable at one time or another, and hopefully learning from them, is where I draw my answers. Do I have all the answers? Certainly not. When questions arise that I feel need more information, I research the topic through trusted internet sources, my own or the AAW libraries, and consult my network of woodturning friends. I'm fortunate to know hundreds of accomplished and knowledgeable woodturners well enough to reach out for their expertise. Remember, I can pick and choose topics to write about as well as the questions selected to answer in this column. This lets me use topics and questions where I feel I have or can get sufficient accurate information to be of value. I always try to share any expertise in a manner that is never condescending or 'from on high'. If

you've ever gotten that impression from me, please let me apologise. I never intended it that way. Woodturning is all about sharing. It is the only craft I've ever known that is so freely giving of expertise from one to another. As far as accuracy or validity... I either know the answers I give to be accurate from my own experience or from the experts in the field I trust who I know have that particular expertise, knowledge and experience. Remember, there usually are several solutions to any problem, so what I may offer is only one of potentially many. If there is ever any conjecture contained in an answer, whether mine or theirs, I try to indicate that. However, I suggest that any answers or advice, whether from me or others, be only one data point. It is always wise to gather information from many sources.

I've been told I need use the same brand accelerator as my CA adhesives. Since I change CA brands based on availability, and especially price, I really don't want to buy accelerator too with any brand change I make. Should I worry about this? What's the story?

There are many variants of CA for different purposes, ranging from its Eastman 910 origins to medical grades of CA that have largely replaced sutures in surgery. I'm sure that each manufacturer touts that their accelerator works perfectly with their own CA products. That said, I haven't run into issues by using a quality accelerator with the various CA brands I purchase from woodturning retailers. As long as I have a quality CA that is fresh and properly used, the couple of different brands of aerosol accelerators I tend to buy seem to work fine. I use those accelerators on any of the CA adhesives I have with no ill effects yet. My PhD adhesives researcher friend with whom I double checked had a brilliant way of answering my query. His words are enlightening and straightforward. 'The answer to the question posed depends upon who answers it. The marketers would say use only our accelerator with our CA but the chemists say they are interchangeable. The molecules don't know who made them.' Minimising variation in any successful process is always directionally correct. I'd suggest finding products that work together and stick (no pun intended) with those. If you have any concerns about specific brand mix interactions, run a quick test on non-critical scrap materials that are the same materials you are going to use. Shouldn't take more than a couple of minutes to be certain of the compatibility or not. My past, more in-depth articles regarding CA adhesives are available in WT298 (11/16), WT269 (8/14), and the AAW Journal of February 2017 and can further cover the CA topic. ●



AAW EXPLORE!
The online tool that helps members locate information, projects, videos, tips, and more, in the largest portfolio of woodturning-related material in the world - quickly and easily using keywords.

American Woodturner
Published six times each year, the award-winning American Woodturner journal is a premier benefit of AAW membership in the AAW. Plus, members get access to online archive of past issues dating back to 1986.

Learn More



4 The AAW has a great vetting system for woodturning videos and a 35-year deep archive of the AAW Journal contents available to members. Both are great resources 5 No brand endorsement intended, these are the CA and accelerators in my shop today. I've used many different brands and find all quality brands work well when used properly