



Sarasota Flying Wood Chips Newsletter

Volume 1 Issue 5

May 2018

My friend, and founding “father” of the “Woodchuck Turners of Northern Vermont”, **Ted Fink**, loves to say, “In a room full of woodchucks, everyone there knows at least one thing you don’t! “

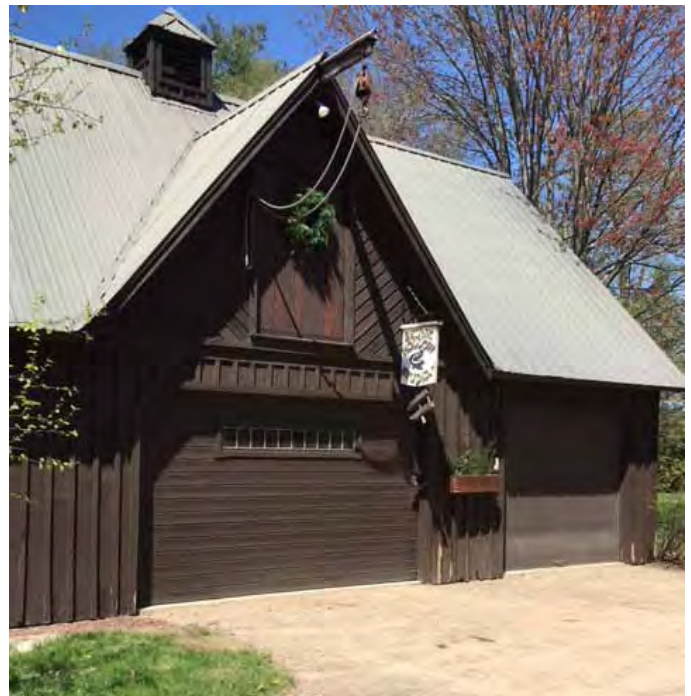
On May 1st, when I did my Sarasota demo, I had one thing to offer that I was sure no-one else knew, but alas, I wandered from my prepared script and omitted it! I was talking about different kinds of glue and meant to give a 30 second history of glue. Thirty seconds is almost all that is needed because prior to the modern chemical era of poly vinyl acetates (Titebond), cyanocrylates (C A), urethanes (Gorilla), etc., glue meant pretty much one thing, “hide glue.” When animal skins are rendered down, one of the by-products is collagen, the primary ingredient in hide glue. In fact, the Greek word for glue is ‘kolla’!

Hide glues are long lasting (as in antique musical instruments and furniture), but not very water resistant. Fine musical instruments are still made with hide glue so if a repair ever needs to be made, the glue joint can be treated with hot water to separate it without damaging the adjoining wood, the repair made, and then reassembled. This would be very difficult had the joint been made with Titebond.

Old books were also assembled using hide glue, but not from just any old cow or horse

hide(the origin of the old expression about sending a misbehaving horse to the glue factory!) The collagen in rabbit skins has some special qualities that have, for centuries, made it the preferred source for hide glue used in the restoration of old and valuable manuscripts. It still apparently is. And THAT, fellow “woodchucks” is the one fact that I was quite sure no-one else knew that I wanted, but failed, to share with you that evening!

Pfheh! That was a rather long-winded opening to welcome you to the May edition of our club newsletter! Of course, thanks so



“Skunk Hollow Studios” Jericho, VT.

much again to Dave Hausmann, for putting together this great forum for our club. It is so nice to have reviews of our meetings, news bytes about our activities, and so many photos. Please don't hesitate to send in a photo or two to Dave (dhausmann@comcast.net) that you think might be of interest to your fellow club members!

A big round of applause again to Jim Weeks (jburtonweeks@gmail.com) for all his work in co-ordinating our turning classes this past year. Every class was "sold out", and frequently with a waiting list. We called them 'beginner's classes', but many members who already had been turning for a while, signed up to refresh their skills with one of the club's more experienced turners. We plan to offer these sessions again next year, as well as classes in more advanced techniques, pen making, and segmented turning. If you would like to be involved in any of these classes, either as a student or instructor, please send Jim a note.

I am now back in Vermont, working out of my studio (photo above). I am in what I am calling my "transition" phase, working toward my long-term goal of becoming a year-round Floridian, but for now, a lot of back and forth. My company name is "Skunk Hollow Studios", because I actually live in a district of the town of Jericho, VT, that for reasons now obscured by time, has always been called Skunk Hollow! In addition to doing my work, I give lessons, and host all the summer meetings of The Woodchuck Turners. And yes, the rumor is true that I take a lot of time off from my studio to go for motorcycle rides around the lovely hills of

Vermont and occasionally beyond. I have a very understanding "boss"!

Even though I am 1,500 miles away, I am still only as far away as the phone or your computer keyboard. Don't hesitate if you have questions or thoughts!

Cheers,

Russ Fellows

(skunkmen@gmail.com)

802-343-0393

Sarasota Woodturner's Club Officers

President - Russ Fellows

email: skunkmen@gmail.com

Vice President - Jim Weeks

email: jburtonweeks@gmail.com

Treasurer - Stephen Johns

email: steve2515@hotmail.com

Secretary - Dave Hausmann

email: dhausmann@comcast.net

phone 703-608-4255

Director at Large - Franck Johannesen

email: vikno11@verizon.net

phone 941-323-4988

Director at Large - Alan Levin

"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."

Upcoming Sarasota Woodturners Events and Demos

Art Worth turning a winged bowl with a lid at Advantage Lumber May 16, 2018.

John Henry using 3408 in finishing and torching techniques May 22, 2018.

No meeting on June 5, 2018.

Sarasota Woodturners Member Submissions

Scraper Evolution

Scrapers may very well have been the first woodturning tools, since all you need is a sharp edge to produce shavings. Cabinet scrapers have been used by cabinetmakers for a long time, and a very elaborate sharpening procedure evolved to raise the burr properly. Even plate glass has been used by cabinet makers - although finger cuts were common.

Similar techniques have been used for turning scrapers. One could hone the top flat and then raise the burr using a hardened steel rod, or as in the case of Alan Lacer, use a fine hone. The Lacer teardrop diamond hone was 600 grit, which raised a fairly fine burr. Lacer carefully honed the flat top surface and ran his hone quickly to produce the burr. He claimed to be able to reraise the burr many times before returning to the grinder.

Bear in mind that using a scraper to remove large shavings requires a more aggressive burr than using it as a finishing tool. The Lee Valley tool for raising the burr had a carbide rod set at a prescribed angle and did indeed produce a very aggressive burr.

As the bowl gouge became more popular, most turners realized that tool was more efficient for stock removal and shaping than a scraper; but the process was slow to be universally accepted.

At the Unicoi meeting in 2003, a demo by Cindy Drozda presented the negative rake scraper. A flat scraper required a "Nose Down" presentation to avoid unexpected "catches". The negative rake, on the other hand, was more friendly as the edge was already ground at down angle. Cindy Drozda explained that the method had been in use in England for some time by the fine detail turners who were using exotic hard woods such as Cocobolo and Ebony.

The next feature was using a fine stone on the grinder to produce the burr. Then someone discovered that a pair of scrapers in Left and Right could be one tool, where the burr was raised on one side or the other.

Finally, the advent of CBN wheels allowed us to use finer grits in the range of 200-400, or even 600 for the finest edge. Now the burr came directly off the grinder without any further raising. Many angles were tried but a 30 degree setting on the grinder platform would produce an included angle of 40 degrees. Note that the burr occurs on the top surface so that we are dealing with a fragile burr which requires frequent attention. Usually every 3" of turning will remove the burr.

Note that a shear scrape with the cutting edge angled will always improve the surface but is more difficult and is often bypassed during the finish cuts.

Franck Johannesen

Rudolph "Rudy" Lopez's Demo at Advantage Lumber, April 18, 2018



With an education in drafting and design, **Rudy** drew inspiration from the surroundings of his youth. Rudy began his relationship with wood as a craftsman of fine furniture and cabinetry.



Pages six thru eleven show the steps involved in turning a **Thin Stem Natural Edge Groblet**, reprinted from his web site www.rudolphlopez.com



When asked what kind of wood he most likes to turn, Rudy's response was, "imperfect wood, wood with knots, voids, worm holes, decay or any other flaw or defect. To me this is the beauty that God and nature has provided me with as a starting point, and then it becomes a challenge for me to continue this and create something of beauty for others to enjoy".

Thin Stem Natural Edge Goblet

Rudolph Lopez
rudolphlopez.com



- 1 Evaluate limb; Pith must be off-center to the same side of the limb for the entire length of the limb. Pith cannot be in the center or cross through center as this will cause the stem to break. Decide which end you would like as the top of the goblet. This limb was similar in shape at both ends, but I will generally choose the more unusual shaped end for the top.



- 2 Place limb between centers with the end you decided on as the top at the headstock. Center the limb with the drive-center and live-center more or less on the center of the limb, this should position the pith out of the centerline of the goblet stem. Before turning the lathe on **sharpen your gouge**, then set the pulleys or the speed control to a slow speed before starting the lathe.



- 3 With the lathe set to a safe speed to control vibration of the irregular shaped limb begin removing a bit of bulk. I use a 5/8" or 3/8" - fingernail grind bowl gouge. Remember to leave about 3/4" of natural edge bark area at both ends of the limb, (photos at right). Begin with light bevel supported cuts downhill from right to left at the base end (tailstock) and downhill from left to right at the rim end (headstock). Continue to round out the limb to help balance it so the speed can be increased but leave the limb thick for support. Cut a tennon on the base end (tailstock). Note off center pith location in middle photo at right.





- 4 When making a tenon it is critical that the tenon is precisely square for straight jaw chucks or with the correct taper for Dovetail jaw chucks and that the corner is very clean and not rounded (arrow above). The length of the tenon must not be so long as to contact the bottom of the chuck jaws but should allow the face of the jaws to contact the bottom face of the limb. This is critical for the strongest hold and to help eliminate as much vibration as possible. **Sharpen your gouge.**



- 5 The limb has been placed in the chuck and the tailstock brought up for support. With a freshly sharpened bowl gouge I have started to establish the rim and the interior of the goblet by cutting from the bark edge toward the center. Leaving 3/4" of rim allows you change the shape of the rim and even get a catch and tear the rim off and still have enough wood to fix it. As the hollowing continues it is evident that the pith is a total void, this should not be a problem as long as the void remains out of the stem. **Sharpen your gouge.**



- 6 You can now begin to shape the outside of the goblet following the inside shape. With bevel supported cuts downhill from right to left following the inside shape continue to remove the bulk sneaking up on the final rim thickness. Go slowly as you near final thickness when making the curve under the rim, it easy to not curve soon enough and go too thin or cut the rim off all together. Trust me I speak from experience!



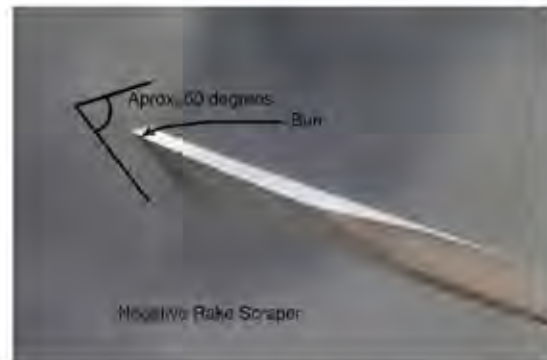
- 7 I will return to the inside and continue to shape the interior as much as possible with the tailstock in place. Keeping the tailstock in place reduces the vibration which helps give a better cut especially on longer goblets. For this I will use a 3/8" fingernail grind bowl gouge ground at about 40 degrees, this gives me a bit more clearance working around the livecenter.



- 8 I prefer to drill the goblet using a standard 1" metal cutting bit; this removes a lot of material quickly along with the hard to remove center portion. A forstner bit can be used but this leaves you with a flat bottomed hole which I don't like and find harder to round into the bottom of the goblet. The depth of the drilled hole depends on the design and shape of the goblet. Once the hole is drilled transfer that depth to the outside for a reference for the outside bottom of the goblet.



- 9 The interior of the goblet can be hollowed in several different ways. The generally accepted method for hollowing end-grain is back cutting from the center out toward the rim with either a spindle or bowl gouge. Here I am using a 5/8" fingernail grind bowl gouge. This cut is not a bevel supported cut but more of a scraping cut with the gouge flute rolled over toward the left side of the goblet interior. A hook tool is a very efficient type tool to use for end grain hollowing. My favorite is the Rolly Munro Hollower™, which has a cover over the cutter that can be adjusted for a very controlled cut.



- 10 I often use a Negative Rake Scraper to clean up tool marks and smooth out the bottom if necessary. This type of scraper is ground with a downward sloping angle on the top of the scraper. After grinding the bottom bevel the burr that is left on the top edge does the cutting of the wood. The burr does not last long (only about 30-60 seconds), but does a fine non aggressive job at smoothing out tool marks. The Negative Rake Scraper is not a good wood removal tool but more of a finishing tool, think of it as 220 grit sand paper.... only faster. Additional information about Negative Rake Scrapers by Stuart Batty can be found in the SPRING 2006 issue of the AAW Journal, AMERICAM WOODTURNER.



11 Now is a good time to.. **sharpen your gouge** and sand the interior of the goblet while there is still plenty of wood left on the outside for support.



12 It is a good idea to support the goblet in some way when you continue shaping the outside and thinning the stem. Here I am using a styrofoam ball available in different sizes at most craft stores. This goblet was very thin with several cracks around the rim so I chose a much smaller ball than shown above that would fit all the way inside the goblet. This put the pressure of the live center into the bottom of the goblet. The ball is not visible in the photos at left and below.



13 Once the goblet is supported continue removing wood and shaping the goblet exterior. This is done by making bevel supported downhill cuts from left to right to clear wood away (above) then cutting right to left with bevel supported cuts following the shape of the interior of the goblet. (right). You will need to remove the livecenter and foam ball from time to time to check the thickness and the location of the goblet bottom. As you start making the curve in at the goblet bottom take your time and check the curve often. It very easy to make the curve too sharp and cut through the goblet. Again I speak from experience. You can add some decorative detail where the goblet meets the stem or just flow the two together. Now is a good time to.... **sharpen your gouge** and sand the goblet exterior while there is good support.





14 The soft pith area is visible in the waste wood portion and also in the bottom of the goblet. This will be turned away as we turn the stem but the area in the goblet will need to be dealt with.



15 In this photo you can also see the cracks in the side of the goblet, I have chosen to reinforce the goblet with CA glue. With the lathe turning at a very slow speed I allowed the glue to coat the entire goblet both inside and out. Leaving the lathe running I went to lunch to give the glue plenty of time to dry.



16 I continue with the same technique as before to remove wood and begin to thin the stem. Cutting downhill from left to right with bevel supported cuts (above and right) remove bulk leaving the stem a bit thick for support. Only work on about 3/4" to 1" of stem length at a time. Then with light bevel supported peeling cuts, being sure to keep the bevel of the gouge on top of the stem, cut from right to left toward headstock (below left and right). By only working on a short amount of stem close to the large portion of the limb you can go quite thin. Once you have thinned down a few inches of stem it not a good idea to go back up and try to go thinner, so go as thin as you want the first time. **Be sure to keep the bevel of the gouge on top of the stem and... sharpen your gouge.**





17 I usually sand the stem as I go especially on really thin stems. As the stem gets longer be careful not to squeeze or wrap the sandpaper to tight or you could possibly twist the stem off. There are a few things to think about as the stem gets longer and or thinner. Keep an eye on lathe speed; you may have to turn the speed down to prevent the stem from whipping about and possibly breaking. Also if the lathe speed starts up to fast and the top of the goblet is a bit thicker and heavy and your support ball adds even more weight, the start-up torque could twist the stem apart. I like to start and stop the lathe with the speed control. Another thing to watch for is not to put too much pressure on the tailstock which can bend the stem and cause it to break. To prevent this you can tape the goblet top to the foam ball and the spinning part of the live center and pull on the stem instead of pushing on it.



18 As you near the bottom section where you left the bark, form the base and add any detail you like at the base of the stem. Sand the base.



19 Start making slow parting cuts at an angle into the bottom of the base being careful not to catch the top edge of the parting tool on the rim of the base as it starts to get thin.



21 Extra credit: you can remove the tailstock and support the spinning stem with your hand and then part the goblet completely off.

20 Continue to part down removing enough wood to allow you good access to the underside of the base. As the waste wood gets to about 1/4" stop parting. Remove the goblet from the chuck and cut or carve the base apart from the waste wood. Or see # 21

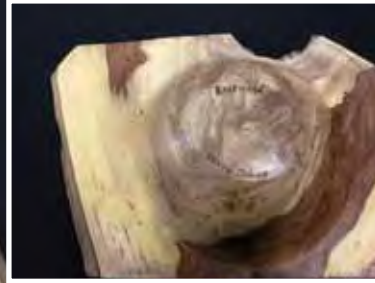


Have Fun, Rudolph

Sarasota Woodturner Members' Show & Tell, April 18, 2018



Steve Johns' natural edge bowl from a tree crotch.



Joe Channey's turquoise inlay vessel with a lid.



Chet Orzech's Box Elder natural edge bowl.



Charley Bell's Monkey Pod lidded box.



Norm Stabinski's bowl.



Sarasota Woodturner Member's
donated Sarawood bowl.

Jim Week's Penn Turning Demo at Franck's Studio, April 24, 2018



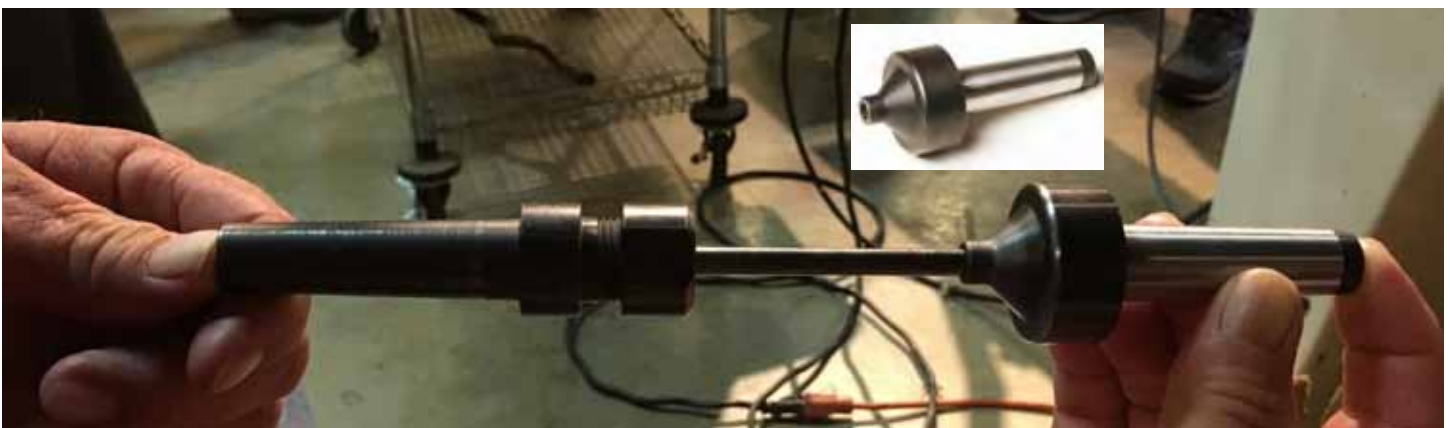
Club Vice President, **Jim Weeks**, demonstrating the art of pen turning.



Jim's Henry Taylor Coving Tool, Easy Wood R2 Rougher and Robert Sorby Negative Rake Scraper .



2 MT Penn Mandrel. Insert is a **2 MT Maxi-Mandrel.**



Mandrels usually bend when you tighten the tailstock center point into the end indentation of your mandrel. The **Mandrel Saver** solves that problem because your mandrel shaft goes through the hollow live center. Your bushings press against the center with zero pressure on the mandrel shaft. The tube and bushing assembly tightens up by turning your tailstock quill adjustment wheel.



The **Adjust Penn Mandrel** is self-centering and also allows you to switch between small turning projects of any length with a simple loosening and tightening of a nut. No more off-center turnings and/or spacers for short length projects. This mandrel features a collet that ensures that the shaft is always exactly centered on your lathe. Because the collet body is hollow, the amount of mandrel shaft extending from the collet can be varied for turning everything from key chains to larger pens. The locking nut and collet work like the collet in your router, just loosen the nut and slide the shaft in or out to the length you need, then tighten. The small end of the collet body features a 5/16" thread that allows you to pass a bolt through your headstock and, with the mandrel shaft removed, the collet assembly can be used as a 1/4" collet chuck.



Barrel Trimmers



Dr. Kirk's Micro Polishing Wax



Drill Press Vise



7 mm extra long Drill Bit

Pen Turning Basics

Choose a pen kit, bushings, and blank. If making your own blank, they are usually 3/4 x 3/4 x 5". Some kits are easier than others. The Slimline such as we use in the Freedom Pen Project is one of the easiest because 1) all bushings are the same size. 2) both tubes are the same length. 3) overall length is not critical because the transmission pushes in and is therefore adjustable.

Orient the blank by drawing a line longitudinally. Number both ends if multiple similar blanks are being processed at the same time.

Cut the blank appropriate for the proportions of the brass tubes - not necessarily in the center.

Drill the blanks with the bit size specified by the kit. Start from the freshly cut end marked by the line. Avoid drilling completely through acrylics particularly with flat bits. You need sufficient quill travel and bit length to make it through from one end. This can be done on a drill press or on the lathe using pen jaws. If using a drill press and vice, anchor the vice if possible to minimize the risk of run out.

Scuff the brass tubes and glue them in place inserting them from the marked end. A potato plug can be used. Allow the blanks to cool before gluing.

Trim any excess from the blank and true both ends with an appropriately sized barrel trimmer. The shaft aligns with the brass tube allowing the cutter to present at right angles to the tube for clean joints. This is where pen jaws or a vice can become problematic. I use a loosely applied clamp to overcome rotation but allow the alignment to occur.

Secure the bushings and blanks to a mandrel in the proper sequence and turn to size. Proper sequence is determined by the previous marks with the goal of maintaining proper grain orientation. Originally we used a single mandrel with a retaining/compression nut and tail stock pressure. The length and tailstock compression resulted in whip and permanent bowing evidenced by imprecise joints. There are two ways to improve upon this; use a tail stock center or turn between centers. Remember bushing wear down over time so measuring becomes important.

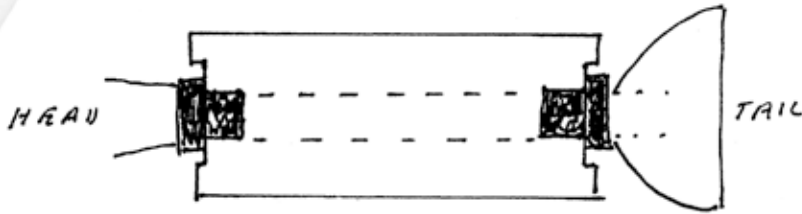
Tools to use. See illustration on next page

Slimline Without Center Band

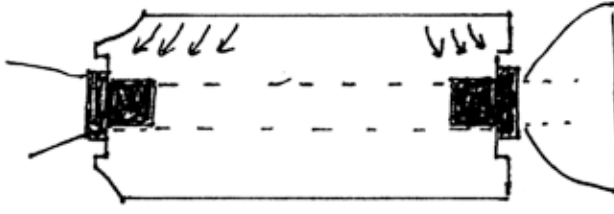
Cut the blank slightly longer than the two tubes end to end and drill through.
Scuff only one tube and glue in place at what will become the clip end of the pen.
Leave the other tube smooth but insert it into the blank while both ends are trimmed.
Turn with usual bushings at ends only and finish as desired.
Press the nib into one end of the free tube.
Push the transmission into the other end with care not to over do it.
Press the cap and clip into the glued end of the turned piece.
Insert the smooth tube assembly. Rotating the nib will advance and retract the pen refill.

Resources

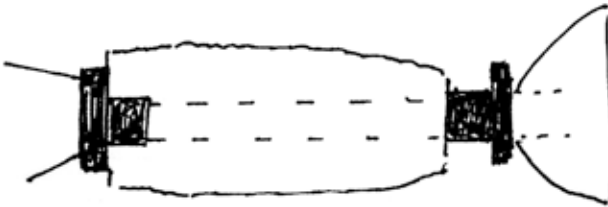
Craft Supplies. www.woodturnerscatalog.com
Packard. www.packardwoodworks.com
Penn State Industries. www.pennstateind.com
RJB woodturner on YouTube



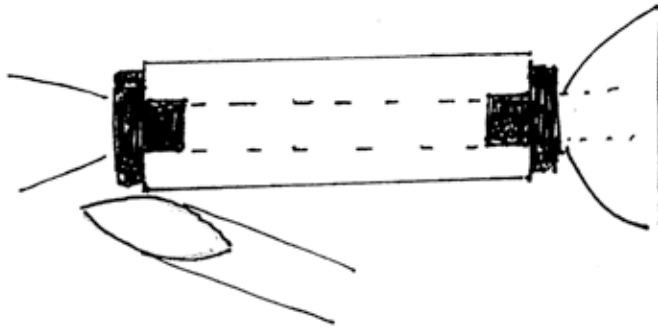
Set up on mandrel or between centers.



Use roughing or spindle gouge in slicing mode.



Refine using a negative rake scraper or r 2 carbide tool.



To allow blending to the bushing, a curved tool is helpful.

- R 2 carbide
- Coving tool, Henry Taylor, Craft Supply
- Crown Skewchigouge, Packard \$21.50
- HSS round bar from Franck

Additional Mandrel Information

PSI Woodworking Products

PSI Maxi Pen Mandrel

PSI Maxi Pen Mandrel

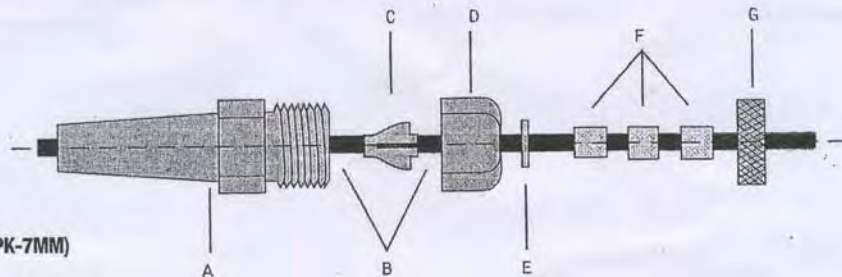
PKM-ELC (#1 MT) or PKM-FLC (#2 MT)

Advantages of the PSI Maxi Mandrel

- The collet that secures the mounting shaft insures that the shaft is locked and centered in position to guarantee a perfectly centered pen.
- Since the shaft slides inside the collet, it can be lengthened or shortened as necessary to adapt to the length of your project's tubes. Spacer bushings are not necessary.
- The mandrel may also be used with spacer bushings.

Collet Components

- A. MT arbor
- B. mandrel shaft
- C. collet
- D. collet closing nut
- E. washer
- F. 5 each 7mm bushings.
- G. locknut
- H. 7mm 5-1/2" long HSS drill bit (PK-7MM)

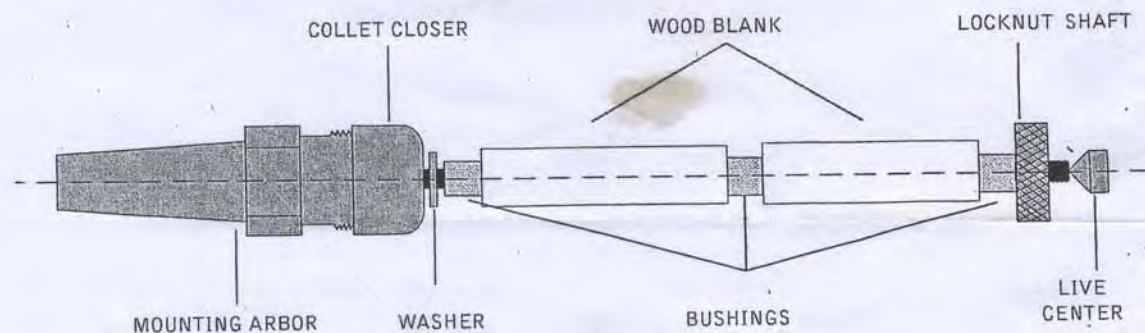


Optional

- Set of 2 wrenches PKMWR

Mounting Instructions

- Mount the MT arbor into the head stock.
- Use a wrench and turn the collet nut counter clockwise to loosen the collet.
- Remove the lock nut and bushings from the mandrel.
- Mount the required bushings and other wooden kit components over the shaft (per the kits instruction sheet).
- Thread on the lock nut to the center of the threads.
- Push the mandrel shaft in toward the collet until the inside bushing touches the collet washer.
- Lock the collet in place.
- Bring the tail stock live center to engage in the center hole of the shaft.
- Tighten the locknut snug over the set up. You are now ready to turn.
(NOTE: Over-tightening the tailstock may bend the mandrel shaft.)



©2005 PSI Woodworking Products - Philadelphia, PA 19115

The Mandrel Saver Tailstock Center

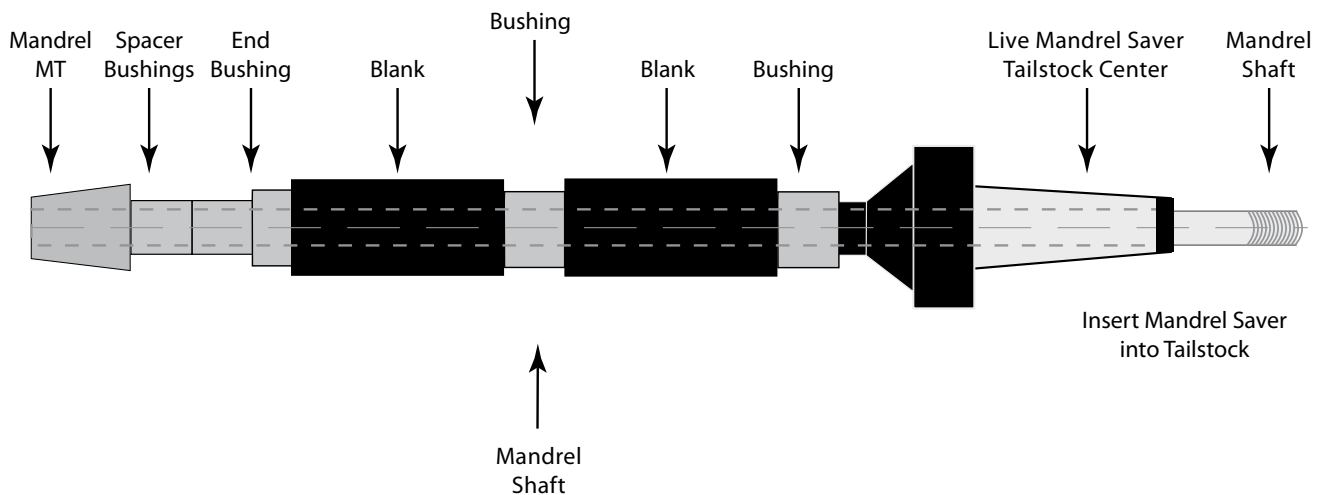
This system is designed to save the center point and the mandrel shaft from damage caused by over tightening the tailstock center.

Remove the tailstock live center assembly from the tailstock housing of your lathe. Install this mandrel saver in its place.

Mount your bushings and blanks on your mandrel as you normally would to turn your blanks.

Do not use the knurled nut. Slide the tailstock towards the mandrel and direct the shaft to slide into the mandrel saver. Lock the tailstock in place. Crank the tailstock quill adjustment wheel and add medium pressure against the mandrel bushings. Lock the quill.

Turn on your lathe, engage the turning tool, apply light pressure to start removing material. If the blanks spin, add additional pressure with the quill adjustment wheel and retighten. Continue turning.



Turning Between Centers Mandrel System

Item #PKMBCM1 #1 Morse Taper System
Item #PKMBCM2 #2 Morse Taper System

Advantages of the TBC Turn Between Centers Mandrel System.

- Turn more consistent, concentric pen blanks between centers
- Use ANY existing bushings that will fit a standard 7mm mandrel
- Reduces “out of round” pen blanks
- Long lasting - will never bend

Parts Included (Fig A)

Drive Center with 7mm shaft and Live Tail Center with 7mm shaft.

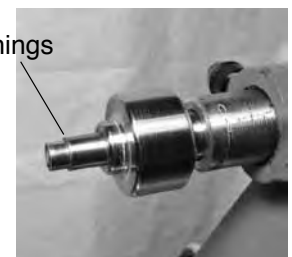
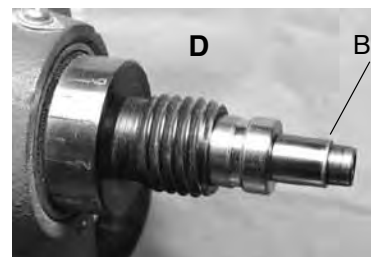
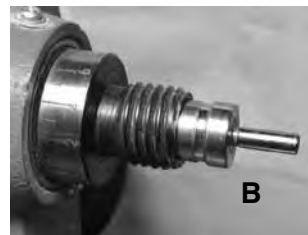
Instructions

B) Firmly insert the drive center into the head stock and the live tail center into the tail stock.

C) To ensure the most accurate turning, bring the tail stock up to meet the head stock by just touching the two 7 mm shafts to make sure they line up so they will turn concentrically.

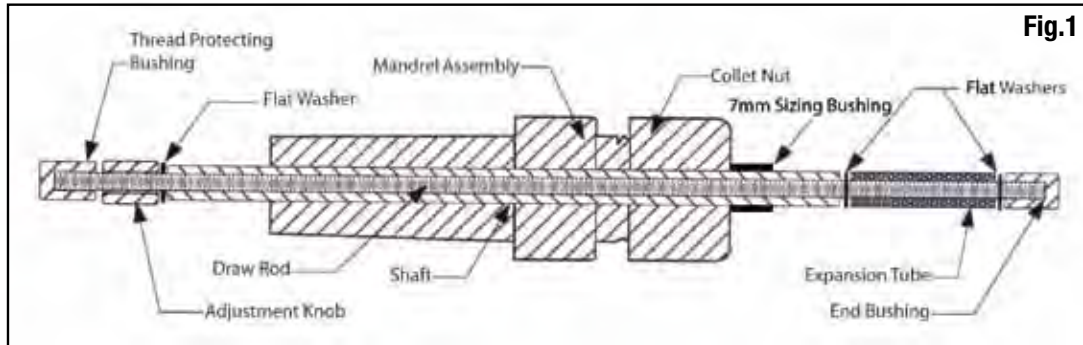
D) Place whatever size bushings you will use over the 7 mm shaft on both the head and tail stocks.

E) Place your blank in-between the head and tail stock and turn normally to the desired height of the bushings. Finish as usual.



7mm & 8mm Closed End – “Grabber” Mandrel

This system is designed to allow a woodturner to turn blanks with a turned end, meaning that they do not have a through hole normally required for turning most projects. This allows the woodturner to have the freedom to create turnings never before possible.



Assembly (See Fig. 1 – Note that the mandrel may be supplied pre-assembled.)

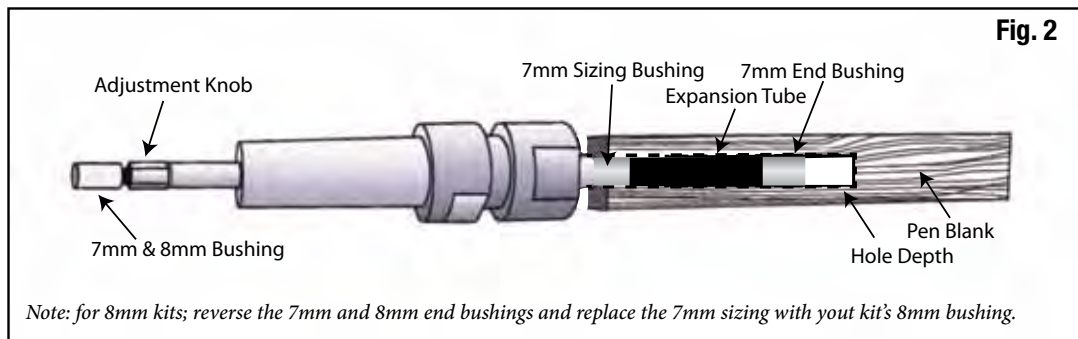
- 1) From one end of the threaded draw rod, slide the expansion tube onto the draw rod until over a 1/4" of thread is exposed.
- 2) Place a flat washer over the exposed thread.
- 3) Thread on the end bushing- 7mm or 8mm depending on your project. Finger tighten as tight as possible.
- 4) From the other end of the draw rod, slide on the other flat washer.
- 5) Slide the shaft over the draw rod.
- 6) Slide the lock washer over the draw rod.
- 7) Slide the on 7mm sizing bushing.
- 8) Thread on the adjustment knob until all the components are snug.
- 9) Slide the mandrel assembly into the collet mandrel from the Morse taper end.
- 10) **IMPORTANT!** Place the unused 7mm or 8mm End bushing as a thread protector on the exposed threads on the rear. This prevents damage to the threads when tapping the mandrel out of the Morse taper with a knockout bar.

Blank Preparation

- 1) Measure and note the length of the tube.
- 2) Drill a hole in the blank a little deeper than the length of the tube. Allow enough extra depth for trimming plus approximately 1/8". Do not drill through the blank. Leave sufficient room to part and turn a round end on the blank (at least 1")
- 3) Note the depth of the hole in the blank. You will need this measurement later.
- 4) Rough up the outside of the tube using a course grit sandpaper.
- 5) Glue the tube into the blank using CA, epoxy or poly glue. Allow time for the glue to dry.
- 6) Trim the end of the blank using a barrel trimmer. If the tube is shorter than the barrel trimmer pilot shaft, it will be necessary to adjust the position of the cutter on the shaft so the pilot does not bottom out.

Mounting Blank on Mandrel (See Fig. 2)

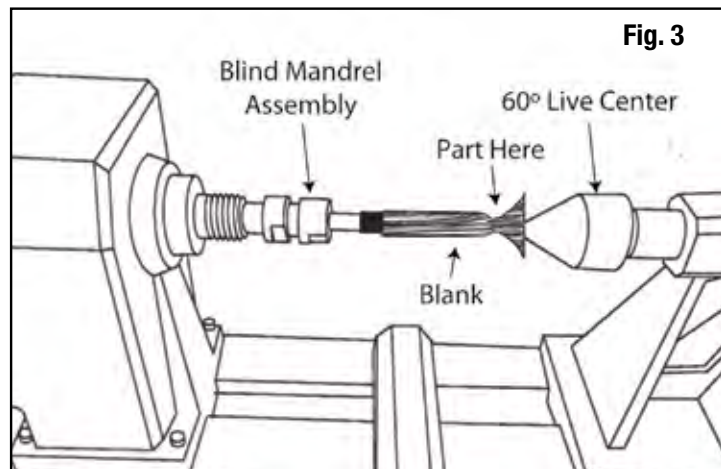
- 1) Mounting the blank is done with the blind mandrel/collet assembly out of the lathe.
- 2) Make sure the collet nut is loose so the mandrel shaft can slide back and forth.
- 3) Clean the expansion tube. Proper operation depends on the tube being clean so that it can grip the inside of the tube. The tube can be cleaned with a moist paper towel and a little soap. Most any cleaner/solvent will work including alcohol and acetone as long as it does not leave a film on the tube. Dry the tube.
- 4) Place the kit's sizing bushing over the mandrel.
- 5) Slide the blank onto the mandrel up to the bushing.



- 6) Slide the collet chuck so that the chuck and bushing are against the blank.
- 7) Tighten the collet nut.
- 8) Turn the adjustment knob clockwise to expand the expansion tube. It may be necessary to grip the thread protector to keep the draw rod from rotating as you tighten the adjustment knob.
- 9) Once the expansion tube starts gripping, hold the blank in one hand while turning the adjustment knob with the other. Turning the blank while holding the adjustment knob will also work.
- 10) When the adjustment knob or blank can no longer be turned by hand, install the assembly in the Morse taper in the head of the lathe.

Turning the Blank (Fig. 3)

- 1) Once the collet chuck is in the lathe head, install a live center, such as the PSI #LCENTLT2 Live Tailstock Center with 60° point, in the tail stock.
- 2) Allow the center to make contact with the blank as it is installed. In other words, do not force the blank to make the tailstock center meet the center of the blank. This will cause wobbling once the center is removed.
- 3) Start the lathe and begin rounding the blank. Take light cuts to start. As the blank meets the tool, the mandrel will tighten in the tube.
- 4) After the blank is rounded, note where the hole ends in the blank from the previously noted hole depth. This can be done by marking on the blank or using a piece of tape on the front of the tool rest. Knowing where the end of the hole is prevents accidentally cutting into the hole and ruining the project.
- 5) It is a good idea to turn the part down as far as possible with the live center in place. It is also good to sand and apply your finish before doing the final separation from the live center.
- 6) Separating the live center from the part using a parting tool. Slide the tailstock away from the blank.
- 7) Once the part is separated from the live center, carefully finish off the end of the blank. Avoid using excessive pressure which could bend the mandrel.
- 8) To remove the turned blank from the mandrel, tap the collet out of the head stock. Avoid hitting the draw rod directly. (If you didn't protect the end of the draw rod with an end bushing, use a 10mm tube in front of the knockout bar.)
- 9) Loosen the adjustment knob. Once it is loose, push the draw rod forward. Remove the part from the mandrel.



Replacing the Expansion Tube (Note that an extra 6" of tubing is supplied.)

- 1) Remove the end bushing and washer from the end of the mandrel.
- 2) Slide the old expansion tube from the draw rod.
- 3) Cut a short piece of expansion tube from the extra tubing using a single edge razor blade or sharp knife. Make sure the ends of the tube are square.
- 4) The length of tube depends on the part you want to turn. A 1" length works best in most cases.
- 5) Slide the new expansion tube over the draw rod, replace the washer, install and hand tighten the end bushing.

Members Show & Tell At Franck's Studio, April 24, 2018



John Henry's Cedar vessel.



Norm Stabinski's Segmented vessel.



Mark Schwartz's Maple burl.



Pat Sullivan's Carrotwood bowls.



Pat Sullivan's China Berry bowl.



Russ Fellows' Art Piece.



Russ Fellow's Norfolk Island Pine urn.



Franck Johanessen's Norfolk Island Pine vessel.



Dave Hausmann's Candle Holders.

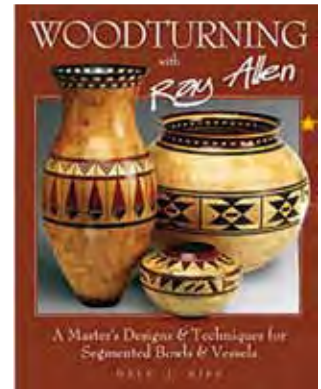


Russ Fellows' Segmented Turning Introduction and Gluing Demo at Franck's Studio, May 1, 2018

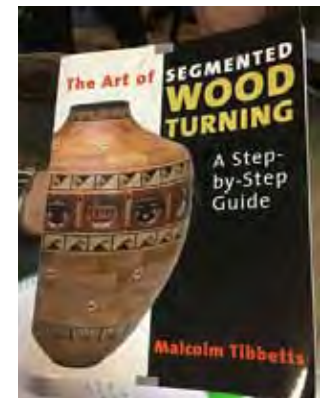


Club President **Russ Fellows** began his demo by introducing the "Fathers" of Segmented Turning.

Ray Allen was a master of segmented bowl turning who favored Southwest Indian Motifs in his designs. He died in 2000, but not before laying the groundwork (with Dale L. Nish) for an interesting guide to his favorite past-time.



Malcolm Tibbets has always loved working with wood and this art form gives him the opportunity to work with woods from around the world. Many designs require innovative assembly solutions, much like puzzle solving; and just like the joy of solving a puzzle, he finds great joy in inventing assembly techniques. "I do what I do because 'it's fun' - the designing, the joy of working with wood, the puzzle solving, and the inter-action with other people." (www.tahoeturner.com)

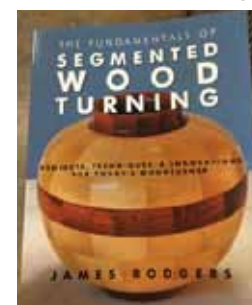


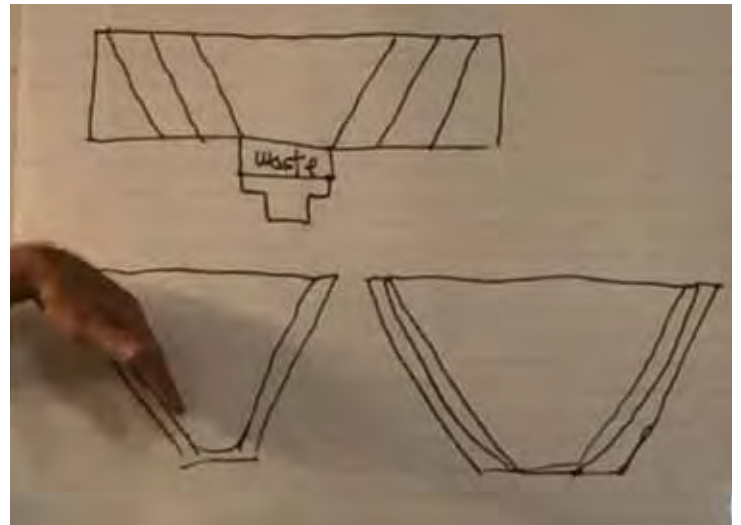
Russ also suggested watching youtube videos using keywords such as *segmented turning*, *bowl from a board*, *economy bowl* and *stacking bowl*. Also search **Dennis Edwards** "Dizzy Bowl", **Tom Lohman** "Twister III" and **Scott Holman** "Dizzy Bowl."

Michael Shuler began turning wood at the age of fourteen, using a makeshift lathe and a pocket knife to craft tiny sculptures from birch dowels. He discovered the technique of segmented turning and began to experiment with assembling different patterns and shapes from sections of wood. Shuler reconfigures a single board into a complex arrangement of pieces that, when carved on the lathe, reveals spinning layers of fragmented grain and varied colors. (www.mikeshuler.com)



Hal Metlitzky has been turning for more than 30 years and has focused mainly on segmented work using exotic hardwoods. His background in Electrical Engineering helps him visualize and construct the basic blocks that form the structure of his turned bowls. (www.halmetlitzky.com)





Choosing an aesthetically pleasing shape.



Securing the bowl.



Sanding and gluing on the lathe.



Rings can be cut out on the lathe or cut at a 45 degree angle on a bandsaw.



A glueing applicator.



Titebond offers 27 different kinds of glue. **Titebond I** sets up fast and is not waterproof. **Titebond II** is water resistant and sets up slower. **Titebond III** is waterproof and dries a darker color. **Gorilla Glue** is moisture activated and great for mugs. **E-6000** is good for glueing ceramics and jewelry.

Members Show & Tell At Franck's Studio, May 1, 2018



Chet Orzech's Natural Edge Box Elder bowl.



Chet Orzech's Camphor bowl, previously worked and rejected by 4 other woodturners.



John Henry's Norfolk Island Pine Vessels





Franck Johanessen's Rough-Turned Pecan Bowl.



Chet Orzech's Norfolk Island Pine Wig Stands.



Steve John's Golden Mean Proportion Device.



Norm Stabinski's Cedar Bowl.



Pat Sullivan's Grinding a Wavy Bowl Demo at Franck's Studio, May 8, 2018



First, he rough turns his bowl and divides the circumference into 12 spots. He then draws lines alternating from high to low around the bowl with a 3/4" variation in high and low spots.

Pat Sullivan found a youtube video on how to turn a wavy bowl and watched it over and over until he decided to try it for himself.



He does the major shaping with a big grinder and a 4.5" carbide cup wheel. There's lots of torque, so go slowly.



Using a 60-80 grit disk sander, he smooths the transitions between high and low. A 6" paper on a 5" sanders hits the hills and valleys.

He then hits it with a 36 grit sander and then a wire brush disk.



Pat finishes with mineral oil and Beall's Wood Buffing.

Members Show & Tell At Franck's Studio, May 8, 2018



Joe Channey's Ambrosia Maple Tray.



Norm Stabinski's Segmented Bowl.



Chet Orsach's Red Bay Bowl.



Alan Coopes' Translucent Large Bowl.



Denny Kasch's Peppermills.



Kimberly Glover's Pyrography Eggs.



Jim Weeks's Box Elder Hollow Form.



John Henry's Blackwood Maple, Yellow wood Canary, Osage Orange, Black Mesquite Segmented Bowl.



Alan Levin's Wig Stand.

Intro to Bowl Turning Saturday AM Workshop May 12, 2018



Steve Johns instructing **Jim Behrman** in turning a bowl.



Joe Channey instructing **Rob Bell**.



Jim Weeks instructing **Cait Ray**.



Franck Johanessen instructing **Jim Taylor**.



Woodturning Tips, Techniques, Ideas & Information

Sarasota Woodturners' Library

The board has asked **Allen Coppes** to pursue his interest in the holdings that Sarasota Woodturners has regarding DVDs and other instructional materials provided by previous demonstrators or club members. He has provided us with a list of videos that will be available. If you are interested in purchasing any videos, please send Allen an email with your request. The price is \$5 per DVD.

Here's the list:

Al Caton
Larry Hasiak
Russ Fellows
Ron Browning
Franck Johannesen (a number of demo's)
Michael Mode
Al Hockenberry
Ashley Harwood
Harvey Meyer
Johannes Michelsen
Don Watson
Rudy Lopez
Adam Hood
Trent Bosch
Alan Lacer
John Jordan
Jimmy Clewes
Richard Morris
Mark St. Leger
Cindy Drozda
Mark Sillay
Lee Sky
Hans Weissflog

Allen's email address is: lcoppes@yahoo.com



*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 dhausmann@comcast.net.*

Sarasota Woodturners Club has three particular areas of emphasis; education, camaraderie, and community service. We presently have three ongoing service projects. The first is the Freedom Pens Project through which club members are asked to make pens with kits provided at no cost by the club. The pens are then distributed along with a note of appreciation to worthy veterans. The second project is making wig stands in partnership with local chapters of The American Cancer Society. Patients with chemotherapy hair loss are given an attractive and functional stand to aid in the care of their wigs. The Empty Bowls program provides bowls turned by club members to assist in the fund raising efforts of local area charities serving the hungry. Our bowl donations in 2017 generated approximately \$5,600 in donations to this cause.

Each of these projects is supported with education and supplies through our club and, combined give great opportunities for club members to meet, learn, and enjoy one another.

Jim Weeks, Club Vice President

Woodturner Meetings...

Sarasota Woodturners monthly meeting and woodturning demonstrations feature well-known local and national woodturners. Meetings and demonstrations are held at **Advantage Lumber Company's** Sarasota facility Hardwood Showroom on the 3rd Wednesday of each month from 6:00 p.m. to 9:00 p.m. The public is welcome. 7524 Commerce Place, Sarasota, FL 34243

Tuesday night sessions are at **Franck Johannesen's** studio, 1051 Racimo Drive, Sarasota, FL 34240 beginning at 6:30 p.m. Racimo Drive is a left just a mile or two east of I75 traveling on Fruitville Rd.