



AWA Newsletter



A member of the American Association of Woodturners
Location-Homewood Senior Center; 816 Oak Grove Road; Homewood, Alabama 35209
www.alabamawoodturners.com

Coming Events

- July 9-**Peg Schmid**~Hollow Form with Texturing
- August 13-**Keith Rueckert**~High Gloss Lacquer Finishing
- September 10-**Jim Sebastian/Jean Cline**
- October 8-**Dean Black**~Turning Large

July-Peg Schmid



2016 Officers of AWA

- President**-John Sowell
- Vice President**-Carl Cummins
- Treasurer**-Jennifer Smith
- Secretary**-Amy Benefield/Jean Cline
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- Webmaster**-Carl Cummins
- Newsletter Editors**-Jean Cline, Amy Benefield

Woodturning has become a passion of the former fine arts sculptor and artist. These days she spends her time in her studio creating unique works of woodturned art from the wonderful species available in the area as well as from exotic hardwoods of special character.

Her works include a wide range of ideas from simple bowls to designer artpieces. Most people recognize her for her platters with the carved and metal painted texturing. Rim enhancements are a trademark of the artist. Hollow forms are also one of the many favorite subjects. She has perfected finishing with cyanoacrylate or better known as CA glue and achieves a highly polished and durable finish on larger pieces. This finishing technique has been used widely on smaller objects such as wooden pens for many years but few have been able to master the technique on a larger surface.

Peggy is an alum of The Atlanta College of Art (Now SCAD) and was an Honors Student at Georgia State University where she studied to become an Art Educator. Her credits as a sculptor include work on the movie "Freejack" starring Emelio Estavez and Mick Jagger as well as having been the creator of the Pinwheel Project at Tula in Buckhead. She has received numerous awards of excellence both in fine arts and as a woodturner. Her works are in private and corporate collections throughout the country.

Inside This Issue:

- ◆ June Meeting Conversation with Phil Fortmeyer~2 and 3
- ◆ Turn and Tell~Page 2
- ◆ Turning A Hollow Form article by Peg Schmid~Page 4-5
- ◆ Raffle/Birthday News~Page 6
- ◆ President's Challenge~Page 7
- ◆ A 'Sound' Idea~Pages 8-11

Christmas Is Coming!

How many ornaments have you made and turned in?



Phil Fortmeyer-June Facilitator



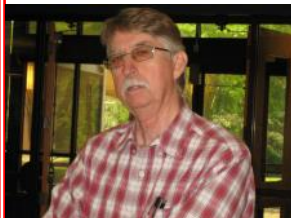
June Turn and Tell



BUDDY FINCH



JOHN JACKMAN



LESTER DAW



MAURICE CLABAUGH



SALLY STREET



MYRA HARPER



June 2016 AWA Meeting

By Phil Fortmeyer, Meeting Facilitator

The June meeting gave all in attendance opportunity to comment on what they see as needs for the club and ideas for possible improvement. Briefly, I will lay out a few ideas and steps we can begin with:

- 1) We need our club directory updated and pictures of our members. I had a camera set up last month and will have it set up at our future meetings. So get your picture taken and print your name on the list!
- 2) We need to know who is interested in being a mentor and what specific aspects of wood turning or techniques you want to mentor. Please think about this important aspect of teaching and learning activity. If you want to be involved, please put your name on the mentors list I will have at the meeting. Then I will contact each of you individually to discuss your interest, time availability, etc. We may even arrange some get together or brief meeting.
- 3) We will be trying to integrate our club directory with a map so we can learn where we are relative to each other geographically.
- 4) There is a desire to have a table set aside where we can bring our turnings and have private or individual critiquing to help understand more of the finer aspects of turning such as balance, form, presentation, proportion, transitioning, finishing, etc. etc.
- 5) We need to have more help within the club to assist in:
 - a) Set up and take down of equipment for the demonstrations
 - b) Afternoon classes
 - c) Coffee and doughnuts before the meetings
 - d) Food, refreshments, utensils etc. when we have food after meetings
 - e) Making calls to members to see if we can find missing, books, videos, etc. that have been checked out but not returned. We have cards with the info but can we get help calling and following up on our dwindling library.

I believe that with the number of members we have, we could have something as a committee dedicated to these various areas. Then by rotating individuals it would not fall “on the backs or shoulders of just a few all of the time.” So think about how you’d like to help and let us know.

- 6) Many members would like to know who has what equipment. There’s a desire to see, learn about and possibly use a piece of equipment or tool, etc. before buying it. I think there are probably several of us who wish we had thought of or did such investigation before we purchased what has sat in our shop without use for several years. (Whoops, I’m telling on myself!) To this end, I will be putting together a form for those who would like to help avoid mistakes or perhaps determine just what’s available first hand rather than just looking at videos, catalogs or the internet. Hopefully, I will have this available at our meeting on July 9th.
- 7) In trying to organize training classes and demonstrators, I’ve put together a simple quick questionnaire that can be finished in less than 5 minutes, and I hope everyone will take just enough time to complete it at the meeting.

Turning a Hollow Form with an Insert, Finial and Exterior Surface Texturing by Peg Schmid

In my demonstration I will show you how to go from a rounded cylinder to a hollow form by first shaping the outside. We will explore the elements of a good form and a continuous curve in the shape as well as the proportions of the vessel for optical balance.

The form is then cored with a Forstner bit. The core allows a space for shavings to escape and for air to keep cutting tools cooler during the hollowing operation. You will enlarge this as you progress with the hollowing procedure. The size of your initial opening is dependent on your preference and on the intended usage of the hollow form. I suggest that on the first few hollow forms you start with at least a 1" bit and perhaps a bit larger. You can create an insert later to close down the size of the opening. (All turners will immediately put their finger in the opening, if it is large enough!) Please note that the opening of an urn should be between 1 ½ to 3 inches. (We can discuss the reasoning for this, if needed.)

On larger pieces I use an Elbow Tool for hollowing which I will discuss and show the operations of the device. I also use the Jamieson System occasionally. There are multiple systems available for hollowing. It is up to you to decide which system will work best for the type of work you wish to do.

Longer pieces will work better with a multi-rest rig that keeps the piece stable while turning. (A multi-rest is the round circle with roller guides that supports the outside of the form while cutting.) For smaller hollow forms, I use a shallow fluted spindle gouge ground to about 70 degrees or higher which is used inside the vessel to clear. You can fashion your own scrapers to do this as well.

Once the outside shape is complete, you will drill a hole into the form to about a half inch from the bottom of the form. I leave a bit of weight in the bottom to keep it from being tipped over easily. Using the spindle gouge I begin working the shavings out of the vessel keeping the wall thickness consistent down the inside walls. Wall thickness determines how well and evenly the form dries if you are using wet or green wood. Dry wood will shift as tension is released from the act of hollowing but it is not as critical as with green wood.

Once the form is hollow, you will dress up the opening so that you have a good clean circular edge for an insert. I cut a small recess on the edge so that an insert will have a bit of an indent to fit into which makes a nice transition from the wood of the vessel to the insert surface.

Surface texturing can be added on the lathe or it can be done by hand and any additional coloring can be done off the lathe.

Turn an insert that is the diameter of the opening. As you advance in your turning skills you might wish to thread the insert and turn a finial to match. It is not advisable to make a finial that drops into the insert. People tend to pick up the form using the finial and it does not come free until the piece is in mid-air over a hard floor.

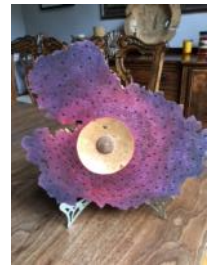
In the hands on session, we will turn a hollow form and apply some texturing to the outside surface. Depending on the time allowed, we may have the opportunity to turn an insert and explore the basics of threading and creating a finial.

As a sculptor, I began working in wood during my college days and found the texture, versatility, and aroma almost hypnotic. I loved working with wood but did not discover turning until a chance project for a charity propelled me into learning to create art from turned pieces of wood. My very first project was a chess set which sold at auction for \$350.00. The second project, a table with four turned legs was the hook that grabbed me and I have been turning ever since. I might add that the table is still in use in my kitchen to this day and is a constant reminder of how far I have come as a woodturner.

I love creating platters and bowls with an enhanced rim and texture design. In the past few years I have been working with faux metal paint techniques that enhance the textural elements in my pieces. It is often difficult for the untrained eye to detect the difference between the faux and a real metal surface.

Hollow forms are also a favorite subject in my work. I carve and texture these pieces and experiment with surface embellishments using a variety of texturing tools. Often, tools for texturing are produced from broken or damaged tools in my shop.

As a wood artist, I truly love making turned art. Unlike working in the typical office environment, I can look around at the end of the day and see that my time has been spent creating something satisfying and beautiful. This gives me great joy and I hope that I can share that with you.



Saturday Afternoon Mentoring (Starts about 1 hour after the morning session ends or about 1:00)

AWA owns lathes, chucks and tools necessary to use in classes but you may also bring your own tools. Training is held in the Craft Room at the Homewood Senior Center.

If you are interested in participating either as a student or a mentor, Phil would love to talk to you and sign you up! Phil Fortmeyer-(205) 612-7496.

Lester Daw designed and turned the June piece for the Karl Harper Perpetual Challenge from Spanish Cedar. Myra Harper's name was drawn as the recipient of Lester's piece and will design and turn the next piece.



Door prizes of gift certificates for Craft Supplies were won by Greg Faulkner, Bill West and Clyde Hoover.

Greg Faulkner, whose birthday was June 24, won the birthday prize of a piece of Red Mallee.

Who will take home the July birthday prize?

Check out the list of contenders below.

Happy Birthday to AWA's Members with July Birthdays!

Gary Sartin-July 1
Scott Arnold-July 4
Philip Morris-July 7
Mel Brown-July 15
Bill Rosenblum-July 19
Jim Hipp-July 21
Gary Garris-July 22
Royal Ritchey-July 23
Randy Ferguson-July 27

Raffle Prize News

We're changing the raffle once again!

Bring an item to donate and buy raffle tickets. We'll raffle the items donated but the last ticket drawn will split the pot 50/50! Needless to say, you have to be there to win!

So-o-o-o, what do you donate? How about a tool, jig, turned item, wood blank etc. If you've been to any of the meetings since November, you probably saw some of the items that were donated for the AAW Symposium ticket raffle. That should give you a pretty good idea. Use your imagination ... within reason, of course! As a bonus, if you bring donations, you'll get an additional raffle ticket!

\$1 each ~~~~~ \$5 for 6 tickets ~~~~~ \$10 for 13 tickets. Ask Amy for ticket numbers for higher dollar amounts!

The success of this raffle and the amount of the final prize will depend on your willingness to donate nice items and also to buy raffle tickets.

\$1 each ~~~~~ \$5 for 6 tickets ~~~~~ \$10 for 13 tickets

If you don't think you are an expert turner, look at any of the newsletters from other clubs. You will see that your turnings are equal to anything out there. Your turned items probably *ARE* 'good enough'.

AWA gives a birthday gift door prize to a turner who has a birthday during the month of that meeting.

Here are the 'rules' for 2016 as they stand now:

- 1) This is a door prize so, yes, you need to be at the meeting and stay for the drawing to win.
- 2) You need to make sure Jean and/or Amy have your correct birthdate. No fair changing your birthdate in the middle of the year! You're stuck with the one they originally gave you!



Remember the ‘surprise’ Phil promised to everyone who attended the meeting?

Those who were there enjoyed a delicious feast consisting of smoked chicken wings, potato salad and drinks provided by Full Moon Barbecue.

Those of you who were not there missed wonderful food and delightful conversation and some *very* full tummies!



President's Challenge-July 2016

Matched or complimentary pair of candle sticks, one at least 6” high

Don't forget the President's Challenge for July. You still have time to turn some beautiful candlesticks before the meeting!

President's Challenges For 2016

February-Done!

Tops

March-Done!

Jigs, Tools and Contraptions you have made

April-Done!

Square Bowl-7” x 7” x 2” or larger

May-Done!

A natural edge piece incorporating a major flaw in the wood

June

No Challenge due to the AAW Symposium

July

Matched or complimentary pair of candle sticks, one at least 6” high

August

Pepper mill in memory of Karl's Harper's birthday

September

Thin-walled bowl-4” or more in diameter by 1/8” or less thick

October

Christmas Ornaments

November

Lidded box with ‘pop’ top-1” or more in diameter

A “Sound” Idea!

by Bob Heltman, CMW, AAW

<http://www.morewoodturningmagazine.com/articles/turn-a-sounding-bowl.pdf>

God Bless the Irish, and especially the March 2008 Journal of the Irish Woodturners’ Guild, and even more to the point the work and article “Sounding Bowls” by Tobias Kaye. Tobias has been putting phosphor bronze guitar strings across wood bowls, making them into a sort of musical instrument, for over 20 years. Actually, his bowls have been bought on 4 continents and used in hospitals, clinics, care homes, special education settings, and for private meditation. Plucking sounds warm the heart! See his website: www.sounding-bowls.com

I got so excited I just had to try making one. Since my musical talent approaches zero, I visited my local Tempo music store, described my general plan, and bought 3 different strings. They gave me two violin tuning pegs, but I planned to make my own. It also struck me that using pegs is a bit ancient and maybe there was another way. Next I visited my Hobby House store, figuring that some of the small rigging devices used in model airplanes might work. As you can see from the picture below, Photo 1, this amounted to quite an assortment of wiring, small (2-56) nuts and bolts, threaded couplers, blind nuts, swivels, rods, tubes, etc. The kit on the left was mine.



Photo 1. Assortment of things needed to convert the bowl into a sounding bowl.

Back in my shop/studio I found a damaged walnut bowl about 7” dia. x 3” deep, and finished it with a thin spray of lacquer. Next I turned 2 pegs out of purpleheart. At the one end, with grain running in the direction of the strings, I drilled small holes just below the rim through which the strings would be threaded. Tobias uses copper tubing to line these holes, saying it gives a brighter tone and stops the strings from cutting into the wood. The first string went in the center; one end of each string comes with a stop-ball to hold it in place.

Tobias holds the ends in place with small turned wooden pegs like on an old fashioned Spanish guitar, after first removing the stop ball, purely for an improved appearance. I used a blind nut in a hole opposite and turned in a long screw. Clipping the string to length I crimped its cut end into a small electrical connector, turned up the end and placed it behind a nut at the screws end. With heart

pounding I slowly tightened the screw, using pliers to keep the nut and connector in place, and plucked the string until it was tight and produced a pleasant sound. IT WORKED and the bowl resonated wonderfully. (A pretty knob could be turned and glued over the screw.) This method worked like a charm, kept its tune, and was easy to adjust. It could be quite well hidden under a recessed rim.



Photo 2. The author's Sounding Bowl with three strings.

Tobias tells me it would sound even better if I perfected the spiral section curve that he uses to give the richest resonance. His kit contains instructions on shaping this curve. You might invent other methods for holding and tuning strings. Tobias uses specially made stainless steel threaded pins like you might find on a dulcimer, but with knurled tops for wooden thumb grips rather than keyturned square heads.

Again, he says that this is a visual issue, feeling that his pieces should look as beautiful as they sound. (These special pins are available from Tobias as part of a kit that includes step-by-step instructions and the fine copper tubing mentioned above.)

On thin walled bowls, threaded couplers or rigging couplers soldered to the string wire, etc. might work too. BUT, be careful as "too thin" could mean breaking the bowl as strings are tightened. You can Google "violin making" and the like for more ideas. While a violin peg has a 2 degree taper, I simply drilled the peg holes and twisted the rotating drill to make a tapered hole fitting my pegs. In these cases the strings ran over the bowl's rim into small holes in the pegs. Again, tightening and plucking gave me 3 different and pleasing notes. They do calm the soul and relax a person! Visit Tobias' websites for more information on copyrights, to contact him for a kit, etc.

You can make a better sounding bowl than this first fast try of mine! Have fun and improve your meditating. (It is OK make a bowl for yourself, but not to sell. Give credit to Tobias Kaye and send commercial business his way like a good sport.) With permission of Tobias Kaye, the World Master of Sounding Bowls, here are photos of some of his remarkable pieces of work with captions supplied by Tobias:



Photo 3. This Holly Sounding Bowl, about 10" diameter by maybe 4.1/2" has red and green pegs to reflect the leaf and berry color of the tree. A wider fan would have given a better tuning but the shape arising as the wet wood dried is very pleasing to me, Tobias Kaye.



Photo 4. Wild grain gives a better resonance as well as better looks. This one in Ash shows the carved underside that is randomly rippled by hand leaving five little feet. 9"x2"



Photo 5. The strings pass over the wall at one end only in the simpler models. The steel tuning pins have maple thumb heads fitted shaped and stained so that the tuning system is part of the overall sculpture of the piece.



Photo 6. Hard maples gives a good tone this rippled one (*Acer PseudoPlatanus*) is about 13" across x 2.3/8ths deep. The seven strings are tuned to a pentatonic scale and go through the wall in copper tubes at both ends.

It is fitting to close with the following feedback from just one of Tobias' many purchaser/ users: "The (multiply handicapped) children I work with can respond to the Sounding Bowl and even initiate musical sounds in a way that is impossible with nearly any other instrument. When I first got the Sounding Bowl one of the boys who had not responded to anything else before spent the entire session touching, feeling then playing the Sounding Bowl."

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Julie H. music therapist, Warwickshire. Using a 12 string cross strung style.

This information is provided by *More Woodturning Magazine*. Please visit their web site: www.morewoodturningmagazine.com

