



Contains October 2020 Minutes

November 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
October 10th, 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
October 10, 2020**

*Respectfully submitted,
Mark Stransky*

The October 10, 2020 meeting of the Buckeye Woodworkers and Woodturners was held via Zoom video conferencing. Dirk Falther hosted the meeting. There were more than 40 members signed in for the meeting. Today's demonstrator will be Mike Mahoney of Mount Aukum, California. Mike will be giving a presentation on roughing out platter blanks and platter turning.

Brent Wells welcomed all to the meeting. Before Mike started his presentation, Brent held a short business meeting for the members.

The nominations for the 2021 BWWT officers are in process. Vice-President candidates are Marshall Holmes and Bob Hasenyager. Candidates for Treasurer and Secretary are Dirk Falther and Mark Stransky respectively. There is still time for anyone to volunteer to serve in these positions. If anyone is interested in serving as an officer please contact any cur-

rent officer. Elections for the three positions will be at the November meeting.

Brent gave a special thank you to all members who make the Zoom meetings successful and to the individuals who make sure the newsletter goes out to all members every month.

Videos of the most recent demonstrations are on the BWWT website. These videos are for BWWT club members viewing only and are password protected.

Jack Boggio let everyone know that there is still some hickory burl blanks available for sale from the tree that was recently cut up. There are also some box elder and other assorted woods available. All proceeds from the wood sale will go to the club. Jack showed a hickory bowl that he turned from this wood that was very nice.

Dirk Falther gave a short report on club finances.

Mark Stransky gave an update on the Woodcraft Pens For Troops program. At this time, we are waiting for Woodcraft to let the club know when the pen kits will be available. So far, BWWT members have volunteered to make 220 pens. A shout out goes to Richard Rohr for volunteering to turn 40 pens.

There were two winners of the new monthly newsletter "Did You Read It" challenge. As a recap, last month the newsletter started a contest on who reads the newsletter first. This is how it works: the first dues paying member to see a keyword buried somewhere in the newsletter and emails back to Mark Stransky that they have found it and where in the newsletter it was, will win their choice of a wonderful PRIZE of their choosing. The prize will be either a Hartville Hardware gift card or a woodturning blank out of my personal stash of blanks (don't worry – I promise to make it worthwhile). This month's winners were Dave Wells and Carl Hosfeld. They each chose to receive a Hartville Hardware \$20 gift card. The new keyword for this newsletter is "BOX". For extra points (that will mean absolutely nothing) if the winner includes a tip, trick or question I might consider something extra spe-

cial for the winner (like maybe a free donut when we start having meetings again).

There will be a club Show and Tell Zoom meeting on October 24 at 9:00. Dirk Falther will be sending out the invites ahead of time. Be sure to submit any .jpg images via email to Mark Stransky no later than October 17. Please don't wait until the last minute to send them in. I will take any images you have at any time.

Bowl and Platter Turning

[Mike Mahoney](#)

October 10, 2020

*Respectfully submitted,
Mark Stransky*

Our demonstrator for this month was professional turner Mike Mahoney of Mount Aukum, California. Mike is known for his oak platter and bowl blanks along with finished bowls, platters, urns and his line of woodturning oils and waxes. Mike's website is www.bowlmakerinc.com. Mike has been turning bowls and platters for over 35 years. The majority of his woodturning stock comes from downed trees in and around the area he lives in. Mike lives in the heart of gold rush country about an hour and a half east of Sacramento. It is not uncommon to see mountain lions on the prowl in his area.



Mike started his discussion on the various types of oak found in his area. Of the more than 450 known varieties of oak, the main ones found in his area are white oak, red oak and pin oak. Another variety mentioned was shingle oak that is found in the eastern United States. The easiest way to identify each species is by the shape of the leaves. Red oak has leaves with pointed lobes; white oak has leaves with rounded lobes and pin oak has pointed lobes. Differences between red oak and pin oak is that pin oak keeps its leaves over winter while red oak drops its leaves in the fall and pin oak leaves are not as broad. Other common species of oak are burr oak, swamp oak and shingle oak.



Red Oak



White Oak



Pin Oak



Shingle Oak

When choosing which species of oak to use for a given project, it is important to remember that red oak will allow moisture to transfer through the wood and would not be suited for utility items. White oak is very good for utility items such as bowls, platters and other items that would be used on a regular basis. White oak is also one of the sought-after woods for wine barrels. Early ship builders also used white oak for structural members in sailing ships.

Mike described how he cuts logs for his platter and bowl blanks. He usually starts with logs that are about 36" diameter or greater. The logs that he uses are mainly from the trunk of the tree and not limb wood. Limb wood has stresses along the length of the limb from the way the limb grows and sometimes can be unpredictable with respect to warping and other deformation. All of his blanks are quarter sawn for the best stability and the appearance of flecks and rays in his platters. Almost all of his platter blanks are about 2" to 2 1/2" thick. His bowl blanks are thicker, usually not more than 5" or 6" thick.



When working with oak it is important to know that the heartwood in a blank has a lower moisture content than the sap wood. This variation in moisture content can affect the stability of the turned piece. When it

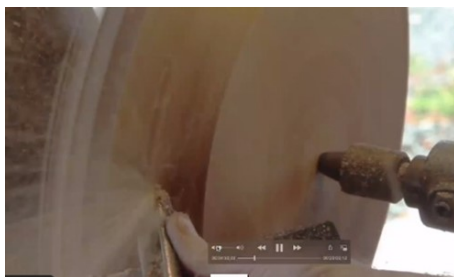
comes to drying wood, the best tree to dry is a tree that has been standing dead for a while as the moisture has had a long time to drain out of the log. Mike feels that air dried wood is better to turn than kiln dried wood. Kiln dried wood is harder to cut.

When Mike starts to rough out his blanks, he starts by cutting the largest diameter he can on a band saw. He then mounts the blank on a screw chuck and starts turning the blank round. After the blank has been turned round, he flattens the bottom of the blank.



After the side is turned and bottom has been flattened, he starts to cut the bottom of the rim with a large cove. When he is satisfied with the cove, he flattens the top of the blank where the rim will be and

follows that up with breaking the sharp edges on the rim and on the bottom. The reason for breaking the sharp edges is because the rounded corners will prevent uneven drying by stress relieving the edges. The



next step is to rough out the inside and rim of the piece.

When Mike rough turns his platters and bowl

blanks, he leaves a large protrusion in the center of the piece where the piece was mounted on the chuck. This large detail sometimes cracks during the drying process, but that doesn't matter as that will be removed during the final turning. It also provides a

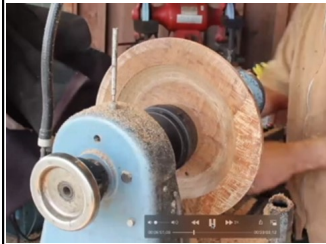
way to mount the piece to a chuck after the piece has dried.

The next step is to seal the piece with green wood sealer. Mike uses a mixture of water-soluble Elmer's white glue with about



15% water added. The addition of the water makes the sealer easier to spread than just straight white glue. Mike covers the entire piece with the sealer, not just the endgrain.

Drying time with this method varies with the species of



wood; oak and maple are relatively fast, usually drying in about 120 days. Woods such as walnut are much



slower to dry. Mike does not check his pieces with a moisture meter; he usually can tell if a piece is dry by "feel".

One thing that Mike cautioned on was filling cracks and voids in turned items. If a piece is going to be used on a regular basis (a platter, plate or salad bowl for example) it is not a good idea to fill these types of defects with CA glue or other fillers. These fillers are liable to fail or come out under regular use. If a piece is going to be used for display or other decoration, these types of repairs are suitable. If Mike has a piece that has cracks or other voids that can't be avoided and is intended for regular use, he will scrap that piece.

After a rough turned platter is dry it is ready for final turning. The first step is to measure the diameter of his closed chuck with a pair of dividers. He then uses a chuck to mount the platter on the large protrusion in the center of the top. Using the tailstock for support, he trues up the diameter of the bowl and then proceeds to flatten the bottom. When the bottom is flat, he starts to form the bottom of the rim. The next step is to cut the recess for the chuck. He uses the dividers with his chuck measurement to score the bottom of the platter for the chuck. He uses a spindle gouge or a bottom bowl gouge to cut the recess about 1/8" deep with a slightly convex shape in the recess.

The next step is to cut the final shape of the bottom of the rim. It is important to know how



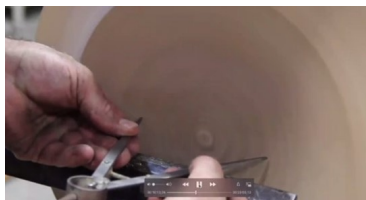
large the base of the platter will be. Mike's rule of thumb is that the base where the platter sets on the table should be about 50% of the diameter of the platter. A good base size for a bowl would be 1/3

the bowl diameter; for a plate, 90% of the diameter. The area of the base should be slightly concave so that the platter sets on the table without rocking. When the size of the base was defined, Mike blended the base up to the rim with an ogee curve. At this point,



the bottom of the platter is ready for sanding; Mike sanded the platter up through the grits to 400 grit. He power sanded the bottom from the chuck

recess up to the rim and hand sanded the recess for the chuck. He advised to blow off the sanding dust and any grit left on the bottom so as not to have



any of the previous grit mar the sanding as it is being done. When the bottom is completely sanded, he used the 400 grit sandpaper to burnish the surface.

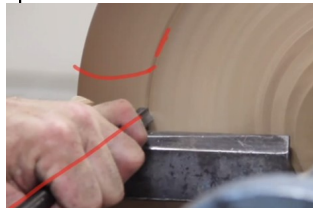
It is now time to reverse the platter in the chuck. By making the chuck recess in the bottom the approximate size of the chuck when it was closed, Mike only needed to slightly



expand the chuck to hold the platter. By doing this, he had maximum contact with the platter without marring any of the platter surface. He then brought the tailstock up for support.



The first thing he did was set the size of the rim to about 10% of the platter diameter. When the rim size was set he started to cut the bowl portion of the platter. He made several small step cuts until



satisfied with the depth of the bowl, he cut a convex surface on the rim of the platter with a finishing cut with his 3/8" bowl gouge. At this point, the rays and flex in the grain of the wood was very apparent.



It is now time to finish the center of the bowl. With the tailstock still in place he started making small cuts towards

the headstock so that he was not cutting into the end-grain of the platter. He continued



making these cuts until he was close to the tailstock.

After he removed the tailstock, he was able to finish cutting the bottom clean, first with his bowl gouge



and then finishing up with a round end scraper. After he was satisfied with the surface, he proceeded to sand the top of the platter up through the grits the same as he did the bottom of the platter.

After the sanding was complete, it was time to remove the platter from the lathe and apply the final finish.



The finish that Mike uses most frequently is Mahoney's Walnut Oil. He only applies one heavy coat of finish and wipes off any excess. If the finish dries with any heavy spots or runs, just apply another light coat of walnut oil as the walnut oil will soften up the first application so that the excess can be removed. Walnut oil is a very slow drying finish and takes 1 to 2 weeks to fully cure. After it is fully cured, a wax finish can be applied if desired, but is not really necessary. Any wax that is applied will enhance the shine and help prevent scratches, but is not durable and will not last with regular use. Sometimes Mike will fume a piece with ammonia prior to applying the walnut oil to make the medullary rays more apparent. Mike gave a short discussion on the use of finishing oils and some of the properties of oils. It is important to note that some oils have a definite shelf life but that shelf life can vary depending on the make up of the ingredients of the oil. The best way to store fin-

ishing oils is to avoid direct sunlight and store in a cool place.

Finally, Mike gave a short talk about woods, tool sharpening and grinding, different patterns of figure in woods and what to look for in the bark of a standing tree to determine if there is any figure in the wood. Mike recommended the book "Know Your Woods: A Complete Guide to Trees, Woods and Veneers" by Albert Constantine as a resource for identifying trees.

If you missed this excellent demonstration by Mike, you can review it on the BWWT website Resources page.

TIPS AND TRICKS AND QUESTIONS – OH MY!!!

Two months ago I inaugurated the Tips and Tricks and Questions section of the newsletter. This month I received an excellent presentation from Jack Boggio on how to flatten a slab.

If anyone has any tips and tricks they want to share, send them to me (include any relevant pictures or drawings that can be emailed) within 3 days of each meeting and I will include them in the monthly newsletter. It could be on any woodworking or woodturning topic. It also could be a short explanation of something that was seen in a demo. This would be a good way to keep everyone involved in what the club is doing since we have not been able to get together during the pandemic. Who knows – you might have the answer to one of the great mysteries of woodturning and you don't even know it yet! If this works out to be a good idea, I would even continue it after the pandemic when we can get together and exchange tips face to face.

In addition, if anyone is stumped on something, send me your questions and I will survey some of the more experienced members and hopefully get an answer to whatever is holding up your success. If you have any kind of question on something you have seen in a demo or have thought about while enjoying a cool beverage on the front porch, this is your chance to maybe get an answer. This can take the place of some of the conversations that always happened before and after our meetings every month. All I ask is that you keep your questions about relevant things that we do. I am not really qualified to find the answer to the meaning of life or anything political.

Don't hesitate to send in your tips, tricks and questions in time for the next newsletter.

Jack's tip on how to flatten a slab follows.

How to Flatten a Slab for a Table

By Jack Boggio

I wanted to make a table from a piece of locust. It was cut to about 2 1/2 inches thick with a chain saw. After

watching numerous YouTube videos on the process, I made a jig to do the flattening on my 3' x 5' workbench.

My first step in the process was to fill around the bark with resin to lock them in. I hot melt glued cardboard around each of the areas to be filled. I held the piece in a vise with one void facing up. I poured clear epoxy into the slot and kept filling as the resin settled into the board. Once the area stayed full, I left the blank in the vise overnight. The next day I rotated the part to expose a different void on top and repeated the process. It took five days to fill five voids.

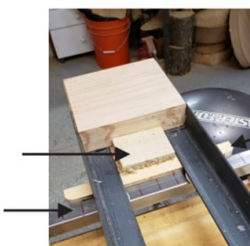


I started making the sled for my router to slide in. I bought two 6' pieces of angle iron from Home Depot (about \$17 each). I cut two pieces of wood to attach at each end to hold the angle iron apart the width of the router. I put a hole in and mounted a furniture slider (from Home Depot) on the



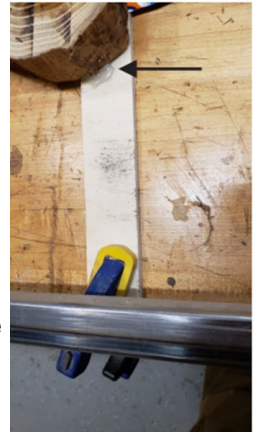
router face plate in order to allow free sliding across the bed. I bought a 2" bottom cleaning router bit to do the flattening. These are available at MCLS for about \$19. I also used the furniture moving pads on the bottom of the sled to allow the sled to move freely across the project.

The two ends each have a stop built into it so the



router bit will not hit the edge of the guide when it travels all the way to the end. The bottom side of the sled has a guide to keep the sled square to the rails and centered over the frame.

The guide rail on one side is marked in one-inch increments. This is used to mark the movement of the sled for each pass. Since I have a 2" bit, I am cutting with only half of the bit on



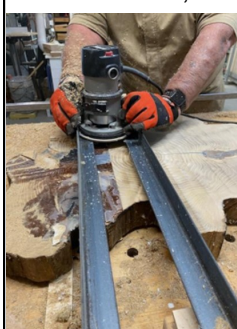
each pass. When the board is placed in the jig, it must be secured to the table or it will move when the router bit engages the wood. I placed two 1/4" slats under the piece and placed just a spot of hot melt glue at each edge (see arrow).

The guide rails are two pieces of 6' square steel tubing from Home Depot (about \$24 each). They are attached to each other with a piece of 1/2 inch plywood and are the width of my bench, 36 inches.

The ends of the jig are clamped to the bench. The 1/2" board on the square tube sits on top of a 2x4 and



five pieces of 1/4" plywood. After each pass is made with the router, one piece of 1/4" plywood is removed.



This lowers the router bit 1/4" for the next pass. If all of the 1/4" pieces are removed and more depth is needed, remove the 2x4 and replace it with five 1/4" pieces to lower the cut another 1/4". You will see in the above photo a

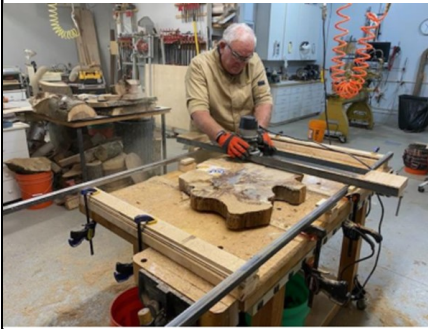


small block under the guide rail between the clamps. This is to stabilize the rails so they don't bend downward. You may or may not need these.

We are now ready to start cutting.

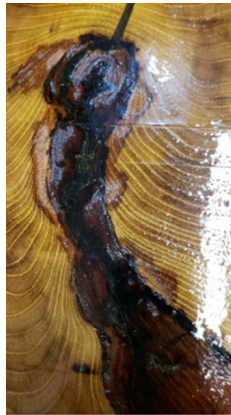
Line up the sled with the first mark that allows the router to cut wood. Push the router all the way across the board and return it to a point near you. Move the sled one line to the right. That will give you a 1" wide cut in the wood. **HOLD THE ROUTER TIGHT. IT CAN GRAB AND JUMP OUT OF THE TRACK.**

Continue making cuts across the board until all the way across. Remove one 1/4" board from each end and make another pass. Continue this action until you reach the desired depth.



At this point I noticed that I had some voids in the resin. I mixed a small batch and poured it into the voids and sealed any bad spots inside the gaps. I also smeared the rest of my mixed res-

in over the piece to act as a seal coat. You can see in the left photo below that resin has soaked into the wood in BOX some places and has completely filled other places. I then went back over the piece and filled any remaining voids with 5-minute epoxy. The board is now ready to flip over and flattened the other side. It will be glued to the small slats and they will be clamped to the bench. The same procedure is used of the back side.

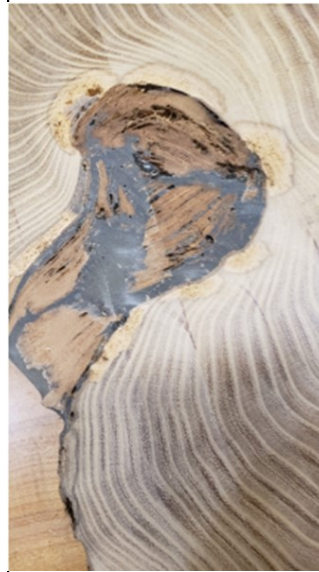


As I removed 1/4" strips to lower the cutter on the router, I found that the clamps holding the top in place on the bench were

interfering with the guide rails. I removed the clamps and screwed the strips to the bench. This held the work piece solid while routing.



The photo above shows the piece completely routed.



The photo on the left shows the voids left where the resin did not penetrate during the initial filling process. These areas will be sealed and filled during the finishing process. The photo on the right shows the piece being sanded. I found that the router sled must have sagged slightly when the router moved across. A half dozen or so passes through the sander cleaned up the dip and made the part flat. At this point the piece is ready to go back to the bench for final sanding, void filling and finishing.

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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SHALL ENTER OR EXIT THE
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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 de-
scriptions on the subject matter and other useful
information. Follow the link below to check it out.

<http://uh.cx/uVS1S>

BWWT OFFICERS FOR 2020

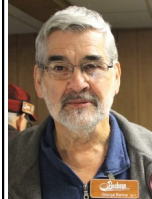


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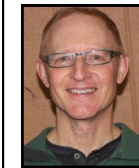


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