



Alabama Woodturners Association

AWA Newsletter

March 2016



A member of the American Association of Woodturners

Location: Homewood Senior Center at 816 Oak Grove Road, Homewood, AL 35209

Web Site: www.alabamawoodturners.com

Coming Events

- April 9-**Jim Creel**~Finials
- May 14-**Kevin Felderhoff**~
Flying Vase
- June 11-TBD
- July 9-**Peg Schmid**~Hollow
Form with Texturing
- August 13-**Keith Rueckert**~
High Gloss Lacquer
Finishing
- September 10-TBD

2016 Officers of AWA

- President**-John Sowell
- Vice President**-Carl Cummins
- Treasurer**-Jennifer Smith
- Secretary**-Amy Benefield/
Jean Cline
- Directors**-Bruce Gibson,
Maurice Clabaugh,
Dwight Hostetter,
Michael Malinconico
Richard Serviss,
Staten Tate,
Gary Hale
- Webmaster**-Carl Cummins
- Newsletter Editors**-Jean Cline/Amy Benefield

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Make Refrigerator Magnets

By John Wolf



March-Charles Jennings-Epoxy Inlay



I am a native of South Carolina. Raised and attended school in Spartanburg and later attended college in South Carolina. Following service in the USAF, I worked as an engineer for Monsanto and an engineer for the Dept. of the Navy. I moved to Tennessee in 1979 to work for The Tennessee Valley Authority. I am now retired. Having been a long time woodworker, I became interested in turning after watching a demonstration in the fall of 2005. I have been sucked into this consuming vortex known as woodturning ever since. I turned my first bowl in late fall of 2005, and recently turned my 900th piece.

I belong to four woodturning clubs, Tri-State in Chattanooga, DAWG in Dalton, GA, Apple Ridge in Ellijay, GA, and TAW in Nashville. I have been fortunate to have had the opportunity to study under some of the greats in woodturning. Some of the local turnings are great instructors and I have also been fortunate to study with Richard Raffin, David Elsworth, J. Paul Fennell, Jimmy Clewes, Al Stirt and many more.

I want to bring to you the opportunity to enhance your pieces with my approach to "Easy Epoxy Inlays". Epoxy is versatile and quite adaptable product. It can be combined with other materials for a multitude of effects and is surprisingly tolerant of many enhancements. I hope to show you how I use epoxy and encourage you to venture out to enhance some of your pieces with "easy inlays".



DOING IT RIGHT AND IT STILL WENT WRONG by Maurice Clabaugh



I was preparing a wood blank for a demonstration to a group last month. It was a heavy (wet) piece of Black Cherry with a deep bark edge, about 15+ inches diameter and 7 inches deep. Many times in the past, I would scribe a circle on the blank and cut the edges off on the band saw using the proper techniques. But this blank was “unruly “. It was heavy, out of balance and awkward. Lately, I have found when using this procedure (band saw), it severely limits turning options and creativity. Most of the time I regret losing the wood that I removed because of the design option limitations. So I now mainly put the entire ½ log between centers on the lathe.

This new approach causes mounting options. The swing of a 15+-inch diameter log is larger than the swing of a 16-inch lathe, when you try to align the sides. This means move to a larger lathe swing or trim the corners so it will fit. I chose to trim the corners. Normally I would lock the spindle of the lathe to prevent movement of the blank and for safety purposes wedge a block of wood between the lathe bed and the blank. Then I would proceed to carefully cut the corners off one-by-one with an electric chainsaw. Most of the time this works fine. However this time the chainsaw would not work.

The second alternative was to use a 4½inch angle grinder with a carbide disk. I was in luck because I had already received my order for a new replacement wheel. The new blade was “by looks” a duplicate of the older dull disk, so I was set to proceed (No new instructions were provided). Mounted on a new grinder as opposed to an older model, I proceeded to “gear-up” safety wise. For safety, I had hearing protection- on, safety glasses-on, and face shield on, check! With the angle grinder plugged in, I proceeded to remove one corner after another with little problems, except when I got to the last corner.

As it always is, it is the last cut that gets you. I had noticed that the removal the previous three corners were quick but a little “bouncy” rather than smooth, so I just thought that the new blade was just so sharp. On the last corner, about half-way through the process (3 inch cut about 2 inches deep) The angle grinder, although held properly, Right hand on the body and left had on the safety handle, proceeded to catch on the wood. It grabbed it from my hands and “went airborne. ” I immediately tried to jump out of the way of the path of the still running-airborne grinder. It missed most of me but my left-hand “pinky” finger was slow to react. Yes, 16 stitches and three hours at the Doc-in-the-box later, I emerged wrapped like a mummy on my left hand, to re-live the experience during my recovery. I just had a cut with no bone or tendon damage. Lucky me. So blessed.

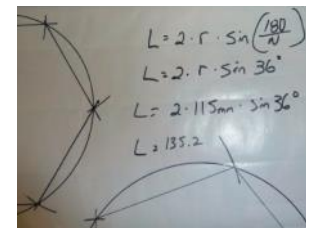
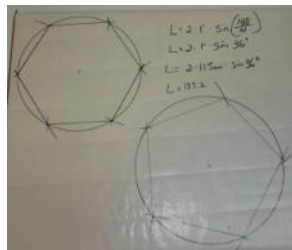
No! I didn’t have gloves on. The doctor said the injury would have probably been worse. The grinder would have wrapped around the leather cutting me, increasing the pressure on the hand and breaking something like a finger(s) or wrist. No I didn’t have my leather-carving apron on. “I wasn’t carving” but removing excess wood. Had the angle grinder hit my stomach, I feel I possibly could have been “guttled”. Whew!

What was the cause of the “catch”? In later investigation during my recovery period, I found I had hit a knot in the wood. Although it was about 2:00 P.M., I had turned continuously since 10:00 A.M. Maybe I was tired or not paying the right amount of attention to the matter at hand. Evidently I made contact with more than the outer blades during its use and it became overly aggressive and thus went airborne causing the injury.

What is the moral of this article? Learn from others’ experiences. Not just first hand (pardon the pun) experiences. Even though everything may look the same between the old and the new, investigate, read and double check before you operate a machine.

Now it is time to “get back on the horse” and finish what I started. First, I have to clean up the dried blood residue, put the equipment back where they belong, from the awkward places they landed, as I sought out the paper towels to cover the wound. I will try my best to follow my own advice. I have been turning almost 25 years and have not had an accident during TURNING. And I have only had three during this time, including this above experience. This is the second involving the angle grinder. You would think I would learn by now. I still think “I WAS DOING IT RIGHT AND IT STILL WENT WRONG.”

Tommy Hartline-February Demonstrator



February Turn and Tell

Lynn Baswell-Maple Pepper Mill

Perry Andrews-Bradford Pear Hollow Vessel with finial top

John Sowell-Sycamore, Jatoba and Bocote Hollow Vessel with finial top; Cherry Natural Edge Bowl

Bryan McFee-Spalted Maple Bowl; Persimmon with Chrysocolla Bowl

Justin Miller-Hackberry, Walnut, Boxelder and Maple Beads of Courage Boxes and Natural Edge Bowl

Sandy Bishop-Spalted Maple, Poplar and Cherry Bowl, 2 Tops, Soap Dish

Pete Marken-Jatoba, Bubinga, Bloodwood, Yellowheart Segmented Bowl; Jatoba, Walnut, Maple and Purpleheart Beads of Courage Box

Carl Cummins-Maple and Walnut Salt and Pepper Mills; Boxelder Beads of Courage Box

Dwight Hostetter-Ambrosia Maple, Sweet Gum, Walnut Beads of Courage Box; Walnut and Tega Beads of Courage Box

Howard King-Unknown Wood Nested Bowls, 2 Chalices, Bowl

Terry White-Unknown Woods Beads of Courage Box

Maurice Clabaugh-Ambrosia Maple and Hackberry

Royal Ritchey-Beads of Courage Bags and Boxes



What is the Beads of Courage Program?

The program is a resilience-based intervention designed to support and strengthen children and families coping with serious illness. Through the program, children tell their stories using colorful beads as meaningful symbols of courage that commemorate milestones they have achieved along their unique treatment path.

How it works

Upon enrollment, each child is given the Beads of Courage bead color guide/tally sheet. Their Beads of Courage journey begins when each child is first given a length of string and beads that spell out their first name. Then, colorful beads, each representing a different treatment milestone are given to the child by their professional health care provider to add to their Beads of Courage collection throughout their treatment.

So-o-o, Where Do We, As Woodturners, Fit In?



Beads of Courage gratefully thanks all woodturners who donate their one-of-a-kind, handmade bowls, and boxes to a child in treatment for a serious illness.

Guidelines

In order to hold the beads, turned boxes for the Beads of Courage program need to be about 6 inches in diameter (5 inches minimum), rectangular lidded boxes about 4 x 6 x 4 inches or round lids. If possible, engrave or burn "Beads of Courage" in the lid or side of container. Sign your name and write "American Association of Woodturners" on the bottom. Make sure the lids are easily removable. Any finials should be easy for a small child to grasp and not too elaborate (may break). We ask that you refrain from painting the boxes or bowls. Instead, highlight the beauty of the wood with clear varnish, a stain, and/or burning on the bowl.

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

WA 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, 'Doc' Phil would *love* to talk to you and sign you up!
Phil Fortmeyer-(205) 612-7496.

Upcoming Saturday Afternoon Mentoring Opportunity for 2016

March-Winged Bowl

Contact Phil Fortmeyer to sign up for the March class and for more information.

Welcome to New Members:

John Johnson~Hoover, AL
Steve Warren-Springville, AL
Michelle Warren-Springville, AL



Sally Street, whose birthday is February 20, won a piece Red Mallee.

Who will take home the March birthday prize?

Check out the list of March contenders below.

Raffle Prize News

We're changing the raffle beginning with November! As most of you know by now, the AAW Symposium for 2016 (June 9-12) will be held in Atlanta! We're trying a new type of raffle with the ultimate outcome being to generate enough money to provide one or more scholarships to the Symposium!

If you have a turning tool, wood blank, item that you have turned, etc. that you would like to donate for the raffle, please bring it to the meeting. We will select some of the items for the current month's raffle and retain some for later. You will get a ticket for bringing an item. Among the items to be raffled will be some of the pieces that past demonstrators have turned and finished.

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

Cups will be placed in front of each item to be raffled and you will place your raffle tickets in the cup of the item you are interested in. A winner will be drawn from each cup.

All tickets will then be placed in a pool for the scholarship drawing.

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

Because of the value of some of the items, we feel that we should generate at least \$125 or more in ticket sales before drawing for the items. As you can see, the success of this effort will depend on your willingness to donate nice items and also to buy raffle tickets each month.

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'.

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

Happy Birthday to AWA's Members with March Birthdays!

- Nevin Newton-March 2**
- Norm Adams-March 8**
- John Carpenter-March 9**
- Buddy Finch-March 11**
- Michael Malinconico-March 12**
- Michelle Warren-March 17 (new member)**
- Robert Moore-March 21**

President's Challenge-March 2016



Tops



PARTICIPANTS

SANDY BISHOP
CARL CUMMINS
HOWARD KING
LEE McDONALD
CARL CUMMINS
SEVERAL IDENTIFIED



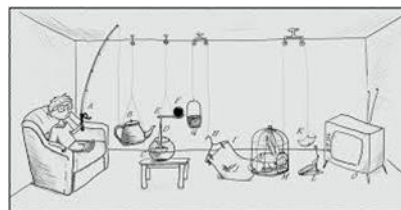
President's Challenge-March 2016

A jig(s), tool(s) or contraption(s) that you have made that helps you do your shop work. It could be a Rube Goldberg machine or, for those who are too young to know what a Rube Goldberg machine is, a MacGyverism!

MacGyverism-Constructions involving the use of ordinary household items to jury-rig devices.

Resourceful and possessed of an encyclopedic knowledge of the physical sciences, secret agent, Angus MacGyver solves complex problems by making things out of ordinary objects, along with his ever-present Swiss Army knife.

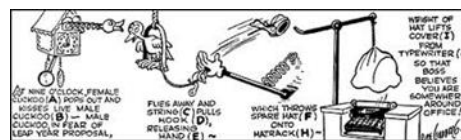
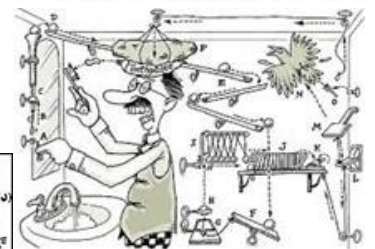
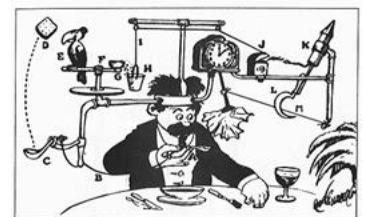
Rube Goldberg Machine-A contraption, invention, device or apparatus that is deliberately over-engineered to perform a simple task in a complicated fashion, generally including a chain reaction. The expression is named after American cartoonist and inventor, Rube Goldberg.



An Automatic Back Scratcher



Self-Operating Napkin



Turning a Tulip

by John Wolf

I was visiting a woodworking store the other day and spotted a turned tulip sitting on a shelf. I don't recall seeing plans for turning one of these, so I hope you find this helpful.

I start with a piece of square straight-grained wood. In this case I'm using stock ripped from a piece of scrap 2 X 4 construction lumber. I have made these tulips in several sizes, but I like those from 1-inch square stock the best. I cut the piece about 6 inches long. The jaws on my chuck will securely hold this size of square stock directly without having to turn a spigot first. Your chuck may require a different approach to hold the stock securely.



The end of the stock that will become the blossom end of the tulip must have a centerline marked down two adjacent sides for about 1 inch in length.



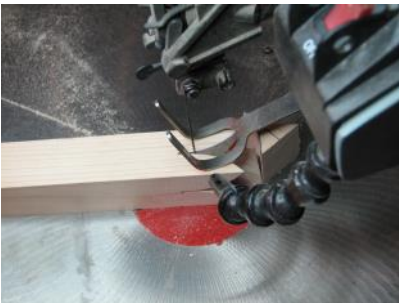
Use a French curve to draw a visually pleasing curve from one end of the centerline to the corner. Flip the French curve over to the other side of that same face of the blank and repeat the process. This forms a curved "V" shape centered on the side with the mouth of the "V" at the end of the blank. Repeat this layout process on the adjacent side.



Use a scroll saw, coping saw or similar tool to cut along the “V” shaped curves you have just drawn.



Flip the block and cut out the other “V.” This creates the mouth of the tulip flower.



Mount the blank in your chuck with the recently cut end on the tailstock side.

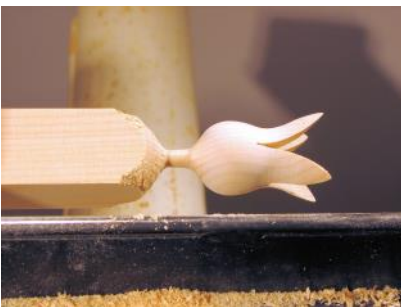


Using a sharp spindle gouge delicately turn the flower shape starting at the very tip of the flower. The tip has only a small amount of wood that needs to be removed. Proceed with care! Further down the flower there is more wood to be removed. With the wood spinning it is easy to see the cut out shape of the “V” that will help you gauge when the profile is “OK”.



Stop the lathe periodically to determine whether you have made the flower round without remaining flat spots.

Continue turning the flower until you have a shape that is approximately like a tulip. Gently sand the turned contour, and then stop the lathe to sand the saw-cut surfaces as well.



Turn the first 1/2 inch of the flower’s stem just below the bowl. I reduce it to a diameter that looks appropriate rather than measuring it. That said, mine are generally between 1/8 and 3/16 diameter. Once you have done this first section of stem, proceed to turn the next 1/2 inch down to its finished diameter. Repeat this process until you have made all the stem you can without running into your chuck. Turning the stem in this step-wise fashion greatly reduces the risk of breaking it.



Remove your tulip from the chuck. You may find your tulip quite satisfactory and without need of further embellishment. I often color mine, however, typically with water based transparent stains. Some times I glue the bases of several together for a grouping. On other occasions I have cut the stems free from the turning base and placed them in a turned weed pot.

