Contains October 2011 Minutes

November 2011

PLEASE NOTE

BWWT MEETINGS ARE NOW HELD ON THE SECOND SATURDAY OF EACH MONTH BEGINNING AT 9:00 AM

BUCKEYE WOODWORKERS AND WOODTURNERS Oct. 15, 2011

The regular meeting of BWWT was held on Oct. 15, 2011 at Kastner Hall at Camp YNoah. The meeting began at 9:30 AM. A welcome was issued to all members and visitors to the meeting. There were approximately 60 members present for the meeting.

DATE CHANGE …Pres. Tom Johnson issued a reminder that the regular meeting of BWWT in November will be held on the second Sat. of the month and the beginning time will be 9AM. This time change will be permanent for all future meetings. This is being done because it was discovered that on numerous times during the year, there has been very heavy camp usage by various organizations during the 3rd Sat. meeting times. By moving to the 2nd Sat., it will provide us with less congestion of camp facilities and ample parking space. Please make this change on your calendar of events.

The Pres. stated that the annual Christmas dinner will be held on Dec. 10, at 6:30 pm. The dinner will cost $12.50 per person and tickets will be available from Tom Johnson today as well as the regular meeting on Nov. 12.

Bill Seabolt, Treasurer, said that dues are being collected for the Calendar year 2012. The cost is $20 per member. Please make checks payable to BWWT.

There will be no raffle today due to the demonstration being provided for the rest of the day.

Bob Taylor, Bob Scharl, and George Raeder were responsible for providing the wood blanks used in the demonstration today.

The Pres. stated that we need to be extra careful when driving our vehicles throughout the camp. The rule is that when a horse is in sight, we are to stop immediately and wait until the horse or horses have either been loaded onto the trailers or taken to the barn. Because of the unknown personalities of the horses, it is difficult to know exactly how they will react to a moving vehicle. This is particularly dangerous when children are in the area. The speed limit of 10 mph must be obeyed at all times. When traveling near the horse barns, be extremely careful of all animals.

Hobe Horn submitted a list of candidates for the officers of 2012. He stated that the nominations committee selected Bob Taylor to run for the office of VP, Tom Nellis will run for the

office of Treasurer, and Jerry Schaible will run for Secretary. The office of the Pres. will be filled by Bob Scharl, who is currently the VP. The VP will automatically move up to the office of president, according to our constitution. During the regular meeting in November, individuals can nominate anyone from the floor for these offices, if they have contacted the individual prior to the meeting to receive their approval of the nomination. A vote will be taken at the Nov. meeting so the officers can attend the next executive meeting and be ready to take office in January of the following year.

Bill Stone, demonstration chairman, introduced our special speaker for the days demonstrations. He is Benoit Avery from France. He will provide a demonstration during the morning session, then a slide show during the lunch period, and some final demonstrations during the afternoon. It is with appreciation that we thank Benoit for coming to our meeting to provide us with his expertise in woodturning.

Respectfully submitted,
Jerry Schaible, Sec.

Benoit Averly
Small Boxes
Oct. 15, 2011

Benoit Averly has three styles of boxes that he prefers to make on the lathe. He has a small box that is about the size of a silver dollar with a very small bottom. He also has a medium size box that is approximately 3 inches in diameter. And his final box is one that is called a flat bottom box. He makes extensive use of a skew to turn these boxes and he has great skill in using the skew for the most difficult challenges. He states that there are two styles of skew that are on the open market for sale. One is the oval skew and the other one is the rectangle cross section with flat stock. He will not use the oval skew for his work. He much prefers the flat skew for satisfying his woodturning needs. He has two sizes, one is the ¾" x ¼" size and the other one is 1" x 3/8". He prefers the heavier skew to do most of his cutting with the smaller one for refined areas.

His first turning project was to make the small lidded box. He took a 2x2x12" cherry blank and mounted it between centers. He used the larger skew to rough cut the blank into a round cylinder. We found the ability of the skew, in his skilled hands, able to cut off the corners of the blank with great efficiency. He had the cutting edge of the skew at about 45 degrees to the bed or spindle. He moved the skew along the surface of the spindle toward the tailstock end and cut off the corners. He would go back and take a longer cut to continue rounding off the corners. He used the lower 1/3 of the cutting edge near the heel of the skew to do his cutting. This is called a planing cut. He mentioned that any further up toward the toe of the skew, there would be no tool rest support and the skew would slam down on the tool rest and dig into the spindle. He said that the official name for this maneuver is called an "OOPS". The handle was being held at 90 degrees to the tool

rest. He continued cutting off the corners until he had a cylinder that was completely round. The tool rest was mounted so that it was almost at center height. He checked the hand wheel of the tailstock often to make sure that it was tight and safe to use. Benoit mentioned that you can use the skew with the long point or short point down to make the cuts. The handle will be at different angles however. He uses the short point or heel down, while going to the right and the long point or toe down, while going to the left. All his skews have a small curved radius or arc on the edge. He purposely sharpens them on the grinder for that effect and shape. The last cut is a planing cut that goes the complete length of the cylinder to provide a very smooth surface.

Benoit's next step is to cut a tenon on either end of the cylinder. This is done so that the piece can be held in the scroll chuck. He said that one can make a tenon with a parting tool. You can also use a skew to make this tenon cut. You simply use the skew and lay it flat on the tool rest. Raise the handle of the tool as you would the parting tool and you will have a very nice tenon. One can also create a very nice dovetail if your scroll chuck jaws will accept that angled tenon. He also emphasized that one should always use dry wood when making boxes. He said that there is significantly less tendency for the box to warp out of shape in the future and the lid will fit nicely at all times. It is at this time that a decision has to be made about how many boxes one can get out of this 12 inch cherry blank. He indicated that you could get one, two, three or even four boxes out of a blank cylinder that is that long. For demonstration purposes, he mounted the blank into the chuck with one of the tenons and used the tailstock ball bearing point and centered the other end. He then cut the blank into two equal pieces with the use of a parting tool. He removed the tailstock when he had almost completely cut through the blank and held the right end of the blank loosely with his left hand while he used the parting tool in his right hand and finished the cut. As the right half of the blank was about to be cut free he tightened his grip to catch the blank from falling to the floor. He stated that when he makes a parting tool cut, he usually makes the cut with a double width of parting tool. This is done so that he does not get any back pressure against the tool. He cautioned that one should never break away the half cylinder because you will damage the wood deeper into the end grain face.

Benoit now trued up the side of the cylinder with a skew, to make it concentric and smooth, without wobble. He also trued up the end of the blank with the skew. He turned the tool on its edge with the point down and one half of the face of the skew grind perfectly aligned with the face of the end grain. He started with the point high on the edge of the end grain face and used an arc cut toward the center of the face where the tailstock would have been aligned if it was used. He warned again that one should check to see that the end grain has not been damaged in any way, if one had perhaps pulled the two blank halves apart. If you have used a tailstock, the tailstock point will damage the wood grain about ¼" deep beneath the surface. Use the toe of the skew to make a clean shaving off the end. Again, the side of the skew grind must be perfectly aligned with the face of the end grain to make a clean cut.

The shape of the box can best be described as the shape of the letter U. There will be a recess in the top of the box so that the lid can sit nicely into that recess with the thickness of the lid to come to the height of the top of the box rim. The lid is very simple with slight upsweep to the finial. The finial and lid are made of one piece of wood. The finial moves off the lid surface with a bead at the base of the finial. The finial moves upward, off of the bead, with an ever enlarging diameter until it gets to the top. Some of the tops are slanted to one side, while others are rounded. He

made the lid first from the blank. He cautioned that one should remove wood in steps, rather than removing wood everywhere and not knowing where you are going. The edges of the lid perimeter are cut parallel so that they fit nicely into the recess in the box bottom. He cut the edges of the lid first and then cut a nice curve toward the bead at the base of the finial. He used the toe of the skew to shape the bead. He starts sanding with 400 grit sandpaper. He cautioned to not sand with120 grit or the lid will disappear. He uses Renaissance wax for his finish. He applied a small amount and worked it into the wood with the lathe turning. He uses pressure from his fingers so that the heat that is generated will drive the wax deep into the wood. When finished with wax, he will use a parting tool to separate the lid from the blank. Again he uses two cuts, side by side, so that there will not be any back pressure mounting against the tool nor will the tool get stuck in the cutting area. The second cut that is done near the lid is done very slowly so as to cut the fibers cleanly without any tear out. Remove the lid completely from the blank and then remove the nub that remains in the center of the bottom of the lid.

Reshape the end of the remaining blank with the toe of the skew as was done before. Hollow the center of the bottom and cut a recess in the top so that the lid perimeter fits nicely into the recess. To do the hollowing, Benoit used a skew with a back hollowing cut. He took the point of the skew to the center and worked left or back to the wall. Continue to check to make sure that the lid fits tight. Retrue later on after the hollowing is done. To complete the hollowing, use a small gouge and with the flute away from you, cut against the top of the wall. Use the near wall edge to support the shank of the scraper. Now use a half round scraper and with a pivoting move, cut a clean thin shaving off the interior wall. What is removed here are very fine shavings of hair like quality. He cuts going in and going out of the interior of the vessel or box. You can remove the nub in the deep center with up and down motions of the scraper. Benoit does not have a uniform wall thickness. He would rather have two curves that go well together, providing the interior wall and the exterior wall curve. He uses a “course” 240 grit sandpaper to sand the interior.

Now he will round over the exterior of the box to get a nice curved shape that will complement the interior curve. Here he will use the skew with the short point or heel of the skew down to cut near the top of the box. He will also use the skew to cut the bottom of the box. He will use the parting tool to mark the depth of the box with an exterior cut. Then he will use the skew to round the box to the parting cut area. He will use the short point or heel down for most of the exterior cut. He will use the long point to cut near the parting cut. He will use 240 grit sandpaper to start sanding the exterior and then 320 and 400 grit to finish the surface. He will use 400 grit paper to sand over the wax and provide a slurry to work into the surface.

Benoit will use a jamb chuck by cutting a taper on one end of the waste block. It is very easy to match up the box opening when there is a slight taper. Then, with the lathe running, hold the box in position on the taper and allow a burnished ring to occur. Recut the tenon, using the burnish mark as a guide for the correct size. Mount the box on the tenon and use a gouge to make the finish cut for the bottom of the box. The bottom can completely round so that it will roll, or it could have a very small flat surface so that the box will sit straight on the table. He sanded the bottom through the grits of sandpaper and then added the wax finish.

If he is making numerous boxes, he will turn the lid interiors all at the same time. He will use one waste block and start with the smaller diameter lid. He will cut an interior recess and allow room for the finial to be housed. He

will friction fit the lid into the deep recess waste block and cut a clean line on the lid bottom. The lathe will be running at around 2500 to 3000 rpm. When finished, tap out the lid and size the waste block for the next lid to be turned.

Respectfully submitted
Jerry Schaible, Sec.

Benoit Averly
Small Flat Bottom Box
Oct. 2011

This small box, when completed, is about 2" in diameter and approximately 3" tall, which would include the finial on the lid. The shape of the box bottom looks like a triangle with the bottom 2" sitting flat on the table, and the lid sitting on the very narrow "pointed" top. When sitting on the table, it would be impossible to tip over, due to the wide base. The shape of the design is quite simple since there are only two shapes or design lines used to create this piece. One of the lines is an outward curve that extends from the wide bottom to the top in a slight arc. The other shape is a concave line that forms the lid from the wide perimeter of the lid base to the top of the finial.

Benoit began by using a 2"x 2" x 6" square blank of a hardwood like cherry, ash, or maple. He used a planing cut with the skew to remove the corners of the blank to end up with a round cylinder blank. The first piece of the box that he worked on was the lid. He used a smoothing cut with the skew to shape the handle down to a thin finial. He was interested in cutting the lid thin and then shape the finial with the skew. He emphasized that one should shape the exterior first so that you know where you are going to be making the cuts and how big the piece will eventually be. To add surface decoration, he used a 3 point tool which he emphasized was really a one point tool with three sides to the grind. He touched the 3 point tool to the lid surface to make some beads. He made a V-groove and then scraped the sides of it to round it over. This is how he produces most of his beads. He sanded the surface of the lid with 320 and 400 grit sand paper. When completely satisfied, he parted the lid off of the blank.

His second part to this turning was to hollow out a shallow opening to for the lid to fit into the bottom of the box. He cut a recess to make sure that the lid would fit and that the depth of the recess allowed the lid to fit even with the top of the box. After the lid was fit into position, he cut the rest of the interior to hollow out the box. He, again, used the long point of the skew and placed it at the center of the turning cylinder. Then he made a pivot to the right with the tool handle to drive the point to the left and end up near the interior wall. He used the sharp toe of the skew to remove the wood. Through this process of wood removal, he is starting to shape the bottom flat in the interior profile. He used the long point of the skew to create a shape or clean out into the corner of the bottom. Make sure to check the interior wall for a smooth finish with the tool. Retouch the opening to make sure that the lid fits correctly. Use the thin edge of the skew near the toe to make this correction. Also use the skew on the top of the rim of the bottom to get a good surface finish to match the lid portion. He likes his lids to fit just loose enough so that the lid can be removed with one hand.

Make a parting cut to identify where the exterior bottom of the box will be. Be sure to measure the interior depth of the box first and add some distance of choice, probably 3/16 to ¼" bottom thickness. Now shape the exterior design from the parted groove of the bottom to the top opening of where the lid will fit. Use the 3 point tool to add any surface designs of choice. Sand the box using 320 and 400 grit sandpaper. Use a small amount of wax on a rag and work the wax into the wood. With the lathe turning, buff the wax after allowing about 10 minutes to dry. The heat of the buffing friction will work the wax into the wood also. Part the bottom off the waste block.

Make a tapered tenon on the waste block and press the opening of the box bottom onto the taper to get a burnished line. You need to recut the taper to fit that burnished diameter line. Jamb chuck the bottom of the box onto the recut tenon. Use a gouge to finish cut the bottom to a smooth surface. Sand to 400 grip sandpaper and wax finish the bottom. The lid bottoms can also be jamb chucked into a sloped or tapered recess in a waste block. The finial goes into the opening first and the lid diameter is jammed into a tight fit of the recess. Turn the bottom of the lid with a gouge and sand to preference. Wax the bottom as with the other surfaces.

Respectfully submitted
Jerry Schaible, Sec.

Benoit Averly
Tall Box
Oct. 2011

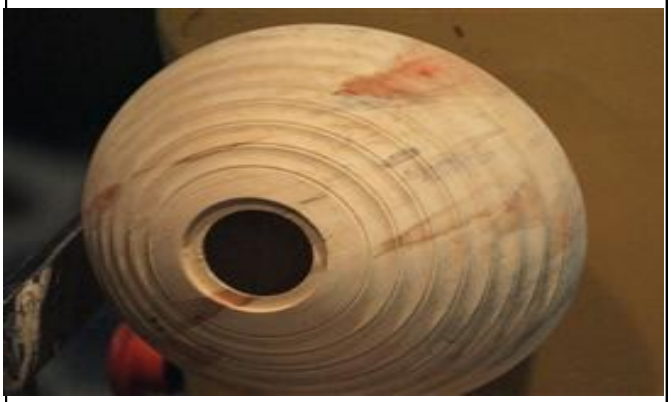
The tall box is made from a blank that is 3" x 3" x 8" and Benoit's preferred choice of woods are ash. Other woods that can be used are walnut, maple, or cherry of the domestic variety. Put the blank between centers and make a smooth cylinder by removing the corners with a planing cut with the use of the skew. Make a spigot tenon on each end of the blank. When the cylinder is made round, it is time to decide where the parting line will be for the box or where the lid will meet the box bottom. If the one third division is used for the lid, there will not be enough room for the finial. If the blank is divided in half, it will not have a pleasing eye appeal or proper proportions. The division that Benoit likes is when the top is made of 2/3 of the blank length. This gives a nice proportion and certainly allows enough room for the finial to be created. Place the tenon in a scroll chuck and bring up the tailstock to center the work piece. Make a parting cut to separate the two pieces, 1/3 and 2/3 division. Catch the parted off piece in the left hand so that you are able to part it cleanly without leaving a damaged wood from the tailstock or breaking the two pieces apart.

Hollow out an interior opening in the blank that remained in the chuck. Benoit used a back cut technique where the spindle gouge is held high up near the top of the interior wall and the flute is facing away from the turner. The tool shank can be leveraged off the front wall of the piece for smoother cutting techniques. Remove that piece and chuck up the second blank. Again, hollow out the interior opening in the second piece. It the wood was wet or only partially dry, you may wish to set these two blanks away to allow them to dry thoroughly. This may take several months. You can use a cardboard box to house the wet pieces and this will allow drying to occur in a very slow fashion and

thereby prevent checking or cracking. If the wood was dry to begin with, then you can proceed with turning the box. Benoit does not use a negative rake scraper. Just tilt the handle up and the tool edge down about 5 degrees and you will have a negative rake. The only problem with this is that with a deep hollowing effort, there is not enough room to maneuver the tool. So he will use a skew which with the proper grind will have a negative rake. You should use a square end scraper and put pressure against the left wall of the vessel so that the wall is straight. One does not want to have sloping walls. Use the skew to finish out the interior of the box because it is less than 90 degrees and one can work it into the corner of the box for a clean cut. Clean up the rim at the top of the box by using a drop handle technique to get a clean shaving for the rim. Keep the bottom of the box in the current chuck so it stays round and true. To remove it, one may not get the box back in the concentric mode and the box will be out of round. Take a second chuck and mount the remaining blank or the lid portion. True up the lid so that it is round. Cut a tenon on the lid where it meets the bottom at the joint. Check for a good fit. You should recut the joint to design it to satisfaction. The tenon should be approximately ½ inch long where it joins together. This is to prevent the bottom from dropping off when it is picked up. Reshape the interior to your satisfaction. Shape the finial at the top with a nice design. Sand and finish the interior of the lid on the lathe. Use a Danish oil and wax, or just wax to complete the piece if one wants to have a natural finish. Remove the lid from the chuck and remove the chuck from the lathe. Thread on the first chuck and box bottom to the headstock spindle. Add the top lid portion to the box bottom and bring up the tailstock to align with the tailstock point. Now take the diameter of the box down to the desired dimensions. Shape the exterior of the box. Benoit likes a gentle slope from the flat bottom to the base of the finial. Beware of the interior hollow portion and do not cut into this area. He will slope the exterior with a skew and leave the tailstock in position while this turning is taking place. This is done for stability. Generally Benoit cuts some beads in several appropriate places for design effect. He uses the 3 point tool for this purpose. He will cut one bead on either side of the joint and the purpose is to hide the joint, or at least take attention away from it. He will cut one bead near the bottom of the box. He will cut one more bead near the finial base on the lid. At the last possible moment the tailstock can be removed from the lid and the finial can be finished with delicate cuts of the gouge. Use the left hand to stabilize the lid while cutting off the top of the finial. Remove the lid from the bottom of the box once the finial has been cut.

Refine the interior of the box until the surface meets your expectations. Sand the interior to 400 grit as well as the exterior. Use a wax finish and burnish it into the wood with the heat melting the wax and buffing. Remove the bottom of the box from the chuck and reverse it on a jamb chuck. Hold in the chuck and then turn the bottom of the box flat or slightly concave. Sand the complete box bottom and finish with wax. Place the two pieces together and set on a table. Step back and admire your work.

Respectfully submitted
Jerry Schaible, Sec.



Benoit Averly
Large Flat Bottom Box
Oct. 2011

The flat bottom box sits flat on the table or shelf and the bottom resembles a triangle with slightly up curved sides. The delicate lid with a finial will fit into the small opening at the top. Secure a bowl blank that will measure approximately 4" by 6". He likes woods of cherry, ash, walnut, or maple for this project. Drill a hole to match the shank of the screw chuck and thread the blank onto scroll chuck firmly. True up the edge with a bowl gouge. Make a tenon on the bottom and then face off the rest of the bottom surface. Use a skew to flatten off the bottom or make it slightly concave. Shape the exterior walls with very fine cuts until the desired shape is achieved. It the piece starts to chatter, then you are pushing to hard with the tool. Back off slightly and take lighter cuts with the skew.

To begin hollowing, make a small hole at the upper apex where the sides will come together. The hole should be small enough so that one can't see in. Use the skew by placing it flat on the tool rest and with the handle at a downward angle. Drill a center hole with the skew. Hollow the interior wall to a thickness of about 3/8 to ½ inch. He remarked that going any thinner might cause some distortion or indents that might cause the surface to crack. Use a ½ inch gouge to hollow out the interior. When making the first passes, you can use the gouge with the flute facing away from you at about 3:00 o'clock. When you can't go any further, then place the flute so it faces you and use pull cuts while pushing the tool out towards the wall. Move up and down the sidewall to get a consistent wall thickness. You could even put the bevel on the bottom interior and cut the wood toward the corner. All the cutting with the gouge is cut with the lower wing of the tool grind. The tool should barely cut or take very thin shavings.

Reverse flat box and put in a chuck with a tapered tenon. Cut off tenon on bottom of base. Sand and finish bottom with up to 400 grit sandpaper. Set finished base aside and begin to turn spindle for lid with finial. Check the fit of the lid in the opening in the base to insure a good fitting piece. Make the lid sides to fit the opening of the box. You need to sand lid to 400 grit sandpaper to get the desired finish. Use oil finish and wax to finish the piece. Part finial lid from waste material and clean up the nubs or rough surfaces.

Respectfully submitted,
Jerry Schaible, Sec.

Benoit Averly
Bowls
Oct. 2011

Benoit cut bowl blanks for bowl turning from thicker stock. The size of blank that can be used must fit the lathe on which you are turning on. The blank that he chose was about 5 inches thick and about 7 inches in diameter. Once the blank was cut, he drilled a hole in the center of the flat top. The diameter of the hole was equal to the shank of the scroll chuck screw center and deep enough so that the screw center would not bottom out.
He threaded the bowl blank onto the screw threads while it was mounted in the scroll chuck. He then hand tightened it to the face of the jaws. He stated that what really holds the blank in position is the jaw face and the

friction created by the jaws. He also cautioned that while turning the bowl, one needs to stop often to check that the scroll jaws remain tight against the screw center and the blank has not loosened up. Using a bowl gouge, he trued up the outside round face of the blank. Then he placed the gouge at the center of the face and used a pull cut to true up the flat faced surface. He made several light cuts from the center to the outside rim until the face was true and flat. He then began to shape the exterior of the bowl. He created a foot at the bottom and made an area at the edge of the foot to accept the scroll chuck when he placed it in the jaws. He began to refine the exterior shape and surface finish. He would use a scraper to help refine the surface. The scraper end was shaped like a V point. The V profile was rather shallow at approximately 105 degrees or more. He would use the left side of the scraper surface to pull cut from the foot to the exterior. He would use the left side for an enclosed vessel to clean up the top surface of the vessel. He emphasized that one should use only light cuts with virtually no pressure from the tool. He remarked that one should be able to clean fuzz off the surface of the piece with light cuts. He would then sand the exterior surface with 180 grit in a power sander. He would then use a skew to clean a corner for a tenon on the bottom foot area. One of his last efforts was to clean up the interior of the foot base so that he was satisfied with the finish. He mentioned that if one wanted to use any texture on the piece, that now would be a good time to use the 3 point tool to create some lines on the exterior bowl surface. He might use a thin band near or 1" below the top rim. He also liked two lines, one approx. ¾" below the rim and another line ¾" above the foot and then texture between the two lines. He said that when texturing, one should be consistent around the piece so that it looks the same.

At this point Benoit reversed the bowl blank in the chuck 180 degrees by removing it from the screw chuck center and placed the foot in the scroll jaws. He took the bowl gouge and trued up the face of the piece. He took the 3/8" bowl gouge and began cutting the interior curve on the bowl to match the exterior surface to get the proper thickness throughout. He did mention that for a unique and exciting format, one could turn an interior and exterior curve that are complementary to each other so that they go well together. He used a push cut to get the proper cutting of the fibers on the interior curve. He indicated that you get a much cleaner cut with a push cut than with a pull cut from the center out to the rim. He said that with a push cut he will start with the flute facing away from him at approximately 3:00 o'clock. He will use the bowl gouge for approximately 2/3 to ¾ of the interior of the curve. Then he will use a round shallow scraper to cut the remaining 1/3 of the interior to get a smooth surface along the bottom. He preferred to round over the top rim of the bowl.

At this point he discussed the texturing or beading that can be done on the exterior of the piece. He said that one should use the two lines as a guide and work between those lines to add the embellishments. If one is going to bead, then he can do that with a ¼" or 3/8" bowl gouge. He said that you can use a rolling effect with the handle to create the beads. This would be the Richard Raffan style. You would scrape the first or right side of the bead with the tool edge and then roll down the back side of the bead to cut the left side. By this rolling method, one can complete the whole side of the exterior rather quickly.

By placing the bowl in the jamb chuck, one can finish the bottom as he chooses. The conventional method would be to have the bowl sit straight on a rimmed foot. Most are made this way. For a different design, one can create a 'U' bottom or a 'V' bottom. With the U bottom, the bowl may sit straight but there will be a tendency for it to wobble

slightly. With the V bottom, it will always lay on its side. These bottoms can all be finished in the jamb chuck.

To finish the piece, he sanded everything completely with 400 grit paper and then used an oil finish or Danish oil to create a slurry when sanding. This will help to drive the finish into the wood and fill the open wood grain.

Respectfully submitted,
Jerry Schaible, Sec.

Benoit Averly
Finishing and Comments
Oct. 2011

Benoit sands all his pieces up to the 400 grit sandpaper and then applies the finishes. He will use an oil finish and wax finish on occasion, but he states that they do not sell very well. The oil finish that he uses is a Danish oil. He then coats his finish with a Renaissance wax that is purchased from woodturning suppliers or any woodworking store. He stated however that natural finishes are rural and rustic and placed historicall in the 1960s and 70s. His clients prefer a dyed finish and they are in big demand.

To provide a dyed finish, will use aniline dyes that can be purchased from any woodworking store or catalog. To blacken his pieces, he will use a vinegar and steel wood, or rusty nails and let the mixture sit overnight. Then he will dip the turned piece in the mixture and let a chemical reaction take place with the tannin in the wood. This will blacken the surface of the piece.

Casual Commentaries by Benoit…
1. Use the skew. If you don't like it …use it again.
2. Use the lower 1/3 of the skew cutting edge near the heel as the cutting part of the skew.
3. The use of the tailstock on the end grain will damage the wood approximately ¼" below the surface grain. Allow for this when measuring off the turned piece.
4. Remove wood in steps rather than removing wood everywhere. You have to know where you are going with this piece.
5. If you get a good finish with a skew, don't make a second cut. Be happy with the first cut.
6. Do not start sanding with 120 grip sandpaper, or the lid will disappear.
7. You do not have to get uniform thickness in the walls, but it is more exciting to have two complementary curves that go together between the exterior and interior walls.
8. Grind the ¼" or 3/8" edge of the skew to get a sharp edge. This way you can cut sideways with the tool laying flat on the tool rest.
9. He likes to have the lathe running fast to get cleaner cuts. The speed will be 2500 to 3000 rpms.
10. Embellishments that one can use on the exterior surfaces could be grooves, dips, beads, coves, chatter work, textures, dimples or cutting with a roto type cutter. He prefers the rounded cutting edges.
11. Make only one type of embellishment or texture on a single box. Use another box to feature another texture concept.
12. He prefers to have a 1/3 – 2/3 ratio in his turnings. Half and half segments are not pleasing to the eye.
13. When you are trying to get wet wood to dry, you can use a cardboard box as a drying chamber.
14. He does not use a negative rake scraper….just tilt the handle up about 5 degrees. There is only one problem in that with deep hollow vessels, there is not enough room so he uses a regular skew because it has a negative grind on it already.
15. A 3 point scraper is really one point with three sides that have been ground flat.
16. Texturing tools can be ordered from Don Hines. The rotary chisels cost between $24 and $32. Check the internet. The straight texturing tool is the easiest to use. He prefers the rounded over design.

17. Let the wood come to the tool, do push the tool into the wood.
18. If tools begin to chatter when you are using them, then back off on the pressure and take lighter cuts.
19. Always tilt the scraper down about 5 deg. or 10 deg. in order to get the tool to cut properly and prevent a dig in or tool catch.
20. I never used to use scrapers simply because that is the way that the British used to do it. Frenchmen do actual woodturning. Actually, you can get very clean cuts with a scraper as long as you are taking light cuts. It creates a very good finished surface.
21. Turn what you like to turn and the style and creativity will always evolve. Others will call it you style.
22. I do what I like and others may not like it, but that is OK.
23. My style evolved from many pieces turned the same way. Then variations occurred and style changed.
24. Woodturning is only 3 lines. One line is concave, another is convex, and the last one is a straight line. The mixture of these three should be something creative and pretty.

Respectfully submitted,
Jerry Schaible, Sec.

I would like to thank Darrel Dube and Bob Scharl for the pictures in this edition.

Even second row spectators are at risk for flying debris

BWWT CLASSIFIEDS

For Sale, Dewalt DW788 Scroll Saw. Excellent condition. Includes, stand, light, foot switch, 75 assorted blades, 12 Scroll Saw books, 12 Scroll Saw Ornament magazines. $325.00. **Call Tom 330-309-2340**

Calendar of Events
PLESASE NOTE
BWWT MEETINGS ARE NOW HELD ON THE SECOND SATURDAY OF EACH MONTH BEGINNING AT 9:00 AM

The November meeting of BWWT will be at YMCA Camp Y-Noah.

Nov……Side grain Boxes
by Larry McCardel

Dec……Christmas Dinner.

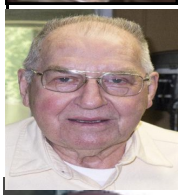
BWWT OFFICERS FOR 2011

President
Tom Johnson
330-499-4990
Thomas_johnson@sbcglobal.net

Vice President
Bob Scharl
330-497-2682
bse2eit@yahoo.com

Secretary
Gerald Schaible
330-673-6512
gschaible001@neo.rr.com

Treasurer
Bill Seabolt
330-517-7070
lazybolt@GMAIL.com



Librarian Rick Maier
330-745-6751
jmaier4@neo.rr.com

Newsletter Editor
Bob Taylor
330-497-1914
bettyt44720@yahoo.com

Web Master
John Adams
440-838-1122
JADAMS@NACS.NET

Asst. Web Master
Mark Rinehart
330-966-5750
mrinehart1008@att.net

Membership Admin.
Phil Brower
330-688-7244
fbtoad@aol.com