

Sarasota Flying Wood Chips Newsletter

Volume 3 Issue 2

February 2020

President's Note

Thank you all for your participation in our annual membership renewal drive. It is your dues and voluntary participation in so many supporting roles that allow our club to be as vibrant as it is. Particular thanks to **Mark Strang** and **Scott Hime** for their demonstrations that highlighted two important techniques for us to understand that could not be more different.



Our featured guest for March will be **Al Stirt** from northern Vermont where his other passion besides woodturning is canoeing. His published article "Losing the Trail: Wandering the Quebec and Labrador Barrens" gives validity to his rather rugged appearance. His turnings however are refined and widely displayed. Anyone who has five Thompson tools named after himself is exceptional. After a presentation at Advantage Lumber on March 18th, he will be guiding a full day workshop on March 19th making a similar Sgraffito platter. More information, a picture of the project, and registration are all available on our website (www.sarasotawoodturners.org).

Let's continue to learn, have fun, and be generous together.

Jim Weeks, President

2020 Sarasota Woodturner's Club Officers

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Vice President - Alan Levin

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Director at Large - Dave Laubisch

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Bob Nordstrom is this years AAW Campbell Folk School winner.



The new years AAW Campbell "**Resp-O-Rator**" mask for woodturners.

Upcoming 2019 Sarasota Woodturners Demos & Workshops

March 18, 19: **Alan Stirt** Demo & Workshop.

April 15: **Trent Bosch** Remote Demo.

May 20: **Ed Malesky** Demo.

October 21: **Frank Bowers** Demo & Workshop.

Trent Bosch

"My intent as an artist is to express my feelings about nature, my family and natural processes. I work in series or bodies of work, which allows me to explore these issues in depth. Throughout the creative process I am continually reminded that I have not and will not ever be content. I will continue to create and strive for that body of work that has yet to be conceived."



Alan Stirt: Vermont Woodturner.

"I consider myself a 'bowl maker' more than a wood turner because, although the turning process fascinates me, it is the resulting bowl that commands my interest...I have always thought of each piece that I make as a composition utilizing elements of pattern, line, weight, texture and form. Even in the most simple pieces I try to find a harmony of grain and shape.

I seek a balance in my work between the dynamic and the serene. By playing with the tension created by combining the circle's perfection with the energy of pattern I am trying to make pieces that have life."

Frank Bowers



Frank began his turning career in 1992 by turning over 2,000 pens on his old Shopsmith. Since then he has instructed over 800 woodturning classes at Highland Woodworking. He has instructed or assisted woodturning classes at John C. Campbell Folk School 7 times. Frank has demonstrated at the Southern States and Turning Southern Style Symposiums. He has demonstrated and held hands-on workshops at many woodturning clubs throughout the Southeast. His beautifully turned wood art is sold through art galleries, by commission and at the Georgia State Fair.



Ed Malesky: North Florida Woodturner.

"I've always been interested in woodworking and started by creating furniture and projects for the home. A number of years ago I made a shift from 'flatwork' to working with a lathe and loved it. Initially working on a 1930's vintage lathe, then working through a mini-lathe, to my current full sized lathe I've focused on developing my skills and focused on woodturning as art."

I use native Florida woods to create my work. This is not a problem however, since Florida has some of the best woods in the US for turning.

Mark Strang Bowl Turning Demonstration, February 4, 2020

Mark Strang has been turning for over 40 years and bowls for about 20 years. He is originally from Michigan's Upper Peninsula and now resides in Virginia. He enjoys making bowls, working on antique clocks and 1940's sports cars. Tonight Mark rough turns a bowl and then a natural edge wing bowl.



Mark recommends attaching bowl blanks to the chuck using compression fits rather than expansion fits. He prefers a special curved tool rest that wraps around the outside of the bowl which can be used to form the inside. He approaches the lathe aggressively. His objective in roughing is to get a bowl into a bag for drying. He turns the blank using a cut that is into the side grain. Don't try to cut the end grain. He starts from the back side and cuts to the front. He uses high speed, slow feed, and a smaller tool (3/8") to make finishing cuts or to get rid of tearout. He uses a drill to establish the depth of the bowl for roughing. Keep your tools sharp!







Show & Tell at Franck's Studio, February 4, 2020



Charley Bell's Segmented bowl with help from Russ Fellows.



Charley Bell's Maple bowls.



Mark Strang's thin Rosewood platter.



Steve Johns' Rosewood bowl with rim.



Steve Johns' Oak platter.



Andy Beal's notched wood bowl.



William Clark's "burn pile" Rosewood urns with lids.



Andy Beal's Maple hollow vase with inlay.



Pat Sullivan's Padauck bowl.



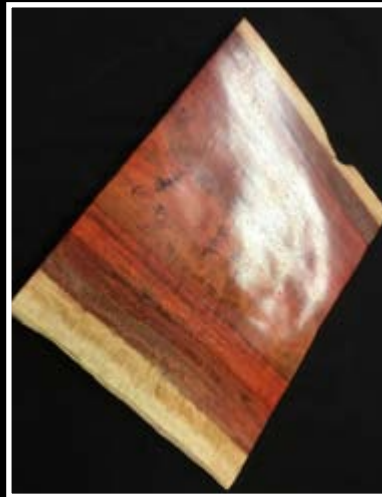
Pat Sullivan's Dyed Mango platter.



Pat Sullivan's Bishovia bowl.



Pat Sullivan's Padauck Sarawood bowl.



Pat Sullivan's platter.



Pat Sullivan's Bishovia Sarawood bowl.



Steve Johns' and Franck Johannesen's Eucalyptus Nokomis Fair turned platter.



Jim Titze's Birch with india ink black rim bowl.



Jim Weeks' Wipe-on-Poly finished bowl with segmented rim.



Jim Weeks' Valentines Day flower arrangement.



Russ Fellows' Spider Image art piece.



Russ Fellows' Spalted Maple threaded piece with Finial.



Russ Fellows' bowl.



David Senecal's Sarawood bowl.



Bill Dooley's NIP bowl.



Alan Levin's Inlay bowl.



Alan Levin's NIP side grain bowl.

Extended Show & Tell at Franck's Studio, February 11, 2020



Gary Frier's Mango bowl. Mango tears when it is wet.



Allen Coppes' Rosewood platter.



Bill Clark's large burn pile hollow form with Turquoise filler and African Blackwood finial.



A Sun N Fun friend of Bill Clark carved this Maple and Black Walnut sea shell.



Dave Hausmann's Rosewood Sarawood bowl.



Norm Stabinski's Spalted Maple bowl, 3408 and Vonex finish.



David Senecal's Rosewood art piece with pyrography and dyes.

David Senecal's vase with broken base, decorated to hide brake.



Brass Home Depot hose fitting for threads.



David Senecal's Sarawood bowl.



Allen Coppes' hollow form with finial.



Charley Bell's first Segmented bowl with help from Russ Fellows. It took 20 hours. Mahogany and Poplar with Spray on Clear Laquer.



Steve Johns' Chinaberry bowl.



Charley Bell's Maple bowls.



Steve Johns' Golden Raintree platter.



Steve Johns' Ash bowl.



Mark Strang's bowl with Waterlox finish and buffing.



Jim Lambie's bowl.



Mark Strang's Ambrosia Maple bowl.



Moses Gingrich's Grapefruit goblet.



Andy Beal's colorful platter.

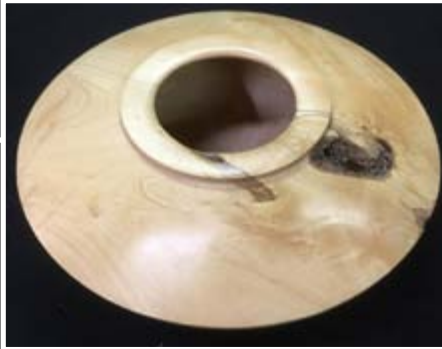


Dave Laubisch's top and rattle.



Dave Laubisch's Sarawood bowls and platter.

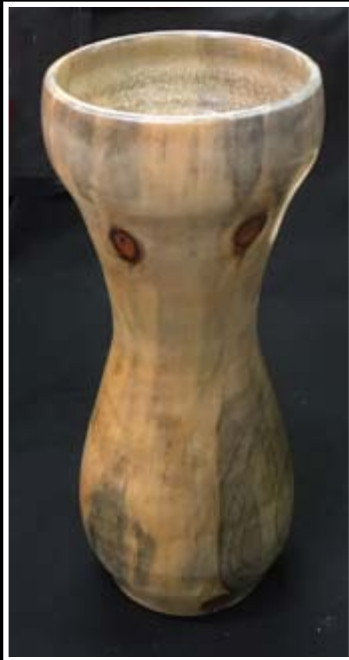




Jim Weeks' Jacaranda bowl.



Mark Strang's bowl with Chinese Turquoise inlay.



Alan Levin's Norfolk Island Pine vase, salt shaker, pepper grinder and Veterans pens.



Alan Levin's Maple bowl from a board with Paduck plugs.



Pat Sullivan's Paduck necklace.

Nick Cook's Turning Demo at Advantage Lumber, February 19, 2020



Nick Cook lives in Marietta, Georgia, where he owns and operates his studio. He grew up around his father's woodworking equipment and became interested in the art of woodturning in the mid-70s after several years in furniture design and manufacture. **Nick** begins by turning a garden dibber tool with his 1 1/4" oval skew. He then turns a lamp base primarily with a skew.





Show and Tell at Advantage Lumber, February 19, 2020



William Clark's Cherry bowl.



Jim Week's Segmented bowl.



John Henry's piece with fineal.



Bill Dooley's Rosewood bowl.



Jim Week's bowl from a board with segmented rim.



Andy Beal's Mahogany bowl.



Andy Beal's bowl.





Dave Hausmann's bowl.



Eric Stackowitz's lidded box.



Eric Stackowitz's bowl.



J. R. Weinbach's Rosewood bowl.



Open Segmented bowl.



Dave Hausmann's Sarawood bowl.



J. R. Weinbach's Olive Wood bowl.



Eric Brown's Epoxy Heart piece and Sycamore bowl with tops..

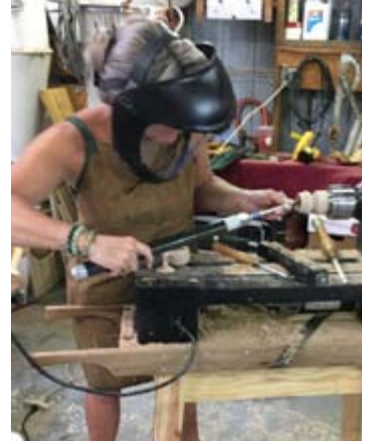


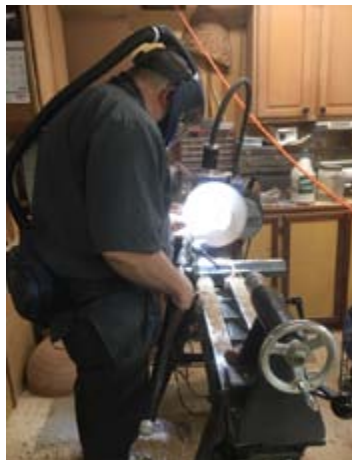
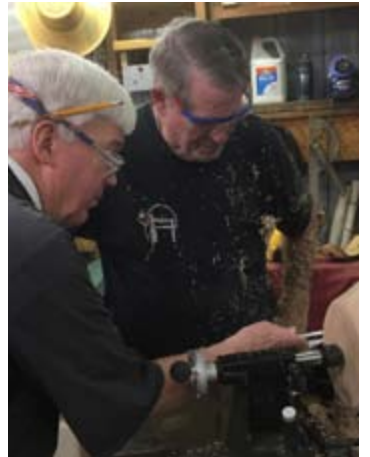
J. R. Weinbach's bowl.



Nick Cook's Workshop at Franck's Studio, February 20, 2020

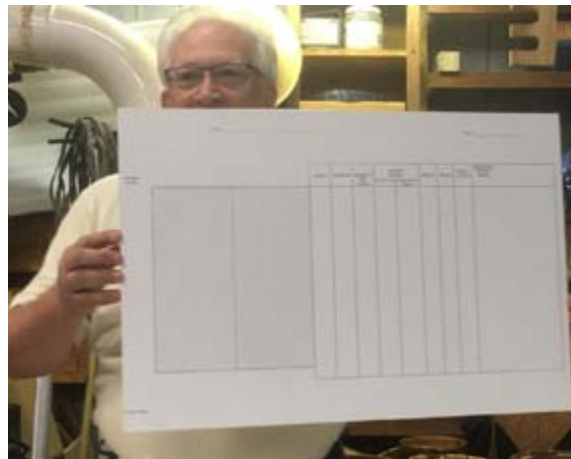
Attendees learned new techniques and turned platters, bowls, candle holders and goblets.

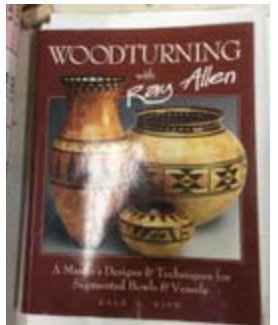




Scott Hime's Segmented Bowl Demo, February 25, 2020

Scott Himes is a semi-retired professional photographer who demonstrated his methods and tools used in his segmented bowls. He will give two intensive workshops for signed up club members on March 14 and April 11, 2020. Below are photos from his introduction to segmented turning.





Show and Tell at Advantage Lumber, February 19, 2020



William Clark's Cherry Burl bowl with feet.



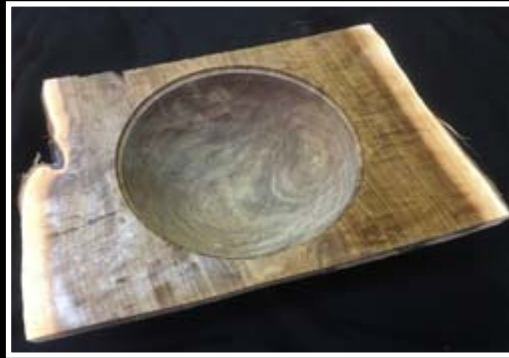
Norm Stabinski's Rosewood bowl.



Steve Johns' Slash Pine bowl.



Steve Johns' Rosewood bowl.



Russ Fellows' unfinished Button Wood bowl.



Steve Johns' Box Elder bowl with bark on side.



Charley Bell's NIP bowl with black marker band.



Steve Johns' Natural Edge bowl.



Charley Bell's Box Elder bowl.



Sarawood bowl.



Alan Levin's and Russ Fellows' segmented bowl.



Dave Laubisch's Wipe-on-Poly bowl.



Allen Coppes' China Berry dyed red with black finial.



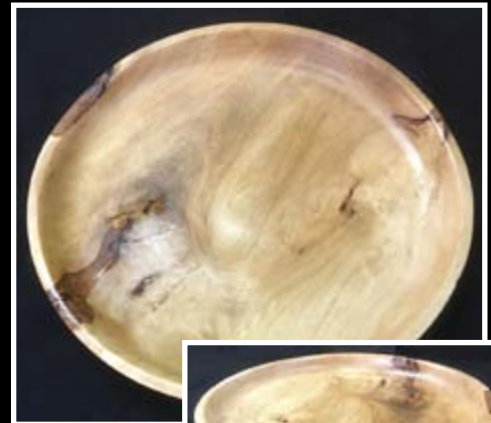
Allen Levin's Sarawood bowl.



Allen Levin's Rosewood bowl.



Jim Titz's Rudi Osolnik candle holder variation.



Dave Laubisch's platter.



Pat Sullivan's Rosewood bowl.



Bill Clark's Bishop Wood bowl.



Russ Fellows' Bottle Brush bowl twice turned dried in beads bowl.





Bill Dooley's Rosewood candle holder and goblet with rings.



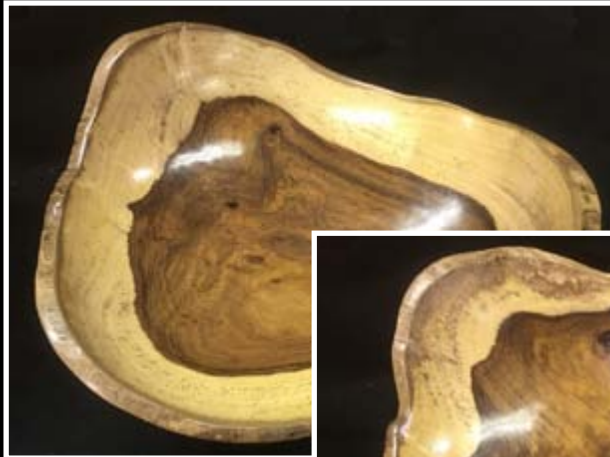
Steve Johns' live center plugs.



Alan Coppes' Rosewood bowl.



Russ Fellows' Spider Web piece from Vermont Cherry.



Pat Sullivan's Rosewood platters.



Pat Sullivan's Padauk platter.



*This newsletter was designed and produced by club secretary **David Hausmann**. Articles, digital photos and information that you would like to share with Sarasota Woodturner members are welcome. Please contact me at newseditor@sarasotaWoodturners.org*

“DRYING BOWLS A NEW QUICK WAY??”

A recent visitor to our club came armed with some new and potentially very exciting information. It was about a new and very quick way to dry a green wood turning in a matter of a few days, rather than the weeks or months that we were accustomed to previously. They are silica beads called 'Dry & Dry'. (<https://dryndry.com/>). This is the same stuff we are all familiar with in packet form inside of many products used to absorb moisture, but just applied on a larger scale. He came with some compelling evidence, namely a large bowl he had turned from green to finished product in under a week. We decided to give it a try!

Ordered directly from the manufacturer, our beads arrived in a few days! We chose two types, white beads for maximum absorption, and the blue for moisture monitoring. They will turn pink when saturated (photo #1519). Both can be dried in an oven and reused. Very encouraged, we tried drying several small pieces and they did indeed go from green to 8-10% moisture in a few days, and with minimal distortion or cracking. The next trial was a little less satisfying! An end grain piece of box elder was tried and after a couple days a large crack appeared from the base to the rim. See photo # 1503. Preliminary conclusion, the thinner sidewall dried faster than the heavier base and the resulting stress caused it to crack.

Trial number two: an end grain slab of rosewood about an inch in thickness (photo #1480) was put in a plastic bag with beads on both top and bottom. Because the piece had already partially dried to about 15% from atmospheric exposure, there was less drying to be done. After three days, 12% moisture was observed on the topside, and an average of 10% moisture observed on the bottom side. By day 5 the top side was still about 12%, the underside varied from 4% to 10%. Conclusion, the beads generally did the job, but the results varied due to slight variations in the thickness of the slab, and changes in ambient atmospheric humidity. The tests were conducted in a garage where the humidity changed according to what was happening outdoors. For comparison, another similar slab was put in a large paper bag without any beads, and after five days, it had stabilized at 10-12% on both sides.



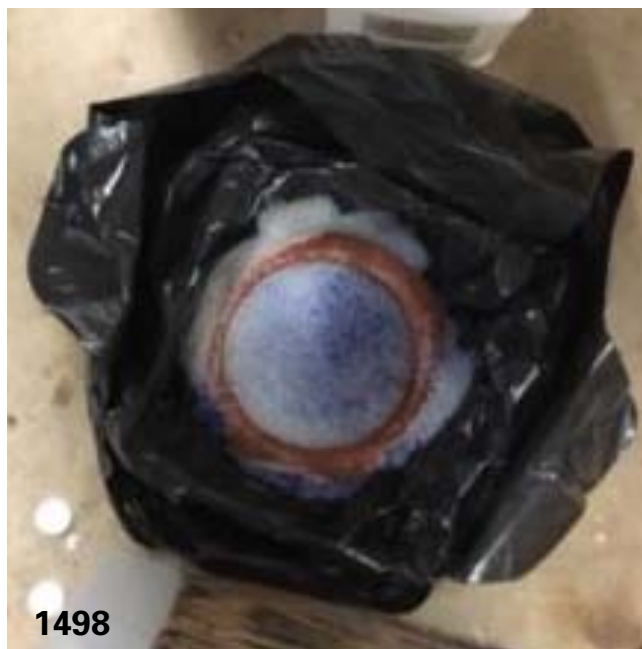
Trial number three: A log of very fresh bottle brush about 10-11 in. in diameter. The piece was cut in half, and over 35% moisture (photo #1488) was noted in the center. One half was turned into a natural edge bowl to a finish thickness of just over 3/8 inch. One week later 26-28% was noted around the tenon, the side grain area of the walls were about 18%, but the end grain "wings" were below 10%! The other half was cored, then turned to 3/4 in. sidewall thickness at the rim, slightly thinner at the base. After three days in the beads (photo #1498), readings varied between 18-22%, depending on thickness. After five days all readings had dropped into the mid teens, except for the very top of the rim, which was down to 8-10%! The tenon had distorted and there were dimensional changes in the rim, but no cracking. After three more days all readings had dropped a little more. Because we were using a pinless moisture meter, readings on the concave inner surfaces were not reliable. The coring was put in a bag without beads and one week later had dropped to 12-14%, with considerable distortion and a couple small cracks on the end-grain portions of the rim.

Conclusions: "Dry & Dry" silica beads can be a very effective tool to speed up drying times. The caveats - beads must be in direct contact with the surface to be dried, and even though the piece may be in a tightly closed container, the beads will not pull moisture from a piece without directly touching the wood. Thicker parts of a piece should be dried before thinner parts. The end grain of a piece will release moisture much quicker than side grain, as in conventional drying. Because only the very outer surface of the wood is dried by contact with the beads, when the beads are removed, both the remaining inner moisture of the wood and ambient air humidity will influence overall moisture in the piece. A pin meter is more accurate than a pinless meter, and on a concave surface a pinless meter will not work. Different species of wood will react differently to contact with the beads. Worthwhile? Yes! As long as you don't ask the beads to do too much, and appropriate cautions are observed. (Although they do not come with toxicity warnings, we have decided not to dry the beads in an appliance that also is used for food. A separate toaster oven is used for this.)

This article was submitted by Russ Fellows



1488



1498



1497