

**MAY 2015**

## Learn To Turn Event with Members of the Boys and Girls Club

Recently before a monthly meeting, three members of the Chippewa Valley Woodturners Guild—Ron Bartz, Keith Jones and Joe Nycz—invited boys and girls from the Eau Claire Boys and Girls Club for a Learn To Turn to teach basic woodturning by making pens.



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## May Board of Directors Minutes

Present at May 6, 2015 Meeting

Rich Thelen

Keith Jones

Barry Grill

Mark Palma

Jerry Engedal

John De Ryckere

Tom Schye

Tom Leonard

Keith Jones

72 paid up membership

Rich Thelen

Spring Fest was a success with over 100 Learn To Turn pens with \$143.00 in donations.

Springfest volunteers noted that we need to get some nice tablecloths for showing our work and more signs are needed for events. Springfest volunteers thought we weren't visible enough. Needed is also brochures to be passed out at public events. What we have is not visible enough.

Temporary signs are also needed to put out to indicate where our club is. There are no signs at all now.

Barry Grill demo is scheduled for October 24. A Save the Date Now will be put in newsletter and web page. Notice will be put in the AAW website and for their printed and digital copies of their magazine. Fee for demo discussed and decided to make it at \$30.00.

We are 5 years into our 10 years lease and need to plan out with landlord whether we may still be tenants and if so what the rent might be. Otherwise we need to work on a future home for the club.

Heyde center event is being finalized but still need more presenters.

Soren Berger will be demoing at the Lake Superior Woodturners on May 30 from 9-4:30. Cost—\$35.00.

President challenge for June

Embellishment or collaboration and Weed pot

June Demo—Rick Bauer eccentric turning and natural edge bowl

Have Show and Tell turners to put their items on the table if they want them to be photographed.

# May Demo

## Segmenting Using a Sliding Mitre

### John Layde

For our May demonstration John Layde showed us how to do segmenting using a sliding mitre saw. He also showed us his donut chuck. There are many resources for building donut chucks, one example is <http://zwoodturners.org/pages/tips/DoughnutChuck.pdf>

John says that a donut chuck is the easiest and safest way of turning the foot of a bowl or other piece of artwork. The doughnut chuck clamps the piece between a flat faceplate and a doughnut, a wooden disc with a hole of the appropriate diameter through its center. The bolts run through the faceplate and the doughnut and are secured with nuts. The chuck is then screwed on to the head stock. John used pieces of leather to make sure that when tightening down the doughnut chuck marks were not made in finished pieces.

For the segmenting demonstration John made a segmented frame for holding a picture, mirror, stained glass, or other art work. For segmented work a piece of flat stock has to be cut into wedges, and the wedges when glued together form a wooden ring. For John's frame only a single ring was required. Bowls or other forms can be produced by layering rings of different diameter.

There is some math to making a segmented ring, but in general if you can multiply and divide you are in pretty good shape.

Segmenting outline:

1. Decide on the diameter of the ring you wish to make. You will need to turn it down to a circular shape, so pad it up by an amount you feel will give you enough waste wood to take the ring to a round shape. For instance, if I want a 10" ring, and I am sure I can center it well enough on the lathe and turn it to round with an extra 1/4" I would pad it up to 10.25". We will call this D.

2. How many segments do you want? Call this N.

3. What angle do you need to set the mitre at? We will call it A,  $A = 180/N$ .

4. How long a board will you need?  $\pi * D$ ... but there will be some (N-1) kerfs between pieces. If the width of your kerf is K, then pad it up by  $(N-1) * K$ . The minimum total board length is then  $L = \pi * D + (N - 1) * K$ .

5. The length of each segment, S, is then  $S = \pi * D / N$ .

6.  $\pi$  is the ratio of the of a circles circumference to its diameter. Many calculators have this as a built in function. If not, 3.1 is probably good enough. Use a stop on your mitre saw so that it cuts a piece of lumber against the fence a length of S.

Remember to flip the wood so that you cut wedge shapes, not parallelograms.

Make sure that you use a good blade on your saw, at least an 80 tooth carbide.

For gluing the segments John recommends Titebond III.

John uses a hose clamp to clamp the segments into a circle. First he creates two semicircles and uses small dowels to between the semicircles. This creates a nice tight joint. Once the semicircles are dry, he clamps them together and sands the ends so that they are even. He then glues them and puts them back in the hose clamps. The sanding ensures there are minimal gaps.

Use standard turning techniques to turn the frame round.

## Heyde Center Exhibit

CVWG will be featured in June, 2015 with the area woodcarvers at an month long art show at the Heyde Center. On June 4, 2015 from 5-7 pm there will be a reception at the Heyde Center 3 South High Street, Chippewa Falls, 54729. You and any of your guests are invited to this free reception. Refreshments and cookies will be served.

The following turners from our club will be featured in this show:

Dennis Ciesielski

Bob Eberhardt

Jeff Fagen

Barry Grill

Mark Palma

Rich Thelen

We also have an opportunity for the club to put on a two hour "Learn to Turn" for the public during this reception. They are asking for two lathes to be set up and for us to do pen turning with the public. We could use three volunteers to do this project. Our thought is to take two lathes over on the 3rd, before our meeting and put them at the Heyde Center and just bring the other few items we need to do pen turning on the 4th. Please volunteer to help with this project.

If you have any questions contact Mark Palma 612-991-7733  
marksworkshop@gmail.com or Rich Thelen (rlthelen@charter.net) or  
715-834-1459.

## **APRIL DEMO**

### **Spindle Work**

**John DeRyckere**



*The description of the April demonstration on spindle work and a weed pot was not received in time for newsletter publication and is presented in the text below.*

Here's a few words on turning spindles:

As I mentioned during the presentation, originally I was going to make magic wands, which are essentially long (12-14 inches) spindles. I was originally planning on doing this for October (it seemed somewhat thematic for Halloween) and I was going to start practicing in the summer. I tried to get enough practice in for this meeting, but my long spindles were not working out terribly well. To do the wands I have to balance the pressure between my left hand, which stabilizes where I'm cutting, and my right hand, which controls the cutting tool. The left hand reduces the vibrations in the wood, I could use a steady rest, but I don't own one.

So, instead I did a couple of finials, and a weed pot.

First, be safe. Make sure to wear eye protection. I prefer to use a full shield because my visage will not be improved by facial scars. I also use a mask with a built in respirator which filters out most of the dust. Lung problems are common illnesses in woodworkers, and I personally know a couple who have had to give up their shops due to preventable damage they did to their lungs.

Make sure that your clothing is secure. I use a welding jacket for my turning, it has long sleeves which are somewhat tight on my arms. This is annoying to me, but I still make sure to button up my sleeves because I do not want material dangling around the rotating lathe.

When turning spindles the fibers of the wood run parallel to the ways of the lathe. This means that unlike bowl turning, where the fibers run perpendicular, as you move along the length of your spindle you are never cutting into end grain. This is important, because it allows you to use a spindle gouge. You can use a bowl gouge (which is what I normally would use, because I am very familiar with my bowl gouge). A bowl gouge is a stronger tool, especially in the tang, than a spindle gouge and so is perfectly safe for spindle work.

Don't use your spindle gouge if the fibers of the wood are not parallel to the lathe ways however. Spindle gouges have a flat tang, whereas the bowl gouge extends into the tool handle at the same diameter as the tool itself. The small tang of a spindle gouge can easily break if it catches on the end grain. A roughing gouge is a spindle gouge, and so the same rules apply. If you're going to rough out wood where you encounter end grain use a bowl gouge or a carbide tool.

The wood is moving past the tool at many feet per second, and can throw the broken tool with enough force to cause serious injury. Now, back to actual turning... I usually set the tool rest so that my cutting edge is near center (unless I am using a carbide, then I want the cutting edge at, or slightly below center). From helping other people at Coffee and Chips, or at Learn to Turn sessions, I have learned to tell people to "click first". Before touching the wood I want to hear the tool make a click against the tool rest. The tool needs to be supported at the tool rest or you will most likely catch as soon as you touch the wood.

Once you are firmly in contact with the tool rest you can present the tool to the wood. The bevel should make contact first, then pull the tool back slightly while raising the handle slightly until the tool starts to cut wood.

The tool will tend to cut in whatever direction the bevel is angled, so to control the direction of travel control the angle of the bevel. If you keep the bevel constant you will form either a cylinder or a cone, which is fine, if that's what you're in the mood to turn. I maintain most of the pressure holding the tool into the tool rest, as opposed to driving into the wood. The pressure on the tool rest seems to help control vibrations, whereas pressure into the wood usually means my tool is dull.

I always start spindle turning (and bowl turning) using the tail stock. I often use a 4 jaw chuck even for spindle work because I can size the tenon as the very last step before separating the finial from the waste wood. Start forming your finial nearest to the tail stock first. This minimizes vibration in the work piece. If you were to start by narrowing a tenon near the drive the piece would vibrate around the narrow tenon for the full length of the spindle or finial. You won't get a very smooth surface this way.

In the past I have left enough wood near the drive center to keep the tail stock supporting the finial that way, then gone back and cut away at the support until I had a point at the finial. We had a class with Jim Jacobs where he used a twist on electrical connector around the tip of the finial to create support. This works really well, and I feel gives you a more natural looking finial.

The gouge cuts most aggressively when the cutting edge open, or the fluted portion of the gouge is parallel to the ground. When starting cuts then, it works best if you start in a closed position and then gradually rotate the gouge to engage a more aggressive cut. This is what I wasn't doing near the drive side of the lathe because I tended to stop when my feet hit the tripod or body hit the head stock. This caused a number of catches.

When turning spindles the skew should always go from large diameter to small diameter, even on coves. When cutting coves use a parting tool to create some relief at the center of the cove. Eat away towards the part alternating from both sides. Many shallow cuts work better than one massive cut. When you get to the center, stop, and go from the other end.

To cut a curve you have to sweep the bevel of the tool to run parallel with your desired curve, this takes some practice and works best if you can use your whole body. For instance, if you were going to cut a bead you would start by parting a tenon at the narrowest portions of the beads and work from the widest diameter to the narrowest. As you move you would both control the bevel so it ends up 90 degrees to the diameter of the spindle at the narrowest part of the bead, and also closed so it's no longer cutting aggressively.

For weed pots there are a number of ways of doing it, and this was my third ever weed pot. The first two I formed the weed pot on the lathe, and then drilled out the neck of the pot. For the meeting I pre-drilled the hole. I formed a tenon which would work in the four jaw chuck. The closer the tenon is to the closed diameter of the chuck the better the hold is. If the tenon is larger then the chuck will close on the tenon at two points per jaw. The bulk of the support for the tenon is due to the interface between the jaw face and wood, so I am very careful to make a very true surface here. With my 'new' jaws the only time I have lost hold is when I have had a poor quality surface at the jaws. I then put the point of the tailstock into the pre-drilled hole and used standard spindle techniques to form the body.

I forgot about the depth I had pre-drilled the hole to, and as I turned the bottom of the pot I cut into the hole, which turned the weed pot into a weed tube. From my perspective it makes more sense to cut the hole after. If there's an existing hole then I have forced a decision about the shape of the vase. If while I'm turning I decide that it looks more balanced with a shorter overall length then I run the risk of ruining the piece.

Ordinarily (well, ordinarily from the perspective of this is the way I did it for my first two weed pots), I use a jacobs chuck. I put a drill of the appropriate diameter into the chuck and place a piece of tape to tell me when I am at the right depth. I use the tail stock as a drill press, backing out frequently to clear chips. After this, I go back at the opening to make it look more appealing.

Other stuff: Most of my family are artists, I'm the black sheep of the family, an engineer. One thing I have seen is that everybody has a collection of artwork they use as inspiration. (It's not theft in art, it's inspiration!). Mid-century modern or Danish modern furniture and art is what appeals to me most, so I have collected photographs of pieces that I like (as well as some actual pieces). There are a lot of ways you can do that. My cousin has a large cork board in his office that he pins up cut outs of what he likes. You can also use web based services like <https://www.pinterest.com/>. You could use a scrap book. In any case, I do this because I aspire to be able to make things that are in a particular style. What I like might leave you cold, and that's ok. Art is a personal thing and there is no wrong "style".

## Pen Wood Blank Identification

Common Name: **Bocote**

Scientific Name: Cordia spp.

Distribution: Mexico and Central/South America

Tree Size: 65-100 ft (20-30 m) tall, 3-5 ft (1-1.5 m) trunk diameter

Average Dried Weight: 53 lbs/ft<sup>3</sup> (855 kg/m<sup>3</sup>)

Specific Gravity (Basic, 12% MC): .68, .85

Janka Hardness: 2,010 lbf (8,950 N)

Modulus of Rupture: 16,590 lbf/in<sup>2</sup> (114.4 MPa)

Elastic Modulus: 1,767,000 lbf/in<sup>2</sup> (12.19 GPa)

Crushing Strength: 8,610 lbf/in<sup>2</sup> (59.4 MPa)

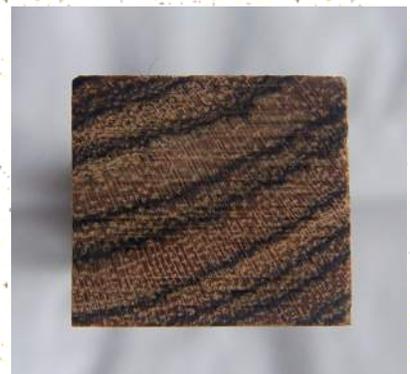
Shrinkage: Radial: 4.0%, Tangential: 7.4%, Volumetric: 11.6%, T/R Ratio: 1.9



**Color/Appearance:** Has a yellowish brown body with dramatic dark brown to almost black stripes. Color tends to darken with age. Also, the grain patterning can be quite striking, particularly on flatsawn areas. It's not uncommon to see many "eyes" and other figuring in Bocote: though unlike knots, they do not seem to present any special challenges in machining.

Grain/Texture: Grain on most decorative pieces is usually figured in some way, and also tends to be interlocked, though pieces with plain and straight grain can also be found. Medium uniform texture and a naturally oily/waxy feel. Good natural luster.

**Endgrain:** Diffuse-porous; solitary and radial multiples; medium to large pores in no specific arrangement, few; tyloses and other mineral deposits (yellow/brown) common; parenchyma varies slightly between species, but is generally banded (marginal), as well as vascentric, aliform (lozenge), and confluent; medium to wide rays, spacing normal to wide.



Rot Resistance: Heartwood is rated from moderately durable to very durable depending on the species; it is susceptible to insect attack.

Workability: Some species may contain silica that will dull cutters. On the whole, Bocote is easily worked and machined with good results. Although Bocote has a fairly high amount of natural oils present, gluing is usually problem-free. (See the article on gluing oily tropical hardwoods for more information.)

Bocote also turns and finishes well.

allergic sensitivity to certain woods has been developed. Woods that can cause initial sensitivity include: Pau Ferro, Macassar Ebony, Cocobolo, and most Rosewoods. See the articles Wood Allergies and Toxicity and Wood Dust Odor: Bocote has a moderate scent when being worked that resembles dill pickles.

Allergies/Toxicity: Bocote has been shown to cause cross reactions once an Safety for more information.

Pricing/Availability: Likely to be somewhat expensive, close to other mid-to-high priced exotic hardwoods.

Sustainability: This wood species is not listed in the CITES Appendices or on the IUCN Red List of Threatened Species.

Common Uses: Fine furniture, cabinetry, flooring, veneer, boatbuilding, musical instruments, gunstocks, turned objects, and other small specialty wood items.

Comments: With its striking, zebra-like contrasts, and bold figuring, Bocote can be a very eye-catching wood. Bookmatching two consecutive panels can create symmetrical "faces" and other patterns in the wood, (though a relatively thin-kerf blade should be used to minimize the shift of the pattern). Bocote is generally used for its aesthetic attributes, rather than its mechanical ones—and although Bocote is by no means weak, its strength-to-weight ratio is below average. (It is roughly as stiff and strong as Hard Maple, even though Bocote is considerably heavier.)

Related Species:

- \* Freijo (*Cordia alliodora*)
- \* Louro Preto (*Cordia megalantha*)
- \* Ziricote (*Cordia dodecandra*)

**From the [www.wood-database.com/lumber-identification](http://www.wood-database.com/lumber-identification)**

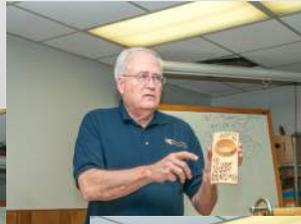
Pen made from the Bocote is a European Style. A heavy pen with a screw in-set for the Parker cartridge. The cartridge is replace by unscrewing the point. An interesting feature is the longer brass piece in the cap serves as the contact with the twist mechanism. The twist mechanism also works whether turned to the left or right. There were 4 bushings with two of the bushing of different sizes for the middle as can be seen by the ring.



# SHOW AND TELL



Joe Nycz with a drill press for Powermatic and Pepper grinder



Rich Thelen winged bowl with pyrography and Butter-nut bowl



Richard Ryan with box of ornaments



Tom Leonard with Box Elder bowl and Marbled Pen

Paul Meske with darning eggs and Mesquite rock stand



Wendell Ziegler with Mesquite weed pot with cattails; vase of Black Ash and Indian TomTom with pyrography



Barry Grill with Burl Vessels of Hickory and Black Ash

# GALLERY



## **Save the Date – October 24th!**

### **Deep Hollowing By Barry Grill**

Barry Grill, a professional turner from Eau Claire, Wisconsin will give an all-day demonstration on October 24th, 2015. He will be demonstrating deep hollowing of vessels, burial urns and hollow forms on a custom built hollowing system developed by another member of the Chippewa Valley Woodturners Guild. This system has allowed Barry to turn hollow forms up to 24 inches deep! Barry has been turning for over 40 years and has taught and mentored many turners in western Wisconsin.

Barry is a joy to watch and openly shares his secrets, successes and failures with his audiences. His teaching style is open and relaxed with plenty of time for questions. He is an expert at hollowing and deep hollowing.

The demonstration will begin at 9:00 A.M. and will continue until approximately 4:30 in the afternoon. The cost is \$30.00 and pre-registration is not necessary.

The address of the demonstration will take place at the CVWG club, which is located at:

CVWG  
1125 Starr Ave  
Eau Claire, WI

The Chippewa Valley Woodturners Guild was founded in 2003. It has approximately 85 members and meets on the first Wednesday of the month and has open turning to anyone on the Second Saturday of the Month. The Club is active in community outreach and teaching.

If you have any questions, please contact:  
Rich Thelen (715-834-1459) [rlthelen@charter.net](mailto:rlthelen@charter.net)

### **CVWG Member has articles in AAW Digital Newsletter**

Mark Palma has had 2 articles recently published in the AAW Woodturning FUNdamentals, a digital newsletter.

The March 2015 edition article by Marc is "Turning Fishing Lures."

The May 2015 issue has an article under the Techniques titled "Finishing Options."

Check them out! Access to the March article does not require membership, but membership required for the May article (wait until after the next issue to view the May issue).

## From The Webmaster

Our first brave soul has stepped forward to have a gallery of his work placed on our web site. Mark Palma is that brave soul. Check him out at <http://cvwg.org/index.php/photo-gallery/> . Click on one of his photos and see his slideshow.

You can also have a gallery. Just send me your photos of your turned items, maybe pictures of your shop and hopefully a picture of yourself and I will do my best to include you on our web site.

I would like to have a variety of turners from beginners to advanced. So, you don't have to be the most experienced to have your own gallery. Our web site should appeal and attract and not intimidate anyone checking us out.

You should be the next turner added to our Gallery!

Jerry Engedal at [joanandjerrye@gmail.com](mailto:joanandjerrye@gmail.com)

## Board of Directors for 2015

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## COMING EVENTS

*All Meetings on 1st Wednesday*  
*6:00 Board and 7:00 Group*  
*All Open House - Second Saturday*  
*8:00 to 12:00*

June Meeting—June 3  
Rick Bauer  
Eccentric and bark-edge bowls  
Challenge: Weed Pot

Hyde Center Art Show  
June

July Meeting—July 1  
Challenge: Embellishments/  
Collabaration

August Meeting - August 5  
Richard Ryan—Celtic Knot

September Meeting—September  
Mark Palma—Finishes  
Ron Bartz—Wineglasses  
Challenge—To Be Determined

October Meeting—October 7  
Jeff Fagin—To Be Determined

October 24  
All Day Demo  
Barry Grill—Deep Hallow Turning

November Meeting—4  
Joe Nycz—Hollowing Tools

December Meeting—December 2  
Bob Eberhardt—To Be Determined  
Challenge—Ornaments

Open House Saturdays:  
June 13  
July 11  
August 8  
September 12  
October 10