



**MAY 2018**

# **T**URNING **G** *Threads*

## **What's Inside**

**PREZ SEZ**  
Page 2

**APRIL DEMO**  
Page 3

**PEN WOOD OF MONTH**  
Page 5

**SHOW AND TELL**  
Page 10

**GRAIN PATTERN - BIRD'S EYE**  
Page 16



**Barry Grill demonstrated use of fluteless gouges and scrappers**

# PREZ SEZ

Hey gang, Summer is here, no Spring this year. You will have to take at least one day a week away from turning to mow your lawn. Bummer!!

We received a good report on membership at the May meeting, but if you don't have yours paid yet, please do so ASAP. Remember, membership privileges are only available to members who have paid their membership in full.



We have had a couple of very good wood auctions at our meetings. This is one of the few ways we have to raise money for the club. This year there is no chain saw event, so we are limited for fund raising. If you have any good wood or other wood turning items that you are willing to donate, bring them in and we will auction them off.

Remember the July President's challenge is "Trash to Treasures" Go to one of the "second hand" stores like Savers, Hope Bargain Center, or Goodwill, etc. and pick up a non wood item, "junk." Maybe you already have one in your garage or shed. Now add it to a turning or add a turning to it. I'm attaching a photo of a "whatchamacallit" candle holder that I turned to fit into a wire formed frame that I found a while ago for an idea of what I mean.

Also remember that the July meeting will be on July 11th not July 4th. See you all at our next get together.

**President Duane.**



## MAY DEMONSTRATION

3

### Fluteless Gouge and Negative Scrappers

Barry Grill

Barry began his woodworking and woodturning in 1974 when his wife wanted to buy a dining room set. Barry decided that he could make one. He had 40 wooded acres with a supply of wood and figured "how hard could it be." Wood was cut and milled and a dining room table was made but the chairs weren't successful. But that first experience lead to making other items such as a hutch and a gun cabinet.

Through the years Barry has accumulated and experimented with many types of woodturning tools. The fluteless gouge is not new but flute gouges have been more available. Simply put, a fluteless gouge has no flute and is used in place of scrappers and skewes. A fluteless gouge is used on the inside of the bowl and scrappers are used outside of the bowl.



Scrappers can have a square or round grind and can be made into a negative rate scrapper. A negative scrapper has the outer edge of the grind angled instead of straight.

Fluteless gouges and negative scrappers function to turn a smoother surface and therefore reduce sanding time. However, regardless of expectations, the type of wood and whether the grain is open or closed will always determine the outcome of the turning.

Barry's demonstration consisted of turning several bowls - first with a regular scrapper and gouge and then using a negative rate scrapper and fluteless gouge and passing these around so that the audience can see the difference in the turning results.

Along the way questions were answered and helpful points were made such as:

Regular gouges create ridges and the fluteless gouge will eliminate.

When second turning a bowl feel for the vibration created in turning an out of round bowl and eliminate by shaving small amounts of wood until vibrations end.

Fluteless gouges cut on a slight angle.

Fluteless gouges need a burr which can be created on the grind with a sharpening stone.

Fluteless gouge is used for inside out cut at 45 degree angle with cut slightly above center.

Negative rake scraper should also have a burr.



Use scrapers to remove a small amount of material.

Use gouges to remove more material.

Round scraper vs. square scraper: Use square for round surfaces because a round scraper will produce ridges and square smooths out ridges.



If getting vibration, change the angle of the cut.

A well sharpened gouge is just as good as a negative scraper.

Never put tool below center - the turning object could drag the tool between it and the tool rest. Put tool at or slightly above center.

A negative scraper needs less pressure against the wood. ■■

## PEN WOOD OF THE MONTH

### Honduran Rosewood

**Common Name(s):** Honduran Rosewood, Honduras Rosewood

**Scientific Name:** *Dalbergia stevensonii*

**Distribution:** Belize (British Honduras)

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

**Color/Appearance:** Heartwood color can range from a deep brownish-purple to a light-brown. Most common is a brownish-mauve color. Clearly demarcated sapwood is a pale yellow.



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

**Endgrain:** Semi-ring-porous to diffuse-porous; medium to very large pores, very few to few; solitary and radial multiples; heartwood deposits (reddish brown and dark brown) common; parenchyma diffuse-in-aggregates, vasicentric, and banded; rays narrow, normal to fairly close spacing.

**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.

**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.

**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.

#### **Related Species:**

- **African Blackwood** (*Dalbergia melanoxylon*)
- **Amazon Rosewood** (*Dalbergia spruceana*)
- **Brazilian Rosewood** (*Dalbergia nigra*)
- **Burmese Blackwood** (*Dalbergia cultrata*)
- **Burmese Rosewood** (*Dalbergia oliveri*)

- **Cocobolo** (Dalbergia retusa)
- **East Indian Rosewood** (Dalbergia latifolia)
- **Kingwood** (Dalbergia cearensis)
- **Madagascar Rosewood** (Dalbergia baronii)
- **Siamese Rosewood** (Dalbergia cochinchinensis)
- **Sissoo** (Dalbergia sissoo)
- **Tulipwood** (Dalbergia decipularis)
- **Yucatan Rosewood** (Dalbergia tucurensis)

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

The pen kit used for this wood is more near the ordinary - Designer Twist No Tenon. Designer Twist pen kits are either with tenon or no tenon. The tenon kit requires that a tenon be made on the upper blank in order to accommodate the center ring which fits over it. The no tenon kit gives the same effect as a tenon but the center ring just fits loose between the upper and lower blanks.





# Honduras Rosewood

Plain

Figured

Burl Figure





## Uses For Honduran Rosewood

9



# SHOW AND TELL / GALLERY



**Dennis Ciesielski following up from his partial newspaper bowls by making partial blue jean bowls and weed pot**



**Orv Bierman with a Walnut platter finished with poly**



**Jeff Fagen with 2 Walnut bowls finished with spray lacquer**





**Joe Nycz with Mesquite bowls and a small bowl made of Washie**



**Tom Leonard with a Chechen pen of a bullet type**



**Mark Palma with 3 plywood bowls and a Minion box**





**Paul Meske with a spalted Birch bowl and a octagonal bowl made of Apple**



**Randy Patzke with a segmented bowl of several types of wood**



**Rich Thelen with a 50th wedding anniversary commemorative platter**



**Richard Ryan with a spotted bowl made of Walnut, Maple and Bloodwood. He learned how to make these in a class in Arizona . Process uses a segment slide cutter**

**Not pictured is Bruce Lindholm with a segmented bowl made of Cherry and Oak**

## Grain Pattern : Bird's Eye

16

**Bird's eye** is a type of grain figure that occurs within several kinds of wood, most notably in hard maple. It has a distinctive pattern that resembles tiny, swirling eyes disrupting the smooth lines of grain. It is somewhat reminiscent of a burl, but it is quite different: the small knots that make the burl are missing.



The size of the "eyes" varies from small salt granular sizes to large ostrich skin eyes. The density of the patterns varies from an occasional eye to a rich galaxy of eyes a mile deep.

It is not known what causes the phenomenon. Research into the cultivation of bird's eye maple has so far discounted the theories that it is caused by pecking birds deforming the wood grain or that an infecting fungus makes it twist. However, no one has demonstrated a complete understanding of any combination of climate, soil, tree variety, insects, viruses or genetic mutation that may produce the effect.

However, other sources reportedly believe that Bird's Eye is caused by unfavorable growing conditions for the tree. The Sugar Maple attempts to start numerous new buds to get more sunlight, but with poor growing conditions the new shoots are aborted, and afterward a number of tiny knots remain.



Birdseye Maple is frequently sold in veneer form, but solid lumber is available as well. Being tiny knots, the birdseye figure is most noticeable and pronounced on flatsawn pieces of lumber.

Bird's eye maple is most often found in *Acer saccharum* (sugar maple), but millers also find bird's eye figure in red maple, white ash, Cuban mahogany, American beech, black walnut, and yellow birch. Trees that grow in the Great Lakes region of Canada and the United States yield the greatest supply, along with some varieties in the Rocky Mountains. It is not uncommon in Huon Pine, which grows only in Tasmania. Although there are a few clues in a tree's bark that indicate the lumber might have bird's eye figure, it is usually necessary to fell the tree and cut it apart to know for sure.

The highest incidence of figured bird's-eye maple occurs in regions with severe winters and short growing seasons, including Maine, the eastern peninsula of Michigan, plus Canada and a few other areas.

Sawyers in these regions say they find bird's-eye figure most often on the north side of a dense woodlot. If at some point these woodlots are thinned, they usually stop producing bird's-eye. This leads me to conclude that the eye is a form of epicormic budding, or dormant buds that, when exposed to light, will grow a new branch.

**Sources:**

**Wikipedia**

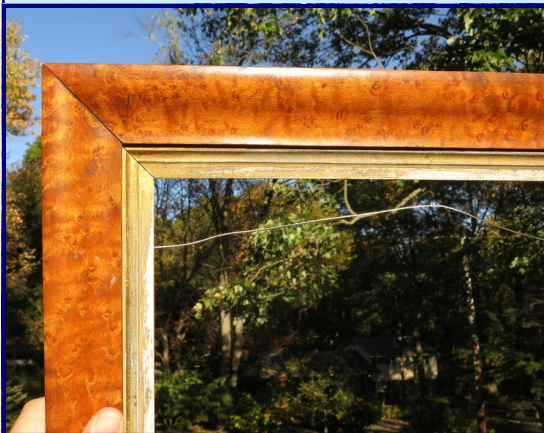
**([https://en.wikipedia.org/wiki/Bird%27s\\_eye\\_figure](https://en.wikipedia.org/wiki/Bird%27s_eye_figure))**

**Rick Hearne, owner of Hearne Hardwoods, Inc., in Oxford, Pennsylvania**

**(<https://www.woodmagazine.com/materials-guide/.../figuring-out-figure--birds-eye> )**

**Wood Database (www.wood-database.com)**

# Things To Make With Bird's Eye Grain Wood



## Successful Wood Auction

19

Joe Nycz brought in many pieces of Mesquite and Texas Ebony from his trip to Texas last winter to be auctioned off at the May meeting. Also brought in was 3 pieces of what was determined to be Locust probably yellow. Unfortunately the donor was not noted. There was also a piece of Pecan - very unusual to see that.

The bidding was hot and heavy for a particular piece of Texas Ebony. The bids kept going up and up between two bidders. Finally one of the bidders threw in the towel at \$41.00 which was the highest amount of all the bidding.

Total bids for the meeting was \$159.00.



**Group Auctioneer  
Barry Grill holding  
up a piece of  
Mesquite or Texas  
Ebony that was  
being auctioned  
off**

## June Demonstration

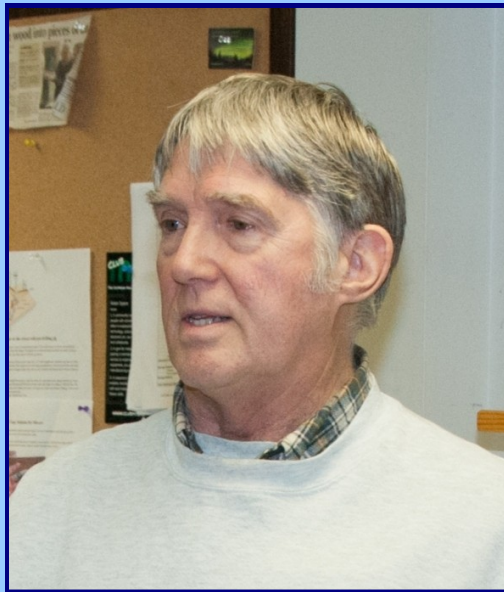
### Closed End Pen Turning

**Tom Leonard**

Closed end pens are pens that do not have hardware at one or both ends. Turning requires special mandrels. The demonstration will show how to use two different closed end mandrels and the differences between the two. The mandrels are one from Penn state Ind. called the Big Grabber and the other is from Craft Supplies USA called Pen Makers Choice Closed End Mandrel.

#### Demonstrators Comments

I have had glancing interest in woodworking for many years and my friend Jerry Engedal told me of the CVWG who was a friend of Brian George, a founder of the group. This was in 2009. I came to a few meetings and finally bought a lathe. I didn't get into turning pens until 2014 when the group called for members to help with the Learn To Turn at the 2014 Expo. When I took over the newsletter editor's position I wanted at least one article to be local and hit on the Pen Wood of the Month. It presented a long term local item because of the large variety of woods and the pen kits. I have done 26 pen features of which the last 2 have been closed end pens.



# 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**

June 6 - Tom Leonard - Closed End Pens

July 11 - Joe Nycz - Making a Vacuum Chuck

August 1 - Barry Grill - Hollow Forms and Negative Scraping

September 5 - To Be Determined

October 3 - To Be Determined

November 7 - To Be Determined

## **Open House-Coffee and Chips Dates**

June 9

July 11

August 11

September 8

October 13

November 10

**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 2018**

**22**

<b>President</b>	<b><i>Duane Walker</i></b> 1-715-577-2248 elk.stir@gmail.com
<b>Vice President</b>	<b><i>John Layde</i></b> 715-834-9371 ouzo@charter.net
<b>Treasurer/ Membership</b>	<b><i>Randy Patzke</i></b> 1-612-845-6185 arpatzke@hotmail.com
<b>Secretary</b>	<b><i>John DeRyckere</i></b> 715.838.9480 jderyck@gmail.com
<b>Program Director</b>	<b><i>Mark Palma</i></b> 1-612.991.7733 marksworkshop@gmail.com
<b>At Large Director</b>	<b><i>Joe Nycz</i></b> 1-715-937-2803 nyczjoseph@live.com

## **Non Board Positions**

<b>Librarian</b>	<b><i>Dennis Ciesielski</i></b> 715.233.0236 daciesie@gmail.com
<b>Newsletter Editor</b>	<b><i>Tom Leonard</i></b> 715.831.9597 tl9597@charter.net
<b>Web Master</b>	<b><i>Jerry Engedal</i></b> 712.834.1022 joanandjerrye@gmail.com

***Photos of Show and Tell / Gallery items  
provided by : Bruce Lindholm***