South Central PA WoodTurners

Member of the American Woodturners Association

October - November 2016 Newsletter

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Club Web Site
www.PAwoodturners.com

Dates to Note

Regular club meetings held on the first Tuesday of each month @ 6 pm @ Meeting House, Water St., Jacobus

December 6, 2016
5:30 Social hour
6:30 Dinner

Club Potluck
Entire Club Invited
Bring a guest
John & Joan Stewart's
3088 East Prospect Rd
York, PA

President's Column

by Dave Neuburger

November 2016

This is my last column of the year and the ending to my second year as club president. The club had a great year 0,and we can look forward to 2017 with optimism.

This month we had our first joint meeting with the Lancaster Area Woodturners Club. We had an excellent turnout of over twenty club members. Their president, Roy Johnson, thanked us for the hospitality and great meeting that we had for them in October. (Thanks again to Don Wilson.) They reciprocated and a good time was had by all.

For those of you who couldn't make it, they had four workstations that we all rotated through. There was one for learning how to use molten metal such as lead or tin to fill voids in turnings. A second one was a sneak peak at some new turning tool prototypes. Third was on using laser printing and the fourth was a hands-on for turning finials.

I think there was agreement to continue doing some sort of exchange on maybe a bi-annual schedule. Our clubs have a lot of similarities but unique identities.

Coming up in December is our annual holiday party at the Stewart's home on December 6th.

I invite you all to participate in the **President's challenge for the upcoming holiday party**. Embellish turning with one or more techniques, not limited to: dye, paint, pattern, texturing, chatter work, carving or pyrography. Multiple prizes will be awarded.

I look forward to seeing you then. Enjoy the rest of the fall season.

Dave

Woodturners Meeting 10/4/16

Submitted by our talented Secretary Carol Woodbury

President Dave Neuburger welcomed the many guests from the Lancaster Area Woodturners who joined us for the evening.

We also welcomed guests Perry Hilbert, who is again taking up turning after 20 years, and Joe Fitzpatrick, an occasional turner and occasional guest.

Treasurer's Report
Treasurer John Stewart reported a balance of $3734, of which $1574 is earmarked for charity and education fund. He also informed the guests that he is selling CA glue and accelerator this evening.

Volunteers Appointed
Dave is "volunteering" people as co-officers and duplicates for essential positions, eg. President, Secretary, equipment operation, etc.

English Walnut Tree Harvested
Martin Stople will be processing an English Walnut tree near F & M which is almost 42" diameter at the base. He needs help with it and welcomes calls to arrange the date.

Brogue Lions Club Holiday Sale
Perry Hilbert announced a DYI Holiday Sale to be held at the Brogue Lions Club Park Saturday, Nov. 26 . We could set up and demonstrate using wood and lathe they provide and sell small items. Perry also has a number of trees down or ready to be cut, black walnut and other varieties.

Club Holiday Party
The annual Holiday Party will be at the Stewart home on December 6, 2016.

Tips and Tricks

Tom Deneen showed PVC rings he'd sliced. He places them in the chuck jaws to protect and hold steady the piece he's turning. These are useful for holding ornaments, finials and tops, etc.

October Show and Tell

Photos by Phil Reed

Phil Reed

locust burl bowl

David Neuburger
KUBB set
(yard game
from Europe)
red oak

Tom Deneen
ring holder and rings
sycamore and
ziricote

Angelo Iafrate
Curly maple box
Two tiny palm seed turnings
exterior shell & interior seed

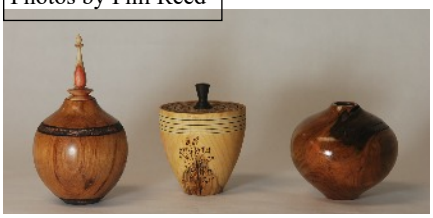
Leo Deller
Bowl with open
segmented lid
maple, walnut, and
unknown wood

Don Wilson

17.5" dia.
walnut bowl
from Martin
Stolpe

Show and Tell

Photos by Phil Reed



Mike
cherry hollow form with box elder finial
lacquered vase, plum and maple box

Doug Reesor
heart burned
plates - ash,
maple, dye

huge
hollow form
cherry burl,
copper powder

Bill Kroft

lidded box
marble game
set

Dave Hunter

2-piece cherry
hollowform

Keith Lauderbach
blue spruce box, end-grain showing star "rings"
spalted birch lidded urn
2 ornaments
historic woods, olive from Bethlehem and bloodwood

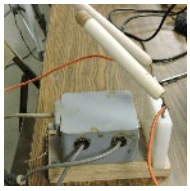
Bob Good

spalted beech large compote

DON WILSON ON THE LICHTENBERG TECHNIQUE

The Lichtenberg technique also goes by the names of Fractal or Lightning art. You aren't truly in control…the fire goes where it wants to and creates the pattern.

Don began by passing around 2 bowls "decorated" by burning – one plain and one green dyed. Don's "tools" are an old neon sign transformer



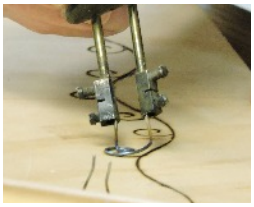
At 7500 volts and 35 mAmps, with 2 probes of brass grazing rod mounted on a piece of PVC pipe and and a piece of turned wood.

First, make a solution with either baking soda or salt in water (1 Tbl. to 1 cup) to neutralize the char (the remains of a burning, like making charcoal). Paint on the solution, working a small area at a time. Touch the live probes to that area, keep them stationary for awhile and watch tree root patterns appear as the electrified wires burn into the wood. We watched as the probes sparked and flamed. The burns moved around by themselves and the finished demo pieces looked like random seaweed or tree roots or bonsai. After it cools, the item can be washed with soap and water in a sink or a toothbrush used to take away the char. If necessary, 500 grit sandpaper or alcohol can take away any over burn.

Next Don turned to branding. Using an old adapted battery charger, set to 6 volts and about 4 or 5 amps, he makes patterns with wires he has bent into shapes. The wire is Nichrome wire (toaster wire) at .036 or for a heavier line at .040.

Don starts with a pencil line, then indexes the piece. With his pattern shaped wire, he rolls the heated wire along the pencil line one segment at a time, to create an even overall design.

Demo continued



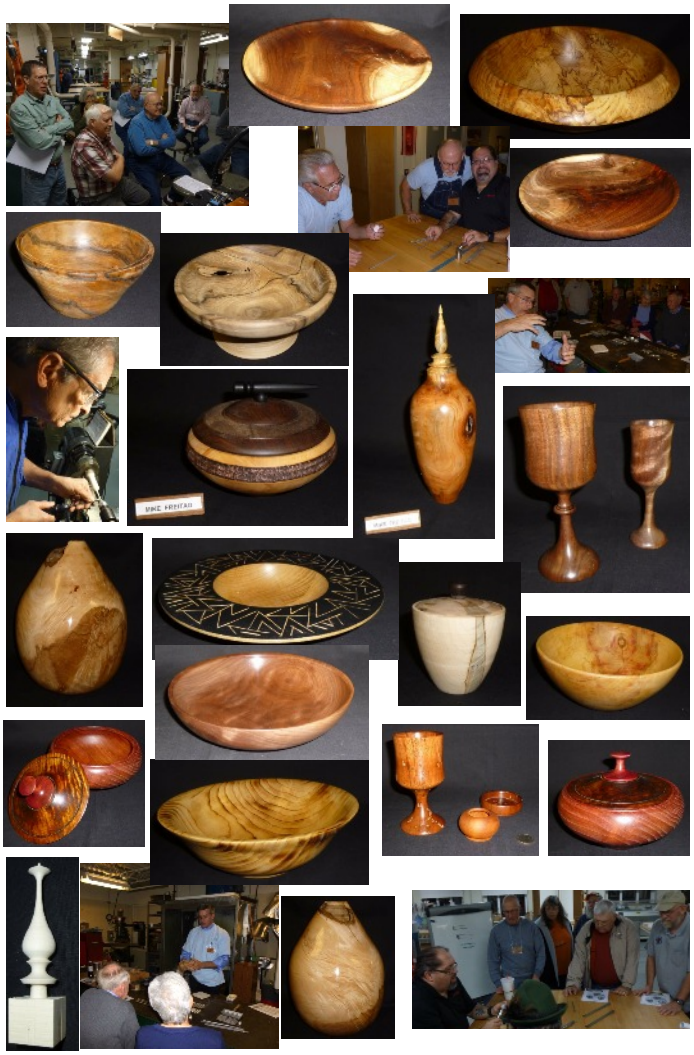
Rolling the tip of the wire shape, he begins each new brand by setting it in the previous burn line. Examples burned were basketweave, ivy vine, flowers, etc.

Everyone was interested in Don's presentations and there were many follow-up questions.

Thank you, Don, for another helpful program.

Nov. 1, 2016 Lancaster joint Meeting

Pictures are worth a thousand words.



MORE WOODTURNING MAGAZINE

The following article is provided by
More Woodturning Magazine. Please visit their web site:
www.morewoodturningmagazine.com

Making an Antique-style Baby Rattle
by Fred Holder

Several years ago I was watching a movie, Australian I believe, where the baby in the family had died. The time period of the movie was the 1800's. The mother was putting away the baby's things and the last thing she laid in the trunk was a wooden baby rattle. This inspired me to make one with a similar antique look. I've used about every type of hardwood for these rattles, but I find that the harder and closer-grained the wood, the better the ring cutting tools work. The rattle I made for this article was made from a chunk of plum wood and I used the Robert Sorby ¼-inch set of ring cutting tools. The wood had been curing for about ten years, so it was very dry. I recommend that you use a slightly more wet wood to make your first few baby rattles--it turns easier. I used my Teknatool Nova DVR 3000 lathe. The wood was turned round and sized to fit the Super Nova 2 chuck on my lathe, see Figure 1.

Figure 1. Here the wood has been turned round and to about 1-1/2" in diameter.

I begin by reducing the stock to about 1-1/4 to 1-1/2 inch in diameter. I never measure it but they just seem to come out about that size. I make a "V" cut with the skew close to the tailstock, but far enough away so that there will not be a problem with the center hole winding up in the end of the rattle. Don't cut this "V" too deep right now. Another "V" is now made to the left of the first one about 5/8-inch center to center. This "V" is the beginning of the recess where the rings will slide freely to rattle. Cut this a bit deeper, about 3/8-inch deep should do the job. See Figure 2.

Figure 2. Two V-cuts have been made near the tailstock. The space in between the cuts will define the knob on the end for teething.

Now, take the ¼-inch beading tool and cut a bead. The right side of the tool should just cut into your "V". I've found it works best if you gently rock the tool handle from side to side. This tool is basically a scraper, so it should be tipped slightly downward also. Don't try to cut too heavily or you may break out pieces of your ring. I generally cut in with the beading tool until the ring has just cleaned up. See Figure 3. The only sharpening you need to do on the beading tool is to hone the top face. You should never grind the other parts that were ground to shape at the factory.

Figure 3. Here the top of the ring-to-be has been cut with the Sorby beading tool.

The skew chisel is used to widen the space on each side of the bead. You need a 3/8 to ½-inch wide "V" on either side of the bead. I generally cut straight in on either side of the bead with the long point of the skew. It doesn't really matter which side of the bead you attack with the ring cutting tools first. I've developed the habit of cutting on the right side first and then cutting the ring loose with the left side tool. It takes a little practice to use these tools. A steady hand and a little care is all that's needed. You don't have to be a great woodturner to cut a very acceptable loose ring with these tools. The instructions that came with the ring cutting tools said you can cut rings without using the beading tool first, but I've found my rings are better when the beading tool is used to cut the top.

Figure 4. Here the ring is nearly cut loose. I finally cut the ring loose with the tool on the left side of the ring.

Here are the instructions for cutting a loose ring (taken from the Woodcraft catalog): (1) cut a bead with a beading tool, (2) cut to depth beside the bead with a parting tool, (3) use the right ring tool to cut the rear right of the ring, (4) use the left ring tool to cut the rear left of the ring, which will also separate the ring.

Once the ring is loose, I take a 3/8-inch spindle gouge and make the recess deeper to allow the ring to float freely. Make a second loose ring with the right hand side of the beading tool just cutting into the "V" on the left side of the ring recess (see Figure 5). This is done in exactly the same manner as the first ring. Use the 1/4-inch spindle gouge to clean up and size the bottom of the ring recess. I generally cut this down to about 1/2 to 3/8 inch in diameter. Again it's not critical, no need to size specifically.

Using the skew chisel, I cut a "V" about 1/2 inch to the left of the ring recess and another one about one inch further to the left to define the far left dimension of the rattle, also the end of the handle. Form a bead between the handle and the ring recess. Make this bead smaller than the ring diameters, but larger than the inside diameter of the rings--you don't want them to slip off.

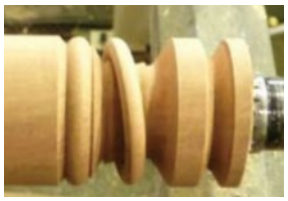


Figure 5. Starting the second loose ring.

Form the handle and put in two decorative "V" cuts with the skew. At this time I cut the "V" at the end of the handle down to about 1/4 inch. I then shift to the far right side and turn the piece between the first "V" cut and the ring recess into a pleasing knob shape. Babies like to cut their teeth on this knob, at least my grandson used his for that purpose. Again leave about ¼-inch of material on the right end, also (see Figure 6). Now, you can sand the rattle. I generally don't go finer than 280 or 320 grit. Remember, this is going into a baby's mouth and, if they are cutting teeth, it will not be smooth for very long. I personally find them more attractive if they aren't too highly polished.

Figure 6. Here the piece is pretty much ready for sanding.

After I'm satisfied with the sanding job, I cut the V's at each end down to about 1/8-inch, just enough to still hold everything together. I prefer to separate the rattle from the rest of the spindle with a knife or saw. I use a knife to pare off the excess and then hand sand to smooth each end.

Figure 7. The Robert Sorby tools used in this project: (top to bottom) Right hand side tool, beading tool, and left hand side tool.

Add a coat of non-toxic oil and you have a completed rattle. I used the Mahoney Walnut Oil finish, which works very well. The finished baby rattle is not too large, but it meets the minimum size requirement for baby toys.

Figure 8. The finished baby rattle.

Aligning your Lathe
by Dick Veitch

If you are just turning a chair leg between centers, it does not matter too much if the head and tail of your lathe are not perfectly in line. Likewise, you can turn a bowl without using the tailstock.

But, if you want to do anything where the wood is held in a chuck and the tailstock is brought up to the wood, then the head and tail need to be correctly aligned. I am sure you can think of many times when both a chuck and tailstock are in use.

Sphere turning is another where the two cup chucks need to be nicely aligned to turn a perfect sphere. It would be nice if all lathes were perfectly aligned at all times, but some have swivel heads and their alignment needs to be checked every time the head is returned to the line of the bed.

Some lathes are on uneven floors and the bed is twisted. Some lathes are a little worn and need adjusting. Some will be out of line for another reason.

If you are absolutely certain that the tailstock of your lathe is perfectly aligned, then you can put a drive spur in the head, live center in the tail, and bring the two into line. (See Figure 1.)

Figure 1. Using two centers to check alignment.

If the tailstock is not perfectly in line, then this method may look like it is working but you finish up with both head and tail out of line. The hard metal method is to use a double-ended Morse taper. Teknatool calls this the Acruline System. (See Figure 2.)

Figure 2. Using the Acruline System to check alignment.

Simply insert this firmly in both the head and tailstock while both are loose on the bed. Tighten both down and they should be nicely aligned.

If you need to check the headstock alignment with a little more care, then grip a long length of wood in a chuck (See Figure 3.)

Figure 3. A length of wood mounted in a chuck.

Now rotate it slowly (100-300 rpm) and mark the central point on the tail end as shown in Figure 4.

Figure 4. Marking the end of the rotating wood with a pencil.

Then bring the tailstock close and this central point should be at the center of the live tail as shown in Figure 5.

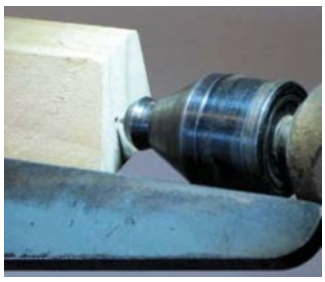
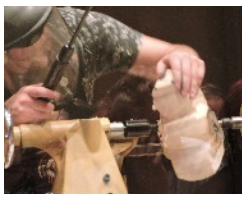


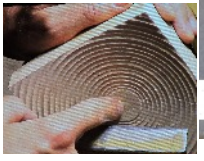
Figure 5. The tail center should align with the pencil mark on the end of the wood.

Mid Atlantic Wood Turning Symposium







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