Buckeye

WOODWORKERS & WOODTURNERS 1992

THE AMERICAN ASSOCIATION OF WOODTURNERS 19 86

Contains June 2020 Minutes

July, 2020

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
June 13, 2020

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

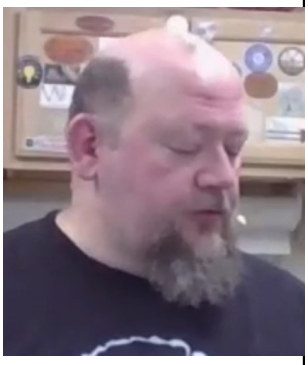
*****Note*****

Buckeye Woodturners Meeting
ZOOM online meeting
June13, 2020

Respectfully submitted,
Mark Stransky

The June 13, 2020 meeting of the Buckeye Woodworkers and Woodturners was held via Zoom video conferencing. Dirk Falther was the meeting host. There were 44 members signed in for the meeting.

Today's meeting featured professional woodturner Jeff Hornung of St. Louis, Missouri. Jeff has several You Tube videos of his work and demonstrations and also has a website to see some of his work.



The website is www.thewalnutlog.com. Jeff is the U.S. distributor for Hampshire Sheen Products, Yorkshire Grit, Harvey Lathes and Bridge City Tools. Jeff announced that all BWWT members have a lifetime 10% discount on all of the products he sells. Just call him at 314-724-5842 and let him know that you are a BWWT member and he will make sure you get the discount.

Jeff will demonstrate his metal reactive paint finishes and the making of a calabash bowl today. Jeff started the day with his reactive paint demo. The kit that Jeff uses is the VerDay Reactive Metal Paint Kit. The paints allow you to get a weathered metal finish on almost any surface. After applying the paint, the reactive solution is sprayed on. Because the paint contains metal, it will start to show a patina in a few minutes. The VerDay kit contains brass, copper, bronze and iron paints along with the reactive solution.

Jeff started with a bowl that had a base coat of iron paint on the entire bowl. The bowl had some tool marks and was a little rough in order simulate old metal. The base coat can be applied with a paint brush or sponge brush and was completely dry. He used the iron paint as a base because it would rust quickly.

Jeff used a cupcake tray as his palette for the paint. It doesn't take much paint to apply either the base coat or the subsequent paints. Jeff used a round sponge brush to randomly "splotch on" some of the iron paint and followed that up with some splotches of bronze

paint. While the splotches were still wet, he then sprayed on some of the reactive solution to start the oxidation of the metals in the paints. Keep in mind that the more reactive solution is applied, the more effect you will have with the oxidation.




At this point it was time to set the bowl aside and wait for the paints and reactive solution to do their work. Jeff cautioned that when spraying the reactive solution, it is best to keep away from all metal surfaces (such as the lathe bed and tools) because the solution will oxidize any exposed surface that it comes in contact with.

After about an hour, the reactive solution was almost dry. Jeff cautioned to not touch the wet finish as a fingerprint would show and would never disappear. As long as a finish is not applied, the oxidation will continue indefinitely. Keep in mind that this is a metal finish and is not food safe. A piece with this finish is decorative only and should never be used with any kind of food. If it is desired to apply an additional finish, the best thing to use is micro crystalline wax such as Hampshire Sheen or Renaissance Wax. A wet finish should never be used as it will ruin the oxidized finish. Jeff advised that after wax is applied to the finish, the oxidation will stop.

Jeff's next project was to turn a calabash bowl. He explained that there are two styles of calabash bowls, one found in the South Pacific Islands and Hawaii and one found primarily on the African continent. Bowls from Africa are mainly thin walled with a rounded bottom because they are made from gourds that have been dried, cut in half and then had the dried seeds removed. These are very utilitarian bowls that fit in the hands very well. Because of the round bottom they are very stable on almost any surface. Jeff will follow the design of those from Africa today.


Jeff started out with a dry maple blank approximately 11" in diameter and 3" thick. He noted that if wet wood is used, it will warp as it dries and that can have some interesting effects. He will primarily use a 5/8" bowl gouge, 1/2" bowl gouge and a 1/2" spindle gouge. The blank is mounted on a worm screw in his chuck and between centers. He will use a tenon instead of recess for the chuck as the tenon will be a much more secure mounting method that he uses for turning bowls.

He had a couple comments regarding sharpening. He mainly uses an 80-grit wheel for sharpening his gouges and almost all of his gouges have the same grind. The reason for the 80 grit instead of a finer grit is that it cuts just as good and the edge stays sharp longer. He does sometimes use a finer grit for sharpening and uses those tools for finish cuts.

Another shortcut he uses is for sizing his tenons. When he has his worm screw mounted in his chuck he measures the inside diameter of the chuck jaws with his calipers, adds a little bit to that dimension and makes that the diameter of the tenon. Since the jaws are close to their most round diameter with the worm screw in place, that would be the ideal diameter for the tenon.

After the blank was mounted between centers, he used his 5/8" bowl gouge to true up the outer diameter of the blank and round off the bottom corner. He then trued up the bottom and started to make a stepped tenon. The tenon step was about 3/8" high. He then set the tenon diameter above the step. After that he used the 1/2" bowl gouge to fine tune the bottom and the rounded corner. He then used the 1/2" spindle gouge to complete the tenon with a slight dovetail. After this was complete, he used the 1/2" bowl gouge to round off the top corner and put the undercut on the outside of the bowl. At this point he usually power sands the outside of the bowl up through the grits.


It was then time to reverse mount the bowl in the chuck. Jeff used the 5/8" bowl gouge to true up the face. He then started scooping out the inside of the bowl starting in the center and moving outward. He made successively deeper cuts with each cut leaving a step. He did this in order to maintain a mass in the center of the bowl for strength. As he got closer to the edge of the bowl he suggested using a parting tool to set the wall thickness of the bowl. By doing this, the parting tool cut can support the bowl gouge and keep the bowl gouge from skating across the top surface of the bowl. After setting the wall thickness at approximately 1/8", it is important not to try to go back to the inside of the bowl in that area because at that thickness there is little support for cutting and the wall will probably be slightly warped. He then used a 1/2" bowl gouge to cut the undercut at the outside edge of the bowl. This bowl gouge had the bevel relieved slightly so that it could go around tighter corners. After the undercut was complete and the wall thickness set, he moved on to coring out the bowl using the steps as a guide and also to maintain mass in the center of the bowl. He repeated the coring out cuts until the bowl was almost complete and then removed the last remaining mass in the center. At this time, it was time to power sand the inside of the bowl.







The last step is to remove the tenon so the bottom surface of the bowl is rounded off. There are several ways to mount the bowl so the tenon can be removed. They are:

- Use a vacuum system to hold the bowl
- Use Cole jaws or a Longworth chuck to hold the bowl
- Make a friction drive chuck from a piece of scrap wood
- Use a Rubber Chucky "no nose" friction drive chuck


Jeff chose to use a Rubber Chucky "no nose" friction drive chuck with a Morse taper to mount the bowl. He used the indent from the live center to center the bowl on the chuck. After the bowl was mounted, he turned the lathe on at VERY LOW speed and slightly loosened the tail stock. He then held his fingers on the inside wall of the bowl and slightly shifted the bowl until it was running true and then re-tightened the tail stock.

At this point, Jeff set the lathe at low speed and used very light cuts to remove the tenon. The cuts were made from the tail stock pushing straight into the bowl toward the headstock. After most of the tenon was removed, he shear-scraped the bottom with a bowl gouge to blend in the bottom while making sure that

there weren't any flat spots on the bottom. He then used the 1/2" spindle gouge to reduce the bottom button where the live center was and left a small shoulder under the button. When the button was as small as he could make it, he removed the bowl from the lathe and carefully snapped off the button. By having the small shoulder on the bottom, the button broke off without creating a divot in the bottom of the bowl. It was then time to finish sand the bottom surface. After sanding, he suggested that if a finish is applied it should be a food safe finish.




After Jeff's demonstrations were complete, President Brent Wells announced that the next meeting is tentatively scheduled to be July 11. Since Camp Y-Noah is still shut down, this meeting will also be a Zoom video meeting. Tom Nellis is diligently working to line up a professional demonstrator for this meeting. Check the BWWT website to stay up to date on club activities. At this time the Doll Lumber picnic and annual club auction have been postponed. We will announce the rescheduled dates as soon as they are known.

Brent also mentioned that the AAW will be having a three-day online symposium. Dates for the symposium are July 10, 11 and 12. Demonstrators for the event will include woodturning pros Trent Bosch, Cindy Drozda, Rudy Lopez, Glenn Lucas, Mike Mahoney, and Craig Timmerman. Topics will be announced at a later date. The cost for all three days of programming is $20.20, which includes access to a replay of recorded Virtual Symposium content for up to two weeks following the event. See the AAW website for all of the details. If you are interested in the symposium, keep in mind that registration closes on July 3, 2020.

SAFETY NOTE

Be sure to use proper safety equipment including eye, hearing and breathing protection whenever you are working on projects in your workshop. Make sure that you fully understand and follow the safe operating procedures for every piece of equipment that you use.

Calendar of Events

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

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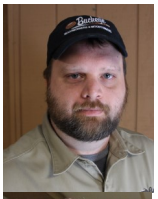
BWWT Library Online Guide brought to you by the BWWT Club Librarians, Dirk Falther and Bob Hasenyager.
The online guide lists the books and videos that are available in our club library along with descriptions on the subject matter and other useful information. Follow the link below to check it out.

http://uh.cx/uVS1S

BWWT OFFICERS FOR 2020



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