

The CAW Newsletter

The CAW Newsletter is the official publication of the Capital Area Woodturners Chapter of the AAW, and is published for the information of its members. Membership in the CAW Chapter is open to anyone interested in the art and craft of woodturning.

Meeting Announcement:

Date: Saturday, Mar 10, 2001

Time: 9:30 AM — 12:30 PM

Place: *Millennium Arts Center
65 "I" Street, SW
Washington, DC 20024*

DIRECTIONS TO THE MEETING: From Virginia, take I-395 going East across the Potomac River. 1.5 miles past the river, do not take the I-395 turnoff towards the Capital but continue on towards I-295. At the next exit, take the South Capital Street exit going South. At the bottom of the exit ramp, at the traffic light, turn right onto "I" Street. At the first opportunity, turn right into a driveway and park between the MAC and the health clinic. From Maryland take I-295 across the Anacostia River. Get off at the first exit-12th Street. Turn left onto "M" Street going west. Approximately 1.5 miles down, turn right onto Delaware Ave. At the deadend circle, turn right onto H street and park on "H", the driveway near the clinic, or behind the MAC.

Program For The Month

8:30 AM Help set up for the demonstration. Look over the For Sale items in the equipment room. Have a cup of coffee with your fellow turners. Enjoy the normal hour of skill enhancement and practice time on the lathes. Or talk over problems and techniques with someone who might already have been there and done that.

9:30 AM A business meeting. Photos of member items will be taken for the March Newsletter. The tape library will be open. A silent auction table will be available for donated wood and items. A show & Tell of pieces brought in will be conducted.

10:30 AM Sheryl Kochman will repeat her well-received presentation on the toxicity of wood. Her information includes: symptoms of allergic reactions to wood (sawdust, shavings, and/or oils); ways to protect yourself from those reactions; and potential health hazards if you do not protect yourself. Many members have said that they thought this was one of the most helpful presentations we have ever done, and there have been so many new members in the last few years, that Sheryl has graciously agreed to share her research once again.

Sheryl will have some handout material for your future reference, but she will also have numerous books and articles she has amassed that you can look into for more specific research into any situation that you think applies to you and your work environment.

Club Project for the AAW Symposium Collaborative Challenge:

Randy Bjorklund reports that we've got a good start on the "crayons" (CAWayons) for the collaborative project: so far, 28 members have signed up to produce CAWayons from 46 different species, and 23 have already been delivered. But, we'd like still more members to participate! In addition to turning the CAWayons, labeling them, and building the box to hold them, the project will include embellishments (e.g., a sharpener, a "coloring" project in progress, a smaller set of "jumbo" CAWayons, etc.), details of which will begin to be discussed (along with other ideas from the membership) at the meeting in March. Remember, the Symposium is in July, and the goal is to have the project completed by the June meeting at the latest!

There are still numerous wood species available to use for CAWayons, and Randy and the Kochmans have offered to share pieces of some of the rarer/offbeat woods they have accumulated. Available space doesn't allow us to list all the woods (those taken, those still available, those we haven't thought of), so please contact Randy at (703) 440-8232 (home), (703) 449-3232 (work), or sonja@erols.com to get your name on the list – either to turn a CAWayon, or to participate in any other aspect of the project.

Klingspor Catalog

A list of the membership was given to *The Woodworking Shop* (Klingspor) in February. Members on this list will get a discount on orders from the shop's catalog.

The Woodworking Shop has responded that they do not have addresses to which to send a catalog for about 50-60 of our members. (How can you order without a catalog!) A full list of our membership, with addresses, will be sent to The Woodworking Shop on March 10th.

They have assured us that this mailing list will not be given to anyone else. However, if any CAW member wishes to be excluded from the list sent to the Woodworking Shop, contact Mike McInerney or Jim Marstall by March 10th.

Please support those companies that support the CAW

the
**Woodworking
Shop**

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Good News & Bad News

A woodturning artist asked the gallery owner if there had been any interest in his vessels on display at that time.

"I have good news and bad news," the owner replied. "The good news is that a gentleman inquired about your work and wondered if it would appreciate in value after your death. When I told him it would, he bought all 15 of your turnings."

"That's wonderful!" the turner exclaimed. "What's the bad news?"

"The guy said he was your doctor."

Group Buy Program

The Group Buy Program has two buys being processed during March. The first is for CA glue. We have an opportunity for a 10 % discount on CA glue from National Balsa for an order over \$250. There appears to be enough interest to meet this minimum order quantity. (Thanks to John Shapard for finding this deal!) Prices (which include the discount) are as follows: \$4.50 for 2 oz size glue in very thin, medium and thick viscosities; \$4.50 for 8 oz size accelerator.

The second buy being processed is with Craft Supplies USA. A minimum order quantity of \$1,000 is needed to make the cut for their club discount program. Discounts will vary depending on the items ordered. They can be as high as 30% or more. For example, the diamond grinding wheel dresser that several members are interested in is listed at \$39.99. Craft Supplies indicated this item could be available at \$26.61 as part of a group buy order.

A sign up sheet will be available for the CA glue buy at the March meeting. A Craft Supplies catalogue and order blanks will also be available. Many members already have these catalogues and order blanks, and filling out and bringing an order blank to the meeting would be helpful in the ordering process. To ensure that we can make the \$1,000 minimum order requirement, we are setting a minimum \$100 order quantity for members who wish to take part in this group buy.

All group buy orders must be paid for at the time the order is processed. (Checks made out to CAWGB, which is an account that has been set up for the program.) The amount due for the CA glue buy is as indicated above. For the Craft Supplies order, members are asked to price their order at prices listed in the Craft Supplies catalogue, and pay 80% of the order amount at the time the order is placed. Adjustments will be made to reflect actual cost at the time items are delivered. Delivery of all orders will be made at club meetings only. The secured room at the Millennium Arts Center will be used to store items between meetings.

Members who are not able to order at the March meeting still have an opportunity to participate. Cal Frantz will take your orders by mail at the following address: CFE; P.O. Box 7295; Alexandria, VA 22307. The cut off for orders by mail is 10 days following the club meeting date. Cal can also be reached by fax at 703 360 6639, or by email at calfrantz@aol.com.

Tip of the Day

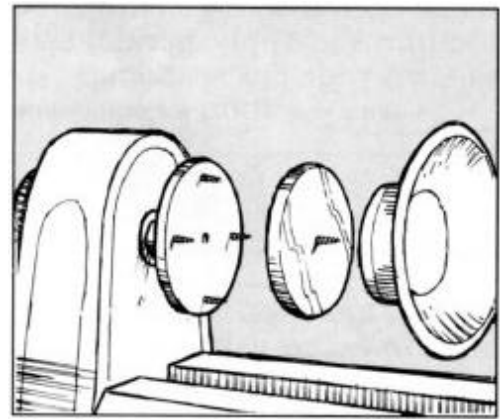
As printed in Wood magazine

Screw center to the rescue

You want to cut wood, not metal, but it's sometimes difficult to avoid dinging your lathe tools against the faceplate while turning the entire profile of a piece. You also encounter this frustration when you turn small pieces such as knobs.

TIP: Make a wooden screw center or first screw your workpiece to a wooden disc, then attach either to the faceplate. Now you have a wooden buffer plate between the workpiece and the metal faceplate to eliminate those dings. If your faceplate isn't drilled for a center screw, mount the plywood washer to the center of the project with a wood screw; attach the disc to the faceplate as usual. If your faceplate is drilled for a center screw, fasten directly through the faceplate and disc and into your project.

—Sean O'Daniel, Lebanon, KY



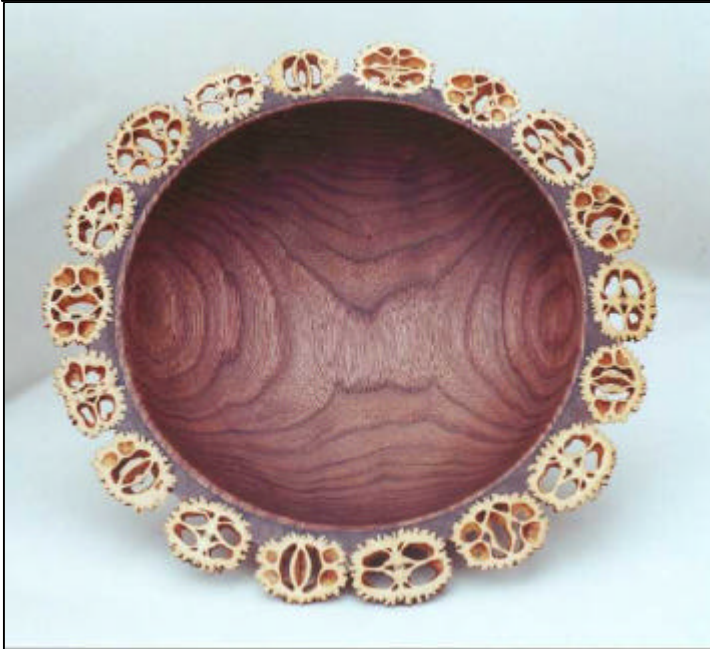
See You at the Washington Woodworkers Show!!

All the demonstrators time slots, and the booth representatives slots, have been filled for the WWS, so the only thing left is to come and have a great time.

This has been one of the more enjoyable events for the CAW each year. We get to talk about woodturning to an interested audience for hours at a time. We usually find 6 to 12 people who are interested in joining the club, and many more that are just enthralled by how we do our craft.

The kids are the most fun to watch. For most, this will be the first time they have ever seen a lathe in operation, and you can just see on their faces the impression that is being made.

If you are signed up to work at the booth, please check in to get your free pass at the Show Office. After that, just come on in and look around! You'll find us where the crowd is.



Steps I used to make this bowl.

1. Finish turn bowl with a groove in the rim. The depth of the groove was slightly less than the slices of the walnuts I had prepared.

2. I sliced up walnuts using a jig / cradle to hold the nuts while I cut the slices on the band saw. (being very careful that the nuts are held secure, because cutting small round objects on the band saw is a little tricky) , It turned out that I got two slices from each nut. and each slice was different depending on which end of the nut it came from. I then baked the nuts and cleaned them out. The bottom edge of the nut slice should be sanded smooth on a belt sander.

3. I then used 5 min epoxy to tack each of the slices around the rim. I used duct tape to hold the slices in place while the glue set. I was able to do three or four at a time. Before I started gluing the slices on, I had selected the pieces so that the different profile of slice (depending on which end of the nut the slice came from) alternated, and I choose sizes so that the ring of nut slices would be complete and would alternate all the way around. (the slice sizes depended on the size of the nut).

4. Once all of the slices were in place I filled in the voids between the slices on the rim groove with a mixture of 24 hr epoxy and walnut dust. Epoxy is very fluid and will flow, so I used Electrical tape to try and make leak proof dams around each joint. I then poured in the epoxy mixture. Once the glue was partially set I removed the tape and used an Exacto knife to pare away any of the leaks from the under side . I then filled in any low spots on the top. I then cheated and smoothed the top surface of the bowl on the belt sander. (This is why the rim was designed flat on the top.) I was worried about rounding over the edges and having catches trying to sand the walnuts on the lathe.

I have plans to do two other bowls/forms with walnuts and two other interesting things. One of them will involve turning the nuts them self. I am going to fill the entire nut with a colored epoxy mixture. I don't think the nut will survive other wise. They are brittle..

When I think back, I'm am not sure where the inspiration for this project came from. I do remember being intrigued by the interior shapes in the walnut that a squirrel had exposed. I know I had also seen a platter that a gentleman from Australia had done that was just slices of branches glued together. I think these were the two things that were the starting of this bowl. I still want to do a spiral of nuts bowl or platter, but I was unsure how to do the center and finish off the spiral so it would look balanced. I guess i will do a few more drawings and some more thinking.

Regards
 Scott Thorburn
 Viscount Woodturning
 Stratford , Ontario, Canada

(Editor's note: I saw this piece on a photographic alum posting site and wrote Mr. Thorburn asking him to describe how he made the bowl This technique could be used to mount any number of contrasting items on the outside of a bowl as a rim - branch wafers, acrylic rod slices, etc.).

<i>CAW 2001 Officer Roster</i>	
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<u>Don Johnson</u> <u>Secretary</u>	2207 Windsor Road Alexandria, VA 22307-1019 703-329-1326 drjpapaw@aol.com
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From the Video Library:

I would like to welcome Tom Scharenbrock and John Shapano to the video rental team. These two individuals volunteered to help me with the video library. Tom has added to our program with his first review (below). We have every woodturning video out there on the open market plus many made at our own demonstrations and each month there are an abundance of videos for just about every project. Stop by early and rent often! If you still have a video out there that is late, please make an effort to return it to the next meeting, or if you can't trust your memory, send it to me via mail at:

Gerry Headley
1104-1 Columbus Circle
Andrews AFB, MD 20762

Remember to send a check too, made payable to CAW, for the appropriate late fee (now \$6/month).

Following are this months reviews:

Title: Turned Bowls and Other Projects

Author: Bonnie Klein

Tape: CAW# 9

Level: Intermediate

Rating: 4 Stars

Description: Very good video on making small bowls, goblets, thimbles, and spheres on a mini-lathe. Klein makes use of C/A glue, two sided tape, and glue blocks to cut small objects. Video shows techniques for cutting at a speed that won't leave the student in the dust. Klein leaves out safety techniques assuming the viewer is already acquainted with lathe operations. Aside from that, Klein uses a number of home made chucks to complete on small bowl. Many may be turned off by the number of steps required by her techniques.

Title: Novelties and Projects

Author: Dennis White Teaches Woodturning

Tape: CAW# 72

Rating: 3.5 Stars

Written by: Tom Scharenbrock

Description: Video Review of CAW Tape 72

Dennis White has over 65 years of woodturning experience. In this video tape, Dennis shows how to make nine small items: a dish with a glass insert, gas lighter base, clock frame, napkin ring, egg, wooden pen, lace bobbin, gavel, and coffee grinder. He most often uses only two tools: a bowl gouge and a skew chisel. The secret, according to Dennis, is to use a short (5-6 inches) skew chisel with a long handle for strength and maximum control. The skew is slightly curved to help avoid checks. Dennis uses a hollow chuck, screw chuck, and scrap wood jam chucks. But he adds that using other types of chucks will work just as well.

Everything Dennis demonstrates can be easy to do with a little practice. The first item demonstrated was a simple bowl made for a glass insert. Using a screw chuck, Dennis trued up a cylinder and face (top of bowl) with a bowl gouge. He then measured the glass bowl insert with calipers and transferred the diameter to the face. He used the skew chisel to hollow out the center, checking often to get diameter and depth correct and allowing for wood shrinkage. He shaped the top edge of bowl, sanded and finished top. Then Dennis made a

scrap wood jam chuck made to fit the insert hole. He removed the bottom wood to depth of old screw hole, shaped the bottom, sanded and finished piece. He inserted the glass insert and ended up with a nice candy dish. For the gas lighter (used to light cigars and cigarettes), Dennis used Brazilian Rosewood. He used many of the same techniques used to make the previous bowl. To make the clock frame, Dennis used about a 6-inch diameter of wood using a screw chuck. He had previously drilled a hole through the center. He made a hollow insert for the clock insert using the skew chisel. The tip of the screw showing through the previously drilled hole determined the depth. When the fit was correct, Dennis marked the edge of the bezel. He then made the edge of the frame using a series of ogees and coves. After sanding and finishing, he mounted the piece on another jam chuck and hollowed out the backside using the same diameter from the front side. Dennis was careful when he broke through to the insert on the front side not to widen the front insert diameter. After shaping the back, sanding, and finishing, Dennis popped in the clock insert.

Dennis next made napkin rings from Rosewood. Using techniques previously shown, he made the cylinder for a number of rings. He used a large diameter bit to slowly drill out the center, cautioning that Rosewood will smoke easily if you go too fast. He then shaped the edge and top of the ring without parting off the ring entirely. He later used a jam chuck to finish the parted off ring. He used water to make the ring fit tight enough on the jam chuck. He pointed out that the ring would split if you pushed it on too tight. Dennis did not demonstrate this, but you could make a stand to store the rings when not in use. Dennis made an egg using a hollow chuck to shape the egg with the narrow side of the egg toward the tail end. He stressed the need to remove enough waste to be able to shape the headstock-side of the egg. He sanded and polished the egg before parting off. He made a hollow jam chuck to hold the egg to finish the parted off end of the egg.

Dennis next made a pen case from Tulipwood. He demonstrated his technique for boring the length of the cylinder, using a long bit with a handle and the wood spinning, and being careful not to let the bit come off true center. For the lace bobbin, Dennis made a series of spindle beads and coves. He used the shortened skew chisel with great skill. For the auctioneer's gavel, Dennis used Cocobolo for its hardness to make the head of the gavel. Dennis stressed symmetry in the design of the head to achieve balance. After sanding and finishing, Dennis inserted the gavel head in a recessed jam chuck so that a true center could be found for the handle. He drilled out the handle recess. Then using another piece of wood, he turned the handle. The Coffee Grinder was made last. It involved all the techniques shown earlier in the video. After buying the grinding mechanism, Dennis made a part that fit on top that held the coffee beans.

Mixing Epoxy

When you need to mix a small amount of epoxy: put equal amounts of resin and hardener into opposite corners of a plastic sandwich bag. Twist & mix it until a uniform color appears. Puncture the bag with a pin, and squeeze out the glue as required with pinpoint precision. No clean-up required - just throw the bag away!



Above left: Mark Petherbridge - 12" Cherry lidded hollow form; Center: Ed Moore - 12" Walnut collection bowl. One of four Ed made for the Fuquay-Varina Community Church in No., Carolina; Above right, Ken Rajspis - 7" tall goblets and other small bowls of Beech and Maple



Above left: George Skorupski - 14"W X 7"H Ambrosia Maple natural edge; Center: Bob Grudberg - 5":H X 13"W Cherry shallow bowl and 12"H Cedar vase; Above right: Neil Kagan - 8"W Purpleheart, 4"W Maple, 4"W Canary Wood, and 7"W Bloodwood bowls



Above left: Steve Bishop - 5X5X5" cube Big leaf Maple Burl and a 6"H by 7"W Big Leaf Maple Burl bowl; Center: Steve Bishop - 4"H X 12"W Phil Brown shape and a 4"W X 12"H hollow form from Big Leaf Maple Burl; Above right: C. A. Savoy - 6"W Cherry dish and a 6"H X 9"W Plum natural edge bowl



Above left: John Overman - 4"W X 2"H Maple bowl and a 8"W X 3"H Oak bowl; Above right: Don Johnson - 3"w X 2"H African Blackwood lidded ring bowl, 6"W X 5"H Cherry bowl with inserts, and a 11"W X 3"H Beechwood bowl



Above left: Richard Allen - 20" Wide Zebra wood platter; Center: George Skorupski - Four of George's natural edged bowls made of Oak, Walnut, Cherry, and Beech; Above right, Richard Preston - two 5"W X 6"H natural edge flower-petal forms in



Above left: Jim Marstall - a 6"W X 2"H Bolivian Rosewood bowl with a carved rim and a Black Locust split-reverse Hollow form with carved handles; Center: George Skorupski - 10"W X 6"H Mulberry natural edge bowl and a 12"W X 3"H Cherry bowl; Above right Pat McLaughlin - 4 miniature items from Butterfly Bush. Note relative size.



Above left: Dean Swaegert - 3 1/2"W X 5"H lidded, pierced, segmented hollowform from Maple, Bloodwood, and Mahogany and a 3"W X 4"H African Blackwood fluted hollow form; Below Left: Bob Grudberg - 14"W X 5"H Maple burl bowl.



Above: Richard Allen - a 7"W X 13"H segmented urn from many different cuts of lacewood made for a loved one who won't need to use it for a long time yet!

Making a Hook Tool

by Darrell Feltmate. (From the "Tips" section of the Ohio Valley Woodturners Guild webpage)

Hook tools have been around a long time in turning and have often been made by the people who used them. Most of the making is straight forward and some, like myself, would say all is straightforward.

Turn a handle about eighteen inches long and comfortable to your hand. Drill about 4" to 6" for ½" rod. Cut a piece of ½" diameter steel rod to about 18". The cutting bits fit into the end of the steel rod. Drill a hole 5/8" deep and about

3/16" diameter into the end of the rod. I used a hand drill with the rod in a vise but a drill press is easier. If you have not drilled into steel before, begin with a small diameter bit to establish the hole and gradually widen with successive drilling.

Now on the side of the steel shaft and at right angles to the first hole, drill into the hole and tap for a set screw to hold the bit in place. You can opt to omit this step and use CA to glue the bits in place, but they are then a pain to replace and awkward to sharpen. Super glue the shaft into the handle.

I use a 2 ½" concrete or masonry nail to make the cutter. You can buy a box of a hundred or so for a couple of dollars at the hardware store. Masonry nails are a higher carbon steel than regular bright nails and worth the buying for tool making. When I need a specialty carving tool I grab a masonry nail and make one. Decision time is upon you. To forge or not to forge.

It sure saves time in grinding. Cut or grind off the head. Hold about ½" of the head end of the nail in a pair of pliers and heat the rest red hot in the flame of a propane or similar torch. When it is good and red, flatten it by pounding with a hammer on an anvil. I have a small shop anvil of about 20 pounds. If you do not have such a thing, use the back part of a machinists vise, the anvil. You will have a flat area about 1" long and 1/8" thick. Do not bother to be precise. Heat the flat to red hot and bend into a hook with a pair of needle nose pliers. The curve is to the left and the opening is to the right. It will bend like plastic when hot.

I like a hook from 1/8" to 1/4" diameter. At this stage the steel is fairly soft. The proper term is annealed. It has been heated to red hot and allowed to cool fairly slowly. This is the time to grind the cutting edge. Grind to an angle of 45 to 60 degrees. Cut the shaft of the cutter to 5/8" long and make sure it fits in the tool shaft by grinding to fit.

It is too soft yet to hold an edge and must be hardened. Heat the hook in your torch to red hot and plunge it into a gallon of water to cool. Use lots of water. It will heat fast and a small container is poor economy. Polish the hook with sand paper and very slowly reheat it. Place it in the torch flame and pull it out. Place it in and pull it out. Place it in and pull it out. Keep this up until you see heat oxides in the side of the metal racing for the cutting edge. When straw color hits the edge, immediately plunge it into the water. The edge is now hard.

If you miss the color, go back and heat to red hot, polish with sand paper and start the heat dance over.

Now the tool is hard enough to sharpen and hold an edge. I find it great for cutting end grain as in clearing boxes and vases. Little shavings come out instead of powder. Even in a piece of spalted pine that I was turning, I got chips from broken shavings instead of powder. Incidentally, I cleared the inside of a spalted pine vase 7 ½" deep and going from a base of 3" to a top of 2" in about 45 minutes. I have no idea if this is fast or slow but it is fun.

None of this is hard. It takes longer to read about it than it does to make the tool. I know it would be handier with line drawings and such, but pictures take forever to download. My first hook tool only cost about five dollars including the box of nails, so what have you got to lose?

Jim Marstall, Newsletter Editor
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