



**February  
2024**

# T U R N I N G Threads G

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# Notes From February Meeting and Saturday Open House

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*President Bob Eberhardt is on a vacation of sorts so this is a substitute for Prez Seyz.*

The February meeting was well attended with 30 or more attendees who were there to see Barry Grill demonstrate the difference in turning wet wood and dry wood. The demonstration was straight forward with many questions after the demonstration. See write up on page 10.

Of great interest was the President's Challenge of a platter. The number of entries was a bit staggering to the two members who were asked to judge this challenge. Judges were Sue Mohr and Tom Leonard whom neither was aware of the number of entries to be judged. Both felt over whelmed and if for no other reason there was to be only two winners. But they persevered and selected two winners. The prize being for each to get a Chippewa Valley Woodturning Guild pen. The winners were: Richard Carlson and Joe Nycz.

The Saturday Open House was quiet compared to the January Open House. Two members that took the Beginners Turning class were there to complete the bowls that were started in the last class. Two others members were there to venture into more challenging bowl projects. Dan Brandner and Tom Leonard were there to monitor and answer questions.

Of interest is the March Open House. After 12:00 Dan Brandner and others will do a thorough cleanup of the shop and meeting area in preparation for our guest demonstrator on the 16<sup>th</sup> of March. Besides, the shop really needs a cleaning. Volunteers are needed with cleaning the clubhouse. You turners know what I mean about cleaning up.

**Tom Leonard**

# President's Challenge Winners for a Platter

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**Above Left: Richard Carlson with a Cherry Burl platter which must have taken some expertise to keep it together. Great work Richard.**



**Left: Joe Nycz with a platter of Ebony Kotolox. Beautiful distinction between sapwood and hardwood. Curve makes this piece really interesting.**



## Editor Musings – A Lesson Learned (Another One)

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I have had a Craftsman Bandsaw for many years and it has never had a problem. It is not a big one – the cutting height is just 4 1/2” and the longest piece on the inner side is 9” and it has served me well. There is only one thing about this bandsaw that is very aggravating – changing blades.



I always had a problem with the 1/8” and 1/4” staying on track. There was no problem with the 1/2” blade and I had one on for a while. But the 1/2” blade has a rough cut on smaller items. It was made for larger items.

About a year ago I decided to try again to install a 1/4” blade which is more usable for pen blanks. Recently I needed to get wood that was 4X4. Not easy to find in the usual dealer’s selections. I found a place that sells larger pieces of wood. Oddly named Got Wood? Located in Donalds, South Carolina. I ordered a 4X4x12 Cherry blank for \$25.00.

I had not really realized how big and heavy this blank was and decided the 1/4” blade would be inappropriate. So, I prepared myself for severe aggravation and began changing the blade. An hour later the blade was still not replaced because the 1/4” blade would not come out – not that this was unusual but unusually stubborn.

I cut the blade so I could remove the bulk except about 10 inches which still trapped in the bowels of the blade guide hanging in there at an angle and locked onto the blade guide. The cutting off

maneuver was of no help. Then I got the bright idea to remove the blade guide from the bandsaw. To do that I took out 2 bolts on the side to loosen the guide so I could remove it. Well, that did not work either. Seems I would have to remove the table for it to come all the way off. Putting this back together took up another half hour. Seems the objects the bolts screwed into were movable. I presumed these enabled the guide to go up and down. I finally got it bolted with the use of a dental pick.

I eventually worked the blade out of the guide and replaced it with a 1/2" blade. However, there seemed to be something odd about it. It was not entirely round but I figured tightening would straighten it out. It did not and it became apparent it was bent and I should have quit for the day. But since I had screwed up entirely at this point, I might as well finish the day complete with screw ups.

And here is where the lesson was learned. In removing the bent 1/2" blade, I decided to reverse my usual removal process by removing the blade in the guide first instead of last. My usual procedure in replacing a blade was to start on the left side and then the right side. It was apparent that I should have reversed this procedure because the blade came out smoothly and the blade did not get twisted.

The question I ask myself is why I did not try something different all these years. When I hit a snag, I usually look at alternatives but in the case of the bandsaw I was stuck mentally and did not try anything else. Lesson: If it does not work try alternatives. There is a saying: If one tries the same thing over and over and gets the same results (presumedly negative results) then you are (a) (an) \_\_\_\_\_. I Have not decided whether I am an (a) or an (an) or neither over this issue. **TL**



**The reason for the band-saw blade replacement. It is scary the more I look at it. That 1/4" blade would in all probability get bent or break.**



**The stuck twisted bandsaw blade defying my misguided attempts to remove it.**



**Above: The right side blade guide with a narrow slot for the blade.**

**Below: A close-up shows why there is a problem—the wheel does not lineup with the guide slot.**



## Some Announcements

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### **From Dan Brandner:**

Dan Brandner is looking for the return of the two Alan Lacer DVDs on getting started in turning he passed to some beginning turners. He would like to pass them on to others in the beginning classes.

### **Empty Bowls Event**

The Empty Bowls event for the Feed My People is scheduled for May 16 from 11am to 7pm. Prices have not been announced.

The CVWG has supplied this event for many years with our turned bowls and attendees look forward to getting a prized wood bowl from our group. Donations of wood turned bowls are needed. John Layde will handle the transport of the bowls or turners can take their bowls to Feed MY People directly.

Thanks to all for your support.

### **Chainsaw Sculpture Competition**

This event is scheduled for August 2—4 at the Paul Bunyan Logging Camp in Carson Park. Remember the date. The club needs lots of help and this is our only fund raising event. We also need many different items to sell.

### **Price Change for Drinks at CVWG Club**

There has been a price change for the drinks provided in the clubhouse. Soda went from \$.50 to \$1.00, Water went from \$.25 to \$.50 and coffee from \$.25 to \$.50 which includes refills on the coffee. Inflation has hit the CVWG.



## **Name Tags**

There was a proposal in the Board of Directors meeting to have name tags for attendees at meetings. What do you think?

## **Chippewa Valley Museum Event**

The Chippewa Valley Museum is having an event for arts and crafts on February 24 from 12:00 to 5:00. CVWG has participated in this event in the past and will again this year. Bring some of your turnings for show at the CVWG table. You do not have to stay the entire time.

## **AAW Contest**

Dan Brandner and Tom Leonard are considering entering the AAW web site and newsletter contest. Dan will submit our web site and Tom will submit 4 past issues in the past year to be judged. The criteria are:

- *Sound writing skills*
- *Visually appealing layout*
- *Content that is current, pertains to woodturning, and emphasizes safe woodturning practices*
- *Useful woodturning, technical, and news-related information*

*Above all, newsletters should be fun to read and provide useful information to members of the chapter they serve.*

Selecting 4 newsletters will be difficult though the newsletter is generally consistent. Do any members have a favorite and fun issue to suggest?

**Tom Leonard**

## February Demonstration

# Wet / Dry Wood Tips and Turning

### Barry Grill

Turning wet wood and dry wood requires 2 different strategies. Barry prefers wet wood because it turns better. The downside is that it needs to be dried before finishing. A finished wet wood will only crack and warp. A dried wet wood will also warp but can be corrected whereas the finished wood cannot.



Barry had some preliminary information about his turning: Always use a faceplate because it is the safest way to attach to the lathe; the most important is the bottom of the bowl that needs to be turned round and with a tenon; and get rid of as much sapwood as possible.

Barry explained the tools he used. He uses an Irish Grind which is not ground back as much as a regular grind; he uses a fluteless gouge for the bottom of the bowl; and uses a scraper for dense wood.

Barry brought a pre-turned blank that was attached to a faceplate on the bowl side. The blank was not completely dry. The blank needed to be rounded off and Barry uses a detail gouge to make a taper on the made tenon. He concaves the tenon and makes a hole in the center of the tenon to mark the bowl center for use later. Then rounds off the outside of the bowl using a bowl gouge and shifts cutting edge to get a finer cut.

Next, Barry removes the faceplate and attaches the chuck to the tenon to start cutting the inner part of the bowl. Barry prefers a push cut to a pull cut because it keeps the arm closer to the bowl edge. When hollowing out, start in the center and work toward the edge.

Barry uses a 1/2" gouge to do a pull cut in the center which is the hardest to turn and then uses a fluteless gouge to smooth the inside. A scraper is used on the bottom but may produce tear out. Leave the bowl about 1" thick. Barry uses a caliper to determine the width of the sides and the bottom.

After a bowl is dried, the warped blank needs to be turned round again. The tenon is warped and needs to be round and this is where the hole in the tenon comes in to play. This hole will determine the center point of the bowl. Barry usually uses a vacuum chuck, but in the demonstration, he uses a jam chuck. The tenon is turned round, removed for the jam chuck and the tenon is chucked so Barry can finish turning the outside of the bowl and inside the bowl. He turns the inside of the bowl until the bowl vibrates a little. Thickness is to be reduced gradually. Barry warns not to finish the outside when a jam chuck is used.

The rounded bowl is lastly put back on the jam chuck and a 60-degree live tail stock point in the center hole of the tenon. To remove the tenon.

**Tom Leonard**



**Left: Barry puts a face-plate on a semi-dry bowl blank to begin pre-turning of the blank.**

**Below: Barry is commenting on having the tenon the right size for the chuck to grip securely.**





**Above: Barry begins forming the tenon and turning the outside of the bowl blank. At this point he added the hole in the tenon for center orientation after drying.**

**Below: After completing the above, Barry reverses the blank and attaches the bowl blank to a chuck to turn the inside.**





**Above: Barry turns the inside of the bowl using a pull cut from the center to the edge.**

**Below: Barry begins cleaning out the bottom of the inside of the bowl blank.**





**Above: Barry uses a caliper to determine whether the thickness of the bowl blank is reasonably even on all sides and the bottom.**

**Below: Barry uses a dry bowl blank with the centering hole and attaches the bowl blank to a jam chuck to round off the tenon. Next he re-attached the chuck to finish the inside and outside. Then put the finished bowl blank back on with jam chuck to remove tenon.**



# March President's Challenge

The March Challenge is to make an Egg.





# Show and Tell / Gallery

17

**Bob Wilcox**



**Bottom Right: Two Walnut plates.**

**Upper right: A bowl of unknown wood. Apparently was not in Show and Tell but is stamped Wilcox Woodworking.**



## Barry Grill



**Barry had a really nice small plate or platter made of Birds eye Maple. The even Birds Eye spread grain makes this an unusual piece.**



## Barry Grill



**This was a large platter of Maple with clearly delineated sapwood and heartwood.**



## Bruce Saatela

20



**Bruce said of these bowls: I had 4 bowls turned from cherry burls and they all had epoxy & pearl-x powder mixed into it to get the red color. One didn't have one of the holes filled because it looked nicer natural.**



# Dan Brandner



Dan made a large Ash platter that he enhanced with a CNC inscription on the edge..



## Dan Goller



**Dan made a Butternut platter which he enhanced with a very nice chip carving decoration.**



## Dan Goller



**Dan also made a Butternut platter with a large knot just off center. That must have been hard on the tools.**



## Dennis Ciesielski



**Dennis made a Water Casting Brass enhancement on a Butternut platter Dennis calls “NO Planet for Apes.”**

**Dennis had 3 different Water Casting enhancements pieces shown in the November 2020 Newsletter.**





## Gordy Simon



**Gordy made a Red Oak platter with separations made of Walnut.**



## Grayson Schwartz



**Grayson made a bat made of Birch that he made previously before joining our group.**



# Grayson Schwartz

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**This is Grayson's first bowl made of Cherry from the beginners class he just finished.**



## Kevin Schwartz



**Grayson's father Kevin was also in the beginners class and made a Walnut bowl. He also made an Ash mallet and stained it.**



# Henry Troost



**Henry made a platter of Pine and stained it**



## Henry Troost



Henry also made a vase or cup of Poplar and apparently it was not entirely dry. It warped in an odd way. But that what makes it interesting.

Henry also made some spoons of Cedar which he fittingly put in the vase/cup.



# Jerry Lilly



**Jerry Lilly made two nicely grained Ash platters.**



## Joe Nycz



**Joe Nycz made a large platter with separate areas for a dip or nut tray. Joe turned the outer part and inner part and routed the separations.**

**Joe also made a large platter of glued boards partially to see how big a piece he could turn on his lathe.**





# Joe Nycz

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**On the left, Joe made an end grain platter of glued pieces of Maple and Walnut.**

**On the right, Joe made a platter of Sumac.**



# Joe Nycz



**Joe also made two platters of Oak.**



## Joe Nycz



**Joe made a vase of spalted wood of an unknown type. Joe commented that if one put a glass tube in before it was completely dried the tube will probably not come out due to shrinking.**

**Joe bought what he called a cheap chuck set at Harbor freight that he considered to be a very good buy for less than \$100.**



# John DeRyckere



**John DeRyckere made a plate or platter from a mystery wood.**



# John Mueller

37



**John made bowl of Butternut and  
one from Crabapple.**



# Mary Weider



Mary made a platter of Walnut and one of Pine.



# Mary Weider

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Mary also made two more platters—one was definitely Walnut and the other was not identified but possibly Walnut.



## Tom Spielmann



**Tom made a platter of Hard Maple with an usually interesting heartwood.**





## Tom Leonard

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Tom brought the pen of the month of Sycamore and other pens made with the PMK-3 pen kits.



## **PAST DEMONSTRATIONS**

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<b>JANUARY 2024</b>	<b>Bottle Stoppers by Rich Thelen</b>
<b>DECEMBER 2023</b>	<b>Christmas Ornaments by Bob Eberhardt</b>
<b>NOVEMBER 2023</b>	<b>Wands by Paul Meske</b>
<b>OCTOBER 2023</b>	<b>Basket Weave Illusion by John Layde</b>
<b>SEPTEMBER 2023</b>	<b>Tenon Pens and Buttons by Tom Leonard</b>
<b>AUGUST 2023</b>	<b>Tool Handles by Ron Bartz</b>
<b>JULY 2023</b>	<b>Coring by Bob Eberhardt</b>
<b>JUNE 2023</b>	<b>Turning Gnomes by John Layde</b>
<b>MAY 2023</b>	<b>Bowl from Scrap by Dan Brandner</b>
<b>APRIL 2023</b>	<b>Resin Filled Bowl Turning by Mary Weider</b>
<b>MARCH 2023</b>	<b>Antique Peppermills by Joe Nycz</b>
<b>FEBRUARY 2023</b>	<b>Long Neck Vessel by Barry Grill</b>

## Pen Wood of the Month

### Honduran Rosewood

**Common Name(s)** Honduran rosewood, Honduras rosewood

**Scientific Name:** *Dalbergia stevensonii*

**Distribution:** Very limited range primarily within Belize (British Honduras).

**Tree Size:** 50-100 ft (15-30 m) tall, 2-3 ft (.6-1 m) trunk diameter

**Color/Appearance:** Heartwood ranges from light brown to deep purplish brown; brownish-mauve is most common. Sometimes with contrasting darker brown stripes. Sharply demarcated sapwood is pale yellow.



**Grain/Texture:** Grain is usually straight or slightly interlocked. Fine to medium texture, with good natural luster.

**Rot Resistance:** Rated as very durable, with moderate insect resistance.

**Workability:** Can be somewhat difficult to machine, and tends to ride over jointer blades, and has a moderate blunting effect on cutting edges. Because of its high oil content, gluing can be problematic, and the wood's color can bleed into surrounding wood when applying a finish. Turns well.

**Odor:** Has a distinct smell when being worked, though sometimes milder than most rosewoods.

**Allergies/Toxicity:** Reported as a sensitizer; can cause skin, eye, and respirator irritation. See the articles Wood Allergies and Toxicity and Wood Dust Safety for more information.

**Pricing/Availability:** Diminishing availability, though still seen in both lumber and turning blank form. Prices are in the mid to upper range for an imported hardwood.

**Sustainability:** Although Honduran rosewood is not evaluated on the IUCN Red List of Threatened Species, it is listed on CITES appendix II under the genus-wide restriction on all *Dalbergia* species—which also includes finished products made of the wood (though finished items under 10 kilograms are exempted).

**Common Uses:** Fine furniture, musical instruments, veneer, turned and other specialty wood objects.

**Comments:** Honduran rosewood is known for its acoustic properties, possessing an excellent tap-tone, making it well-suited for acoustic guitars, xylophone keys, and other acoustic musical instruments.

The peculiar species name is in honor of Neil S. Stevenson, who collected the type specimen and first described it in 1927.

**Source: Wood Database:** [Honduran Rosewood | The Wood Database \(Hardwood\) \(wood-database.com\)](https://www.wood-database.com/honduran-rosewood/)

**The wood was purchased from Exotic Blanks. It was a 5 pack for \$12.95.**

## Pen Kit of the Month

This pen kit was obtained from Berea Hardwoods . Berea says of this pen kit: ***Medical Care Pen Kit- This new pen kit was designed to honor all our heros in the Medical Care field. Designed in the shape of a medical syringe, this features a highly detailed center band with the words "Saves Lives" and a EKG image. The clip details a heart along with a EKG image running through it. The Medical Care Pen kit also features a durable click mechanism and a Parker™ style refill .***

There is a gold (\$8.00), a chrome (\$7.50) and a gunmetal (\$8.25). The prices have doubled since October of last year. Bushings were \$2.00 (now \$4.00) and the 11/32 drill bit is now \$6.72 (not purchased earlier). Interesting is the “as low as prices” Berea shows by pen kit—only if you buy 51 kits.



## **PAST PEN WOODS AND PEN KITS**

**46**

<b>SYCAMORE</b>	<b>PMK-3</b>	<b>January 2024</b>
<b>ORANGE AGATE</b>	<b>ULTRA CIGAR</b>	<b>December 2023</b>
<b>SINDORA BURL</b>	<b>SAXA</b>	<b>November 2023</b>
<b>CAMBODIAN ORMOSIA</b>	<b>BUTTON CLICK</b>	<b>October 2023</b>
<b>ENGENGLISH YEW</b>	<b>YARI CLICK</b>	<b>September 2023</b>
<b>LAURO PRETO</b>	<b>DIAMOND KNURL</b>	<b>August 2023</b>
<b>LIMBA</b>	<b>AERO</b>	<b>July 2023</b>
<b>PAU MARFIM</b>	<b>THANK YOU</b>	<b>June 2023</b>
<b>RED CABBAGE BARK</b>	<b>MINI PORTABLE</b>	<b>May 2023</b>
<b>FAVA ARMAGOSA</b>	<b>DEVIN CLICK</b>	<b>April 2023</b>
<b>ACACIA</b>	<b>CJK1</b>	<b>March 2023</b>
<b>AFRICAN CAMELTHORN</b>	<b>DESIGN TWIST</b>	<b>February 2023</b>

## **FUTURE PEN WOODS AND PEN KITS**

<b>BLACK CHACATE</b>	<b>CYCLONE</b>	<b>March 2024</b>
<b>HARD ROCK MAPLE</b>	<b>DURA CLICK</b>	<b>April 2024</b>



**Honduran Rosewood trees and the leaf and pods from the tree.**





**Another picture of the Honduran Rosewood tree noting the bark.**

**Below is lumber made from the wood.**







**Items made from Honduran Rosewood: Upper are type of die. Middle is a lidded box. Lower is a shallow plate.**





**Upper is a pedestal bowl.  
Middle is a planer.  
Below is a wand.**





© Christian Yves Puibaraud

**A large table with storage and a chair made of Honduran Rosewood.**



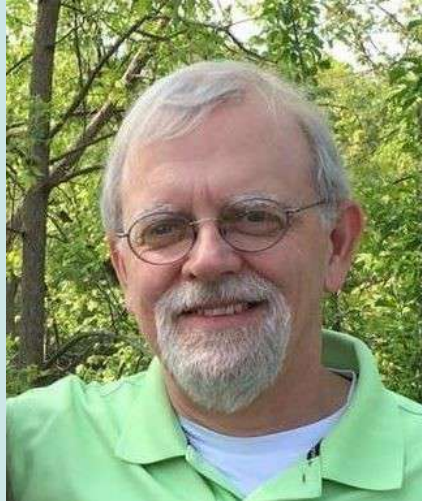
**A guitar  
tone board  
and the top  
of a high  
end pen.**



## Next Demonstration

### Shaker Pegs

Dan Brandner



# COMING EVENTS

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

## Meeting Dates and Demonstrations

March 6—Dan Brandner—Shaker Pegs

March 16—Phil Holten—Chasing the Ultimate Cut

April 3—Tom Spielmann—Thread Chasing

May 1—John Layde—Turning Plywood

June 5—Not Yet Determined

July 3—Not Yet Determined

## Open House-Coffee and Chips Dates

**March 9 from 8:00 am to 12:00pm. If coming after 10:00 please inform us through the web site the night before at: ([www.woodturnercvwg@gmail.com](mailto:www.woodturnercvwg@gmail.com))**

Meetings and Open House are held in the Eau Claire Insulation building at 1125 Starr Ave on the northeast side of Eau Claire, Wi. Look for the meeting sign. No sign—No meeting.

**Board of Directors for 2024**

**President**                    *Bob Eberhardt*

**Vice President**        *Mary Weider*

**Treasurer/  
Membership**            *Sue Mohr*

**Secretary**                *Tom Leonard*  
**Co-Secretary**

**Program Director** *Dan Brandner*

**At Large Directors** *Joe Nycz*  
*Ron Bartz*

**Non Board Positions**

**Membership Director** *Henry Troost*  
**Newsletter Editor**     *Tom Leonard*  
**Web Master**              *Dan Brandner*

**Members and interested persons may contact the Chippewa Valley Woodturners Guild by email at: [woodturnercvwg@gmail.com](mailto:woodturnercvwg@gmail.com)**

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