Newsletter May 2013

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Upcoming Events

June 5th

- Board of Directors Meeting 6:00 pm.
- General Meeting 7:00 pm.
- Demo: Ron Bartz
  - Decorative Inserts for Bowls, Knobs and Tool Handles

June 8th

- Coffee and Chips 8-noon

June 19th

- WWE meeting
  - 6:30 pm to 8:00 pm

President's Corner

Program Director Open

John Layde is retiring from the position of program director after a great year of quality demos. He has done this job for a long time, so now we are looking for someone to succeed him. If you would like to help the club and have some good ideas on demos, let me know. We can use your help.

In June we will have Ron Bartz demo his geometric glue-ups which find a use in the bottom of segmented bowls and as knobs and tool handles and just about anything you can imagine. He showed these glue-ups when he demonstrated his stacked ring bowls in April.

2013 WWE (Fifth Annual)

The Fifth annual Wisconsin Woodturning Expo will be held this year on October 26-27 at the Plaza Hotel. This is the only event of its kind anywhere within 300 miles of Eau Claire. Similar events are held at many other venues around the country and include the 2013 AAW Convention and Symposium in Tampa Florida. It is the consensus of most of the outside visitors to the 2012 WWE that this event is vital to woodturning in the upper Midwest. They come from as far as South Dakota, Iowa and Chicago, to say nothing of closer locales such as Wausau, La Crosse and Minneapolis.

These events require many volunteers to make them the success that they have been. We are still looking for volunteers to help at the Expo and a volunteer coordinator.

This year we are initiating an Instant Gallery where you can show your best pieces and there will be a set of judges from the arts community who will pick a best of show and some other prizes.

We are also looking at selling sponsorships this year where a sponsor may be able to sponsor a demo room or the Instant Gallery or other aspect of the Expo.

Remember that we have already voted on the main demonstrators and Mike Jackofsky and Curt Theobald were selected. Mike Jackofsky is a hollow vessel master, while Curt Theobald is one of the top segmented wood turners in the country.

Show and Tell

Bary Grill
Cottonwood Vase

Barry Grill
Cottonwood Vase

Dick Prouty

Dick Prouty
Basswood Yarn Bowl

Dennis Ciesielski
Yo-Yo with Chattering

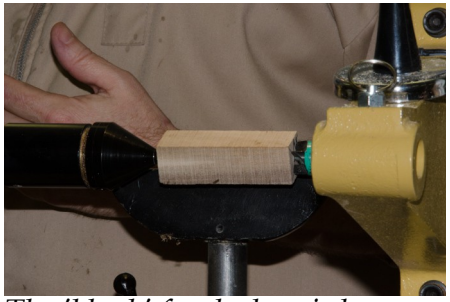
Joe Nycz
Stacked Ring Bowl

Joe Nycz
Stacked Ring Bowl

Monthly Demo

Mark Palma discusses safety

Note the full face face shield, including neck coverage with a high impact resistance plastic



The 'blank' for the lure is large enough that work near the drive center can be avoided

Mark keeps everything organized and secure

Roughing the blank to a cylinder - note this is spindle work so a roughing gouge is acceptable

Mark is using a gouge to bring the lure into shape

Continuing to refine the shape

Burnishing the near finished lure

Turning Fishing Lures

By

Mark F. Palma[1]

Why lures?

A fun diversion from traditional quick spindle projects (pens, stoppers, etc.).

Unique gifts that are personal and usually appreciated by recipients.

Open up new markets for those who supplement their income or try to defray the cost of their hobby. Very low material costs allow great margins for the products.

Very few design rules and ability for self-expression allow for individual creativity[2].

Uses scraps of wood that normally clutter a woodturner's life.

Getting started.

Between centers or spindle work.

Uses small blanks.

Fast project when limited time is available or you have the need to show something for your time at the lathe.[3]

Very few "rules".

1Mark is a business and tax attorney with the national law firm of Hinshaw & Culbertson, LLP. When he is not working, being a spouse or a father, he can often be found in his woodshop in the woods in northwestern Wisconsin.

2Or the ability to claim that what could be mistaken as a "mistake" is really a design decision.

3There is no embarrassment in needing to show something for lathe time. Some projects (think segmented turning) take a lot of time. Sometimes I just want to bang out something on the lathe and I am willing to admit that need may be hidden in several woodturner's hearts.

History of handcrafted lures.

Prior to the 20th century all lures were handmade. Most were whittled or turned by hobbyists or home based businesses. If you dig into the history of these lures most were crafted in geographic regions based on the lakes or streams in that area and the fish they held. Many a story exists of a husband who carved or turned lures, whose wife painted them at the kitchen table.[4]

Starting in the 20th century a few manufactures began creating mass produced wooden lures. After the advent of plastics in the 50's plastic lures took off and the cottage industry of home produced lures all but vanished in America.

Wood selection and stock selection.

Almost any wood will do. Beware of wood that is overly dense because you run the risk of eye screws snapping off in the wood. Other than that, remember I told you there are few rules.

My favorite woods for lures:

White cedar

White pine

Cherry

Walnut

White Oak

Redwood

If possible I avoid:

Highly figured wood

Wood with voids, or bark inclusions

Exotic wood

Hard maple

Elm

4I am not trying to be sexist, but at that time in America more traditional differentiation of roles existed in society.

Hickory

Remember this is a long grain project with grain orientation running parallel to the lathe bed. That makes turning easier, your sanding is less as you are not addressing other than a small cross section of cross grain and your turnings will hold crisper detail.

For small freshwater lures (under 4" in finished length) I usually start with stock ¾ x ¾ or 1"x1". My stock is usually 4-6" long, but do not be overly fussy on precise dimensions. If it looks right it will be fine! (I have a tendency to like some room on either side of the turning for working room, so my blanks tend to be longer than someone who turns right up to the drive and lave center.) For fat popper lures a blank typical for a bottle stopper is often used.

I rough out my blanks on a bandsaw so that they are square, then cross cut the ends so that they are square to each other[5] and all parts of the stock is true. Marking corner to corner with a ruler puts an "x" in the approximate center of your blank. I center punch the "x" so that I have a dimple on each end of the work. That makes it easier for me to mount my stock in the lathe. I find that having stock that is square (as opposed to rectangular) with square end and small center punched dimples is a good practice for all spindle work. You will have a more secure drive from your lathe and it makes for more certain work.

Lathe set up.

The drive center and tail center must be on the same axis and touch on an empty lathe. If not, your work will be off center and oblong. If you want to get "fancy" through off-center turning you can make oval cross section lures that are not cylindrical. I do not know if it matters to the fish.

For almost all center work I use a medium size (3/4" or less) 4 point drive center or steb center. I always use a ball bearing tail center.

I do not recommend using a chuck for between center work except where you need to drill a center hole or some other unique situation (long, thin work for example where the pressure of the tail center will cause the work to bow or whip while you turn). I offer several reasons:

1. The chuck acts as a flywheel and its mass makes starting and stopping the lathe more difficult and I feel more dangerous.
2. Your chances of having a tool contact the chuck (a very frightening and damaging situation) is too high and can be completely avoided if the chuck is left off the lathe.
3. A lathe limits your access to your work and effectively requires you to contort your stance on the headstock end.
4. The possibility of your body contacting a spinning mass of metal is eliminated.

5If your ends are not square your drive center will not contact the blank with all four prongs of the drive and your work may spin or come loose.

5. The work can "slip" if held by a 4 prong drive center, chucks do not slip. Therefore, something has to give and it may be bad[6].

Similarly, never use a two prong drive center for spindle work.[7] A two prong center can act as a wedge and split the blank. More importantly, they hold the work so securely that they cannot "slip" if you get a catch.

In mounting small projects between centers I do not pound the drive into the wood. Instead I place the small center punched dimple into the drive spur, hold the work with my left hand leaning on the tool rest and turn the tail stock into the wood. The goal is to get the wood to drive, not permanently mount it into the headstock bearings as a shrine. If the blank slips under cutting pressure, you can always tighten the tail stock wheel a half turn. Remember, the goal is to drive the blank, not mutilate it.

Always mount the end of the blank you intend to ultimately be the larger in diameter towards the headstock. This seems to minimize vibration as the diameter of the stock is reduced in the lathe.

Always spin your hand wheel to confirm the wood does not contact the tool rest, and everything is tight.

Tool rest set up.

Set your tool rest as near to the blank as you can. Since the diameter of the work will quickly decrease as the corners come off you will have plenty of clearance as the turning progresses. I never recommend having enough space for a finger to fit between the tool rest and the work.

Tool rest height is determined by several factors:

The height of your centers on your lathe from the floor.

The grind on the tool you are using at that moment.[8]

The length of the tool and its handle

Your height and stance.

6Everyone who turns a lathe on will have a catch, so allow an out to control when it happens when you can. Your method of holding work is one out not to be overlooked.

7The two prong center should be reserved for natural edge bowls.

8Yes, you have to adjust the tool rest for each different tool, sorry do not be lazy and skip this important step.

I hold all but the smallest tools with the tool handle at my hip or side; however it falls with a "compact" stance. By that I mean, my elbows are tucked in at my sides and I use my body to move the tool across the tool rest. If you are waiving your elbows like a flying bird, you are losing valuable tool control.

Tool rest height is often moved from tool to tool as I turn any piece. I recommend taking the time to get tool rest height right. It will make your work better and you will find your body holds up better if you are not contorting it out of its natural range of motion to make a cut.[9]

I shake the tool rest and banjo before starting the lathe to make sure everything is tight. I have had either the tool rest or the banjo be less than secure without this step. That can be very dangerous. It should also go without saying NEVER adjust the banjo or tool rest with the lathe turned on. There are no exceptions. I do admit I do not wait for the lathe to stop spinning, but it is never under power. My theory is if something goes wrong and contact is made between the tool rest and the blank, by being turned off I am only dealing with residual momentum, not a continued force.

Lathe speed.

I have a lathe with variable speed, a master on/off switch and the typical green "on" and red "off" button. I turn my lathe fully off when I leave the lathe for any reason. That way I know I am safe when I approach the lathe. I cannot accidentally start wood spinning if the master switch is off.

I always turn my variable speed control to slow when I turn off the master switch. Before turning the master switch on, I confirm the lathe is set to slow. This means I start the wood spinning slowly and bring it up to operating speed. I like to observe how the blank is looking on the lathe before I have to deal with it at 1800+ rpm!

I like to turn at a speed that feels "right" to me. I am unsure how to describe it, but based on a blank I can seem to sense when I am in the approximate speed range that makes me feel comfortable. This is based on how the blank is turning, its diameter[10] and how much vibration I sense the blank is generating. As I rough the blank to round, I may increase the lathe speed as the blank becomes more cylindrical. Frankly, I turn a little slower compared to some other turners. I am rarely comfortable at speeds nearing 3,000 rpm. Some people do well at those speeds and can achieve a finished product far faster than I can. I probably spin lures at 1,800-2,000 rpm. Some final cuts (such as final parting off) may be at a very low speed.

9If you find yourself shrugging your shoulders or bending down at an odd angle to get a cut thee bevel to rub so that you can make a cur, shut off the lathe and adjust the tool rest. You will get a better result. You may be surprised how much difference a 1/16 to 1/8 of tool rest height will matter to your body's position at the lathe.

10This is often referred to as surface speed per minute, which is far more relevant than rpm. It is the speed the tool will be travelling on the blank as it touches it.

I sand at a slower rpm than I turn. I find that I get better results at around 800-1000 rpm, generate far less heat and get a better quality result.

On the topic of sanding, I usually start at 150 grit (180 or 220 if the gouge god has been kind) and proceed through each grit to 320. I then burnish the piece with a white non-abrasive scotch pad.

Personal safety considerations.

I never turn without a full face shield that is reinforced around the perimeter of the entire shield. When you are turning wood at thousands of revolutions per second there are no way you can prevent an eye injury once something begins to go wrong? Your only chance is before it begins. That is the purpose of a face shield. I clean my shield with a plastic lens cleaning solution and a microfiber cloth to prevent scratches.[11]

I wear a turning smock with short sleeves and a Velcro tab so wood shavings cannot get down my shirt. Mine is very light weight and sheds wood dust. I can take it outside, give it a shake and it is ready to go.

Gloves are a difficult topic to discuss. I will confess there are a few limited situations where I do where gloves. Spindle turning is not one of them. I think that there is too much risk of injury given the minimal clearances between your hand and the spinning work in spindle turning to have a glove in the mix.[12]

Do not use your lathe bed for storing items or as a workbench (read do not use your lathe to hold a pile of junk). If you will anything falls off the lathe when you are turning you will at a minimum be distracted, and possibly injured.

Stand out of the line of fire when turning on the lathe. If you hear a clicking noise, or experience any vibration, shut it down and fix the situation.

On the topic of the line of fire always be careful of anything in that zone. Wood can contain internal bark pockets, voids, cracks and other defects that are not self-evident from external inspection of the blank. I have more than once been surprised by a blank that looked perfectly normal from a thorough inspection.

I wear hearing protection in my shop when I turn. Why since lathes are quiet? Because dust collectors, and power sanding is not a quiet endeavor. If you measure total ambient noise in your shop you may be surprised.[13]

11Store your shield to prevent scratches. I am amazed how many times I see someone's face shield face down on a workbench. Properly cared for your face shield can go years without scratches.

12I do wear gloves occasionally for rough turning dry bowls. When I do, I set the tool rest further away from the blank and make sure my hands are well back from the rest.

Avoid long hair, excess jewelry and anything "loose" that can get tangled up in a spinning lathe. Chuck jaws can very efficiently catch and wrap up anything in their path.

Safety starts and is really defined by mindset. If my mindset is not clear I cannot do safe work. Be careful about being tired, impaired or if medications impact your abilities. If you do not have a clear head, leave the lathe turned off.

As I talked about above, NEVER adjust the tool rest or banjo while the lathe is turned on. Shut off the lathe before you adjust the tool rest. I know national experts move the rest or banjo while the lathe is on, but it is not worth the risk.

Turning tools.

Tools must be sharp! Not somewhat sharp, not dull, but SHARP. With surface speeds measured in feet per second, a turning tool is cutting a lot of wood per minute. Sharp tools allow the tool to cut without pushing the tool into the wood. I have learned to sharpen more frequently as I turn. Two minutes of touch up is better than trying to shove a dull tool into a cylinder of wood spinning at 2000 rpm and praying everything goes as planned.

Store your tools to protect the sharp edge. Never lay turning tools on a lathe bed or in a pile. I have made holders for my turning tools that do not have the cutting edge touch anything but air. I also protect myself so I cannot come in contact with the cutting edge of sharp tools. If a tool can cut wood, it can cut flesh as well.

I hone my tools. I us a piece of 320 grit sandpaper for inside edges of gouges. I hone skews and other outer edges on sandpaper glued to a flat surface. I am surprised how honing makes a difference in touching up a sharp tool and returning it to service.

To turn lures I use 4 tools:

Spindle roughing gouge

3/8" spindle gouge

Parting tool

13One free app at the ITunes store is "decibels" and I can assure you it is enlightening to see how ambient noise increases dramatically as you start powering up more and more tools.

Skew

I know you can rough out a 1" blank with one tool, but you beat up the edge if you use a 3/8" gouge to rough out that blank. The sharpening angle is different, the amount of metal under to cutting edge is more fragile and you "waste" the finishing edge for work where the tool is not well suited.

Use each tool for its intended purpose. I know you can make a cut with the "wrong" tool and get away with it, but your final surface finish will suffer. Fortunately fishing lures are a project that lets you develop proficiency with a tool that has been giving you some trouble. If a skew scares you, lures are a great project to learn on. Your design is more flexible, the blanks are scraps, and if something goes wrong you have "lost" five minutes of turning and can toss another blank in the lathe and try again.

I start out a little slower for initial roughing a little slower until the blank starts to get balanced and I know how the blank is reacting to the touch of the cutting tool. I then increase speed as the stock starts to achieve balance and I become confident that all is well. Oddly, sometimes a blank has a tendency to splinter and sheer off large pieces where others seem to allow a less focused approach to roughing.

I rough out in small increments from tail stock to head stock. By taking small bites I prevent major splintering. I rough out from right to left, getting closer to round with each pass. You can always rest the shaft of the tool on the blank lightly and you will get feedback of if that section of the blank is round.

Think of tool force of the tool against the spinning piece. As work becomes thinner it can flex. Think about tool and how it needs to direct the force of the cut, and how you support the piece. That may mean cutting and sanding in segments depending on the blank.

By that I mean sometimes you need to plan your cuts, sand areas and get the work completed in the middle before you reduce the ends and part off the work. Always reduce the tail stock first, before you reduce the drive center. Once you reduce the drive center you are stuck and your ability to drive the work is lost. Oddly, many turners think you need to stop turning before you start sanding. Sometimes that happens; sometimes it is a back and forth process.

Lathe speed and tool selection go hand and hand. Lathe speed may vary with tool selection. For example, when parting off a lure from the lathe, I slow my lathe speed way down.

How to turn a lure.

I start with a cylinder of approximately the major diameter of the finished lure (or plus ten percent (10%) of the final size). I then create a shape that seems right to the eye. I do not use measurements or templates. I just let the eye guide the process. Sometimes I will see a shape emerge as the piece is on the lathe. Sometimes I look at a commercial lure. I have also used pictures in a book or off the internet. There are countless sources of ideas for lure shape. If it looks like a fishing lure, it is a fishing lure.

I sand through 220 grit when I sand lures.

After parting off and before finishing I do any final shaping or carving that is needed to complete the wood shaping process. Some plugs have angled fronts, or may have an added feature to be cut into the lure. I use a hollow punch or small carving tool to define eye sockets.

Lastly I use a small countersink to create a spot for every eye screw that will be used in the lure.

If I think that the lure will in fact be used to try to catch fish, I use a multi-coat finish process.[14] My first coat of finish is a sanding sealer. I use a lacquer based sanding sealer designed for turners. It dries instantly and leaves a base on which I can build a final lure. After building up a finish on a lathe, I part off the piece and put it on a finishing stand made of small nails protruding up through a board. I spray most of my lures with multiple coats of clear gloss lacquer. I often spray three coats. I often use a little wax at the end of the process.

You can attach hooks with a hook plate or eye screw. I cannot tell if one is better than the other. I think hook plates look more finished; however, it is a little more money. Again, if it is a "trophy" lure I do what looks best. I use only stainless steel hardware. I find it's worth using high quality hardware designed for lures. Avoid the temptation to buy hardware store eye screws or cup hooks. I find this becomes an eyesore in the finished product. I choose medium gauge eye screws, not light gauge ones. They are far less likely to twist off in the wood. Normally I use a 1" eye screw for the front eye screw and a 5/8" (or the largest I can based on the diameter of the final lure). I often take hook placement into account as I turn so that I have enough wood to attach the eye screw or the hook plate to in the finished lure. I normally use a closed eye for the front of the lure. I use open eyes for hooks (I close the eyes after inserting the hooks).

I use the final assembly order on a lure:

14I find most of my lures reside in display cases or otherwise sit on trophy mounts. If I believe that is in fact the case my choices of wood selection, shape, finish gloss and hardware overshadow any reality of what is in fact needed to catch fish.

Complete finishing

Insert eye screws and any beads

Eyes (whether painted or stick on)

Insert hooks

Bag or add hook protectors and then bag

For eyes I have evolved my lures to using bulging self-adhesive eyes that rise from the lure itself. I think they look very professional and are a good compromise of final looks, installation speed and shape.

Hook selection depend on the intended function of the lures. I purchase quality hooks. They may cost twice as much, but what do they really cost in the grander scheme of things. If the total hardware cost is less than $3.00, maybe it isn't the place to save $.50. Of course if I am making a special "collector" set, than I use the highest quality of everything!

Conclusion.

Have fun! Lures open up a series of doors to wood turners. Take some chances, do not get too serious, and catch some fish.

Board of Directors Minutes

Chippewa Valley Woodturner's Guild

Board of Directors Meeting Minutes - May 1st, 2013

Called to order by Rich Thelen

- EOG grant
  - 1500 from AAW for lathe purchase
  - Rich Golde doesn't want to sign an agreement for powermatic and rikon
    - Put in reserve fund?
    - Lease from Rich?
      - Does insurance cover lathes?
    - John Layde moves to place funds in reserve fund for lathe
- Workshop Tour
  - Brian George, Ron Bartz, Rich Thelen
  - 13 said they would visit so far
- DVD recommendations
  - Bill Grumbine beyond the basic bowl

Board Members

Rich Thelen - President	**Keith Jones - Vice President**
Brian George - Treasurer	**Richard Golde - Education Director**
Tool Director - Tom Schye	**John Layde - Program Director**
Secretary - John De Ryckere	**Jim Gobel - Webmaster**

General Meeting Minutes

Chippewa Valley Woodturner's Guild

General Meeting Minutes

May 1st 2013

- Rich Thelen
  - 44 people in attendance
  - 5 guests
  - 3 potential members
- Mark Palma fishing lures and lathe safety (note, I have included Mark's handout and so have truncated these notes)
  - Lures are nice small projects for turning
  - Fishing lures are spindle work
    - Square on bandsaw
    - Mark center
    - Label species
    - Bigger towards headstock
    - 4 prong center
    - Keep finger or less from toolrest
    - Turn off lathe before adjusting tool rest
    - Tool rest height
    - Turn from body for best cuts
    - Use toolrest hand for control
    - Sharp tools

        - Rapala first lure 1936
        - Use stainless steel
            - High perceived value
        - Punch set for dimpling eyes
        - Mark finishes in natural colours
        - Wood? Soft, local or softer hardwoods
        - Lathe speed
            - Probably safe if lathe is stable
        - Get toolrest out of way for sanding
            - 180, 220,320,scouring pad
        - Sanding sealer
        - Shellac top coat
        - Hut stick
        - Countersink dimples
        - Net craft
    - Shop tour
        - May 18th
        - About 15 people interested in visiting the shops on the tour
        - Brian George, Ron Bartz, Rich Thelen

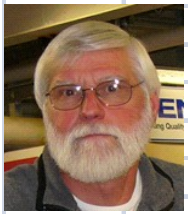
Classified Ads

John Lonsdorf has a 14 inch Rikon bandsaw for sale for $350.00, contact him at (715)874-5203 if you are interested.

Coffee and Chips

A failed flash card claimed pictures from this months Coffee and Chips. A couple of pictures from previous months is included. Notable events this month were Tom Schye repairing the connection to the readout on the Rikon. Jeff Fagon then used the Rikon to turn a very nice bowl which self-destructed in a very loud fashion.

CVWG Mentors

	Name	Willing to help with:			Name	Willing to help with:	
	Richard Golde	Basic turning,			Brian George		Basic turning
		Bowls					Natural Edge Bowls
	doc54701@yahoo.com	Richard also offers his shop to those who don't have a lathe yet.			captainbg@gmail.com		Peppermills
	715-839-8880				715-834-8749		
	Rick Bauer				Barry Grill		
		Hollow forms					All aspects of turnin
	pbrook@nelson-tel.net	Bowls			bgrill@hotmail.com		Basic
	715-672-5407						Hollow forms
					715-568-4586		Bowls
	Bob Eberhardt	Basic turning			Fran Passe		
		Bowls					Pens
	ple13@charter.net	Sharpening			franpasse@yahoo.com		
	715-835-7300				715-672-5762		
	Bruce Scherlin				Ron Bartz		Stacked ring bowls
			Pens				Basic bowl turning
	bscherlin@centurytel.net				rbartz@charter.net		Spindle turning
	715-878-9490				715-723-6343		
	A guild mentor is a member willing to share their turning knowledge with other members of the guild						
	Feel free to call a mentor for your turning questions or for one on one help with your turning.						