Sarasota Flying Wood Chips Newsletter

Volume 2 Issue 2 *February 2019*

Hello again fellow tundra escapees! Isn't it nice that our "winter" only lasted a week or two, unlike where many of us hail from! I have just returned from the Florida Symposium, and will report to you in a bit more depth at our meeting. It was a great opportunity to "meet and greet" with hundreds of kindred spirits, see their work, AND, see demo's a little out of our regular frame of reference. An example is pictured on the right, **Derek Weideman**, holding a zebra made during his demo. Possibly the most creative multi-axis turner in the world. He had just returned from a teaching tour in Australia and New Zealand! He, among others there, motivated me to make the journey up to Lake Yale.

Another very inspirational turner was **Jason Clark**, whose "Saturn" bowl is pictured on the right. The third photo shows the three long tables needed to hold all the Instant Gallery items, always a great part of every Symposium! Our club was well represented with, I believe, sixteen members!

It's great to see our membership is still expanding! I think we have not had a meeting all winter in which we did NOT welcome at least one new member.

See you at the next meeting, where we will talk about the board's ideas for demo's and meetings, instructional class plans, and other matters. The club's board members are grateful for your input!

Russ Fellows
President

Derek Weideman, holding a zebra made during his demo.

Jason Clark's Zebra Wood "Saturn" bowl.

Instant Gallery

Upcoming 2019 Sarasota Woodturners Events and Demos

Walter Wager at Advantage Lumber
February 20, 2019

Walter Wager *is presently the resident instructor and coordinator of Camelot's Woodworking Studio in Tallahassee. FL.*

Jack Roberts at Advantage Lumber
March 20, 2019

"For years I considered myself to kind of a wood purist, always looking for the best way to display what the wood had to offer. More recently I have started to use color and texture on my pieces. My latest pieces are a lol at humanity, the series is call 'Black Box Series' the first piece is titled Community."

Demonstrations/Workshops at Franck's Studio

February 12 - **Scott Mellon & Dave Jardin**
The Use of Resins

February 20 - **Walter Wager**
Hollow Form Demo

February 21 - **Walter Wager**
Hollow Form Workshop

February 26 - **Bill Clark**
Marketing

March 5 - **David Senecal**
Carving Demo

March 20 - **Jack Roberts**
Demo

In This Issue

*** Hardwood Blowout Sale! ***
Advatage Lumber on Saturday March 2
8 a.m. - 3 p.m.

Sarasota Woodturner's Club Officers

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Director at Large - Alan Levin
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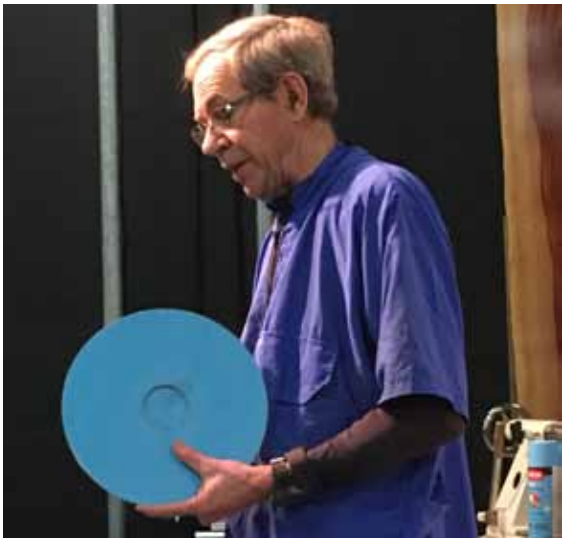
"We are dedicated to promoting the art of woodturning through educational demonstrations and hands-on training. We meet to share our techniques, methods and skills. We provide assistance with tool and equipment recommendations."

Dave Buchholz's Spray-Painted Raindrop Effect Demo, January 16, 2019



Dave Buchholz is an Upstate New York Vermont Woodchucker and also a retired physicist and researcher/teacher at Northwestern University in Chicago. He begins his process by spraying a basecoat of a glossy, fast-drying oil or lacquer-based paint on the top of his platter. He applies several coats allowing the basecoat to dry thoroughly. He then sprays water from a spritz bottle to create a random pattern of raindrops on the top surface. He also uses a technique of creating individual drops from a water-filled eyedropper. While the water is on top, he sprays a light colored spray paint at a shallow angle to spray one side of the water droplets. Turning the plater 180 degrees, he sprays a dark-colored paint at a shallow angle to coat the other side of the water drops.

Smaller prototype platters showing different size water patterns and color schemes.

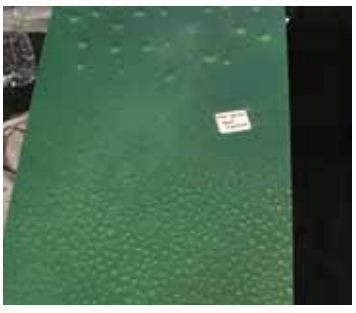


After the spray paints have dried and the water has evaporated, Dave turns away the center area and then finishes sanding using various sanding pads and grits. He uses a softer foam with finer sanding grits.





To create a signature on the bottom of the platter, Dave employs a custom rubber stamp and embossing pad. He puts glue from the pad on the stamp and places it on the wood. He then shakes powder (Martha Stewart "Recollections") on the wood, removes the excess with paint brush and heats it with an embossing heat gun.

Sprayed boards show vaious color patterns.

Spray-Painted Raindrop Effect

Dave Buchholz

Earlier this year, I was intrigued by an example of a raindrop pattern on a platter by Howard Lewis. Searching the web for ways to create this raindrop effect, I found several how-to videos on YouTube. The process is quite easy. After spraying a basecoat of paint onto a prepared surface such as a platter blank, spray or drop water onto the surface. Then spray a light-color paint at a shallow angle from one side and a dark-colored paint at a shallow angle from the opposite side. The water is then allowed to evaporate, leaving behind a painted 3D effect.

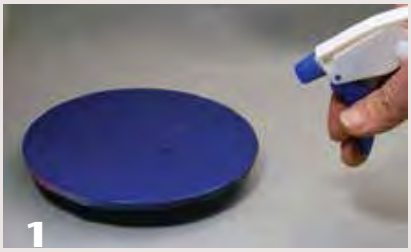
Raindrop platter

Here is the method I use to apply this effect to the wide rim of a turned platter. Attach a 1"- (25mm-) thick blank to a faceplate with short machine screws; the screw holes will be turned away later, when you hollow the center of the platter top. With the piece mounted on the faceplate, I formed a recess and shaped the bottom of the platter. After sanding the bottom, I finished it with about ten coats of a 50/50 mix of paint thinner and spar urethane varnish.

I then removed the work from the faceplate and mounted it on the chuck, expanding the jaws into the recess. Flatten the top, but don't hollow the platter's center area just yet. By waiting to turn away the center until after the raindrop pattern is applied to the rim, you won't have to mask the center and will get a clean edge between paint and wood (rim and center). I sanded the top, applied masking tape around the outer edge of the rim, and put paper on the bottom—just to keep paint off everything except the top.

Spray the top with a fast-drying oil- or lacquer-based paint. I chose a glossy finish because I intended to finish the platter with a high-gloss varnish. The basecoat should be opaque so that the wood grain does not distract from the raindrop pattern. If you want to use an acrylic paint here, you should coat it with an oil or lacquer sealant, since you will be spraying water on it. Apply several coats and allow the basecoat to dry thoroughly.

Two ways to apply water



1 Using a water bottle to spritz a raindrop pattern onto the platter.

2 Using an eyedropper to place water drops on the platter.

Just add water

I used two techniques to create water-droplet patterns. One is to spray water from a spritz bottle to create a random pattern of "raindrops" on the top surface (*Photo 1*). If you apply too much water, the droplets start to merge and create amorphous blobs that do not form nice 3D drop patterns. The second method involves creating individual drops from a water-filled eyedropper (*Photo 2*). This allowed me to create larger individual drops, but the pattern is only random if you can apply the water non-uniformly and not in identical-sized drops. If you aren't pleased with the pattern, just dry it off and apply water again until you get the pattern you want.

While the water is on the top, use a light-colored spray paint (do not use a water-based paint) at a shallow angle to spray one side of the water droplets. Carefully and immediately turn the platter 180 degrees and spray a dark-colored paint at a shallow angle to coat the opposite side of the water drops. For the platter shown in *Photo 3*, I used white and black as the light and dark colors over a base of blue.

For an easy way to experiment to see what type of pattern you will achieve, use a small piece of foam board covered with a uniform color. You can then try different water patterns and color schemes quickly before committing your results to a wood platter. I have used many different colors

from spray paint cans. I have also found specialty spray paints from craft stores, including metallic glitter, which creates an interesting effect.

As the water drops evaporate, the paint falls and sticks to the platter's basecoat surface, creating a 3D-like effect. The dark side appears like a shadow, while the light side appears as the source of light. Depending on the size of the water drops, it may take several hours for the water and paint to dry. This can be hastened by putting a heat lamp above the platter.

Complete the turning

Mount the platter again on the four-jaw chuck and turn out the center area, leaving a crisp edge between rim and center. Sand the center and apply a finish over the entire top. As with the bottom, I used a thinned spar varnish, applied with a paper towel while the platter was turning slowly on the lathe.

I found that the paint thinner in my mix would smear the raindrop effect, so the first two or three coats of varnish are sprayed from a rattle can. This won't smear the pattern and allowed me to follow the sprayed varnish with several coats of wiped-on varnish to produce a glossy surface (*Photo 4*).

Examples

Two examples are shown that were created with the water drops sprayed from a spritz bottle—*Photo 5* with a blue background and the *opening image* with a white background. The light-color paint used for this last platter was metallic silver shimmer paint.

The platter in *Photo 6* was created using larger water drops from an eyedropper. The background color was white.

The same technique can be used to apply the raindrop effect to the outside of a bowl (*Photo 7*). Since the outside of the bowl was not too steep, I was able to spray water on it while it was upside down. White and black were then sprayed from the right and left, respectively, while turning the bowl on a Lazy Susan. The top edge was isolated by a wire-burned groove about ½" (13mm) from the top, then masked to preserve the natural wood in that area. Although it is not visible, the bottom was treated similarly.

Experimenting with different droplet patterns and shadow colors is fun and easy. Enjoy using this simple but interesting technique. ■

Dave Buchholz, a retired physicist, has been turning wood as a hobbyist for eighteen years. He enjoys trying new embellishing techniques. For examples of his work, visit adirondackinspiredturnings.com.

Spray paint water droplets

Spray a light-colored paint at a shallow angle on one side of the water droplets. Rotate the platter 180 degrees and spray a dark-colored paint on the opposite side.

After the spray paints have dried and the water has evaporated, finish turning the platter by turning away the center area.

Examples

(5) Maple platter with blue basecoat, water spritzed on from a spray bottle, and white-and-black 3D droplet effect.

(6) Ash platter with white basecoat, water placed on with an eyedropper, and metallic silver shimmer and blue 3D effect.

Raindrop bowl

A beech bowl with raindrop effect on its exterior: blue basecoat and white-and-black 3D effect.

Safety Note

Spraying paints, varnish, and other finishes should be done with adequate ventilation and/or appropriate personal protection equipment such as a facemask with organic filter. Breathing spray finishes and their fumes is a known safety hazard; protect your lungs, skin, and eyes.

Sarasota Woodturner Members' Show & Tell, January 16, 2019

Russ Fellows' Beefwood Natural Edge bowl.

Mad Joe Channey's Beefwood bowl.

Dave Laubisch's bowl.

Dave Laubisch's bowl.

Dave Laubisch's Norfolk Island Pine bowl.

Dave Laubisch's Bocote Wood knife.

Willian Clark's Rosewood bowl.

Scott Mellen's Rosewood bowl.

Steve Johns' Cherry Lauel bowl.

Pat Sullivan's Fish Trays and Wine Glasses.

Scott Mellen's Slippery Elm vase.

Steve Johns' Chinaberry bowl..

Mike Papin's Rosewood bowl.

Jim Weeks' Cocobolo Threaded Boxes.

J. Swope's Beefwood bowl with lid.

Tim Flow's Teak Wood and Ipe Wood Pepper Mills.

Sarah Jacob's Wine Glass with Rings.

Norm Stabinski's Ornament with a Fire Department Emblem inside and **Dave Laubisch**'s Ornament with a Star inside.

Ted Beebe's Guitar Turning Demo, January 22, 2019

I recently learned that a childhood friend was getting some attention for creating cigar box guitars. So I went to visit my friend, David Day, and was inspired to think further about how my turned items might be transformed into a guitar. I have several pieces on shelves and I tried to imagine converting those into a guitar. Then it came to me, a way to create a guitar shape on the lathe. Once the epiphany struck me, there has been no turning back.

I also must admit that I don't know how to play a guitar; I am simply obsessed with creating a guitar on a lathe as a challenge to create a piece of art, not necessarily a fine sounding instrument. I was, however, in hopes that it would sound at least ok, and it certainly meets that test. As you will see shortly, the process results in three soundboards, so I have completed two guitars and a third is in process. I have had a lot to figure out along the way, and I have made adjustments as I have learned. I am far from an expert guitar maker, but I do feel that these guitars represent pieces of art created substantially on the lathe...I made most of the guitar components on the lathe. If you are interested in making a guitar, I would suggest that you buy a book on guitar making. I bought a book from Grizzly by Alex Willis called "Step-By-Step Guitar Making". It was very helpful and I referred to the full size plan quite often.

The soundboard is created by making a large pear shaped segmented vessel, I then cut three slabs off of the vessel to create three soundboards. I have a 22" lathe, so I decided that the largest part of the vessel would be 20". I decided that the lower bout (the largest part of the body of a guitar) would be 16", the upper bout would be 12 inches, the waist (between the upper and lower bout) would be 10 ½", and the length of the body would be about 20". This is the approximate dimensions of a standard guitar. With this information, I can now design the vessel.

I cut a piece of plywood into a 20" diameter circle. This represents the largest cross section of the vessel. I determined where the vessel needs to be cut (the slab) in order to give me a 16"lower bout width. Now the 'cut line' has been established and I can determine the diameter of the vessel to give the 12" width of the upper bout (17") and the 10 ½" width of the waist (16"). On graph paper, at full scale, I locate these three critical diameters at seemingly appropriate spotsover a 20" height of the vessel, plus about an inch on each end.

The neck gets turned on the lathe, the head is at one end where the machine tuners are located, and the shoulder is the part that is connected to the body. If you have a book on guitar building, you will refer to the book often to complete this component. To start, I take a piece of lumber 1 1/8" X 8" X 60" and cut it in half. For one of the guitars, I used maple. I face glued these two pieces together with a 3/16" X 8" X 30" piece of black locust between. (The neck of a guitar often has a metal tension bar down the neck. I opted to build the neck without the tension bar, so I wanted to make the neck strong and decided that the laminated neck would help). I drum sand this unit down to 2 5/16" and joint one edge. Because I turn two necks at the same time, I build another matching unit, or perhaps out of a different wood, or maybe MDF if I only need one. The second unit gets edge glued to the first, I then rough cut the project on the bandsaw.

Ted's first two string guitars.

Ted's third guitar will be an electric guitar as seen on this page.

A natural edge, segmented cherry bowl. A chunk from each side is cut off, sanded and then pieces of cherry bark and coffee grounds are added and gluded with CA. The bowl is then turned again.

Various other bowl shapes from Ted.

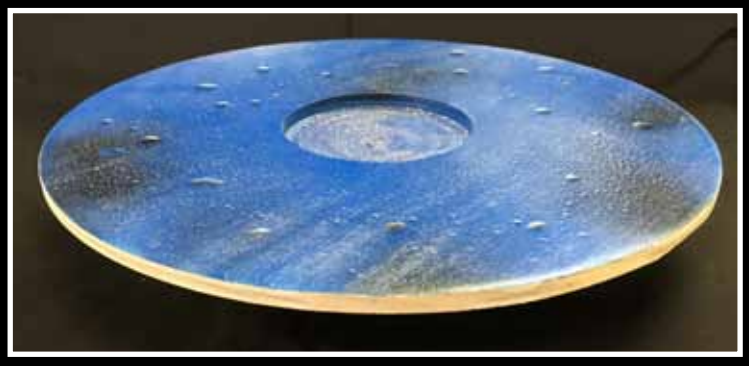
Ted's turned "Plastic Cups" were so realistic that they were picked up and discarded by cleaning help at the Southwest Florida Woodturner Show. They had to be retrieved from a dumpster and put back on display.

Ted is always looking for different approaches to bowl design and method of production as seen in these bowls.

Sarasota Woodturner Members' Show & Tell, January 22, 2019

Charley Bell's Pepper Grinder.

Charley Bell's Sarawood bowl.



Jim Titze's Unfinished Workshop platter.

William Clark's Live Oak Burl box.

Steve Johns' Unfinished Norfolk Island Pine bowl.

William Clark's Rosewood lidded vessel.

Russ Fellows' bowl.

Pat Sullivan's Cuban Laurel vessel.

Andy Beale's Green Leather Dyed vessel.

Andy Beale's Spalted Norfolk Island Pine bowl.

Chet Orzech's Red Cedar vase.

Pat Sullivan's Baby rattle.

Bonnie MacDonald's Mahogany Raindrop platter.

Jim Titze's Raindrop platter.

John Henry's Ambrosia Maple bowl.

John Henry's Chinaberry bowl.

Bill Dooley's Rosewood Lidded vessel.

Steve Johns' Demo on Flattening the Inside Surface of Bowls and Platters, January 29, 2019

Steve started his demo by stating how difficult it was to obtain a smooth, flat surface on the inside of a bowl or a platter. Despite one's best efforts to make smooth, controlled strokes with a bowl gouge, there always seems to remain one or more ridges as well as a dimple or cavity at the very centre or bottom of the piece. Since it is sometimes very difficult to see the imperfections while the bowls is spinning, Steve likes to take a pencil and outline where the ridges are prior to attempting to remove them.

While many turners attempt to remove these imperfections with a negative rake or other form of scraper, Steve prefers to use what is known as a bottom feeder. This is just a bowl or detail gouge ground at a very high angle. His own tool is ground to an 80 degree angle. He demonstrated how to use this gouge stressing the importance of not using the left hand to push the gouge through the cut. The trick was to use the right arm to control the movement of the tool with the left hand only serving as a fulcrum. He then tried out Franck's bottom feeder that was ground to 85 degrees with one edge slightly longer than the other. Both tools seem to work equally well. With respect to ridges that had formed near the inside rim of the bowl, Steve returned to using his swept back bowl gouge, but switching to a shorter handle to give him more room to make one, long sweeping cut from the edge of the bowl to the very centre of the bowl bottom. He stressed that it was very important to make sure that once you start the cut you do not stop until you reach the bottom of the bowl.

The question of torn grain then came up and the discussion turned to Bill Clark's recent demo wherein he discussed the application of tung oil or turpentine to the bowl surface prior to making the final cut.

Thank you Steve for sharing your secrets with us!

Photography and text by David Senecal.

Sarasota Woodturner Members' Show & Tell, January 22, 2019

Norm Stabinski's Natural Edge Rosewood bowl.

Tom Falcone's Norfolk Island Pine vase.

Jim Weeks' Avocado lidded box.

Franck Johannesen's Rosewood bowl.

Bill Therino's Segmented vase and bowl.

Chet Orzech's Rosewood platter.

Bill Dooley's bowls.

Bill Dooley's Norfolk Island Pine vase.

Pat Sullivan's platter.

Pat Sullivan's bowls.

Bill Clark's flower vase and small lidded boxes.

Pat Sullivan's salt & pepper grinders and wine glass.

Franck Johannesen's Demo on Simon Hope Easy-set Theading Jig, February 5, 2019



Cut the female threads first. It is easier to match up the thread sizes later on. Ensure the inside side walls are parallel and a good clean cut. Wipe some CA glue on the wood before cutting the threads. This keeps the tips of the thread strong and less likely to break. Keep the work in the chuck and unscrew the chuck from the lathe and thread onto the threading jig once placed into the banjo. Don't take the wood out until the thread is cut. This ensures the inside remains true.

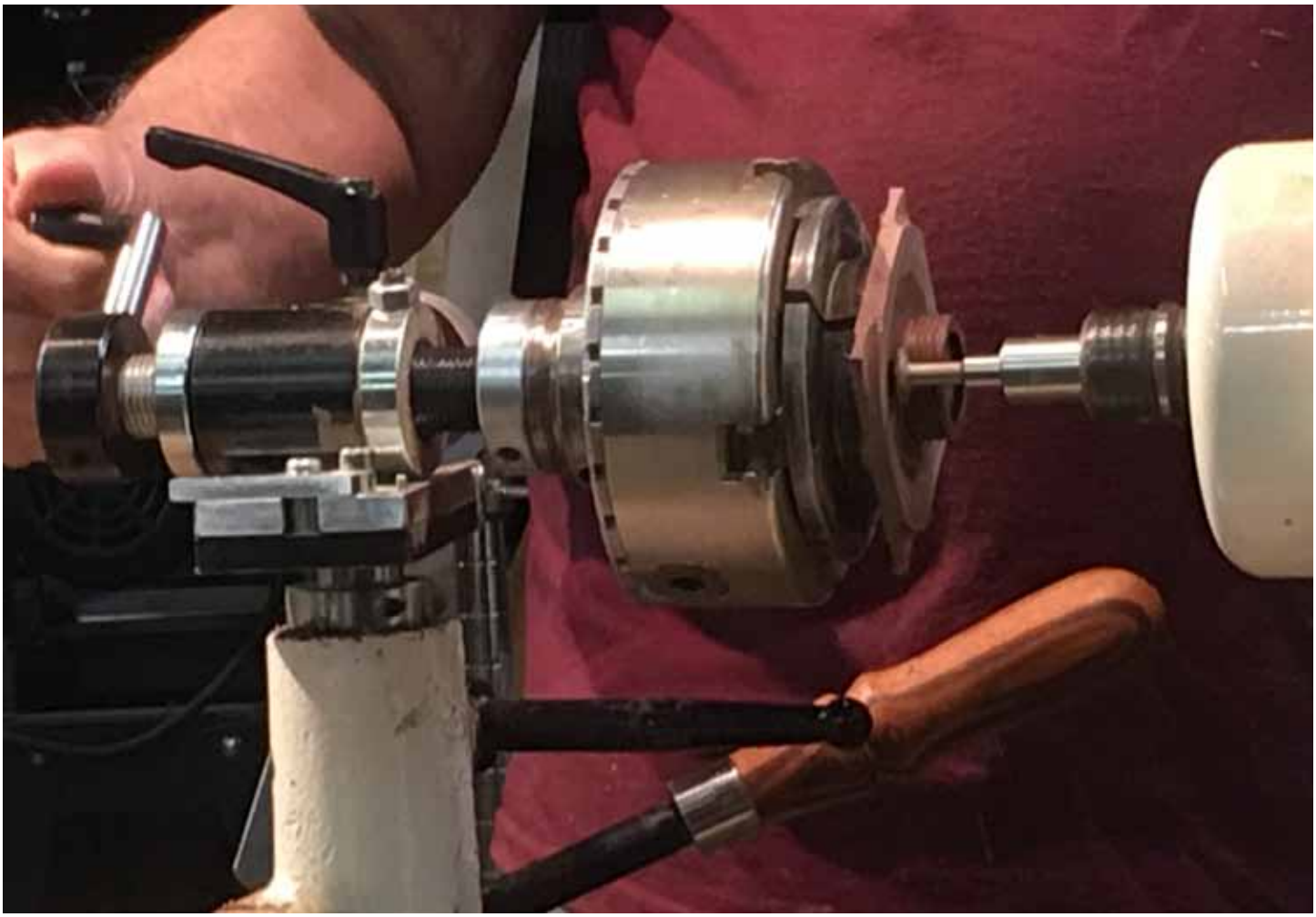


To begin cutting, release the top lever. Click the front silver knurled dial counter clockwise about 3-4 clicks so the cutter is free from the wood. Turn the cutter by hand first to ensure its not touching the work. Then turn on the lathe and run the cutter at approximately 3000 RPM.Now with the top lver loose, click the work into the cutter by rotating the silver front dial clockwise one click. Then tighten the top lever. Listen to hear if the cutter is touching the wood. If not, release the top lever, dial clockwise one click and re-tighten the top lever. Keep doing this until the cutter starts to cut the wood This is now set to start cutting. To begin cutting: release the top lever; click one click clockwise; lock top lever; wind the back lever to cut toe wood to depth. Once depth has been reached, unwind until cutter is out. Repeat the procedure until thread depth has been reached.

Once the female thread has been cut, its time for the male thread. Use a set of vernier to measure the tips of the female threads. Wobble the verniers slightly when touching the threads to ensure you have maximum diameter but not so much pressure that you damage the threads. Mount the bottom of the box and clean the front using a gouge or scraper, so there are no tears in the end grain. With the lathe spinning carefully mark the wood with the left point of the vernier until it meets up with the right hand side/mark. Turn the male spigot to exactly the corect size. This will ensure that the thread will fit first time. Make a shoulder relif cut about 3mm wide and deep so the thread cuts into this space. Run some thin CA glue on the part to be threaded. Wipe/ spread with tissue then activate the glue.



Postion the edge of the spigot onto the cutter. With the banjo loose, pivot the piece until it is parallel using the same eyeing of chuck to bed bars method. To begin cutting: release top lever; click one click clockwise; lock to lever; wind the back lever to cut the wood to depth. Once depth has been reached, unwind until cutter is out. Repat until thread depth is reached.



Sarasota Woodturner Members' Show & Tell, February 5, 2019

Don Richards' Poplar Natural Edge bowl.

Don Richards' Poplar bowl.

Russ Fellows' Silver Maple "Burlington Burl" Natural Edge bowl with Tung Oil Finnish.

Bill Clark's Maple Plug Inlaid platter.

Allan Coppes' Black Walnut vessel.

Russ Fellows' Multi-Axis Epoxy vessel.

Andy Beale's Raindrop platter.

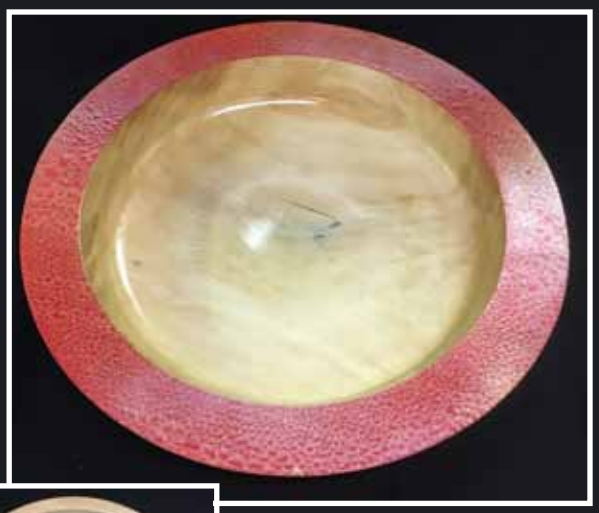
Andy Beale's Dyed Green Maple bowl.

Bill Dooley's Rosewood vessel.

Allan Coppes' Maple vessel with Turquoise Black Epoxy Inlay and Finial.

Bill Clark's Cocobolo boxes.

Bill Dooley's Eucalyptur bowl for the Food Program.



Chet Orzech's Podocarpuus and Eycalyotus Raindrop platter.

Pat Sullivan's Rosewood bowls with Salad Bowl Finnish and Feet.

Alan Levin's Bottom Hollowed Spalted Maple vase.