



Louisville Area Woodturners

LAW Newsletter April 2016

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Notes:

At the April 23rd meeting we had a new member join the club, Robert Hendrickson.

We also had a guest Ken Wright, a wine maker from Oregon.

The Kyana Woodworking Club toured the Interwood Forest Products facility in Shelbyville, KY two weeks ago and had the tour. Parker Curtis has photos and pricing for Cocobolo wood they have in stock that would be good for wood turners.



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Shelbyville, KY 40065
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One of our members Gerhard Cohn is moving to Florida. He has some tools he wishes to sell.

There will be a survey of the members to see if there is interest in buying another 55 gallon drum of wood sealer.

Some upcoming events:

Our next meeting will be May 17th (Yes this is a Tuesday due to a conflict at the School) at 7:00 pm at the Walden School 4238 Westport Road, Louisville, KY 40207.

On June 9th Mac Langford will be doing a demonstration using Tonga nuts.

July 9th will be Avelino Samuels from the Virgin Islands.

In August there will be no meeting due to school maintenance.

Show and tell



Dyed burl and finial piece by Costelle.



A snowflake spindle piece in beech and fumed oak by Robert Hendrickson



Five dyed and colored boxes and a hollow form by Ron Thomas.



Two natural edge bowls and a crotch bowl by Chris Howell.

Demonstration

On April 23rd Mike Sorge would demonstrate making some geometric lidded boxes.

Mike started in California, went to Chicago for college, on to Columbus and is now in Virginia.



He spent 6 1/2 years spindles in bunches. He decided that he wanted to make something that

was unique to him. He started experimenting with diamond and triangle shapes.

Knowledge is not a skill it is 1000 practices.

When doing a triangle piece you want to be sure it balances. Mike makes templates for these.

Unlike a large bowl that you want to turn at a slow speed these pieces have an interrupted cut. You get a better cut at higher speeds.

The cuts are safer at high speeds and you get less chipout on the corners.

Mike uses a bowl gouge for all his work. He feels it is the most versatile tool.

He uses a Liam O'Neal swept back grind with a few modifications.

The wings are not straight but have a slight curve. The shoulder is ground away to fit into crevices or inside a bowl.

It is also good for making the lid lip on boxes.



A short bevel will produce less drag lines.

Mike recommends 2 1/8 instead of the 2 inches the Wolverine jig states.

Shape the tool from the tip to the wing.

The angle is unknown. You will have control of that during sharpening.

Big Air Geometric Turnings

To make these shapes you need wood with good integrity and no cracks. You want a piece two inches thick or better.

You also need good lighting so you can see the ghost image as the piece turns. An Aurora or supernova lamp is good choices.

The better the light the better the turning will be.

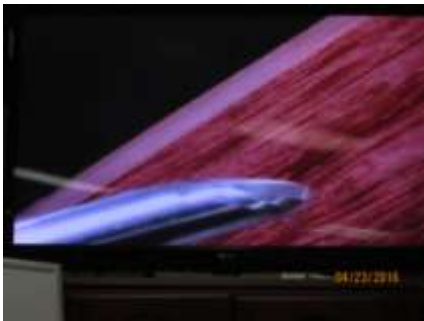
Mike would turn a 15 to 15 1/2 inch diamond of Bubinga.



This same type of turning can make square plates. You can use 1 to 1 1/8 inch stock for this.



Your tool approach for this work is to start with the tool more open and ending in a closed shear cut.



Mark one end of the diamond on your tool rest. Your wrist will not want to go past this mark!

Mark a circle where the mass of the piece is. Mark $\frac{1}{2}$ an inch between the mass and the radius.



You want to have a smart and patient approach to turning these geometric shapes. The only

thing you get in a hurry is trouble!

Bring the light close to see the ghost image.

For the tennon Mike used $\frac{1}{4}$ depth and serrated one way jaws and not a dovetail.

You would think that you need a deep recess to hold a piece that will be spinning so fast but this works fine.

One problem with making the recessed tennon is the tool wants to spiral in and make one side deeper than the other. If you hold the tool at the depth you want and leave it there a second longer it will tend to scrape and level out the tennon.

Use push cut to do a little shaping. You want a curve from the mass towards the points.



True up the top side and shape it so it is in plane and you will not have to redo this once it is rechucked.

You want the tips to be the same thickness and have the same curve.



Move your light often.

Mark the tips position on the tool rest.

When finishing the tips use a shear cut. Slide the tool in and from the tip inward. Once the tips are done not come back to them.



You will want a cove about $\frac{1}{4}$ in from the tip so it doesn't affect the height.



Work the rest of the bottom side creating the bowl bottom.

Reverse chuck the piece.

Align the point with the mark on the tool rest.

The most delicate part of working the top side is the first few inches of the tips. Be careful not to break these.



Create the shape for the wings by making light sheer cuts right to left. For the mass of the bowl work left to right.

Use very light cuts!

Pull the tool away from the work and look at the shape. You will be in the line of fire.

Shape the curve for the tips.



From the mass at the center to form a curve to the wings.

You can do this with push cuts.

Blend the 2 cuts with a sheer scrape.

A point to remember:

The lower you make the rim of the bowl the fewer items it will hold.

Power sand all but the tips edge.



Mike preferred a corrugated sanding disk for this.

Reverse chuck the piece and check at least twice to see that it is tight.

The goal is to match the thickness at the mass to the thickness of the wings. They do not have to be the same thickness. Thick to thin is fine.



Make any entry cuts in a closed sheer scrape position and not with the flute open.

You can use push cuts from the outside in where it is thicker.

Scrape and sand to finish,

A second option is to core out the mass.

This will give you a curved plate shape and a shallow bowl blank.



Mike would use the coring system by McNoughton,

The system comes with a choice of four knives. The thickness of the tool matches the cylinders on the side.



Move the tool rest so the angle of the tool matches the shape of the bowl you want.

The top center point of the tool sits at the center of the blank.

The tool is slightly out with the wide point between the cylinders.

This is a finesse tool and not brute force.

Open the kerf a bit wider to allow the chips to come out easier.

This would give him another blank to work with.



If you want you can add a box to the diamond form instead of coring.



To make the box on the piece find the entry point.

Create a curve.



Work form both direction to clean it up.

Shape the dome of the box.



Use a push cut that closes into a sheer cut at the end to smooth your cuts.

Try for a nice smooth curve.

True up the top of the box.



You can use a bowl gouge and a hollowing tool to shape the inside of the box.

Push your bowl gouge downhill from left to right.

Work it deeper with push cuts.

Establish the thickness of the lip. You can judge this by looking at the far side or by feel.

Mike would use an Ez Hollower to finish the inside.

Make sure the cutter is at center or just below center.

Keep the handle straight.



Work the tip back and forth to clean out the hollow.

Establish the thickness at the top, the curve and the bottom.

Power sand the bottom and lower outside first.

Sand the outside at about 30 degrees or 10 o'clock.

Sand the tips last by hand.

Sand the foot in reverse.

Trillium Pagoda Wish Box

Using the winged shape you just finished you can make a Pagoda Wish box.

The box lid is made of a 4/4 (1inch) walnut and a 1 1/4 (3 3/4) maple glue up.



Create a tenon on top of the maple piece.

Curve the bottom of the lid.



Create the lip to fit the winged half.

You want a loose fit but not sloppy.

Angle the lip up a bit so it sits well.



Create a groove where the two woods come together. This will tell you where to make the flange and the lid insert.

Create a tenon in the lid insert for chucking.

Use some paper towel over the tenon to prevent marring from the serrated jaws. If you do get marks an oil will pop them back in shape.



Use some pressure to hold it and tighten in the chuck

Turn the speed up.

You want to create a deep groove.

Work from the left with the tip and then from the right.

You want to create a concave on the lower part not the upper part.



With a closed angle you can make sheer cuts to clean up both surfaces.

Start with an open cut to a closed cut to shape the top.

Match the top outer ring to the bottom one.

Add small curved point with a spindle gouge and undercut the top feature.



The finished lid



Natural Edge Vase

Most times when you do a natural edge bowl or vase you end up with the bark on the top edge.

Mike would show a way to get the bark on the top and on the sides.



You take a round section of a log and flatten one side. The choice of log is important. The pith will be in the center.

The flat also allows you to cut the blank in a circle easier.

Use a two prong chuck with the prongs going the opposite direction of the grain. Drill a 2 1/2 inch recess through the tops bark for the drive to sit.

Align the blank and check the distances.



The flat section will become your foot.

Start shaping the piece.



Form the foot.



You want a larger tenon than the finished size for support.



You can check the height throughout at the cambium layer

Check the shape and the bark often.

Use this fast CA around the bark once it is shaped. A good sanding with your first grit and the CA won't show.

Also soak the pith and any cracks. Go a little farther out with the CA.



Final cuts are important. You want to force the bark into the piece and not go the wrong way and break it off.

Slow tool work around the bark makes for smoother cuts.

You want a consistent wall thickness throughout the piece. There is a lesser chance of cracking that way.

1/4 to 3/8 is a nice thickness.

Reverse the blank and hollow. You will end up with something like this.



Thank you Mike!

Our next meeting will be May 17th with Robin Costelle doing finials.

If you would like to see anything
in the newsletter or have any
suggestions contact:

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