



**APRIL
2022**

T U R N I N G Threads

What's Inside

THE PREZ SAYS
Page 2

EDITOR MUSINGS
Page 3

**HOW MEMBERS SIGN
THEIR WORK**
Page 4

**APRIL
DEMONSTRATION**
Page 6

SHOW AND TELL
Page 13

**PEN WOOD OF THE
MONTH**
Page 22

**PEN KIT OF THE
MONTH**
Page 24

**Seed pods from the
Parota tree are called
Elephant Ears.**

The Prez Says

2

We had a good turnout for the April meeting. There were several beautiful projects that were shown at show and tell. I believe the club has developed a great group of turners. Having been there from the beginning of the club, the quality and variety of projects has been fantastic.



Mary's demonstration on segmenting did a wonderful job of walking through the many details and pitfalls that, as a turner, we all go through. The more experienced turners were able to sit back and laugh and remember what the growing pains were like.

I think it is very important for some of the less experienced turners to demonstrate a project. Everyone in attendance will get something out of it. It is very important for the beginner to know that there are growing pains and not to get discouraged. Everyone wants you to succeed and become a turner that can have fun turning!

Mark Palma will be the demonstrator for the May 4th meeting.

Don't forget Coffee and Chips. Saturday May 7th from 8:00 to 12:00.

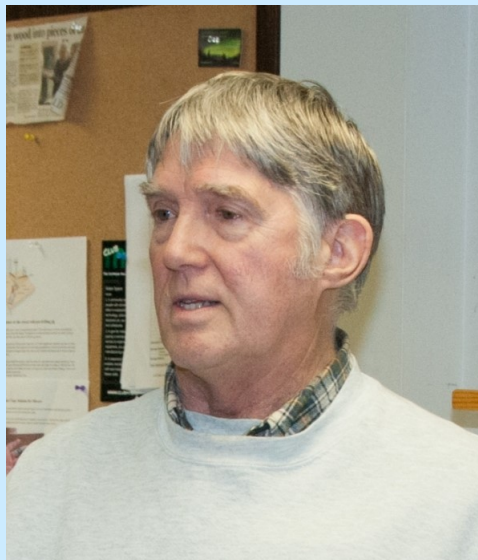
See you there!

Bob Eberhardt

Editor Musings – Newsletter Database

Tom Leonard

There have been some requests to put the newsletter content in a form that the membership can access specific Show and Tells, Demonstrations, Pen Woods and other articles without having to look through every newsletter. I have all that information on spreadsheets and I use it often. I could alphabetize them – there are 4 spreadsheets one for each topic – and get the webmaster to somehow put it on the web site.



I am exploring using Microsoft Access database as an alternative method. Each spreadsheet data has a separate table and at this point I have completely put in data from 3 of the 4. The fourth is the Show and Tell which has hundreds of entries. While doing this I have tried to learn more about Access and have determined lots of mistakes such as the included pictures are in various folders on my computer and need to be put in a folder included in the database and can be saved as one executable file.

The plan is to create inquiries that have drop down subjects in order to select the topic rather than type in something that isn't listed.

I've given myself a year to do this and if there is a demo, show and tell or other item a member wants to look at, just email me and I can find it quickly.

With What Do Members Sign their Work?

Tom Leonard

I sent out an email to the membership asking for their ways of signing their work. I have seen lots of ways and since I have completely failed at it, I thought I and others would be interested in the members who have successfully signed their work.

Bruce Saatela

I use a small branding iron that my granddaughters gave me for Christmas couple of years ago. It is a manual one that I heat up with a propane torch, just have to check that it doesn't get too hot or it'll burn the wood. The one I have is probably made to use an ink pad on it but since it's solid brass I tried heating it up & worked better than the ink pad way.

Dan Goller

I usually put a polyurethane finish on my carvings and turnings. I sign them using an ultra fine point sharpie click pen. I sign my first and last name, date, and the type of wood. If I use a paste or wax finish on a bread board or cheese tray I am unable to sign them.

Duane Walker

I use a fine permanent marker under all finish on the bottom. I like hand signed as it is more hand crafted and personal than a stamp which looks commercial. I use a fine tip sharpie. I just let dry well before I put finish over it. No smears !

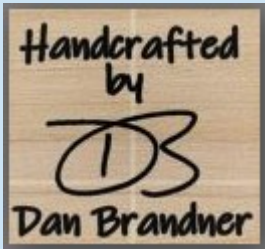
That ought to be a good article, especially for someone like me new to the art. I'm looking for ideas.

Do any number and/or date their items?

Dan Brandner

I haven't made too much yet that I signed. I created a Brand for other woodwork pieces, but it doesn't seem to work too well for

turned pieces as you need a large enough flat space. I would like to use my DB initials graphic somehow though.



I have started a computer file with a pix of all the items I make for my own records.

Gary Rambo

Interesting project. I'm rather new to turning. I write the project number, the type of wood, the year, and my initial. On a note card I record the same info and indicate if it was given as a gift and to whom it was given.

It seems that many who receive the gifts appreciate knowing the type of wood, as they often forget what I may have told them, and they will always have a reference on the bottom of the project.

I sign it prior to the finish, if I think of it, if not, I sign it over the finish when dry. I use a very fine tip black marker (purchased at Hobby Lobby).

John Layde

To sign my work I use a wood burning pen (Colwood) and sign my name date and type of wood. If a gift I will wood burn a message such as "happy birthday judy".

John uses a wood burner and puts his name, date, and type of wood. Often he will put a personal note such as: Merry Christmas, Thank You for or other type of note.

Dennis Ciesielski

I sign my turnings before applying any finish using a Pigma Micron Archival Ink pen. In most cases I then apply a coat of Zinsser Seal Coat and then do a final sanding before applying the final finish. The Micron ink is not altered by a finish.

Tom Leonard

So, you are probably wondering if I learned something from all this. I have tried a burning iron and a permanent ink pen. There must be some mysterious secret to controlling the burning iron, but I was never able to figure it out. The so-called permanent ink pen smeared every time. Out of them all I tried Dennis Ciesielski method. I bought a Pigma Micron Archival pen from Michaels (actually 3 point sizes). And it was true that the Micron ink isn't affected by the finish. As a matter of fact, it took several sandings to actually get rid of it. So I hope other members will try one of more of these methods and find your perfect method of signing your work.



April Demonstration

Mary Weider

Segmenting Experiences

Mary Weider talked about her experiences with segmented plates, bowls, vases, and vessels. One of the first things she showed us was her segmenting sled, which was similar to the one in instructions that are shown at the following link:

<https://www.instructables.com/Simple-Sled-for-Perfect-Segmented-Bowls/>

The link also has 3D printable wedges for setting angles.



Mary uses graph paper to lay out her design, and translate it into segments. One problem she discovered is that you are better off erring on the side of making your rings thicker than you think you will need, because if the overlap between layers is small you will not have much room for error. Mary has produced a few funnels this way.

When making patterned segments it's very important to be accurate in your segment making. You can rescue the ring with the following procedure:

- Glue together a pair of semicircles from the segments
- Use a hose clamp like normal, but insert a pair of toothpicks between the halves.
- When dry unclamp the rings, and sand so that the rings form a circle.

Apply glue and reclamp.

This lets you use the ring, but the inaccuracy will show up in your pattern.

She also showed off her jig for aligning rings, designed to apply pressure to the rings for glue up while eliminating ring slip.

She has also found that when sanding the rings flat you have to be careful with how much material is removed. You're reducing the height of the rings, and this changes how your pattern works, especially if the reduction is uneven between rings.

She did attempt to use a thickness planer on glued rings, this worked spectacularly poorly. Because there is no consistent grain direction the ring will self destruct.

John DeRyckere



An array of Mary's segmented items.



**Left: A design
Mary
drew on
graph pa-
per to get
an idea of
what she
wanted to
do**



**Bottom
Left:
Drawing
is made
into a
segment-
ed bowl**



Left:
Mary
showing
the jig she
made to
cut the
segment-
ed pieces.



Below
Left:
The bot-
tom half
of her cur-
rent pro-
ject.



**Above: Her latest project with the top.
Below: The jig Mary uses to glue up
the segmented piece.**





Mary demonstrates how she aligns the layered segments on the gluing jig.

SHOW AND TELL

13

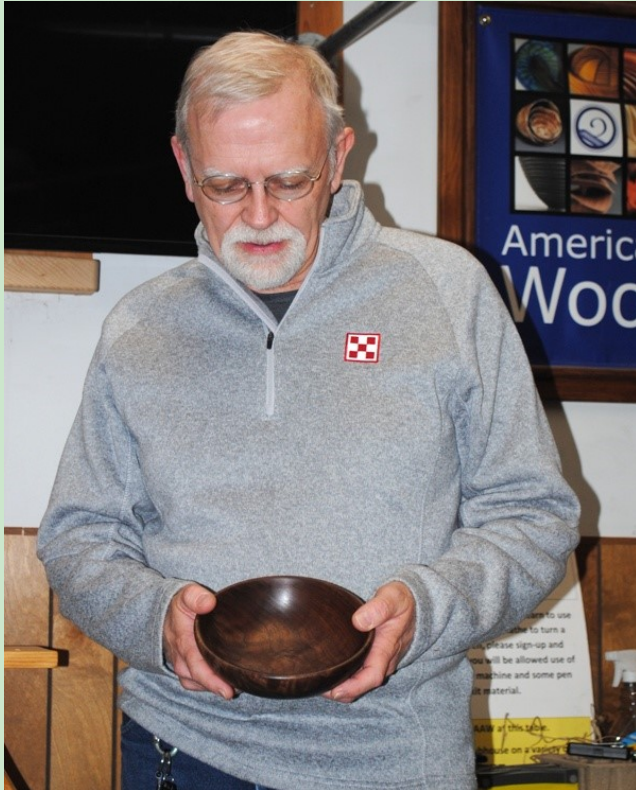
Barry Grill



**Barry Grill
turned a
small vase
from Red
Cedar.**



Dan Brandner



Dan Brandner turned a nice Walnut bowl from his Walnut stash.



Joe Nycz



Joe Nycz turned a segmented bowl in a swirl pattern.



Joe Nycz



Joe Nycz demonstrates his home made tools to turn the swirl bowl.



Joe Nycz

17



Joe Nycz shows his jig he made to cut the pieces for the swirl bowl.

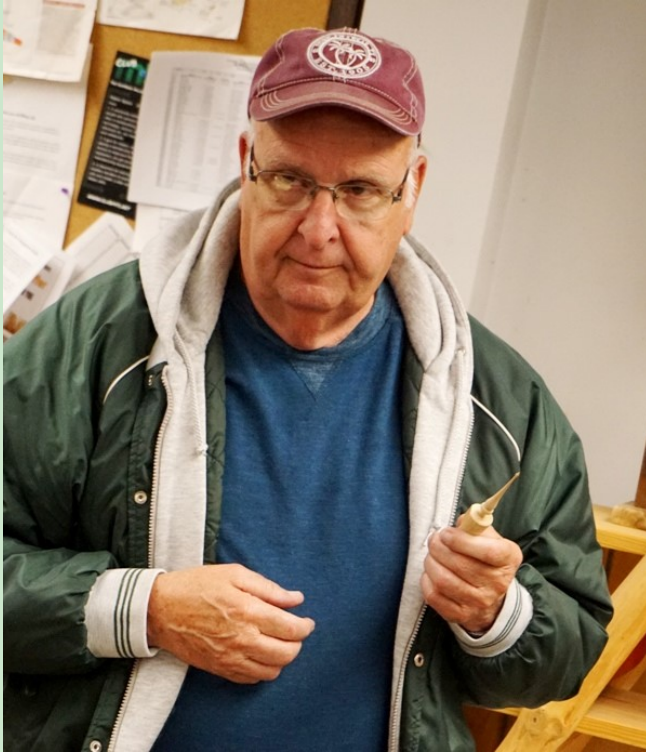
John Layde



John Layde made a large bowl from a Pine tree that was blown down in his yard and partially on his house. He used house paint to cover up the cracks.



Rick Olson



Rick Olson tried his hand at turning a finial

Tom Leonard



**Tom showed three pens called Disc Stylus.
Main pen was made of Parota, another of
Marblewood and the last was a blue acrylic.
Problem was the pens were supposed to be
shown next month. OOPS!!**



At Home Show and Tell

Dan Brandner

Dan Says: "I finally made a stomper for the next time I make sauerkraut. It's a good 12 inches long with one heavy end for stomping the air out of the salted shreds of cabbage."



Pen Wood of the Month

Parota

Common Name(s): Guanacaste, Parota

Scientific Name: Enterolobium cyclocarpum

Distribution: Primarily Central America, as well as Mexico and northern South America

Tree Size: 65-100 ft (20-30 m) tall, 5-8 ft (1.5-2.5 m) trunk diameter

Janka Hardness: 470 lb_f (2,100 N)

Color/Appearance: Heartwood is light to medium brown, sometimes with a reddish hue. Darker streaks of brown are sometimes present. Sap-



wood is pale yellow and is clearly demarcated from the heartwood.

Grain/Texture: Grain usually slightly interlocked. Very coarse texture. Moderate natural luster.

Endgrain: Diffuse-porous; solitary and radial multiples; very large pores in no specific arrangement, very few; mineral/gum deposits occasionally present; parenchyma vasicentric, confluent; narrow to medium rays, spacing wide.

Rot Resistance: Rated as durable to very durable; mixed insect resistance.

Workability: Easy to work with hand and machine tools. However, tearout is common during planing, and fuzzy surfaces may be seen after machining, especially on quartersawn surfaces. Glues and finishes well.

Odor: No characteristic odor.

Allergies/Toxicity: Although severe reactions are quite uncommon, Guanacaste has been reported to cause eye and respiratory irritation. See the articles Wood Allergies and Toxicity and Wood Dust Safety for more information.

Pricing/Availability: Because of the large trunk size, very large slabs of natural-edged Guanacaste are not uncommon (and their weight is generally much lighter than other imported hardwoods). Boards and other sawn lumber is also occasionally available. Prices should be moderate for an imported hardwood.

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

Common Uses: Furniture frames, table slabs, boatbuilding, millwork, and turned objects.

Comments: Guanacaste has a unique appearance and texture, which is mostly due to its very large pores, which give it a somewhat coarse-textured, almost fibrous look.

Related Species: None available.

Source: [Guanacaste | The Wood Database - Lumber Identification \(Hardwood\) \(wood-database.com\)](http://www.wood-database.com/Guanacaste)

Pen Kit of the Month

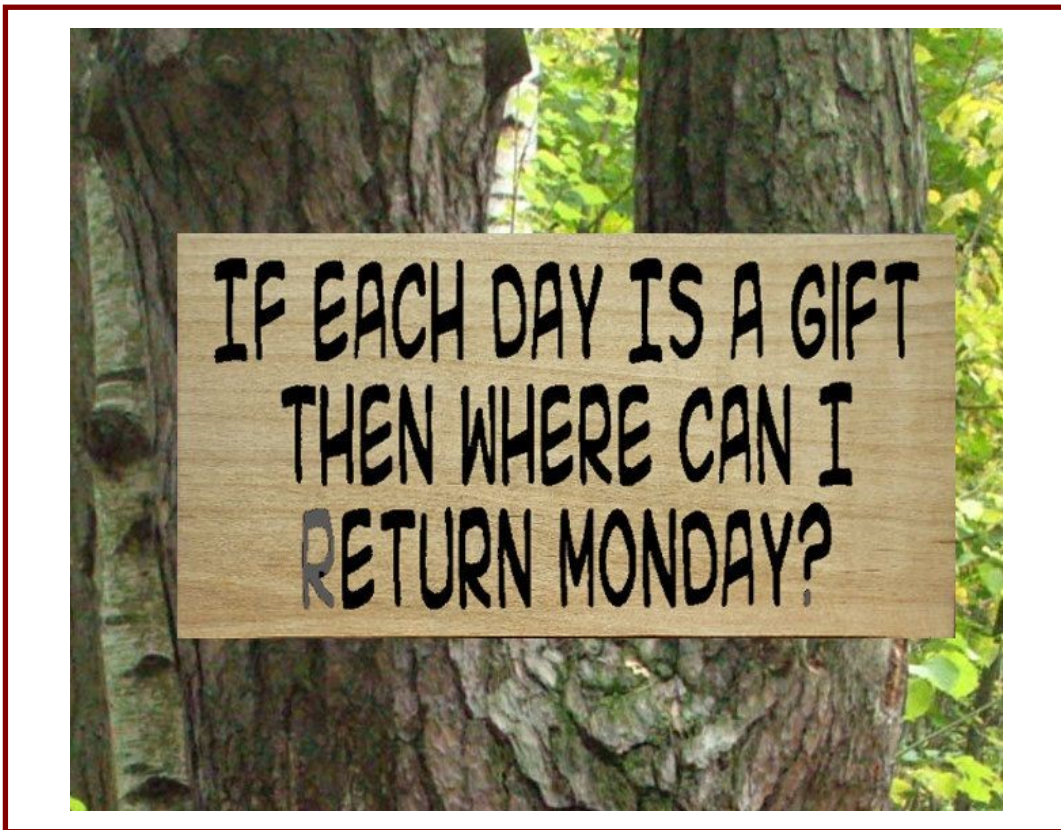
Disc Stylus

The Disc Stylus pen is a bit different from the traditional stylus pen. Penn State says: “Here is a cool tool a techie will love.....includes a ballpoint pen and a clear disc stylus ...the clear disc stylus is an alternative to traditional rubber stylus....

Penn State sold a set of three for \$21.80 but separately now on sale for \$5.95 (was \$7.95). Bushings are \$2.00 (was \$5.95) and the 7mm drill bit is \$5.95.



The pens in the set of three are: Top is Parota; middle is Marblewood; and bottom is a Blue Acrylic.





The Parota tree is a much desired tree because it is very large and provides lots of shade. The tree produces seed pods that are called an elephant ears that contain seeds that are used as flour for flat bread.





Since the Parota tree is so large, large furniture items can be made from it.





One can make your own Parota flat bread using a varied recipes or buy it frozen ready to heat up. Find out more from web page.

[Malabar Parota By iD Fresh \(Just Heat\) • Spoon](#)



Next Demonstration

Mark Palma

Getting More Out of Basic Tools

Mark says “In this demonstration we will focus on the parting tool, spindle roughing gouge, spindle gouge, bowl gouge and scraper. We will talk about how each tool works, how to sharpen it (and sometimes hone it) , some basic cuts, some other things that each tool can do that we may not readily know (or may have forgotten) and some suggestions on their role(s) in your shop. The goal is to help all of us appreciate the nuances that these tools offer and make better use of them in our turnings.”



COMING EVENTS

Meetings are first Wednesday of the month at 7 pm. Open house—Coffee and Chips - is the second Saturday of the month from 8 am to 12 pm

Meeting Dates and Demonstrations

May 4—Mark Palma—Getting More Out of Basic Tools

June 1—Randy Patzke—Laminated Turning

July 6—Joe Nycz— Stave Construction

August 3—Tom Leonard -The Hardest Pen To Turn

September 7—To Be Determined

October 5—To Be Determined

Open House-Coffee and Chips Dates

May 14 from 8:00 am to 12:00pm- Masks required and Vaccinations suggested. If coming after 10:00 please inform us through the web site the night before at: (www.woodturnercvwg@gmail.com)

Meetings and Coffee and Chips are held in the Eau Claire Insulation building at 1125 Starr Ave on the northeast side of Eau Claire, Wi.

Board of Directors for 2022-23

President **Bob Eberhardt**

Vice President *John DeRyckere*

**Treasurer/
Membership** *Randy Patzke*

Secretary *John DeRyckere*
Co-Secretary *Tom Leonard*

Program Director *John Layde*

At Large Director *Joe Nycz*

At Large Director **Ron Bartz**

Non Board Positions

Newsletter Editor *Tom Leonard*

Web Master **Jerry Engedal**

Members and interested persons may contact the Chippewa Valley Woodturners Guild by email at: woodturnercvwg@gmail.com

*Photos of Show and Tell / Gallery items
provided by : Mary Weider*