



South Central PA WoodTurners

April 2012 Newsletter

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Dates to Note

Club Meeting
May 1, Tuesday, 6:00 PM
Tom Deneen
Turning a pepper mill

May 23, Wednesday 8-5
Beth Ireland
All day Demo
"Turning a Bandsaw Box"
and "How to be creative
without going to Art School"

June 5, Meeting
Last Chance!!!!!!!
The Burl Challenge
Bring your Burl!



*Thoughts
from the
President
Don Wilson*

I found the April meeting to be quite interesting that you could actually make a bowl from one small square of a board. I know a lot of the members also found it interesting that you could get all the various designs by just gluing up a board. This topic could lead to a challenge.

Speaking of a Challenge, we have the burl challenge for the May 1st meeting, so bring your turned piece of burl and show us what you have made. There will be prizes for the top three pieces displayed.

We still have room for more people at the Beth Ireland demo on Wednesday, May 23rd.

The topic for the May meeting is turning a pepper mill. Tom Deneen will be demonstrating how to turn a pepper mill. If you have ever tried making one you already know that they aren't the easiest things to get right. Some are down right difficult depending on the type of mechanism you use.

As I sit at the computer writing this I hear a chainsaw running in the neighborhood. I guess I need to take a walk and see if there is anything of interest.

Happy turning,
Don

April Minutes

Submitted by Carol Woodbury



Vice-President Tom Deneen presided due to President Wilson's recent "replacement" of the "replacement" hip surgery.

Guests:

Guests included Walt Whitley, Todd White (one of our original founders), Gordon Peirce (from England) and our presenter for the evening, Al Fox.

Old Business:

The Treasury holds \$2,4270, some of which is from Cabin Fever and will be donated to The Rescue Mission and the Agricultural & Industrial Museum

CA Glue:

There is a small amount of CA glue left for sale.

Raffle Prize:



Dave Neuberger's black walnut bowl (wood from the Unitarian Church) was won by Bryan Sword in

Beth Ireland

Reminder!!!!

Beth Ireland will be demonstrating
"Turning outside the box"

May 23rd from 8 to 5.

Reservations are needed.

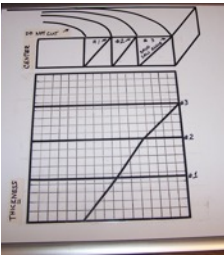
\$30 for the day with lunch. Don has opened the event to several other clubs.

Bowl from a Board

Demonstration by **The Amazing Al Fox**



What an eye-opener Al's demonstration was. How easy he made it look to create beautiful bowls with a minimum of wood loss. Using a flat board cut in circles, some glue and a minimum of turning to finish, he creates amazing things.



Layout: He called his method "Stacked Ring Lamination", or "Bandsaw Bowl", or "Bowl from a Board". First he uses graph paper to work out the dimensions and flair of the piece; vertical lines indicating the thickness of the wood, horizontal indicating the rings to draw on the

wood, the angles telling him what angle to set his bandsaw for cutting out the rings.

The board is first surfaced on both sides, using a drum sander. Next, the board is ripped in half and clamped back together. At this point, he uses a compass to transfer the horizontal lines from the graph paper to the top of the board creating concentric rings.



The boards are then unclamped and vertical lines are drawn on the edge of one half board. Next, diagonal lines are drawn on the edge, giving the angles for the band saw table to be set.



Cutting The Rings: Using an adjustable square, you can set the saw accordingly. Most bandsaws go to a 45° angle which gives you the thickest, easiest rings to work with, but if you want thinner rings for a taller bowl, decrease the saw angle. Thus, the larger the angle, the wider the bowl. Height is dictated by the thickness of the original board. (Extra height could be achieved by gluing on another board rather than using a thicker board, because the thicker the wood, the more difficult it is to cut correctly.) Al cuts freehand, but you can make a jig. With experience you know how your graph drawing will translate into the profile of the finished piece.



Gluing: Next, glue matching rings together and work your way in reverse from smaller to larger to create the bowl's shape. For tight glue joints, Al suggests that multiple rubber bands all around create equal pressure to avoid warping, although C-clamps can be used

on the largest of the rings which is still square until the final turning. A joint can be rubbed until just tight to get out any excess glue then clamped tightly.

N.B.: As each set of rings is glued and pressed together, Al begins the turning to rough shape the interior. Then he goes on to glue the next set of rings to the bottom set and again finishes the interior, and so on.



Finishing: Finishing is done with as many as 15 coats of lacquer. He starts with 5 coats of sand and sealer followed by 10 coats of finishing lacquer. Between each coat, sand with 320-400 grit. End with 600 grit and paraffin oil to remove any dust. Then use pumice stone (similar to 2000+ grit) and paraffin oil; this removes the shine, but gives him the feel he looks for. Next he uses rottenstone, which is about 4000 grit, with less oil, almost dry sanding for the shine. End with 5 coats of butcher wax.



Voilà! A gorgeous piece of art.



Examples of using circular clamps for segment gluing.

Questions: As he went along, Al answered questions: **What blade?** For the bandsaw, he uses the Highland 1/2" blade strictly for ripping. For radius cuts, a 1/4" with 4 to 6 teeth/inch.

Glue? Tite-bond Original is best for light woods because it dries clear; this is especially important for holly. White gorilla glue doesn't dry as clear, although Al occasionally uses darker glue to create a seam effect.

Saw for segmentation? Segmented cuts have to be perfect so he uses a Delta table saw, with the Inkra miter jig for miter cuts. A clean blade cuts clean; frequently clean your blade, especially with exotics to keep the pitch off the blade. The blade angle has to be 90% perfect.

Glue surface? A Freud Fusion blade cuts so smooth, he has to sand a little with 80 grit to open the pores for the glue to stick.

How long does it take?

The Indian-looking bowl took about 95 hours to complete!

Grain direction? Al has worked both ways. It's only important that you keep the grain the same way the whole time-unless you wish to use it as a design pattern. End grain, however, does require using a mortis and tenon joint to hold it in place and then you need to be careful not to turn the tenons out.

Aged wood? Al remarked that you can't use air-dried wood because too much moisture remains in it. There should be about 6% moisture for success.



Al showed examples as he explained the steps. Then he brought out samples of some of the amazing work he's created by combining woods. One piece, made of Holly and Sapele had the effect of dark squares running up

one side.

Another simply was 2 bowls stacked together at their thickest to create a large hollowform. It's "lamination trickery", says Al.



For a man who bought his first lathe only 3 years ago, he has certainly expanded on the possibilities. He is recently collaborating with Linda Billett, a glass fusionist, and is working on combining ceramics and wood.

Given the beauty of the samples Al brought, we all wanted to know how he prices them when he sells at galleries or art shows (from \$125 to \$2500). Everyone was astonished that his most complex pieces weren't more, considering the quality and craftsmanship he brings to his art.

**Many thanks to Al Fox for an eye-opening evening !
Please come back again in a few years, Al, to show us what you have achieved next !**



The Burl Challenge

President Don hopes more members will participate in the burl challenge. Many burls were taken by members 2 months ago. It is hoped that all who took them will turn something for show and tell. Don is offering **Craft Supply Gift Certificates** as prize incentives for those who participate.

**First place 3 - \$10 gift certificates
Second place 2 - \$10 gift certificates
Third Place 1 - \$10 gift certificates
So now it is time to get busy.
There is money to be made here.**





SHOW AND TELL

Photos by Phil Reed



Barry Stump
Oak Box



Barry Stump
Urn - Juneberry



Dean
Swaggart



Madrone Box
Dean used his rose engine lathe
and 5 axes



African Black Wood with
colored veneer



Tom Deneen **Paddle Spatula & Scoop**
(Tom won the \$10 gift certificate as usual)



Leo Deller
Bell Boxes



Gary Vreeland
Walnut Bowl
Finished with Mylands
friction polish



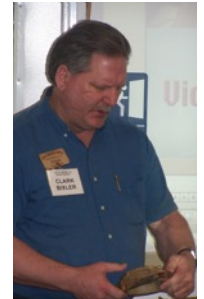
Clark Bixler
Spalted Holly Plate with
Ambrosia Maple Base



Maple Burl Vase
Club Burl Challenge Entry



Mahogany Bowl
His first bowl



Salt & Pepper set



Bryan Sword **14" Spalted Maple Bowl**

Bryan cleverly camouflaged his too thin bottom with the addition of a maple leaf encased in bar top epoxy