

TURNERS ANONYMOUS

An Association of Wood Turners in Western Pennsylvania

NEWSLETTER

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May 2008

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May Meeting: Green Wood Processing!

Location: Max Woodworking, Bethel Park Industrial Park

Date: Saturday May 17, 2008

Time: Doors open 9:30 am meeting to start 10:00 am

Yours truly will lead a presentation on Green Wood Processing. No don't expect green beer to accompany the demo. This meeting will demo some chain saw techniques, as well as ways to bandsaw blanks from logs. We will consider how to obtain turning blanks from logs. I will talk about the rough turning process as well as coating and drying. I plan to bring my successes and problems as well some dried rough outs to show what to expect. We plan to have examples of coring systems and some results to allow you to see their benefit. We look forward to seeing you there.

Marilyn Campbell is Coming OCT 25-26

Please note Marilyn Campbell demo and hands on admission fees will be on sale at our May meeting or by emailing Ted Owen at treasurer@turnersanonymous.org. The demo is \$25 thru our September meeting, thereafter it will be \$35. The hands-on demo is \$150 with a deposit of \$50 or more needed to reserve your space. Note this meeting is 1 week later than the regular 3rd Saturday date. Mark your calendar.

Announcements from the Chairman:

Our friend from out east Martin Stolpe has asked if we can support him in providing Christmas Ornaments to the Children's Hospital out his way in the Lancaster area. Martin has provided us with wood for many years and he still does. We regularly bring his donations to the meeting for club members to share. Many of us participated in the recent cherry outing. Martin donated over a week of his time to help us harvest these logs properly. Martin never asks for anything for his trouble. I am asking that we all donate one or 2 Christmas ornaments to this cause. If you need wood to turn one please contact me. To aid in this event please find ornament ideas from Jack Brown later in the newsletter. You can use one of Jack's styles or Bill Hayes's hollow window style or even design your own. We will follow this up with an ornament demo by Jack in September. October's show and tell will feature your ornaments and at the end of the meeting the ornaments will be collected for Martin. Please make this a summer project. A little time will go a long way to bring a smile to a number of faces next Christmas. There will be a sign-up list at the May meeting, please participate. Thank you.

April Program Notes by Leslie Struthers

There were many great moments from the Al Stirt demonstration at the April meeting. Moments like watching Al make the shavings fly for the first time on the new club lathe and having those shavings be the same colour as the lathe. The audience response to Al's large shop-made wicked looking bowl drive. Watching the first slide show and learning about grain

balancing. The smell of the fresh wood and the powerful hum of the Powermatic. Having Al describe grain balancing and how to best balance the bowl blank on the bowl drive and then watching him as he actually goes through the process. Watching Bill Alexander, John Frances, Glen Tetemanza, Dominic Pezza and the rest of the Beaver County Boys (minus Bob Rice who wisely stayed clear) get covered in shavings. Again. Listening to the appreciative comments from the audience at both Al's turned work and his photography. Discovering Al has a degree in Experimental Psychology as well as a very cool chain saw mill. Finding out that Al often finds himself in places that surround him with the gentle curves of naturally occurring bowls. Watching and listening to Al's obvious enjoyment of both sharing his knowledge and his enjoyment of turning. Linda Van Gehuchten acting as Al's dust containment system. Learning



that water can both dampen vibrations and soften fibers of a dry previously turned bowl.

All these moments come together as highlights of a great day of watching, learning and enjoying Demonstrator Al Stirt. Al brought several

themes to the demo: grain balancing, fluted bowls, carved and textured platters and bowls, and the role played by design influences and inspiration.

The concept of grain balancing is orienting the blank, such that the grain patterns are balanced evenly on either side of a center axis. Al's slide show had many excellent examples of grain balancing. After many shows Al has found that people are drawn to bowls that are well balanced and have good symmetry. When setting up a well balanced blank the side to side symmetry is most important, the top to bottom symmetry is less so.

Al demonstrated his balancing and rebalancing of the grain as the bowl is turned, making sure to track his progress by marking growth rings and following them to the opposite side of the blank and repositioning the blank as needed to get the best orientation of the grain. He also demonstrated his unique way of drawing fluting lines on bowls using medical grade plaster bandages. Once the rim and base of the bowl have been laid out and marked he wets the plaster bandage, forms it to the bowl in



the shape he wants, lets it dry and moves it all the way around the bowl drawing the flute lines as he goes. Watch your fingers if you use Al's method of holding the bowl in your hands and bringing it to the grinder when making the flutes!

Al remained available at the lunch break for general conversation and questions and opened the second half of the demonstration with a slide show focusing on his home, turning history, influences and inspirations. Some notable images include Al's photos of his double engine chain saw mill and outstanding examples of inspiration leading to bowl or platter design. For example, the triangle patterns Al demonstrated are a result of his enjoyment of the texture of lines on an African mask. He noted that inspiration doesn't have to be directly translated into your work but can influence the ultimate design. Al suggested looking at shapes in pottery books or talking with other turners as good ways to gain inspiration and suggestions. Something as simple as a post card from a friend can be a source of inspiration.

To create his painted and carved platters and square series pieces Al turns the piece and creates shallow beads on the back. He paints the piece and then carves through the paint with the piece secured in a vacuum mould to hold it still. Al burnishes some of his pieces, not to remove paint but to allow the wood to come thorough. Again, his dedication to thoughtful design is predominant throughout the process.

Al Stirt's discussion of the process of including design principles to turning and incorporating our own influences and inspirations was, well, inspirational. Whether we emulate Al's work or do our own designs the concepts he demonstrated can be used to enhance our work.

Cherry Outing

Many thanks to Ralph Sprang, Martin Stolpe, Craig Smith, Dave Beringer and Ted Owen for organizing and managing the cherry outing at Camp Davis.

You probably never have seen cherry logs that large in diameter - many over 40 inches. It was fun to run Martin's big chain saw mill. As previously stated, while club members were encouraged to participate, this was not a club sponsored outing. No club funds were used to pay the costs of this event. Thanks to all those who participated, especially to Bill Sontag who was there every day hard at work. Everyone who came should have left with as many cherry turning blanks as they wanted, maybe even more than that. We all had a great time and no one was hurt during the 7 days of work. Most of all we all got to spend time with a great guy and friend, Martin Stolpe. Without Martin's equipment, help and direction, none of this would have been possible. Enjoy the pictures thanks to Craig Smith and Jim McCalla.



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Lathe Speed Myths by Dave Beringer

Have you ever been asked or have you ever asked what RPM setting you used to turn a bowl or a spindle? If you have a variable speed lathe with either electronic or mechanical speed control, do you even know what RPM setting you are using? Is it important to know? I suggest it is not. I turn as fast as I feel comfortable. The size of the piece, its balance, the type of wood and the girth of the lathe all help determine what is comfortable. RPM are relatively meaningless. One Revolution Per Minute (RPM) is the same for a one inch diameter blank as it is for a 24 inch diameter blank. You are rotating the blank 1 time a minute. The better question is what is going faster - the one inch diameter blank or the 24 inch blank? Picture it this way, you are on a walking track that is circular and the outer lane is 1/2 mile around its circumference and the inner lane is 1/4 mile around its circumference. You are in the outside lane and your buddy is in the inner 1/4 mile lane. You each do a lap starting and ending at the same time, 10 minutes. Who went faster.?

The obvious answer is you did. Speed is measured by distance / lapsed time. ; .5 mi/10min versus .25 mi/ 10 min. You traveled 6*.5 miles per hour or 3 MPH versus your friend who travel 6 * .25mi per hour or 1.5 MPH. The point is that surface feet per minute determines the lathe's speed. Surface feet per min is measured at the outer edge of the blank. Surface feet reflect the number of feet that go by the gouge every minute. That is why as the diameter of your piece decreases you need to increase the RPM to maintain the same speed or surface feet per minute. Rather than be concerned with a number such as RPM I think it is better to listen and feel how the lathe, wood and tool are performing and adjust your speed as fast as you feel safe and the lathe and/or wood is not vibrating and your gouge is cutting properly.

I recently ordered a digital tachometer for use with my lathe. I got it from e-bay for \$28.00. I used it to determine how many RPM's my lathe was capable of at a given motor sheeve / spindle sheeve combination. This was just a curiosity. I still let the lathe and blank tell me when fast is fast enough. The mass of the lathe and the balance of the turning block together determine how fast I can safely spin the blank. On a mini lathe 800 RPM's may be too fast for a 9" blank that is greatly out of balance, on my Oneway 2436 weighing in at 850 lbs. I may be able to safely turn the same piece at over 1200 RPM's. Like most other things, speed is relative

Three Rivers Arts Festival

We have been asked to participate once again in this year's festival. The first weekend of the festival June 7th and 8th will be Demo weekend for local groups. We will be located on Liberty Avenue in front of the Gateway 3 in booth D. Booth A is toward Stanwix Street. Dave Reiland will be captaining our Saturday efforts and Dave Beringer will be doing so on Sunday. We are asking for your help. Please sign up for either day at the

May meeting or by calling Dave Beringer at 412-414-9694. If you have never participated in one of these outings I assure you, you will have fun and at the same time be helping expose the club to the public. Many of you became aware of our group via one of these outings. They are a good source for new members. We need to have 2 members manning the booth - one turning one greeting people. A couple hours of your time is all it takes. Saturday hours are noon to 8:00PM. Sunday hours are from noon to 6:00PM. Don't assume someone else will do your part, call, sign up, make a difference.

OCTOBER 25-26 2008 Marilyn Campbell

We are pleased to announce our guest demonstrator for the fall of 2008 will be Marilyn Campbell. She will be visiting us on October 25 and 26, 2008. Her current work can be seen at www.marilyncampbell.ca. Marilyn has demo'ed at many symposiums including the AAW national, and is from Ontario, Canada. She combines the use of epoxy, which she colors, as both overlays and inlays in her turned wood pieces. For Overlay work Marilyn places epoxy over a turned form and after it has cured takes it back to the lathe for turning. In her inlay pieces, an example is



pictured, she uses the bandsaw to cut blanks and epoxy in segments of contrasting wood in order to create the piece. Saturday October 25, 2008 will be a demo by Marilyn with Sunday October 26 being a hands-on session giving 8 students a chance to

try her techniques. Please mark your calendar for these dates. Note this is the fourth Saturday not the third, which is our normal meeting week. Our prices will be the same as prior demo's: \$25 for the Saturday demo and \$150 for the Sunday hands-on. This is an opportunity to expand the tools in your arsenal and try something different. Marilyn is a talented turner/artist and is quite an engaging demonstrator that we are sure you will enjoy. Do not miss this event. Admission fees for both days will be on sale at our May meeting or by emailing Ted Owen at treasurer@turnersanonymous.org.

Summer Picnic Announcement

On August 2 at 12:30 at the Chieftain Archery Club located about 7 miles from New Kensington on route 56E (same location as last year) we will meet for our annual club picnic. Meat, buns and drinks will be provided by the club (if you wish to have beer you may bring it) also Nancy said she is making two pans of her (world famous) cheesy potatoes. Please bring a covered dish to be shared, if you do the cost is only \$5.00. For those not wanting to bring a dish the cost is \$10.00. You can pay Terry Morrill at the meeting. There will be a least one lathe available to show

your skills or learn a trick or two if you wish. Canopies will be there to shield you from the sun but if it does rain we will have plenty of room inside. Bring a lawn chair if you can. There will be a signup list at the May meeting so we can get the food ordered. This will be the last meeting before the summer break so please sign the list. But if you decide to come at the last minute call Terry at 724-845-6611.

Power Tools for Turners

Ted Continues his interesting look at bandsaws this month.

Bandsaws for the Turner – Part 2

Match your saw to your lathe by Ted Owen

Remember our outline on choosing a bandsaw?

Choice of Saw--Fit It Well with your Lathe

Size—big and powerful

Features—tilt table

New vs. Used—Used wins

Blades—Almost toothless

Guides—Not a big deal

Setup—A big deal

Maintenance--Tips

Dust Collection—Safety

In the last article we covered only the first factor—size, especially critical resaw capacity and the horsepower needed to utilize that resaw capacity. So this time let's take a look at other considerations. In later articles we will match some specific brands of bandsaws to specific lathes, then cover bandsaw use in the context of turning.

Features. Choices, choices, choices—geez, it can become overwhelming!! How are you supposed to decide what's important, what's not, and what's worth the money to a turner? Cast iron trunnions, wheel types, crowned vs. MiniMax's flat tires, table flatness, miter-gauge slot or none, heavier Iturra springs, blade capacity, closed vs. open stand (or home-made stand)—it can make you dizzy.

Let's start with what the frame is made of--steel vs. cast iron? In smaller saws, don't even go there. They're available both ways, steel frame more expensive than cast iron. My WoodCentral friends have concluded that the steel frame saws such as Jet and Delta flex just as much as the cast iron versions and are really no better, just cost more. So if the saw to match your lathe is small, don't pay extra for steel. In the medium sized saws, it can arguably make something of a difference. When you buy a less-expensive cast-iron frame band saw and add a separate riser, alignment may become more fiddlesome. Some say that with a steel frame band saw, that isn't as much an issue because the saw was designed from the outset to aspire to a more demanding 12" vertical cut. Of course, we already know these saws cannot take such deep bites, anyway. The more expensive of these mid-size saws, such as the MiniMax 20" we mentioned in the last article, generally are steel-framed, and adjustment on that saw is a little more predictable. So if that's what we end up matching to your lathe, fine; but a turner needn't go out looking for steel just for that reason. In the biggest saws that we'll match to the biggest lathes, the frame is going to be cast iron, but don't worry, that doesn't matter in the slightest. At this size of saw, resaw and horsepower are going to limit you long before the frame material does.

How about blade guides or thrust bearings? In this factor more than any other, many style choices abound. We'll talk more about their setup later, but style is another matter. Personally I

believe passionate arguments over style of blade guides—high end Carter bearing guides, smaller bearing guides, fixed ceramic guides, fixed metal guides, or just a couple hunks of wood stuck in there with chewing gum—are overblown for the woodturner. In my view, which guide style your saw uses pales in comparison to location of guide controls and ease of use. Russ Fairfield, a WoodCentral friend, has one big objection with the popular 14" Rikon saw that would prevent him from ever buying one—the upper guide holder is in front of the blade, rather than behind it as on other saws, and in the way of his being able to see a line on the wood without raising the guide higher than he would like for accurate sawing; worse, there is no reasonably easy way it can be modified. However, maybe that's not such a big objection to a turner roughing out blanks, where perhaps you aren't following layout lines anyway. Or are you?

It also has been said that the bottom guides should be as close as possible to the underside of the table, for better support of the blade and more accurate sawing. Again, how important is this factor if you are preparing blanks for the lathe? Or is it?

Let me try to answer those two questions this way: generally, the larger your lathe, the less important it becomes to have a perfectly round turning blank off the bandsaw—until it is virtually meaningless. Consider the turner's workshop equipped with a large OneWay lathe, like Dave Beringer's. His lathe is so powerful and solid that the roughing out process on the lathe is relatively quick and safe, so there's just no reason for him to waste time following layout lines on the bandsaw and cutting his bowl blanks perfectly round—which is a lucky thing for Dave, because I've never been convinced he can follow layout lines, anyway. On the other hand, for other turners it is indeed important to try to follow layout lines—consider the opposite extreme, a workshop equipped with a minilathe, probably much more common among our membership. Roughing out on the minilathe a piece anywhere near the capacity of the mini can have you jiggling and jogging all over the shop, chasing the out-of-balance machine hither, if not yon. And all that stress on the machine cannot be good for bearings, small-diameter shafts, or your blood pressure. So for shops with small lathes, maybe it is important that the upper guide holder not block the view of layout lines and that the bottom guides be as close as possible to the underside of the table. Still, though, that Rikon is really catching on with buyers.

Well, back to the features, and there is one that is important to virtually all turners—a tilt table. Though turners don't often cut bevels, it is helpful in another way—in order to create a more balanced turning blank, it is often necessary to place the log section on end on the bandsaw and align the pith with the blade. And that, in turn, requires either tilting the bandsaw table or wedging your log section somehow, which may not always be safe. Fortunately, almost all bandsaws come with tilt table, anyway, so you won't have to look hard to find this feature.

On the other hand, if you are going to try to cut some heavy pieces on a small bandsaw, it may be best to buy a non-tilting table or weld the table in place. Heavy weight can overcome a tilting table's locking mechanism. As Russ has also said, "My only regret is not buying the MiniMax earlier and bypassing the 14" Jet ... When I am cutting 22" bowl blanks, I don't have to continually keep tightening the table to keep it from tilting like my Jet."

How about a fence for your bandsaw? If your bandsaw table has a fence, should it be adjustable for blade drift? It may sound picky, but a heavily drifting blade can get surprisingly off line as

the thickness of a turning blank increases. So either accommodating it with an adjustable fence or trying to reduce the drift can become important for saws that will be paired with all but the largest lathes. Personally, I like to try to dress the blade to reduce drift before accommodating drift with an adjustable fence. Typically, drift is caused by the blade's set being uneven. What's that mean? On a bandsaw blade, as with any handsaw, each tooth is bent slightly outward—one tooth bent to the right, the next to the left, etc., and so on all the way around the blade. The purpose of this set is to reduce friction by preventing much of the blade width from contacting the wood. Blade set is the measure of how far each tooth is bent, and it is uneven when teeth pointing one direction are bent further than their opposites—which will cause the blade to cut more aggressively on that side. To a small degree it is inherent in the manufacturing process, or it can be caused to a much greater degree by using your bandsaw to discover a hidden nail in the wood. Anyway, if your blade has significant drift, you don't necessarily need to cut it up into scraper blades or chatter tools. This imbalance can be reduced somewhat with a sharpening stone. With the saw running, place the stone against the teeth of the blade on the side to which it is pulling and apply light pressure for a few seconds, long enough to make a couple complete revolutions. This process will remove some of the set, and your saw likely will run straighter. If the blade still drifts, stone it a little more. However, removing too much set will cause too much of the blade width to contact the wood, and heat can build up so quickly that wood stock, especially if green, will expand around the moving blade and completely trap it—usually breaking it and maybe you, too. Thus it's best to try this stoning approach only once or twice, then just use the adjustability of the fence to address any remaining blade drift. So the point of this running-at-the-mouth paragraph is: yes, it's nice to get or make an adjustable fence.

New vs. Used. Remember when your Dad used to bring home that occasional new car, and it always smelled great, rode smooth, and was so quiet? You were happy for months and months, right? Well, forget those halcyon days and just go buy a used bandsaw. In all categories from small to large, used machines are significantly cheaper; and with the older ones, they may even be better.

At the high end, the difference is staggering, and, except for all those nice shiny legal-liability-induced safety warnings, the benefit of new over used might be absolutely zilch. A new Northfield 36" deluxe bandsaw costs over \$20,000. My 36-inch "Washington Monument," built by Northfield in 1971, cost me \$1800, less than 1/10th the cost of new and just as useful for any woodturner alive. Oh, and Northfield sent me those shiny safety warnings for free, anyway. True, it's a 3-phase industrial machine, meaning I also had to buy a phase converter to run off household electricity; but we'll get into a deeper discussion of that later. For mid-sized bandsaws, the price difference remains substantial, and again there may be little difference in utility. Indeed, one year before getting the Northfield, I spent more for my new 20" MiniMax (and it was actually slightly used, as a demo) than my Northfield; and a typical used one would have been a few hundred dollars less. At the smaller end of the bandsaw scale, the difference between new and used starts to tighten, but sometimes a perfectly good used one is available for free if you'll just pick it up and carry it away.

Used bandsaws are the bargain of the woodworking world and have been for a few years. Spend a few minutes on

Woodweb.com's machinery finder and notice how many bandsaws are advertised for sale nationally. If the ad is from a dealer, as many are, divide the asking price in half to get an idea of what a non-dealer seller might ask. Non-dealer sellers outnumber dealers vastly, but not on Woodweb or many other web sites with machines for sale. Then look on eBay, Pittsburgh's Craig's List, and newspaper ads, and you're bound to find something local for much less than the cost of new. Pittsburgh is especially rich in old machines, and often the condition is "ready to go" for home use.

Or consider getting a bigger used bandsaw, instead of spending less money. I'm always sad to hear someone bought a 75-pound bandsaw at Lowe's or Home Depot when a much more capable 650-pound 20" Rockwell with crappy paint was available down the street for even less money.

But how can you be sure an older heavier machine will run OK? It's true you may need to learn a little about bearings and electric; but again, Pittsburgh is full of people who know that stuff hands down, and it's not hard to find someone willing to help.

Anyway, this new-vs-used factor isn't even close. A little searching for a used machine will yield big results in bandsaws. And someday your great-great-grandchildren will still be using your machine and thinking of you now and then.

See?...get me started on bandsaws, and I just can't shut up. So let's stop here for now and match some bandsaws to lathes in the next article. We'll have a number of opinions for you, more than just mine, so if you think I'm full of baloney, somebody else may have something that will make sense for you. And we'll be mentioning specific brands and models. In the meantime, happy turning.

Club Fund Raising by Tim Janeway

We will have our second annual sale of turned wood art in the lobby of Shadyside Hospital for three weeks in November. While you are turning over the summer, make an extra piece that you are proud of and would be willing to part with for this fundraiser. The Shadyside Ladies Auxiliary gets 20% of sales which they use to purchase equipment for the hospital. We will get 80%. This effort represents our club to the public. It is a real visibility of our talents and will bring in new club members. Our last year's effort went a long way toward our new club Powermatic lathe. I'm sure that our Board will have a real useful direction for what we bring in to again benefit our club and our membership. I know that this is early, but do think of this now. I and any member of the Board will be collecting the pieces at the September and October club meetings.

CHRISTMAS ORNAMENTS by Jack Brown

Christmas is a joyous and decorative time of the year. We are always looking for different and innovative ways to decorate our homes or make gifts for family and friends. We, as woodturners, have a great opportunity to do this by creating turned ornaments.

I have been making Christmas Ornaments since I was a young child. First was paper ornaments, then came some scraps of wood or small tree limbs/pine boughs with ribbons added, next was scroll saw ornaments and now turned ones.

Ornaments can be of many shapes and sizes. They can be as simple or complicated as your ideas or skills permit. Ideas for this project can come from many sources: craft books, magazines, TV, mistakes you make doing other turnings and even slot machines in a casino. Also watch very closely at other

turner's demos, you can get some great ideas from what they are demonstrating.

Don't let the need for special wood or tools deter you from trying. I have made many one piece ornaments from 2 x 4 construction lumber with a 1/2" bowl gouge, a 3/8" spindle



gouge, some sand paper, felt tip markers and spray shellac.

To move up a little more, a chatter tool, a wire for burning accent lines and some red ribbon to hang it with will add some nice decoration and you have a completed ornament. If and when you decide to do some chatter work, a hard wood such as hard maple is a much better choice than pine or soft woods. Just



a note, chatter only works well on end grain. Now kick it up another notch and you can make 2 or 3 piece ornaments with a hollow ball. This might be a good subject for a demo or hands on training.

You want to get started early in the year, don't wait until the last minute. These make wonderful gifts and when your friends and relatives see these beautiful creations you will be swamped with orders or, "can I have one of those?" I have been making turned ornaments for 7 years - a different design every year. I get started just after Christmas, in January or February, as I make about 60 every year plus all the other things I like to tinker with.

More of styles to consider.



Pen Turners Corner by Harold Poland
Making your Own Bushings and Dipping Pens in Lacquer

For this last pen turning article until fall, I will show you an easy way to get a super glossy finish on your pens that doesn't take a lot of effort. This finish takes some drying time between

coats, but that can fit quite nicely into summer plans. Dip your pen and while it's drying, go cut the grass. Dip a second time, and maybe BBQ dinner. Dip a third time then weed the garden. I'm sure you can find something to do in the 30-45 minutes between coats.

The first thing you will need to do is to make a set of bushings from Corrian so you don't have to worry about gunking them up with lacquer. Glue 2 strips of Corrian together and clamp. Cut into cubes and drill a 1/4 inch hole through each block. Mount



them on your mandrel between the bushings you usually use with that kit. Using the bushings as a guide, turn each block into a cylinder. Use a thin parting tool to cut the cylinder into two equal sections. Reverse the bushings and using a regular parting tool, turn



down the step section of each bushing (The part that fits inside the tube) When finished it should look like the second picture.



Prepare your blank as you normally do. Turn and sand as normal. I also recommend doing a few quick coats of the CA glue and boiled linseed oil finish or use a sanding sealer to seal the grain. Remove the blank from the mandrel and switch to the Corrian bushings you made. I use a section of 1/4 inch threaded rod and some nuts to hold it all together. The lacquer that I use is Hood Magna Shield

High Gloss Pre Cat Lacquer; This is available from Hood Finishes www.hoodfinishing.com/finishing_prod.htm (This is also the finish that Bill Hayes uses on many of his turnings).

Now for the fun part, dip the pen in the lacquer deep enough to cover the entire blank, hold it straight over the can and let the excess drip off. I use a small clamp to hold it vertical while the lacquer sets up (about 30-45 minutes). Don't touch it or get any dust on it until it is dry. When dry, dip again then wait another 45 minutes and take the blank off of the threaded rod, leave the bushings intact, turn the blank upside down, put back on the threaded rod and dip again. This will help even out the lacquer.

At this point you could let it cure for a day or so then buff with white diamond and a flannel buffing wheel or after about 4 days of cure time, sand through the micromesh grits.

You will get an extremely high gloss finish that will be long lasting. Here are a few that I recently made using the dip finish. The first is a Zebra Wood Knot Gatsby (cracks filled with Epoxy tinted with pearl x pigment)



Green Dyed Maple Burl Gatsby



Bees Wing Narra Gatsby

I would like to wish everyone a safe and happy summer!

Instant Gallery by Dave Reiland

Ladies and gentlemen, with the summer picnic quickly approaching (August 2), it's time to come up with our custom made Bocce ball set. If we don't have the balls, we can't play the game! All the information you need to complete your ball was in last month's newsletter which is available at www.turnersanonymous.com. If you got your copy in the mail and it ended up in the recycle bin, you can have your grandchild or the kid next door pull a copy off the web site and print it for you. So let's get moving. We want to see those spheres displayed prominently on the Instant Gallery table at the upcoming meeting. I've seen a preview of Bill Hayes's creation and it's a beauty.

This being the first meeting since Al Stirt's great demonstration on bowl and platter turning, it's time to show us what you learned. I'm sure everyone enjoyed the interesting way he decorated and textured his pieces. We welcome those who had the opportunity to attend his class or the demonstration to bring your Al Stirt knock-offs in for our viewing pleasure.

We don't want to leave anyone out, so if you made it to the "cherry outing" and had a chance to turn a piece of that beautiful tree, please bring your project in for the meeting. We'd love to see it.

Sawdust – by Felix Sylvius (aka, Martin Stolpe)

Most woodworkers who are observant notice the movement of wood. Doors, drawers, bowls, and anything made of wood moves. Wood movement and how to deal with it is the basic lesson to be learned from Bruce Hoadley's book *Understanding Wood* (Taunton Press).

For turners, especially beginners, turning green wood can be most disconcerting. Water comes flying off, and while being turned the wood moves. That's why many turners "rough out" a piece, coat it with a sealer, usually anchor seal, store it in a paper bag, and turn it on the lathe after it has had a chance to dry. Even then the damn thing can move! Why? Because unless you bake wood in an oven to remove all the moisture (not necessarily recommended), there is still moisture in the wood. The outside surface is drier than the inside so as your tool removes wood, the wood exposed begins to lose moisture. That's just one reason making hollow forms vessels is so frustrating.

"End grain" on wood loses moisture faster than "side grain". However, all wood surfaces both lose and gain moisture with the changes in the heat and humidity of the environment. Many of us old farts remember the Blondie comic that showed Dagwood in his shop pulling on a drawer in summer and not being able to open it, so he gives up! Along comes wintertime and remembering the sticking drawer, but absolutely having to get something out of it, he yanks with all his might and ends up sitting on the floor with the drawer in his lap with its contents all over the floor.

When finishing a piece you have made you will carefully coat all its surfaces. You should also coat to seal all surfaces of "rough turned" blanks and exposed surfaces of green wood,

because wood moves! It cracks! Checks! Warps! Cups! Bows! Twists! And, unless you take care, it becomes firewood.

For some years now I have observed pictures in woodworking publications showing turnings that are all out of shape. I think they are referred to as "art"! So if you turn a piece, and it cracks and warps, consider yourself an artist. If you are a perfectionist, rough turn first, but remember, wood moves!! "Hand made" is a good term to use when the result isn't absolutely perfect.

I use the term constantly.

New Raffle

Our new raffle is going well. Paul Gallick won last month so we look forward to seeing his turning to be raffled off at the May meeting. Hope you are busy turning Paul. Bring an extra dollar or two and play, you could be the next lucky winner.

Tools Worth a Look by Dave Beringer

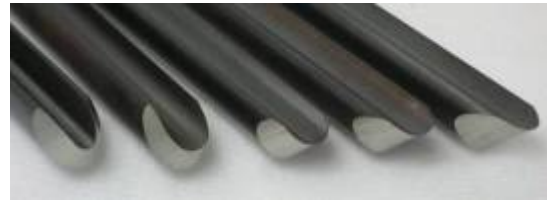
While at David Ellsworth's last month he made us aware of a new tool rest design from Robust. Robust is an American



company that makes lathes and accessories. This rest has two features that made me buy it. One was its swooping shape which makes it very comfortable to place one's finger and hand under the tool and on

the rest. In fact they are called "Comfort Rests". Most important though is the hardened rod that is epoxy bedded to the rest. This rod provides a very smooth surface that won't nick or ding and will never need filing. While at Ellsworth's, the bango on the lathe I was using let go and this tool rest slammed into the bango with my tool slamming into the rest. Amazing there were no marks on the hardened rod. I was sold. The Comfort Rest comes in lengths from 4"-12" and are priced from \$45-\$65. The 9 inch I purchased and pictured here was \$55. I think for the quality this was a very reasonable price. See the Robust site at www.turnrobust.com. Or contact Brent the creator and owner of Robust at 1-866-630-1122. They are also available at Crafts Supply.

At April's meeting Al Stirt mentioned he is evaluating the new turning tools from Thompson Lathe Tools. See picture below. The tools are made from the best steel on the market, CPM 10V® (A-11) a powder metal manufactured by Crucible Materials Corporation with a 9.75% vanadium content to hold an edge longer and has a proven history in woodturning. The steel is hardened to 60-62 Rockwell, triple tempered with a cryogenic treatment between the first and second temper. The cryogenic



treatment at this stage transforms the bulk of the retained austenite to martensite

and form very fine "eta" carbides much finer than tempering alone. This increases the durability and toughness of the steel. Nothing else can be done to this steel! Thompson tools have received very high marks in many magazine reviews and are very affordable. I payed \$50 for a 1/2 v shaped bowl gouge and \$40 for a 7/16" very stout detail gouge. I have used these gouges for about 6 hours so far and have been very impressed

with their edge holding ability and performance while turning. Doug the owner is a long time turner and he makes all the tools. See Doug's website at thompsonlathetools.com or at Doug Thompson, 5479 Columbia Rd., N. Olmsted, Ohio 44070, 440-241-6360. His e-mail address is doug@thompsonlathetools.com.

A Cluttered Woodturning Shop By Jack Brown

Clutter seems to be my way of life, I just don't like to clean up and I like it this way. There are a lot of mysteries among the clutter; they are just waiting to be discovered. Every flat surface in my shop has stuff on it, all kinds of stuff, nuts, bolts, screws, nails, sand paper, parts of turning projects all piled together. Another good flat area is the floor. This holds a lot of stuff and it won't fall off of a shelf or table and break, you might walk on it, but you have to walk somewhere. As any dedicated turner knows, when someone offers you some wood you don't turn it down, even if you have some just like it. Just stand it against the wall and let it add to the clutter, who knows, you might need it some day. I have wood, lots of wood, in the shop and in the basement of my house but I never seem to have the right piece so I go buy some more. The same goes for bolts. I have all kinds and sizes of bolts but never the right one, so off to the store for more bolts. Just ask my wife about bolts. Cabinets are another good place for clutter, big cabinets, you can get more in them and when you are looking for something you discover things you didn't know you had. The shelf under my workbench (what workbench - I couldn't work on it if I had to) is another place for clutter. Stashed here are a lot of small tree limbs. I had in mind making some mushrooms but how many mushrooms does a fellow need? I could make several hundred. On top of the mushroom wood are other things such as jigs for the bandsaw and drill press plus some other flat boards that I ran out of wall space to lean them against. As far as the jigs go this is real close to the bandsaw and drill press and a convenient place for them. Young children are in amazement when they come to my shop. They sure see a lot of stuff. I don't consider this the safest place for children but as long as they stay in the path with their hands behind their back like they are hand cuffed I let them look. Getting back to the floor. This is also a place to store things - anything you don't have time to put in its proper place (if it ever had a proper place.) If it turns out to be in the way just give it a kick and go about your business. As far as around the lathe, this area should have a good layer of shavings, knee deep is good, this makes it easier on your feet and legs and gives a soft landing for anything falling/flying off the lathe. In the event you can't find it in the shavings just leave it there and start something new, someday you might find it when looking for something else and it will remind you of another project. Where do you think my ideas come from? I guess from this story, true as it is, I don't like cleaning, it is too stressful and I don't like stress. Before I retired I had plenty of stress and don't need it now. When you are finished turning for the day just go find a chair, forget about cleaning and have a refreshing drink, (could be a beer, or 2.) Just a few thoughts in closing. Have a good time, turn safely, don't get stressed out and keep your head above the shavings and clutter.

Windsor Chair Class

Imagine the sound of a razor-sharp drawknife zipping through freshly hewn oak spindle blanks. Huge shavings fly off your blank in relative silence. Learn how to use

other unique cutting tools – spoke shaves, gutter adzes, compass planes, scorps and travishers. When you are done with your work, use a broom and a dustpan to collect large shavings instead of a vacuum cleaner, ear plugs and a dust mask. If this kind of woodworking sounds appealing to you, why not consider signing up to take a Windsor Chair class this summer? Class will be taught by Craig Smith at Society for Contemporary Craft during the week of July 21. Contact Craig or Laura Rundell at the Society for more information. It will change the way you think about woodworking.

Vendors who offer discounts to Turners Anonymous Members

di legno Woodshop Supply

1452 Fleming Ave
McKees Rocks, PA 15136
1 877 208 4298
<http://www.dlws.com>
discounts vary, but are generally 10%

Woodcraft

The Pointe at North
Fayette
620 Chauvet Drive
Pittsburgh, PA 15275
412 494 9663
<http://www.woodcraft.com>
Discount 10%

Klingspor

1 800 228 0000
<http://www.woodworkingshop.com/>
Discount 10% except on power tools and sale items. Must set up a customer number and password

Rockler

7402 McKnight Road
412 364 7751
<http://www.rockler.com>
10% discount except on sale items

Harbor Freight Tools

639A Clairton Blvd.
Pittsburgh, PA 15236
412 650 9691
Discount 10%, cannot be combined with other coupons