Buckeye

WOODWORKERS & WOODTURNERS 1992

THE AMERICAN ASSOCIATION OF WOODTURNERS 19 86

Contains April, 2014 Minutes

May 2014

NO MEMBERS OR VISITORS SHALL ENTER OR EXIT THE CAMP VIA THE CHRISTMAN ROAD ENTRANCE. MEMBERS MUST ENTER AND EXIT FROM MT.PLEASANT ROAD.

BUCKEYE WOODWORKERS AND WOODTURNERS
April 5, 2014

The regular meeting was called to order by Pres. Bill Seabolt at 9 AM. He welcomed everyone to the meeting and indicated that they would have a great time today with the addition of Nick Agar's demo on bowl and platter turnings with decorations.

The first order of business was to table the motions for the bylaws until the May meeting due to the extensive time needed for todays demo by Nick Agar.

Pres. Seabolt indicated that some members were making and turning Harry Potter magic wands for use by Camp Y Noah during a summer camp of youths. He indicated that some members had turned in their wands and that they were on the back table for the rest of the membership to look at. He said that dowel rods are available if there are any members that would like to make some for this camp project. He indicated that this is the way that we help pay for our use of the camp facilities.

Jim Brown, former executive for BWWT, has been ill for several years. One of Jims last requests was for Hoby to turn him an urn. Hoby had completed it by todays meeting and it was noted that it was on the Show and Tell table and those who know him were to sign the urn with the pens that were available.

Pres. Seabolt indicated that the Wooster Art Show for Woodturning is coming up in the early summer. Members are encouraged to pick up their forms today from George Raeder, the administrator of the show. It was noted that all entries were to be turned in at the regular May meeting or they will have to take their wood turned projects to Wooster by 9 AM on May 17, 2014. It was also mentioned that some categories were expanded to take into account the use of decorations and adornments used for the some pieces.

There is a signup sheet for members who want to participate and help the youth of Camp Y Noah, learn how to turn projects, like pens and dried flower vases. This is a Wednesday night session of turning at the camp during the summer months and is held for about 7 weeks. Ben Fix, educational administrator of BWWT, indicated that there will be a picnic lunch provided by the camp for all the mentors of this program.

The meeting adjourned to set up for the Nick Agar demonstration.

Respectfully submitted, Jerry Schable, Sec.

A Journey with Nick Agar
April 5, 2014
Camp Y Noah

Nick Agar, a woodturning demonstrator from England, was introduced and he received a very nice American ovation. Nick thanked us for allowing him to introduce his English style of woodturning to us. He indicated that we had a magnificent location for a woodturning club, here at Camp Y Noah. He stated that he started in May 1991 as a production wood turner of kitchen ware in the Richard Raffan style. He traveled around England to many of the smaller communities to demonstrate his style of wood turning. Then he noticed that artistic styles of woodturning were coming into vogue and so about 10 years ago he decided to try his hand in this new style of woodturning. From that point in time, his turnings became widely accepted and in high demand. He did say that the 6 to 8 inch pieces were the most popular.

Milk Paint Turning. The first project that he did was to turn a 3x3x7" piece of maple into a cylinder. After this was turned round it was to have milk paint mixture painted around the exterior for a demonstration at the end of the day. He placed the blank between centers and then used the knock out bar, which he called a "Knock In" bar, to set the teeth deeper into the tailstock center. He said that it is a lot better to "tap" the block into the center than it is to twist the tailstock wheel toward the headstock. This latter effort may be hard on the headstock bearings, since they are not made for that type of side pressure load. He turned off the corners with a spindle gouge until it was round. Then he used a skew to clean up the cylinder and leave a very smooth surface. He set the skew at an angle and used the bottom third of the skew near the heel and moved slowly across the piece. He kept the tool rest high so that he was cutting off the top of the cylinder. This is called a planning cut. After completing the cut he said that he noticed some chatoyance in the maple blank. Chatoyance is the light reflective appearance of the undulating grain in a piece of wood. Before he applied the milk paint, he used 180 grit to "abrade" the surface of the wood. He indicated that he needed some sanding lines in order to get the milk paint to adhere firmly to the wood. He said that it was a good idea to use a garden spritzer to spray water on the surface of the cylinder in order to raise the grain. Then that would be sanded off for a smoother surface. He said that he uses milk paint because it will look like a ceramic surface when it is completed. He said that he mixes the milk paint approximately 15 minutes before he uses it. He indicated that the milk paint needs to have the consistency of ice cream. He said that milk paint has been used for 1000's of years. He also uses a quick lime in his mixture. He uses a foam brush to put on a coat of paint. The first coat was put on lengthwise. He indicated that originally when he started turning, he found wood to be a beautiful design created by mother nature, and now he uses wood as a base for all his artistic ventures. He set the piece aside to dry so that he could put a second coat on the surface. Eventually he put on about 4 or 5 coats….sanding between each coat, throughout the day. When the last coat had dried, he sanded the surface with 1200 grit sandpaper, to a very smooth finish. Then he used his spray compressor to paint delicate outlines of leaves and other shapes. He also used a ripped brown paper bag edge to spray paint a country side landscape on the turned cylinder. All shapes and designs were very artistic.

Viking Sunset Bowl. With this project Nick used a 7 inch bowl blank cut round on the band saw. He then mounted the blank on a screw chuck. The blank was a close grained maple with some spalting. He said that hard maple was the best. He used a finger nail grind on a bowl gouge to rough turn the blank to the shape he desired. He used the new Thompson tool with a swept back design with a straight edge from the top back of the grind to the tip. He said that you do not want a sweeping valley or a bump grind on this part of the tool. He likes to use the overhand grip and just squeeze the fingers to move the tool along the cut. His first effort was to clean off the bottom corner of the blank and start shaping the exterior of the piece. He will use the under hand grip to turn the exterior wall. When the sides were roughed out, then he turned the base tenon. He said that you have to watch a how a turner moves his body around while turning the complete piece. Do not stand flat footed. He uses a push cut from the tenon base to the top of the rim. You should cut slowly, so as not to tear out any grain. He said that a burnished surface is nice but it still needs sanding because of the end grain on the piece.

Nick stated that he uses three types of cuts with his bowl gouge. The first is a pull cut, where he pulls the tool towards him and gets the rough shape of the piece he desired. He said that with this cut, you will get a rougher styled surface. The second cut that he uses is a push cut. This will leave a finer surface than the previous cut. He will start this cut at the tenon base and move all the way up to the top rim of the bowl. When using this cut, he will be sure that he rubs the bevel on the surface to get a nice even and controlled cut. The third cut that he uses is a shear cut with the bowl gouge. Here he will drop the handle of the tool to his thigh or side of his leg. The angle of this cut will give you a shearing technique at the cutting zone. You should look for angel hair shavings coming off the tool edge. This is a light cut where you close the flute of the tool and do not press to hard. One can move back and forth and take only light shavings. This process or type of cut leaves very little pull out of the grain fibers. Nick warned that one should make sure that his tool rest is smooth and without any bumps or nicks in the surface. If the tool rest is bumpy, then it will yield bumpy lines in the bowl.

Nick sanded his bowl to 1200 to 1500 grit. He sanded with an underhanded style. This is to get the sawdust to move away from you as well as being able to get a good grip on the paper. He does like the Abranet paper and sanding mesh. He said that he has to watch the edges of the Abranet because there may be small wire type edges and they will scratch the surface of the bowl.

For adding adornments and designs to the woodturning, Nick turned to his “whirly wheels” or texturing tool. These are sold by Sorby in the woodturning section of your favorite woodturning store. He placed the edge of the texturing wheel next to his piece so that the fastening nut was facing away from the piece. Pivot the tool on the tool rest and use an over hand grip. The handle of the tool rests along the forearm of the turner.
The two areas that can be used for texturing are the smooth sides of the bowl or a special texturing zone that is enclosed with lines on the top and bottom to frame the texturing. One can also hand texture the piece. Here you would need to have a small 8 oz. hammer as well as metal stamps used for metal working. One can also use leather working tools or even a counter sink tool that is used for a drill press. Another tool that can be used is a wood carvers background punch. He emphasized that one should use his eye to arrange the designs. Hard pounding may upset the scroll chuck. Make sure that you check the jaws of the chuck to determine that they are still tight. When using the hand texturing style, one must hit the tool hard

enough to damage the fibers of the wood so that they do not return or spring back to their natural grain lines.
He warned that woodturners should use electrical tape over the sharp edges to protect you fingers. Pyrography can also be used. This is a type of woodburning a design into the bowl surface. There are many types of woodburning tips that are available on the open market or one can make them himself for a specific design. A micro carver can also be used for some texturing designs. This process removes wood and cuts into the wood fibers to leave a texturing design. After completing any of the above processes, one should burnish the wood with a handful of wood chips and shavings while the lathe is running. Do not let it get too hot or you will get some hairline cracks in the wood.

Nick offered some hints on adding decorative embellishments to the piece. He said that when spray painting, one should spray a thin line or just the rim to add the accents. He said that he likes to use denatured alcohol in his paint mixture. He said that it dries very quickly. He indicated that a no. 3 nozzle or above should be OK for spraying the bowl. He indicated that the bowl should have at least a 3/8" wall thickness due to the fact that with hand stamping some of the leather punches, you will leave a ghost impression or image on the inside of the bowl wall. This will show up when attempting to shadow or paint the interior. He said that he likes to get his Goldfinger paints at Pat Catan's Craft Stores. You place a small amount of the thick paste on the index finger and swivel rub it on the surface of the bowl exterior. In the instance of using the silver color, you will be able to cover the complete surface of the exterior bowl and radically change the appearance. He then turned on the lathe at a slow speed and burnished the silver finish into the fibers.

At this point in bowl turning, Nick turned the bowl around and mounted it on the scroll jaws. He placed the flute of the bowl gouge at around 2 o'clock and touched the wood at the rim area. He stated that with the bowl gouge at this presentation, you will be very close to the "sweet spot" of the tools cutting ability. Using a push cut, you swing the tool along the bowl surface to remove the wood and create an interior shape of the piece. He warned that one should take light cuts so as not to damage the grain fibers. He made the bowl with a flat rim around the top. This was then available to make some rim details. He used the tip of the skew very carefully to place some thin lines around the piece. He said that you could use the texturing tool around the rim to decorate it up. If you are using the texture wheel, then you will need to pivot the tool for pressure on the piece to get the cutting action desired. He sprayed the rim with a black color from his pressurized spray nozzle. He used a 3/8" bowl gouge to turn to the center of the interior. He was able to swing and pivot the tool on the tool rest to get the best turning cuts with the tool. Later he moved to a ½" bowl gouge. Nick stated that as a rule, he will turn the outside of the bowl with the tool rest at the center of the bowl and he will turn the inside of the bowl with the tool rest set at below center. He indicated that there will be a nub at the interior center of the bowl and it will be difficult to remove it without tearing the wood fibers or breaking off the nub. He said that this is the case because the interior bottom of the bowl is turning at a very slow speed due to the outside of the rim. Therefore as we push on the nub with our bowl gouge, we actually are breaking it off rather than cutting it off. He indicated that we should advance the bowl gouge very slowly at this juncture to make sure that we are getting a cutting action rather than trying to bulldoze off the piece. Sometimes he will cut a design in the bottom of the bowl to offset this problem. It will be a small flattened cone in the bottom with an outer recess ring around the base of the cone. This will give a medallion effect in the bottom of the piece rather than a smooth complete arc in the bot-

tom that is apparent in most bowl interiors. He stated that you can sand the bottom interior and texture it if you would like. Again, this texturing could be done with a texturing tool or with leather punch tools. He said that to attempt this, it is very unhandy to do this while the piece is still on the lathe. He said it is much more comfortable to take the scroll chuck off the lathe and place it on the table in a vertical position and then hammer in the desired texturing effect. He stated that then you can sand the bowl walls up to the texturing detail. You are to sand through the grits up to 800 grit or 1200 grit. It is at this point that Nick sprayed the interior with yellow and red paints with his compressed air spray nozzle or air brushing techniques. The yellow paint went on first and then he came back with the red paint. This gave the appearance on the interior like a sunset was taking place over water. To finish this side of the bowl, he finished the rim with a silver finger rub of the silver paste used on the exterior. Then he burnished the rim with wood shavings and removed the bowl from the scroll chuck. He applied a scroll chuck with Cole jaws and inserted the bowl rim into the rubber stopper grips until it was centered. Then he could turn the bottom base. He put in some indent grooves as needed as well as texturing part of the base. Nick issued a word of warning here, in that if you are texturing the base and pushing hard on the tool, make sure that you have a good stance so that you do not lose your balance and fall into the lathe headstock or the spinning jaws of the scroll chuck. To finish the piece, Nick indicated that he uses either an acrylic paste or a lacquer spray. He usually uses 2 or 3 coats of spray and is moving the can the whole time. You could also use a wax finish if you so desired. Then you can sign the piece or use pyrography burning techniques to personalize your bowl.

Platter Turning. At this point, Nick wanted to show us his techniques for spraying designs on his wood turned items. This will include the outlines of various objects, like a leaf, or the negative openings of cutouts after the object has been removed. Both styles provide for an interesting design. To have something to show these designs on, Nick turned a large platter that was approximately 12” inches in diameter. He used a maple blank that had already been cut out on the band saw. He mounted it on a screw chuck so that he could turn a base and the exterior of the platter. If the blank is out of round, then turn down the speed of the lathe so that the wobbling and chatter stops. Start by turning off the corner with a roughing gouge and turn the blank to the rough shape of a platter. Turn the edge about ½ way up to the rim. Come back with the bowl gouge to complete the other half of the rim edge of the piece. This is done so that one does not blow out the grain fibers on the top edge or the rim because there are no grain fibers to provide support. Nick switched to a bowl gouge to refine the shape of the exterior. He also formed the base of the platter at this time. He brought up the tailstock to make a small indent with the ball bearing center. This was done so that later when he wanted to finish the base he had a register point on which he could center the piece for final finishing. He then used the skew point to make the edge of the base for the scroll chuck. He stopped to hone his bowl gouge at one point. He identified how he uses the hone. He likes to hone around the bowl grind rather than up or down motion like most turners do. He said that this motion eliminates the sloppy movement or wiggling of the wrist that provides for very inaccurate sharpening technique. He starts with a pull cut along the exterior from the base to the rim. Then he switches to a push cut from the base to the rim. This provides for a much smoother surface cut. Then his last technique is to use a shear cut with the handle down to the thigh or leg and look for angel hair coming off the cutting surface. Make very slow light cuts at this point in order to get the smooth surface desired. When this step has been completed, then turn the bowl around and remount it on the scroll chuck.

Align the tailstock for support while making the initial cuts on the interior. Make horizontal passes along the surface to true up the top surface. Make a rim or flat surface along the top edge of the platter. Nick stated that the total rim width should be about 1/3 of the diameter of the platter. He indicated that you should use a shear cut to true up the interior and make small finish cuts as needed. Turn down the nub that is right on the center line of the tool rest. Then he power sanded the rim with a drill. He used 150 grit sandpaper for this step. He then hand sanded through the grits to a very fine luster. He likes to use Abranet for this technique. He cleans off the sanding dust with wood chips while the lathe is running. Now he is ready for the air brushing techniques.

Nick began his air brushing techniques with a series of practice strokes. He said that at first you can begin to practice on a piece of paper that has been taped to a flat board. He said that the zone of painting should be from ones belly button to his chin. That is where you will have the most skill. He said that the first thing you should do is make dots on the paper. These are made by being close to the paper. Then you can widen out your use of the air brush and make clouds or a lighter spray technique by moving back from the paper. Then try swinging through some arcs and make palm trees with a series of arcs. This should give you enough practice to do other decorations. You need to have stencils to apply these designs on a wood turning. He makes these stencils by cutting them from acetate sheets that have low tack sticky surface on the backside. He will use the cutouts by laying them over the wood turning and taping them to the surface with blue painters tape. He said that you can spray one side of the profile and then shade it to the other side with thinner paint to the middle. He used the leaf diagram for unique applications. In another set he used the darker shading all the way around the leaf and then thinner to the center. In other applications, he took the leaf cut out and stuck it to the surface of the wood and then sprayed the complete outline for a very nice leaf pattern. He said that you can purchase this paper at Pat Catan's and it is called Frisket Film. He also indicated that you should provide fences of tape to prevent over spray hitting areas that have already been completed. Here he simply taped one half of the tape down and bent the other half up to provide the privacy and safety needed. Once you have cut out the shapes desired, then tape the outlines down on the wood platter. Then spray with thin coats of paint. If the coat is to heavy then you will get seepage under the tape and it will make a mess of your art work. You should spray with the light colors first and then move to the darker colors for the accents. Again, sneak up on the color desired with light coats or the paint will seep under the stencil or tape. The air pressure of the air brush should be from 10 lbs to 60 lbs of pressure. When finished, one should remove the tape carefully so that you do not rip up any grain fibers. Remove the tape across the grain. Also remove the acetate sheets across the grain. He said that you can get your small compressors from Hartville Hardware in Hartville Ohio, or David Littmann, woodturner, or Harbor Freight or even use your own air compressor but you would need a regulator and a moisture trap. You can also use acrylic or water based paints. However you may have to seal the wood first before you can use them. He said that you should realize that paint sits on top of the wood fibers and makes the surface thicker. Stains and dyes are level with the wood fibers. He also indicated that one can to stencils on other things rather than just round things. One may want to do mirrors, windows, and even kitchen cupboards.

Wood Sculptures. His last discussion for the day was to do wood sculptures. He said that he started out with smaller sculptures and eventually did his biggest sculpture at 86" in diameter. For his demonstration, he used two square blanks of wood. One was made from

OSB board and it was called the waste block. The other blank was his finish wood and it was made of 9”x9” maple turning block and it was larger than the waste block OSB. The two pieces were held together with two screws in two areas that he was not going to be turning. He used an additional 4 screws to hold the face plate in position on the waste block. He then used a glue gun and put a weld of glue along the corners between the USB waste block and the back of the finish maple blank. He completed the weld of glue completely around the OSB joint except at one corner. This was so that if he had trouble getting the two pieces to separate, he had at least one corner where he could pry it up for separation purposes. With the face plate mounted dead center to the finish maple block, he turned a 4” circle in the center. This was merely a V cut into the surface to produce a valley. He cut this by coming in from both sides in order to get clean cuts. Then he cut a smaller 2” circle inside the larger cut. Again he came in from both sides to make a clean cut. The smaller circle he shaped into a half ball or half round area. Because you are going to have an offset mounting, he stressed several times that you must turn at very slow speeds. He then began to remove the waste between the center bead or half ball and the 4” ring. He left a slight V in the outer 4” ring and then turned a gradual slope to the center bead. He then textured the flat area that was remaining. This could be done with a texturing tool, hand held leather punches, or a rotary tool like a Dremel. He did not use an indexing head, but merely used his eye for the appropriate spacing. When finished, he burnished the surfaces with wood shavings as before. Then he cleaned everything up with fine abrasives. He used a liming wax to cover the surface. He applied it with a folded rag and then wiped it off with a paper towel. He then buffed the surface with a clean folded rag and held in such a way that if the rag was ripped from his hand, it would not smash his fingers. When finished he took the piece off the headstock threads and marked a register point on his faceplate and the waste block of OSB. He marked it #1. The reason for the register mark is that if he ever had to return to this turning with his faceplate he could get it right back in the center where it was before. He then remounted the faceplate in a location that was ½” away from the previous location. Again, using slow speed, he would cut another groove. He kept the flute of the spindle gouge at 10 o’clock and cut a V groove from both sides. These secondary and tertiary cuts can be made at different depths to provide the sculpture look. When complete with the second cut, he removed the turning from the headstock and marked #2 register mark on the waste block. He removed the faceplate and adjusted it for a third time that was 2 ½ inches away from the center mark. Using slow speed, he cut the third V cut in the turning. And then with a V tip in his power carving tool, he cut made some V cross cuts in the flat areas between the turned V sections or grooves. He said that one could also make some other indents using the power grinder with appropriate grinding bits. You could also use a Dremel tool with other bits to make other segments look interesting and decorative. Then he hand sprayed the grooves using the air brush method to highlight the areas. Some he sprayed black and others he sprayed red. To finish off the project, he took a sander and sanded off the flat areas to smooth out the surfaces as well as get rid of any overspray he made while spraying the grooves. For finishing he used some wood stains and also some acrylics for effect.

Respectfully submitted
Jerry Schaible, Sec.

NO PICTURES WERE SUBMITTED THIS MONTH

Anyone wishing to submit pictures for the newsletter please send them to the editor within two days of the meeting

Calendar of Events

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

NOTICE DATE CHANGE

May 10, 2014…….Marty Chapman will demo basic bowl turning

June 14, 2014…. Annual Club outing/picnic at Doll Lumber in Southington, Ohio. More details to come.

July 12, 2014…. Annual Club auction at Camp Y-Noah's day camp pavilion on Christman Road

August 9,2014….Richard Rohr will demo how to make a "pull string" top

September 13, 2014….Joe Herrmann

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