TURNING Threads

June 2024

Chippewa Valley Woodturners Guild

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What's Inside

Dan Brandner demonstrated how to make tops. The demonstration showed that making tops can be a way of increasing one's skills in using the various types of turning tools and turning techniques.

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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Newsletter Editor
Tom Leonard

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Monthly Meetings

First Wednesday of the month

Board Meeting at 6:00 pm

Social Hour at 6:00 pm

Meeting and Demonstration

7:00 pm to 9:00 pm

Open House

Second Saturday of the month

8:00 am to 12:00 pm

I hope this finds everyone able to enjoy the spring weather.

We had a smaller turnout for our June meeting. It must be a very busy time of year.

Dan Brandner did the demo on turning Tops. He did a great job of explaining the process of turning tops. He showed several methods of mounting the blanks and how to shape the top. He also explained how to put chatter marks on the top without a chatter tool. He showed how to color the top with markers.

The open house only had a couple of people using the lathes. They had a good time working on their projects.

There will be a work day tuning up the lathes Saturday morning June 15th from 8:00 am until we finish.

The July meeting will be moved to July 10th due to the 4th of July holiday.

The open house in July will be held on July 13th at Bob Eberhardt's cabin near Colfax. More details to follow.

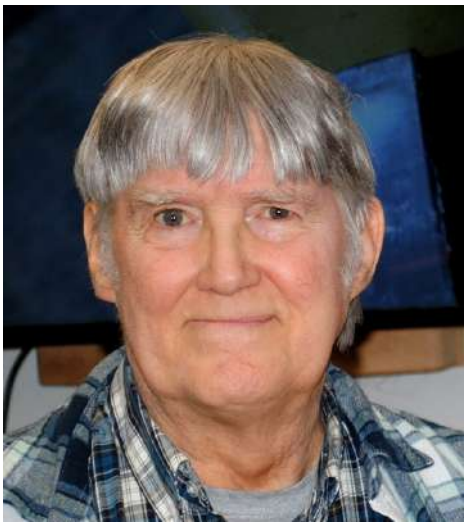
Remember Paint the Town event in Menomonie on July 20. We will be looking for some volunteers to man the booth.

We will be having our Learn to Turn event at the annual Chainsaw carving in Carson Park the first weekend in August so keep that in mind!

Have fun turning!
Bob

President's Challenge for July

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



Drill Bit Stuck in an Acrylic Blank

Despite the commonality of drill bits getting stuck in acrylic blanks, the overall concern on the Internet is drill bits getting stuck in the drill or in wood, especially spade bits. When it comes to acrylics, it is more about acrylic sheets. Acrylic blanks are another matter. Certainly not in the same league. After several Internet searches, I finally found the magic wording but there were only 2 sites that discussed this issue. The sites were a forum on the IAP web site (International Association of Penturners - I'll bet you didn't think there was such a thing) and a forum on the LumberJocks web site.

The discussions seemed to be divided into 2 parts - how to prevent the drill bit from getting stuck, and how to get the drill bit out.

How to prevent drill bits from getting stuck in acrylic blanks:

1. Retract the drill bit frequently and clean the hole before further drilling.
2. Do not drill completely through the blank. Drill only the length needed and cut off the rest.
3. Use acrylic bits.
4. Do not have acrylic bits: grind the end of your bits to a sharp point.
5. Sharpen your bits.
6. Slow down the speed of the lathe.
7. Drill only a quarter inch at a time.

Other interesting methods of keeping a drill bit from getting stuck:

1. Put plastic polish on the drill bit to cool it down and clean out shavings.
2. Use a water spray bottle to keep the drill bit cool.
3. Use WD-40 .
4. For deep drills, change water after each withdrawal.
5. Use dish washing liquid and blow out bore with each depth.
6. Use a mixture of alcohol, water, and dish soap.
7. Use a pipe cleaner to remove shavings after each drill.

How to remove a stuck drill bit from an acrylic bit:

1. Twist drill bit in the opposite direction.
2. Use a hammer to hit the blank hard.
3. Warm the acrylic blank and drill bit in a regular oven or toaster oven at 150° for 15-20 minutes. Use oven safe mitt to hold the blank and vice grips for the bit shank and pull twist the bit backward.
4. If that does not work, freeze the blank and bit and use hammer and chisel to break it apart the acrylic blank to save the drill bit.

Did I save the blank and the drill bit? Not on the first try. I tried the 15-20 minutes in the oven at 150°. My oven's lowest temperature was 170°. Even better? Nope. I tried putting it in a toaster oven at 200° and the results were always the same – the acrylic blank came out barely warm every time. Certainly, an oven safe mitt was overkill in this instance. Next, I upped the toaster oven degrees to 250°. No difference. Not to be deterred I tried 300° for 10 minutes and made a small amount of progress. The tip of the drill bit moved inside the blank. I figured that I now had it on the run. While still warm, I upped the oven to 350° for 10 more minutes and that did the trick. The drill bit was stubbornly twisted out of the blank.

I redrilled the blank with the rescued drill bit and both appear to be intact although one end hole of the blank is larger than the other which did lead to a cracked blank at that end upon turning.

Tom Leonard

Hyde Art Center

Heyde Center Exhibit

CVWG was featured in June,2015 with the area woodcarvers at an month long art show at the Heyde Center. Hyde Center is located at: 3 South High Street, Chippewa Falls, 54729.

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

Dennis Ciesielski
Jeff Fagen
Mark Palma
Ron Bartz
Bob Eberhardt
Barry Grill
Rich Thelen

AAW Safety Recommendations

EQUIPMENT

- Keep lathe in good repair. Check for damaged parts, misalignment, binding of moving parts, and other conditions that may negatively affect its operation.
- Ensure that all guards, belt covers, and other safety features are in place.
- Keep the lathe bed, tool rest holder (banjo), and tailstock mating surfaces clean and operating smoothly. Remove rust or debris that would cause binding.
- Keep turning tools sharp and clean for better and safer performance. Don't force a dull tool -- sharpen it. Inspect frequently for cracks or defects. Never use a tool for a purpose that it was not designed or intended for .

Source: Safety is Your Responsibility (woodturner.org)

Safety tips from CVWG Membership

Tip from Tom Leonard using the mini jaws:

Never slow down the mini jaws by grabbing the headstock handle because the mini jaws may unscrew and fly off the lathe. This can also happen with any item screwed onto the headstock.

FUTURE DEMONSTRATIONS

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

July 10— Hollowing Using Jamieson System by Bob Eberhardt

August 7—Duplicate Spindles by Ron Bartz

September 4—Vacuum Chuck by Joe Nycz

October 2—Sphere Cutting Tool by Ron Bartz

November 6—Ringed Christmas Trees by Dan Brandner

December 4 — Turning Antler Pens by Tom Leonard

May Open House Date

Open House cancelled in July. Come to group picnic at Bob Eberhardt's family cabin in Colfax on July 13 from 11:00 am to 3:00pm.

Next Month

Bob Eberhardt will demonstrate hollowing using Lyle Jamieson's Hollowing System.

Woodturning Tools: Basic Package—Lyle Jamieson Woodturning

The Brazilian Grape Tree, or Jabuticaba in Brazilian Portuguese, is a unique tree that produces large, thick-skinned purple berries directly on its trunk and older branches instead of on younger branches or stalks like most trees. The way the fruits grow makes them look like the tree is infested with giant purple warts.

The tart-sweet fruits are popular in their native Brazil, where they are typically picked and eaten fresh, like grapes, or made into jams, cakes, juices, or wine.

The local Guarani people call it yvapurũ, meaning “crunchy fruit” for the distinctive crunchy sound it makes when eaten.

Weird Trees

Artistic

or

Bizarre

Coming Events

July 13 is the group picnic at Bob's family cabin in Colfax.

On July 20 "Paint the Town" in Menomonie.

The International Chainsaw Sculpture in August (2-4) at Carson Park in Eau Claire.

Volunteers Needed for International Chainsaw Sculpture Competition

Now is a good time to reserve some time on member calendars to help out with various activities at our booth. We will need Learn To Turn teachers, pen assemblers, greeters, and sales. Also we will need some members to load up lathes and other related items on a trailer and set up on Thursday and on Sunday take down and return lathes and related items to our shop. At least two hours would be appreciated. Do not know pen turning well enough—come early and you can learn to turn a pen. This is our only fund raising event and our group has gotten a lot of admiration for how coordinated we are. Do not miss the fun of this event.

Previous Demonstrations

May 2024 Turning Plywood
by John Layde

April 2024 Chasing Threads

By Tom Spielmann

March 2024 Shaker Pegs
by Dan Brandner

February 2024 Wet/Dry Wood Tips
by Barry Grill

January 2024 Bottle Stoppers
by Joe Nycz

December 2023 Christmas Ornaments
by Bob Eberhardt

November 2023 Wands
by Paul Meske

October 2023 Basket Weave Illusion
by John Layde

September 2023 Tenon Pens and Buttons
by Tom Leonard

August 2023 Tool Handles
by Ron Bartz

July 2023 Coring
by Bob Eberhardt

June 2023 Turning Gnomes
by John Layde

Previous Pen Kits and Woods

May 2024 Lacebark Elm
for Exemplar / Professor pen

April 2024 Hard Rock Maple
for Dura Click Slim pen

March 2024 Black Chacate
for Cyclone pen

February 2024 Honduran Rosewood
for Medical pen

January 2024 Sycamore
for PMK-3 pen

December 2023 Orange Agate
for Ultra Cigar pen

November 2023 Sindora Burl
for Saxa pen

October 2023 Cambodian Ormosia
for Button Click pen

September 2023 English Yew
for Yari Click pen

August 2023 Lauro Preto
for Diamond Knurl pen

July 2023 Limba
for Aero pen

June 2023 Pau Marfim
for Thank You

Turning a Top

by Dan Brandner

Turning a spinning top is primarily a spindle turning operation. It is a great way to use up small pieces of turning wood and get some practice in turning techniques.

When turning small pieces, there are several methods to consider, remembering that at some point you want to support it by just one end. In the figures below, I show several ways to mount small turning pieces.

In a chuck, square or round stock. Fig. 1a, 1b
Glued to a round stock blank. Fig. 2
Glued to a board on a face plate. Fig. 3
Tapped into an MT2 taper. Fig. 4
In a collet chuck. Fig. 5

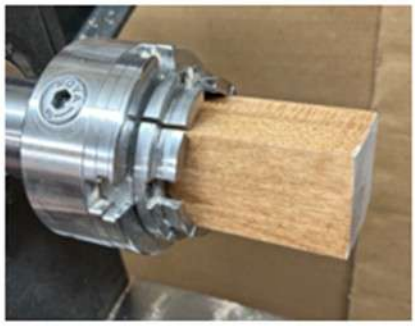


Fig. 1 A square blank of a size that can be mounted in a chuck.

Fig. 1b & 2 Glued to a round blank, mounted in a chuck.

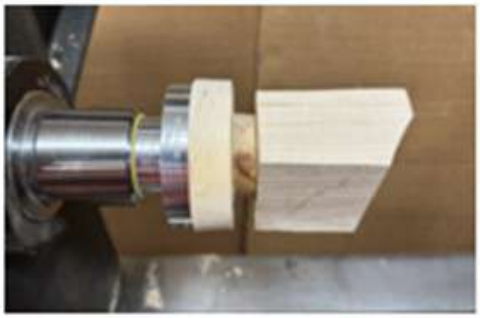


Fig.3 Glued to small board, mounted on a faceplate.

Fig. 4 A blank turned between centers to have an MT2 taper and tapped into the headstock.

Fig. 5 A blank turned between centers with a tenon that can be supported in a collet chuck.

Regardless how you want to mount your piece, you may want to turn using a tail stock until the final steps. This helps when you are aggressively removing large quantities of material and also prevents any possible vibration or chatter on finer finishing cuts.

You want your wood to be of uniform density so it is nicely balanced around the turning point. I think hardwoods like maple work really well, but it is probably not essential if you can get a nice turning point. Your turning point should be a nice point, but not a needle point, as this can get easily damaged and then cause uneven spinning issues.

You usually want to form the turning point first on the right, supporting the top from the headstock on the left, Fig. 6. This can be reversed, but then you may need to remount the top by the handle to finish the turning point. If you are making a super tiny top, like the ones Alan Lacer makes, you turn the tiny handle on the right and finish the bottom of the top last, making the best point you can, Fig. 7.

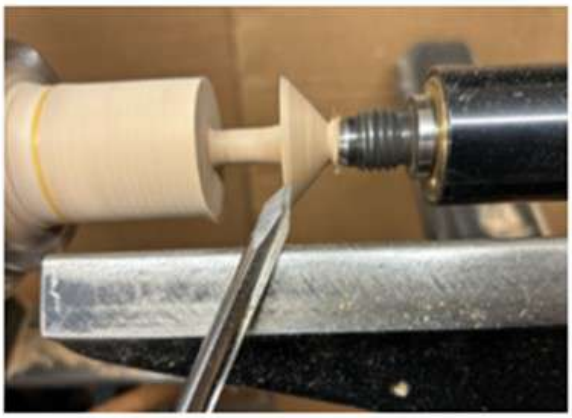


Fig. 6 Supported by handle on right side and forming the turning point on the left.

Fig. 7 A top turned with the handle on the free end. Only the turning point remains to be finished.

When supporting a piece on only one end, you don't want have too long of a blank. If it is too long you can end up with vibration and chatter and have trouble getting a smooth finish.

Start by turning your blank into a cylinder using a spindle roughing gouge, or a skew like Richard Raffan uses in this YouTube video. Richard Raffan turns a spinning top . I like to do this between centers. I'll also remove some of the wood where the handle will be while I'm between centers. I'll extend my tailstock with an MT2-MT2 extension if I don't have a shorter tool rest.

Turning a cylinder.

Removing the material around the handle with a parting tool.

Starting to form the top's bottom.

Next, I'll remove the tailstock and proceed to turning the bottom of the top including the point, Fig. 8. As you get close to that center point, move your tool more slowly, as the center, with hardly no radius, is moving very slowly past the cutting edge. This is where you can add some embellishment to that bottom such as ridges, shoulders or beads. I'm primarily using a small spindle detail gouge for this. My goal is to make smooth cuts as I don't want to do any sanding.

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Fig. 8 Forming the point with the tailstock removed.

Fig. 9 Cleaning up the handle and top surface.

Next I'll clean up the handle of the top and shape the upper surface of the top, Fig. 9. Don't make the handle too thin, before cleaning up the top surface of the top. Clean up all of your edges and corners so you don't need any sanding. If I have a straight handle, or any shoulders, I will use my small skew to give it a nice finish.

Slow the lathe speed down and now decorate with colored permanent felt tip markers.

Decorate with permanent markers.

Part off the top, making the best point on the handle that you can, so you can spin the top upside down.

Finally, turn off the top of the handle. You want to make this a possible point to spin the top upside down, so you want to form it cleanly too. After separating and catching your top, you can manually trim the end or sand it if it isn't clean.

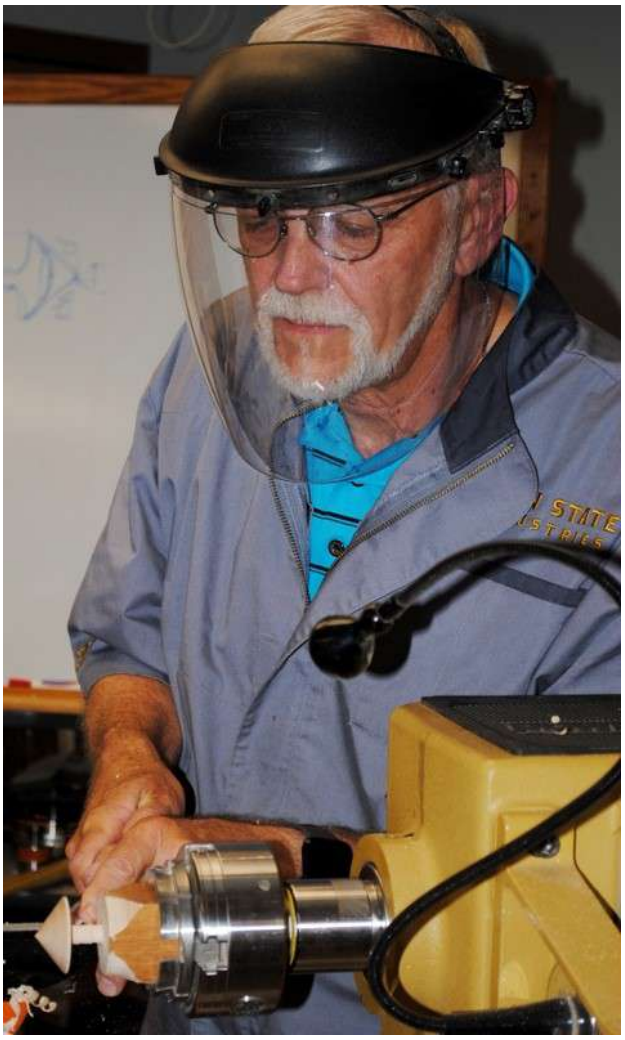
After this, it is just a matter of trying different shapes, embellishments and colorings for variety.

An assortment of tops turned in preparation for this presentation.

Turning tops is a great way to practice techniques and is also a good warm-up exercise if you have been away from the lathe for a while. It helps you get back into the swing of turning again.

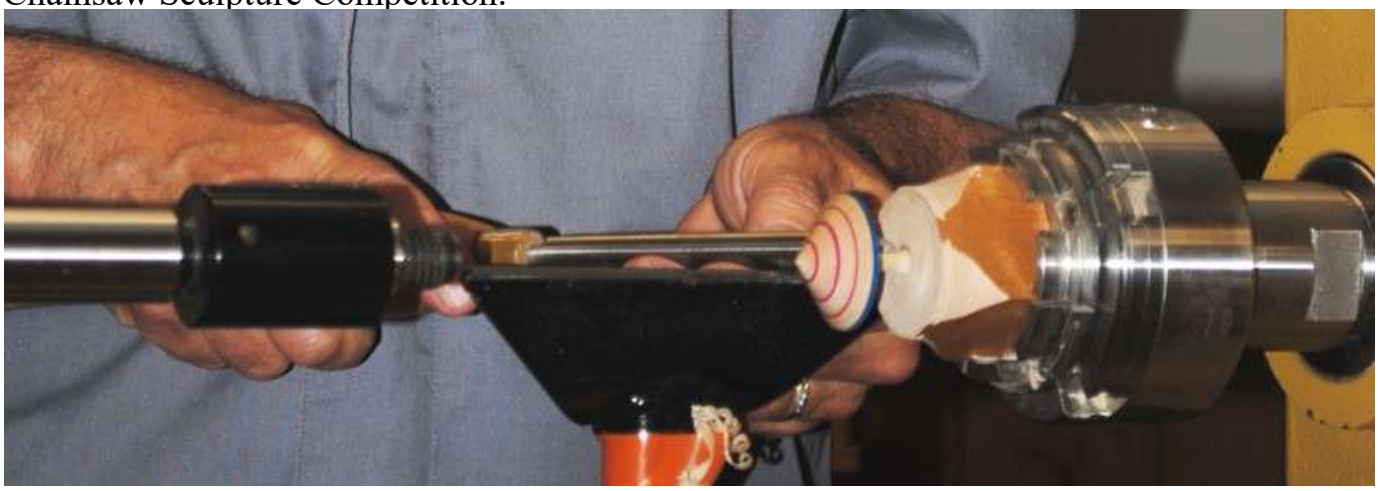
Note: If you turned your top on a piece of wood glued to a mounting piece (cylinder, block or faceplate), square up the end after separating your top and it will be ready to glue another small piece of wood to for another top.

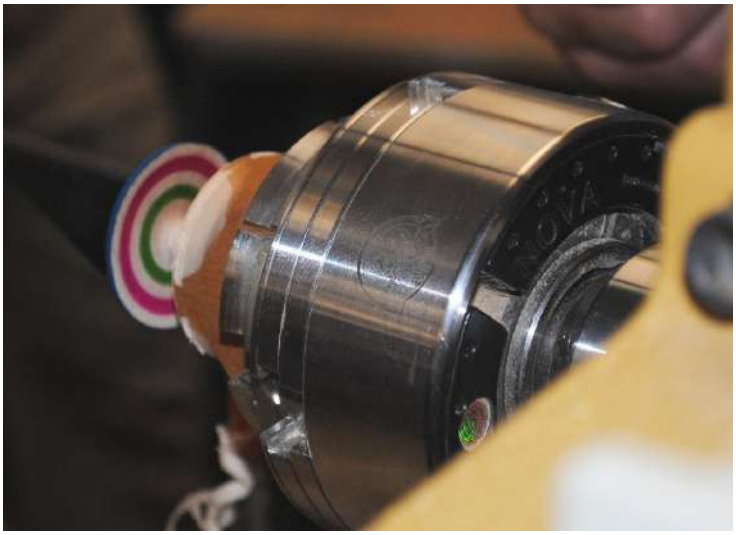
Before turning a top, Dan showed the various ways to chuck a blank either with a glued sacrifice piece of wood for smaller blanks or a dimensioned sized piece of wood to fit directly into a chuck.

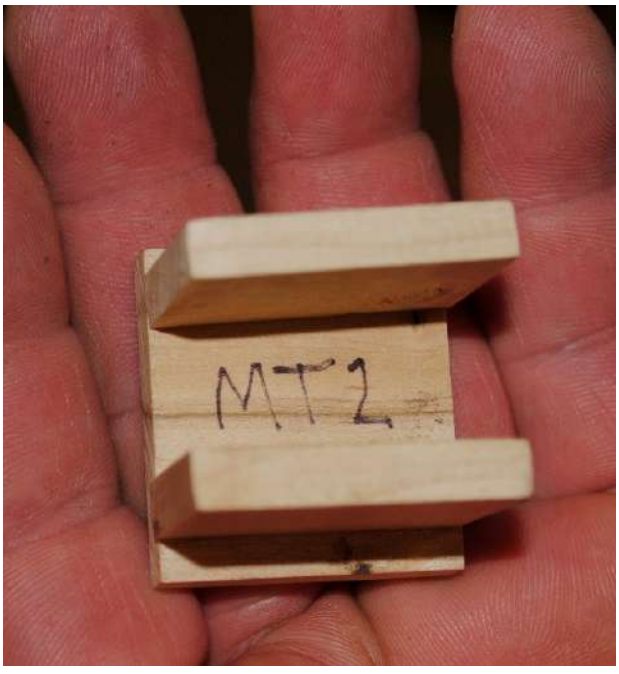


First Dan rounds the blank, then shapes the blank into a top and finishes with coloring with colored pens.

Tops. Show how many variations and sizes can be made as well as making some for sale at the International Chainsaw Sculpture Competition.







Further progress on colorizing both the top outside and inside of the top.

Bottom Left: Dan uses a glued up jig to create an MT2 taper to mount small pieces directly into the head stock.

Videos demonstrating turning of tops

Color, Wax, and Texture for Tops

Easy Woodturning Projects—Tops

Dan made a couple more tops of varying shapes. If no colorization of the top is used, Dan finishes the top with Aussie Oil.

Tom Leonard

Tom Leonard had several bowls made of Walnut, Alder, and 2 Spalted Birch. The cup like object was made of Cherry. All were finished with various food safe finishes.

Tom Leonard

Tom also had 4 pens of the May pen kit of the month called Exemplar / Professor. Pen wood was Lacebark Elm. Other pens blanks were Cherry, Olivewood, and Thuya Burl.

Other pens were 6 Teacher pens with a black ballpoint ink end and a red ballpoint ink end made of various acrylic blanks. Popular item at the Chainsaw Sculpture fund raiser.

Photos for Show and Tell and Gallery provided by Mary Weider and Tom Leonard

Randy Patzke

These are 2 trivets* that Mary made blanks for me from my pen blank cutoffs. They are a mystery as what I would see when I started. The different views are about 90 degree rotation.

*a small plate placed under a hot serving dish to protect a table or surface

Kirandy

Seems I have picked another odd ball wood. Cook Woods has listed only the species name and little else. Aspidosperma covers a wide range of woods in South America.

Cook Wood says of this wood: "South American Kirandy, Aspidosperma spp., is a lesser known evergreen species from Paraguay with unique colors and fine woodworking properties. Trees grow 25-90 feet tall with trunk diameters of 18 to 36 inches. The wood is yellow with pinkish red colors interspersed. Quartersawn material has interlocked grain with nice iridescence. This wood is yellow like Yellowheart but has working properties that are better with more vivid coloration."

Information is cluttered by the fact that the bark from the Aspidosperma spp. is used for a variety of homeopathic medicines.

Aspidosperma is a genus of flowering plant in the family Apocynaceae, first described as a genus in 1824. It is native to South America, Central America, southern Mexico, and the West Indies.

Aspidosperma quebracho-blanco, commonly known as **Quebracho blanco**, **kebrako**, or **white quebracho**, is a South American tree species, native to Brazil, northern Argentina, Bolivia, Paraguay, and Uruguay. It must not be confused with other species also known as *quebracho*, but belonging to the genus *Schinopsis*.

Description

Aspidosperma quebracho-blanco is an evergreen tree. It reaches 20 to 30 meters in height in the Humid Chaco, and 8 to 12 meters in the Dry Chaco. The foliage is sclerophyllous.

Habitat and range

Aspidosperma quebracho-blanco is generally found in dry deciduous forests, where it grows on clay soils. It is most common in the Gran Chaco, Humid Chaco, Argentine Espinal, and Bolivian montane dry forests ecoregions of Paraguay, Argentina, Bolivia, and Brazil. Its range extends to adjacent ecoregions, including the Uruguayan savanna, Paraná flooded savanna, Southern Cone Mesopotamian savanna, Southern Andean Yungas, Cerrado, Pantanal, Central Andean Chiquitano dry forests, and Beni savanna.

Timber

Quebracho blanco wood is uniformly yellow-ochre, without differences between hardwood and sapwood. It is quite heavy (relative density = 0.885 g/cm^3) and hard, and responds well to bending and shock. Upon drying it tends to collapse, producing deformations and cracks, so the drying process is slow; the wood must be treated with fungicides. It is easy to work and has many uses in carpentry (carts, wheels, floors, shoes, tool handles, furniture); it is also good for chess pieces, skis, etc. Preserved with creosote it can be used outdoors. In some places it is widely used as charcoal, since it does not produce sparks or large amounts of ash, and it burns strong and slowly.

Other chemicals

Quebrachitol is a cyclitol, a cyclic polyol found in the bark of *A. quebracho*. Quebrachine is a chemical synonym for yohimbine since it was first isolated from the bark of *A. quebracho-blanco*.

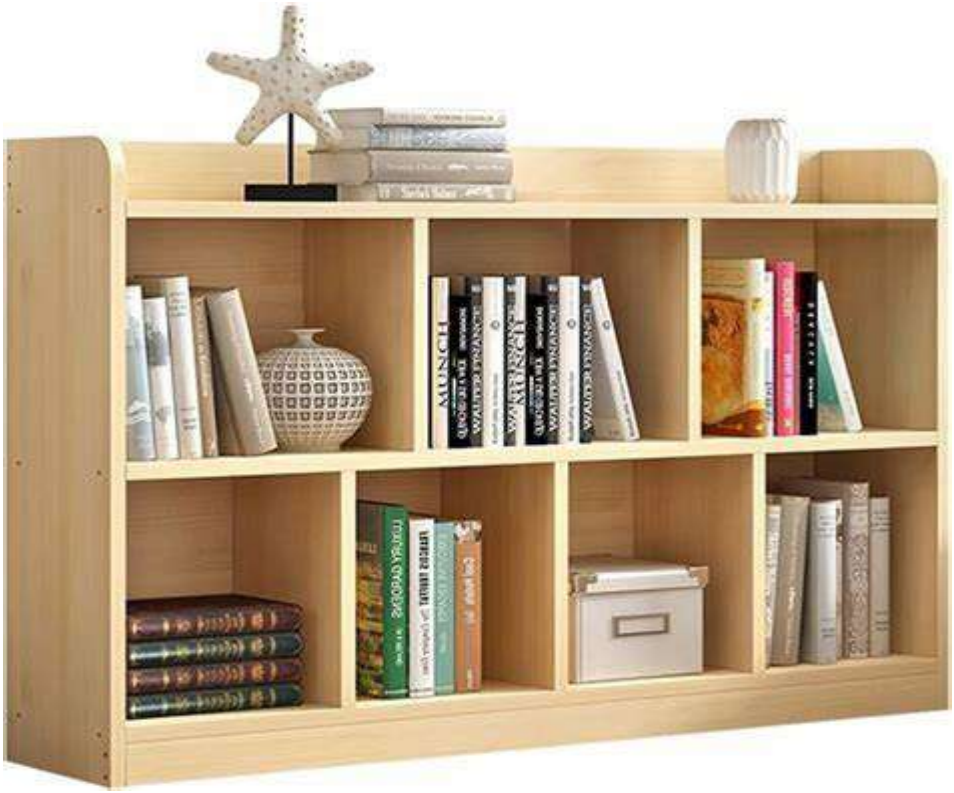
Angiosperma

More angiosperma information

Seeds and flowers of the Angiosperm

TREE OF THE MONTH AND USES

Examples of Kirandy tree bark, pen blank, tree and 2 types of furniture.



Jazz Bolt Action Pen

Exotic Blanks says of this pen: “The Jazz pen kits cater to aficionados of slender pens. With a sleek profile, compact design, and slide-action bolt, they boast a distinctive charm. The industrial-style clip further enhances their aesthetic appeal. These single-tube pens facilitate easy turning and elegantly displays your work.”

This pen comes in 5 color platings—nickel, copper, gold, chrome, and gun metal—each for $8.95. Drill bit is a 23/64 th for $5.95 and bushings for $3.95.

Turn-On! Chicago Woodturning Symposium

August 2-4, 2024
Crowne Plaza Northbrook Hotel
Northbrook, IL

Rocky Mountain Woodturning Symposium

September 27-29, 2024
Loveland, CO

Southwest Association of Turners Symposium

August 23-25, 2024
Waco, TX

Mid Atlantic Woodturning Symposium

September 20-22, 2024
Lancaster, PA