Buckeye Woodworkers & Woodturners 1992

Contains September 2009 Minutes

October 2009

Cindy Drozda Demo Sept. 19, 2009

THE FINIAL BOX

Cindy Drozda is noted internationally as a box turner with very delicate and slender finials that dominate her work. These can be finials on top of the lids or they can be small turned pieces that act as a stand to hold the turned box in an elevated position.
The following directions were issued to create these fine woodturned pieces.

THE TURNED LID AND FINIAL
1. She indicated that one needs to use straight grained wood that is dry. She noted that burl does not work well with the finial turnings. The wood blank should be 2" x 2" x 3.5" in dimension.

2. Turn a tenon on each end of the box blank that is held between centers. The top of the box or tip of the finial end goes into the chuck. Use extremely high speed when turning these thin pieces. The lathe should be at 3000 rpm or more.

3. The height of the finial and curved top of the box lid should be 2.5 inches in height. Mark off the blank to allow for height of lid and spindle and then draw a pencil line around the blank. Part off the bottom of the box and set aside for later turning. Cindy strives to utilize the Golden Mean which provides a ration of 1 to 1.618. The box portion of the project is to a ratio of 1.00 whereas the vertical lid portion of the project is at a ratio of 1.618

4. Make a line on the end grain tailstock end of the lid and finial the diameter of the finished lid bottom. The diameter of the lid bottom should be rough turned to 1 3/8" with later refining to 1 5/16" diameter. Turn down the end to meet the line drawn on the end grain. The lid insertion tenon should be rough turned to 1/2" wide. When parting off the lid with a 1/16" wide parting tool, one should leave the tenon 5/16" long at its finished measurement.

5. When using the negative rake scraper on side grain or burl, use the burr on the tool edge in an up position.

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Photo shows the inside of the lid Cindy is developing with her signature beads and a drilled hole to receive a gem stone.

6. Hollow the bottom of the inside of the lid. Use a rounded skew to cut the end grain. The arc skew has bevel sides of 25 degrees or a total of 50 degrees included angle. The skew is used as a scraper on this procedure.

7. Drill a hole into the bottom interior center of the lid with a small drill. Use a drill gauge to determine the correct size of the drill needed. Cindy uses a small jewelry piece for inserting into the drilled hole of the interior bottom of the lid. She uses costume jewelry on most of her pieces but on the expensive turned boxes she will use real diamonds.

8. Sand the interior bottom of the lid, starting with 400 grit and then sand through the remaining grits of 600 grit and 1000 grit paper. Make two V groove rings next to the jewelry insert that will surround the piece on the interior of the lid. Then use 2000 and 4000 grit Abalon sanding discs to finish sand the piece.

9. If using holly and you desire to keep it white in color, then you will have to use lacquer as the finish of choice. Cindy uses regular shoe polish from Kiwi brands with the neutral color as opposed to regular wax. If you are using darker woods, then you can use poly gel or regular wipe on poly or Danish oil. You can apply the finish right on the lathe and wipe dry with the lathe running. She will use anywhere from 4 to seven coats of finish on the complete turning, depending how much soaks in or how the wood looks as the coats are applied. She will stop when she feels that she cannot get any better look out of the following coats.

THE WOOD INSERT

1. Cindy usually places a contrasting wood insert into the rim of the box opening. This is meant to give a definitive border to the rim of the box and the edge of the lid. She uses a round disc blank of contrasting wood that is about 1/4" thick. She flattens the end grain of the box bottom with the use of a wide 1/16" parting tool. The wide tool provides a support for flattening the end of the box. This end grain blank, now acts as a drive center for the contrasting wood insert.

2. She uses a tailstock Morse taper with a bearing and inserts a small tailstock point to hold the flat disc in place. All that is needed is a bead that is 1/16" wide for the insert.

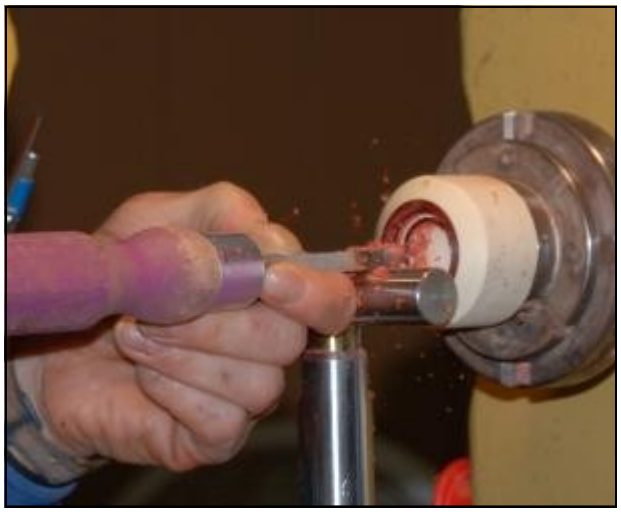

Photo shows the box base with contrasting insert installed, Cindy will remove all but a 1/16" wide band leaving a small flange for the lid to sit on.

This amounts to the width of the lid bottom diameter plus 5/32" The disc should have parallel sides and a flat face on the tailstock side of the blank. She left a wider uncut portion or brim of the blank so that she could have an easy hand hold or grip when fitting it into the box opening. This provided for an easy removal when it needed to be checked in the box opening. Set disc aside for later use.

THE BOX BASE

1. Compare the diameter of the contrast wood insert to the box base. Measure the diameter of the contrast wood and transfer the measurement to the end grain of the box bottom. This is done with the use of a set of calipers and then while the lathe is spinning the box bottom, use the points of the calipers to mark the size of the opening in the end grain of the box.

2. Hollow out the interior of the box bottom using a bedan for the hollowing tool. She uses a negative rake scraper for the hollowing procedure. It is a perfect match if you can set the contrasting piece in position and turn on the lathe and it turns with an exact and precise fit. Use Titebond glue to glue the contrasting wood disc in position.

3. Cut out the center of the contrasting wood piece with a negative rake wood scraper. Create a very small shelf or ledge for the lid bottom to sit on. Continue cutting the contrast wood opening until you get a fairly snug fit with the lid / finial portion of the piece and the box bottom with insert.

4. Turn down the top finial section to be slightly larger than the finished finial size.

FINIAL TURNING METHOD

In these photos the finial section has been fitted into the base section in preparation for developing the finial

1. Do not use tailstock as this may crush the fine thin turned part of the finial.

2. Use two fingers on the back side of the spindle to provide opposing forces while turning with a gouge. A 3/8" spindle gouge is held between the 3rd and 4th fingers to provide a steady base to hold the tool. Fingers 1 and 2 are used behind the spindle to provide the opposing forces mentioned above. It is a cut that is generated by the squeezing of the hand using the wing or side grind of the gouge. This is a delicate and light cut

with controlled accuracy. At all times, one is to support the cutting procedure with back support on the spindle.

Here Cindy is turning the most delicate part of the finial. Note she has taped the lid to the box as added insurance.

3. Complete each detail of the spindle from the tailstock end toward the head stock. One needs the support of the thicker blank material toward the headstock end in order to prevent wobbling or out of round spindle turning. In this process, one should complete each detail and then sand from 1000 grit to 4000 grit paper before moving on to the next spindle detail. You should use a higher speed on the lathe for the turning techniques and then a slower speed for the sanding procedures. When turning 1" or less diameter on the lathe, you should use 3000 rpm or greater for effective turning. Use a long point grind on the gouge with a swept back design to create the finer difficult turned sections on the finial. Make the spindle or finial with a shapely and thin design. Make curves that flow into the design of the piece. Use a light pull cut with the side wings or side grind of the tool to get the find detail and thinness needed to create the finial. One can also point the tool downhill and then cut downhill for a very smooth cutting surface. Once can rotate the gouge way over on its side to cut thin spindles without grabbing or catching the tool.
One should hold the tool so that the flute is 90 degrees to the bed of the lathe or from the left side of the flute to the right side of the flute should be in a vertical position.

4. The spindle design desired by Cindy is an onion bulb top that is supported by a cove base into the top of the lid.

5. Cindy uses a vortex tool to get into the deep V of some of the cuts. This tool is ground with a very sharp point on the end and a flat top. The sides are ground back with long sloping wings. The grind off the tip is a 25 degree bevel.

COMPLETED BOX PORTION

1. Detail the rim of the contrasting wood portion. Cut a V groove on the joint line between the contrasting wood and the wood body. Use the point of the skew for this delicate cut.

2. Sand the V grooves. Use 2000 to 4000 grit sanding paper or Abalon sanding discs. Put on finish of choice to complete this portion of the box bottom.

3. One must recut the recess in the body of the piece so the lid has a delicate fit and not to tight. This is necessary so that one does not break the spindle when removing the lid.

4. Shape the exterior of the bottom and narrow the bottom shape to desired design.

5. Use a hollowing tool like a hooked scraper with a negative rake and begin hollowing the rest of the interior of the box. One should hollow from the tailstock end to the headstock to take advantage of the full support of the thicker wooded portion. The wall thickness for small boxes should be at 1/16".

6. Use power sanding discs to sand the interior of the box to desired satisfaction. Finish the interior of the box with selected finish.

7. Measure the interior depth of the box with a ruler or cross member push rod. This information will be needed when reverse jamb chuck turning and completing the exterior bottom of the box. Create a jamb chuck with a tenon to fit the opening of the box. Align the box with the tailstock end in the hole left by the tailstock from previous steps or procedures.

8. One should true up the bottom of the box and turn the bottom to a finished shape. Create a small tenon on the bottom to accept a contrasting wood foot. Completely sand the exterior of the box to blend in the cutting steps or phases. Fine fit the foot and glue in position on the tenon on the bottom of the box. Shape the foot to desired shape. Sand the bottom foot through the 4000 grit paper. Use Kiwi neutral shoe polish for the wax coating.

9. Sign the piece with an engraver. Cindy uses a Dremel engraver, model 290-01, on a low setting. One can add gold inlay into the engraved grooves or letters. Cindy uses Hermes brand color stick which looks like a putty stick used for filling holes that matches the wood stain.

10. Cindy normally gets from $300 to $600 for each of her finial boxes.

QUOTABLE STATEMENTS

1. "A woodturner can never have enough tools."

2. " No one is immune to catches no matter how long they have been turning wood."

3. "Your ideas for your next turning project come from when you critique your last turned piece".

These photos representing three of Cindy's pieces were borrowed from her web site with written permission. Thanks Cindy!

Cindy Drozda, Sharpening Tips
Sept. 19, 2009

1. Cindy prefers the use of a grinding platform in front of the grinding wheel. She maintains that one can get more accuracy in the grind.

2. She does not like to use the Wolverine jig for sharpening her tools.

3. All gouges are sharpened at a 40 degree edge on the tip.

4. When sharpening a roughing gouge, simply rotate or roll the tool in alignment with the grinding wheel.

5. When sharpening a bowl gouge, you should sweep and rotate the tool. Grind from either end to the center of the tip.

6. When sharpening a spindle gouge, sweep and rotate the tool on the grinding wheel. She prefers a very long side or wing grind that is 90 degrees to the top of the tool.

7. She also uses a diamond wheel for finer grinds that can be achieved on the regular white grinding wheel.

8. She likes to use a Norton 3XXX wheel which has about 120 grit comparison.

9. Cindy will use a Norton 40 grit coarse wheel for shaping the tool prior to refining the grind with the 120 grit.

10. To grind an edge on the bedan, she sets the bevel on its heel and then raises the handle until she gets the sparks to just barely come over the sharpened edge.

11. To sharpen the parting tool, she will touch the bevel on its heel on the grinding wheel and then raise the handle until the sparks come over the cutting edge.

Cindy Drozda, Hollow Forms
Sept 19, 2009

Cindy almost always uses wet wood when making a hollow form. She indicated that it is much easier to turn and remove the shavings from the interior. She uses a laser light attached to her outrigger turning tool. She purchased part of the turning tool from a national supplier and then made the laser apparatus from parts supplied by the local hardware store. The outrigger tool has a handle with a 12" tool bar for holding the cutter tip. Then off to the left side of the tool bar stock is attached an outrigger arm to give the impression of a Y shape. This outrigger arm is meant to stabilize the tool so that the rotation of the lathe does not twist the cutter head and therefore the tool in the hand of the user. The purpose of the laser is to provide some guidance as to where she is on the interior of the piece and thereby not going through the wall of the vessel. The spot of the laser is set so that that it is a proper wall thickness away from the cutting tip and at 90 degrees to where she is in the interior of the vessel. This wall thickness may be 1/2" for rough turning the interior wall and then later it might be 5/16" for finished thickness. This system is patterned after the Jamison and Vicmarc hollowing system.

Cindy takes the hollow form blank and turns a tenon on the bottom end of the blank. This is for giving her a chucking point on the blank. She may use the tailstock to center the piece if there is a certain type of grain pattern that she would like to utilize in the piece. Her first objective is to shape the exterior of the vessel. She tries to utilize three segments in the exterior turning. She will draw a line around the blank using the measure of the Golden Mean ratio of 1 to 1.618. This line is where the shoulder will be located on the exterior of the piece. The three parts are the top piece which includes the neck opening, the flat spot at the line, and the bottom section to the base. The flat spot will be

blended later after the top and bottom shapes have taken place. Sand the exterior completely to the desired finish. The reason for this is that once the interior hollowing begins, the vessel may slightly lose its shape and it will be difficult to finish sand it. Cindy will coat the exterior of wet wood turnings with an end grain sealer. She does not put any sealer on the interior of the vessel.

Cindy begins hollowing the interior with the use of 1/8" square tool high speed steel. She grinds the tool steel to a 60 degree bevel. This is what she uses for her rough cutting tool tip. This is a very aggressive tool and one needs to be careful so as not to take off to much wood on the interior and push through the wall. She rough turns her walls to 1/2" thickness and then allows them to dry in a home made kiln. She starts the hollowing process by drilling a center hole into the middle of the vessel to a depth that will be near the bottom interior that she desires. She begins her cutting with a short push stroke into the opening and off to the side. She will cut approximately 1/4 the depth into the vessel near the neck. When she has finished she will change to her finish cutter and finish cut the 1/4 depth, so that she does not have to go back to that again. Relieving wood on the interior of a vessel can reduce interior stress of the wood and may cause the vessel to shift and make turning the vessel again a very difficult procedure, if not breaking the wall. Then she will make the next cut to about 1/2 the depth with a rough cutter and then changing to a finish cutter. Her next step will be to cut to 3/4 depth with the last cutting to the bottom of the interior of the vessel. The goal will be to have 5/16" or 1/4" wall thickness after the drying has taken place. With the laser light on, one is to cut until the light has gone off the edge of the exterior shape provided that the cutter and laser are set to 90 degrees of the wall shape. This will take about 3 or 4 adjustments during the interior cutting procedure.

Now remove the hollow vessel from the chuck and reverse it on the Kirsten Kone. This device is merely a shaft of 1/2" drill rod with a small foot of turned wood and a leather pad. Near the headstock is a cone shaped device that will fit into the mouth opening of the vessel. It is tightened down with a set screw. The plans for the Kirsten Kone can be found on the web by using the general search engine / Google on your computer. Now one can under cut the bottom of the vessel. Cindy likes to leave a small under cut on the bottom and let the vessel sit on its rimmed bottom. With a small tenon left on the bottom, sand the rim bottom and the small portion next to the tenon. All of this is done with the tailstock ballbearning center in place. Use masking tape to tape the enclosed vessel to the Kirsten Kone and to the scroll chuck or drill chuck. If one needs a stronger bond, then strapping tape can be used over the masking tape for everything to be secure and not allow the hollow vessel to become a flying object or even become out of round.
Now turn the bottom smooth and turn off the tenon for a finished piece.

The drying kiln that Cindy has used in the past to dry her vessels has been made of styrofoam and a light bulb. Recently she has been using an old refrigerator. She has several holes in the styrofoam box and the refrigerator. This is to allow air to circulate throughout the box. The holes are in the top and bottom. She utilizes a 60 watt bulb for the effective drying process. One can check by weight to determine if the vessel is dry enough to finish turn.

Respectfully submitted
Jerry Schaible, Sec.

BUCKEYE WOODWORKERS
AND WOODTURNERS
Sept. 19, 2009

The regular meeting of BWWT was held on Sept. 19 and the meeting was opened by Pres. Bill Stone with a total of 72 members present. He issued a few announcements prior to the demonstration by Cindy Drozda. He indicated that there would be an election of officers at the Nov. meeting. He stated that he established a nominating committee that will look into viable candidates and make a selection for the membership to select. It was established that the nominating committee would be made up of Hoby Horn, Phil Brower, and Larry McCardel. Their recommendations will be made to the Exec. Committee and then to the regular membership. The membership was also informed that if they intend to make a nomination from the floor during the Nov. meeting, that they need to contact the prospective nominee and get their prior permission to run for the office in question.

Bill Stone made an announcement about the previous months request by Bruce Lance to have a discussion on a possible move to Tallmadge, Ohio. Bill indicated that to discuss a move at that time would be premature to finding out all the facts pertinent and connected to such a move to determine if there were going to be any unintended consequences that would impact the club membership. It was noted that Bruce did not like the current location and was searching out possible sites. A possible location was found at a building currently owned by the city of Tallmadge. A meeting was held with the Tallmadge City Council and the response handed down by local councilmen was that the location in question had no water, no heat, and no storage facility. A councilman responded that he did not see how the City of Tallmadge could be of help to our organization since all other current buildings were occupied by their administration and safety forces. It was also recognized that Bruce was unauthorized by any officer of the club to make an inquiry of this nature. It was also stated that if a location is found in the future, that officers must be notified so that all facts presented can be investigated by the Exec. Committee to determine their validity and authenticity and also to make sure that it was a bona fide offer. At the annual meeting between the administrations of Camp Y Noah and BWWT, it was determined that BWWT would have the opportunity to utilize the current meeting place for an indefinite period of time. We will have the right to use the lower portion of Kastner Hall for our regular meeting location provided that it fits into the Camp Y Noah schedule for young campers. Bill also noted that within the next two years, there will be some capital improvements made to the camp. There will be a $700,000 sewer system installed to remove the use of the antiquated septic system that currently is in use on the grounds. There will also be a $300,000 improvement made to Kastner Hall which will include some restroom facilities on site. This is an improvement that will be greatly appreciated by our members.

George Raeder indicated that the Wooster Art Show will conclude by Sept 24 and all items will be brought back from the show. They will be held in two sections. One section of turned show items will be returned to the owners at the next meeting in October. The second section of woodturned items will be taken to the Canton Art Show for another showing and display. It was suggested that the owners of these pieces be on site at the Canton Art Gallery for opening night on Oct. 2, 2009 at 5:30 pm. They are not to be dressed in T-shirts, tennis shoes or blue jeans for this show.

Respectfully submitted,
Jerry Schaible, Sec.

Calendar of Events

The October meeting will be Saturday the 19th at Camp Y-NOAH

The demo for the October meeting will consist of four turning stations. Each station will be demonstrating different Christmas ornaments. We will have demos covering hollow ornaments, birdhouse ornaments, multi-axis Christmas trees and several other items.

The demonstrators will be Bill Seabolt, Jerry Schaible, Marty Chapman and Ben Fix.

In conjunction with the morning demo, there will be a member hands on workshop from 1:00-4:30. The morning demonstrators will be the instructors for the afternoon and will supply all materials and specialty tools needed to turn the items demonstrated in the regular meeting. We have two folks signed up already, so if you know that you want to attend, please reply to Ben Fix via email. ***bfix@neo.rr.com*** The workshop will be filled on a first come, first served basis and we have room for 10 folks.

The cost will be $5.00 to cover the materials. We will not be ordering lunch, so if you plan to attend, bring along something to eat and drink (unless you want stale donuts and strong coffee..

Future demos as scheduled

Nov.. Chainsaw carving demonstration
Dec.....Annual Christmas Dinner

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