

From The Chair – March 2014



Mark Mazzo

Last month we had a great demonstration of turning from a log section to a bowl by our own Gary Russell. Gary did a great job of showing us just about every step in the process. Hopefully, we will see lots of challenge project example bowls at this month's meeting. Thanks to Gary for a job well done!

This month, we are featuring our second National Turner of the season. FLWT is hosting Bob

Rosand (www.rrosand.com). Mr. Rosand is known for a variety of turned work including ornaments, pepper mills, lidded boxes, bowls and platters. In addition, Bob has a great knack for producing turning projects from scrap wood.

Bob will be speaking at a special Friday evening club meeting. He will do some turning that evening and also talk about the evolution of his turned work. On Saturday, Bob will be doing a formal demonstration of a variety of turned objects and techniques, including sharpening details. He will also show us how to produce a number of turned projects most likely to include: a Christmas ornament, acorn, ring holder, oil lamp, salt and pepper shakers, and a lidded box. These demonstration projects will cover many things and will be of interest to turners of all skill levels. The Saturday demonstration will begin at 9am and go until about 4pm (bring your own lunch) and is only \$35. Bob has visited FLWT in the past and the event is always a real hit so I encourage everyone to take advantage of this opportunity. Make sure that you don't miss this one, support your club and participate in this event! You can register for the demonstration on our web site with payments made through PayPal, or you can send a check with your information to FLWT Treasurer Cliff Weatherell.

As we mentioned in our last meeting, your Board of Directors is actively working to plan next year's season of events. You have received a questionnaire from FLWT Vice President Bruce Trojan soliciting input for demonstrators and topics. Please take an

active role in the club by responding to Bruce and also consider volunteering to do a demonstration for the group. We can help you with any questions that you may have if you are new to demonstrating. As mentioned at our meeting, we can also group several members together with shorter topics that would be of interest to minimize what is required of each. I look forward to seeing everyone at our next meeting – until then, keep turning and keep learning!
--Mark

Here's a look at the rest of our season:

March: Bob Rosand – National Speaker (Friday night meeting, Saturday demo) see www.rrosand.com
April: Ralph Mosher – Turning a Goblet
May: Jeffery Cheramie – Spirals
As you can see, we have a great planned. I look forward to our future meetings and all of the great and interesting turning topics we will cover.

FLWT meetings are held from 6:45 to 9:00 PM (pre-meeting Show and Share starts at 6:00 PM) on the 3rd Thursday of the month each month. Our meetings are held at the Isaac Heating and Air Conditioning University classroom, 180 Charlotte St, Rochester, 14607. For more information, go to <http://fingerlakeswoodturners.com/>.

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Making a Bowl from Half a Log Club Demo

By Gary W. Russell — Photos - Dan Meyerhoefer



I began the February Club demo with a short slide show outlining what wood to choose, tools needed, design considerations, prep work required and my cutting techniques to make a bowl from half a log.



When I want to make a bowl, one of my first decisions is to whether to use green or dry wood since this will dictate how to approach the cuts and the techniques needed. Green wood is easy to cut but goes out of round very quickly. More wood can be hogged out at a time. And when hollowing out the inside, I can only cut down into the bowl about a half inch at a time. At this point it starts to go out of round. This may cause nasty catches while cutting the inside edge, possibility even throwing the wood off the lathe. On the other hand, dry wood is much harder and will chip out easily requiring much lighter cuts, but the concern for warping is considerably less.

In choosing logs, I look for wood from the better parts of the tree. The most interesting wood is from crotches, burls, roots, and the base of the tree near the ground. Also, if the wood has been sitting around for awhile, I look for spalting with those really nice black lines. Be wary of deep cuts, loose bark, bark inclusions running through the center; and of course, since this is found wood, keep an eye out for stones and nails.

When choosing spalted wood or other really soft wood, I use a dust mask for both cutting and sanding since there will be lots of fine dust in the air including mold. Since I use a 4-jaw chuck, I strengthen the tenon or recess with CA glue to help insure that the wood will not break off the chuck. You can also use CA glue to strengthen areas where you will get massive tear-out or use it with sawdust to fill voids. Don't avoid spalted wood because it is hard or time consuming to turn since it is some of the prettiest non-exotic wood out there.

Wood preparation before turning is pretty minimal. I remove any loose bark or wood that may fly off. Although the half log can be turned as is, you may want to round it off or clip the corners with a band saw. I personally don't find that it saves any significant time; plus, you can better identify where the bark will present itself on a natural edge bowl. The only other thing that needs prepping is to be sure you are attaching your faceplate or centers into solid wood.

In considering tools, the only tool you need is a bowl gouge, and I find the fingernail grind is the easiest to use. Other tools that are helpful and I use are:

- Ellsworth Gouge for doing the bottom and shear scraping
- Half inch Fingernail Spindle Gouge for cleaning cuts and for starting the inside edge
- Bottom, Edge and Lip Scrapers
- Texture Tools
- Skew for detail work or decorative cuts *only*
- 4-jaw chuck
- Cole jaws, Jam or Vacuum chucks
- Depth and Thickness gauges

Once I have the wood mounted, the next decision is whether the final product will be a piece of art or is to be used as a salad bowl, fruit or candy dish. These utilitarian bowls should have large openings, a solid/stable base, thicker edges which can withstand physical abuse from daily use and be easily cleaned and re-waxed/oiled. If the final piece is to be a piece of art, it can have just about any shape, thin sides, piercings, and have a less durable finish. However, this type of piece usually requires a high degree of perfection since people will be looking at it closely (assuming you did a good job).

Making a Bowl from Half a Log Club Demo

(con't)

In either case, the shape should have flowing curves with few or no straight lines. Points of interest or the widest part of the bowl should be about 1/3 up from the bottom or down from the top. If I want a decorative base on the bowl, I maintain the same curve as the body before I go into a reverse curve. If I don't use a foot, the bowl should seem to float off the surface by continuing the curve under the bowl. The resulting shadow line gives the bowl more character.

At this point in the discussion I showed detailed photos of my turning and then proceeded to cut a bowl from a half piece of American Elm.

The half log was mounted on the lathe with the faceplate attached to the inside of the log keeping the tail stock firmly implanted in the bark side. This will allow the mouth of the bowl to be as wide as possible since this is the widest part of the log and the curve of the outside would follow the natural curve of the log. If I wanted a natural edge bowl this would be mounted the opposite way.

The outside of the bowl was cut first with the lathe running just under where the lathe shook - about 1400 rpms in this case. Starting at the tail stock I used a pull cut with my bowl gouge pulling towards the outside edge. The tip was running at the center line and the flute perpendicular to the wood, not running on the bevel until I came to the edge.



Then without turning the gouge, I continued around and down the edge of the wood - moving into a push cut while riding on the bevel. As the underside of the bowl become round, a normal push cut was used as well as the pull cuts. Either works, and I usually do both. A tenon was made and the outside was refined including a decorative base. The last cuts were done with the spindle gouge with the flute almost facing straight up using very light cuts. Basically, dust was coming off the flute.



The wood was then remounted into the 4-jaw chuck and the tail stock was brought up and secured so that the inside could be carved out. First, however, the outside needed to be re-refined to insure the piece was completely round. The outside was then decorated with a skew to form two lines which were then burnt with a piece of guitar wire. Outside decoration was added between the lines using a Sorby texture tool to dimple the wood. I do this at this stage because the bowl has more mass to absorb the pressure of the tool and it is in the most round stage.



The lip was then squared using push and pull cuts, either works. Then I started hollowing from the tail stock out. Once a small hollow was formed, I switched to the spindle gouge. With the tip vertical and a 1/4 inch in from the edge to form the lip, I pushed inward while slightly turning the flute to the left to start the inside edge cut. At this point the bowl was further hollowed with the bowl gouge while refining the inside edge with the spindle gouge using the same technique, going in a half inch at a time. Ridges were removed after each set of successive cuts using a shear pull cut with either gouge. At about a third of the way down, the tail stock was removed and the center stub cut out. The same process was continued using the Ellsworth gouge which was better suited to form the bottom since the angle of the bevel allowed the flute to go straight across the bottom while riding the bevel. The bottom and inside corner was completed using a sharp broad round scraper presented at a 45 degree angle which



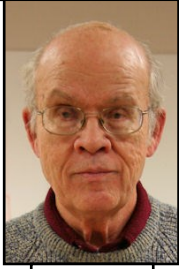
Making a Bowl from Half a Log Club Demo

(con't)

At this time I would have removed the bowl and re-chucked it into the cole jaws and completed the bottom. However, time ran out so I will leave this to your imagination or possibly a future demonstration.



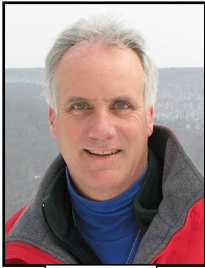
Members Show and Share



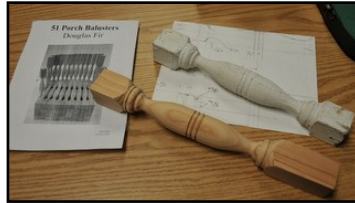
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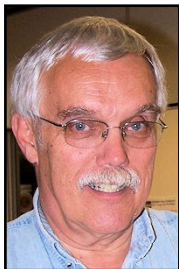
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DESIGNING AMERICAN SPIRIT RISING

By Bruce Trojan

Dan Meyerhoefer asked me to do a write up on my new piece, American Spirit Rising. Since some of you commented or asked about the design, I decided to write about various factors that influenced its form.

I made this piece to enter into a juried exhibition at this year's AAW Annual Symposium. The theme for the exhibition is "rising". The theme was inspired by the fact that this year's symposium is being held in Phoenix, AZ. Although the name of the city was inspired by the phoenix, a mythical bird that is reborn from the flames, the theme for this exhibition can be an interpretation of any definition of "rising". I made a long list of things that rise and thought about them for quite a while. Now that I go back and look at my list, neither "spirits" nor "fireworks" appear on it, which, to my surprise, I find very interesting. I can't say where this idea came from other than the fact that I used my list, memory and necessity to mentally improvise long enough for the idea to come.



This is my final "sketch" of the piece using Procreate

There was another influencing factor for the design idea. As most of you know, I have been experimenting with painting and bending various plastic materials for the past couple years and I perceive the form for them as ribbons (at the moment). At last year's AAW symposium, I asked some of the established woodturners to evaluate my work with ribbons in it. It was hard to hear some of their comments (although no one was negative) but I learned some valuable and useful lessons. The first was that each bon was made of wood. I knew then that

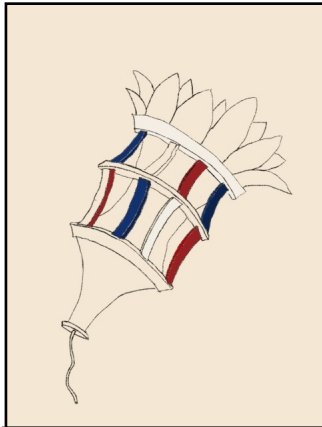
person asked if my ribbons didn't understand that the ribbons had to have been painted before they were bent. So one of my goals was to create ribbons that were unmistakably painted and then formed. To me, it meant that the ribbons on this piece needed small details that appeared in places that would be impossible to paint once the material was shaped. Thus the stars and stripes that you see on the ribbons.

The next step was to sketch whatever came to mind that incorporated these design ideas. I discovered a sketching program for the iPad called Procreate. There are more powerful programs for regular computers, but they are expensive and I didn't need to go there just to sketch ideas. Besides, I like being portable as I never know when a new idea will come. It took some time to learn the program but I'm now a convert. The thing I like about electronic sketching is that I can sketch in layers (sketching on one page and then "laying" another transparent electronic page over it and sketching on the second page without disturbing the first). I can experiment with different lines without having to re-sketch a bunch of times. Plus once an idea takes shape, I can color it (in layers as well) so experimenting with different hues doesn't mean that I have to re-draw (or copy) anything. I even used Procreate right in my shop to sketch ideas as to how I was going to construct some of this work. I've included some images of the things I sketched to make this piece (see the captions with each image). Also take note that I am no great artist!

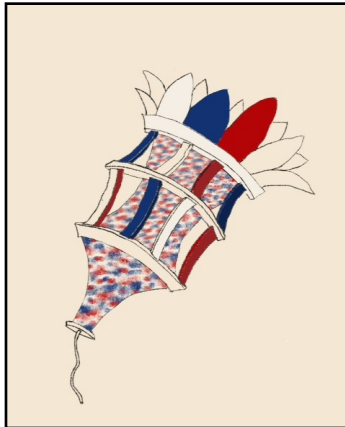
The second lesson was about form, and ideas around directing the ribbons to give the work more "motion". Tania Radda (www.taniaradda.com) gave a demonstration

DESIGNING AMERICAN SPIRIT RISING

(cont)



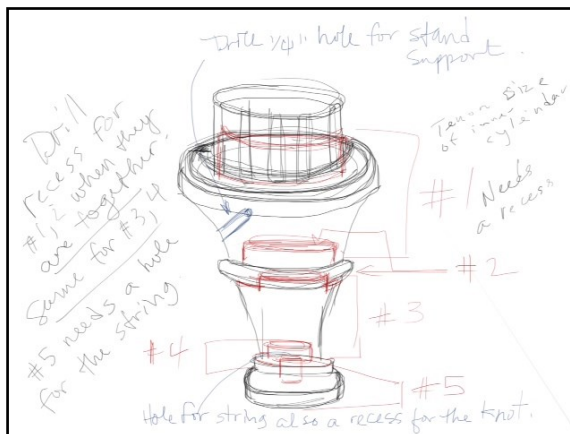
This is an example of my 1st thoughts on how to make the body. I began to put color into it.



This is the same sketch with more color. I didn't finish this sketch because I decided that I had to change design direction. For whatever reason I was thinking patriotic colors from the outset.



After some thought about design, I sketched this idea. Then I drew and colored it in.



This is a very quick sketch I did while in my shop. Since I didn't draft the piece, I needed to make a plan as to how to build it. Although I didn't end up building it this way, this sketch gave me direction toward my final plan.

on "Line and Design in Woodturning" which for me, was very informative. So I began to use some of the things she discussed for my new work. I wanted to create an upward motion for the ribbons, something that said that they were reaching for the sky, but not straight up, more so on a slight angle. So I had to begin to think of things that could have that. If you take a look at the completed sketch (more like a drawing) of American Spirit Rising and compare it to the completed piece, notice that they are close, but some changes were made as it was built. I must confess that I never drafted this piece with dimensions or how things were going to fit together. I wanted to be able to improvise on it and was afraid that drafting it

may get me into thinking of it unidimensionally. The first change is that the body of the piece is out of proportion in the sketch so an adjustment had to be made. The second is the manner the body of the work is "stuck on a post" (in the sketch) to hold it up and at an angle. I was very unsettled about this aspect so I thought about it as I was making the other parts. I learned something from an outstanding goldsmith years ago, "incorporate the mechanics into the design". I feel as though I successfully

accomplished that goal using air-brushed brass made to look like a burning fuse. Plus I turned the base star as an off center turning to give a slope to its top rather than having a flat top. There is another way to do this without off-center work, but it would take more material. To me, it feels as if everything fits well.

Finally, I was really struggling with how long the streamers should be made. Then it dawned on me to use the golden mean to determine length. Each streamer is different so it's pretty much impossible to get it exact, but an average length of all eight streamers got it close enough so that it feels in proportion. I should also stress that the golden mean is where I began. The final length of each streamer was improvised as I was bending and twisting them. I formed them by eye and feel. So finding the golden mean in them is a bit of a challenge now. But it got me started.

I could go on with describing the different plastics with which I have experimented, painting and air brushing techniques, and how some of the cuts had to be made, but that's a different article. Any comments, positive or negative, will help me to grow and are welcome: btrojan6@gmail.com Thanks for reading and happy turning!

BOWLS, BIRD HOUSES, PLATTERS, ORNAMENTS

BY Jim Hotaling

The person who I have been taking carving instructions from, Rex McHail, has a son, who works as a forester in Idaho, gave his Dad several Elk antlers when he came East for a visit. Rex asked if I would like to have one and maybe use it as a back scratcher. How could I turn his offer down. After looking at it for a couple of weeks and talking to a fellow wood worker, Charlie Frame, I decided to make a screw driver from the antler. I chucked it in my pin chuck and hollowed out a 7/8" x 2" hole in one end and then drilled a small hole 3/8" thru the remaining antler to hold a magnetic bit holder. Then I turned a short stubby handle for the other end and mounted a 7/8" wine cork in the side of the handle to fit the 7/8" hole in the antler. This serves as a bit holder for the screw driver. Fits nice in your hand as antler is not round. The magnetic bit holder is held in place by two part epoxy.



Wanted: Used lathe tools wanted. Especially **Bowl gouges** and **Scrapers**. If you have some used ones to sell contact **Jonathan Freed** at **1-607-869-5792** or **flwoodcraft@emypeople.net**

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Mentor Contacts¹

Name	Day Tel	Eve Tel	Email	Turning Skills / Specialty
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Ed DeMay	406-6111	924-5265	<u>edemay@rochester.rr.com</u>	Bowl turning, dust collection
Ward Donahue	334-3178	334-3178	<u>wddonah@frontiernet.net</u>	Spindle & hollow turning, coring, sharpening
Jim Echter	377-9389	377-9389	<u>jechter@rochester.rr.com</u>	Spindle & faceplate turning, sharpening
David Gould	245-1212	245-1212	<u>D2sGould@aol.com</u>	Bowls, plates and hollow-forms
Jim Hotaling	223-4877	223-4877	<u>jhotaling2198@aol.com</u>	Christmas ornaments
Ed Lehman	637-3525		<u>elijw@rochester.rr.com</u>	General turning
Ralph Mosher	359-0986	359-0986	<u>2rmosher@rochester.rr.com</u>	Bowl turning, Boxes, Sharpening, Tool control
Dale Osborne	(315) 524-7212	(315) 524-7212	<u>dborn3@rochester.rr.com</u>	General turning
Gary Russell	227-8527		<u>cngrussell@gmail.com</u>	General turning, bowls, ornaments, finials
Erwin A. Tschanz	271-5263 (Dec – Mar)	271-5263 (Dec – Mar)		Historical, bowls, plates, goblets, boxes, bone, antler

1. Here's a great way for you to improve your turning skills. FLWT has award winning and expert turners who, at no cost, are willing to share their expertise one-to-one with other club members. A mentoring relationship might be as simple as getting a mentor's advice in a one time conversation. Or, it might include regu-

lar hands-on sessions over a lathe. The exact nature is up to you and your mentor. If you feel you could benefit from mentoring, organize your thoughts about your needs and contact an appropriate volunteer mentor above to determine if he or she is a match and available. ♦

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Redwood park closes road to deter burl poachers

By JEFF BARNARD Associated Press

March 5, 2014 (AP)

Authorities say unemployment and drug addiction have spurred an increase in the destructive practice of cutting off the knobby growths at the base of ancient redwood trees to make decorative pieces like lacey-grained coffee tables and wall clocks.

The practice — known as burl poaching — has become so prevalent along the Northern California coast that Redwood National and State Parks on Saturday started closing the popular Newton B. Drury Scenic Parkway at night in a desperate attempt to deter thieves.

Law enforcement Ranger Laura Denny said Tuesday that poachers have been stalking the remote reaches of the park with their chain saws and ATVs for decades, but lately the size and frequency of thefts have been on the rise.

"When I interview suspects, that is the (reason) they say: their addiction to drugs and they can't find jobs," she said.

Her husband, park district interpretation supervisor Jeff Denny, said it is comparable to poor people poaching rare rhinos in Africa to sell their horns. Jobs are hard to come by since the timber and commercial fishing industries went into decline.

"Originally there were 2 million acres of old growth forest that spanned the coast of Northern California from Oregon to Monterey," he said. "Over the past 150 years, 95 percent of that original forest has been cut. The only remaining old growth forest in existence now is almost entirely within the Redwood national park" and some state parks.

A redwood tree can survive the practice, but the legacy of the organism that could be 1,000 years old is threatened, because the burl is where it sprouts a clone before dying. Sprouting from burls is the prevalent method of redwood propagation, and the source of the Latin name for coast redwood, *Sequoia sempervirens*, or forever living, he added.

Lorin Sandberg is a burl dealer in Scio, Ore. He occasionally goes to Northern California to buy burl, but it is tough to find any more, with almost all of the old growth that makes the best burls protected on public land. The good stuff with a lacey grain full of eyes will go for \$2 to \$3 a pound, unseasoned.

Finished dining room tables are being offered for \$1,300 on eBay.

"I don't buy them unless they have proof of where they got it," he said. "I've got to have a paper trail. If there's not a paper trail, it can stay in their yard."

With few law enforcement rangers — and 133,000 acres of park stretching south from the headquarters in Crescent City, Calif. — to patrol, arrests are rare, Laura Denny said. She can recall two or three over the past 12 years. While charges can be felonies carrying prison time, convictions usually end up as misdemeanors carrying fines.

Redwood park closes road to deter burl poachers

(con't)

She is currently chasing a bunch that cut a massive burl from a redwood just south of the mouth of the Klamath River that was discovered by a bear researcher tramping the woods in April. The cut left a scar measuring 8 feet by 10 feet.

Over the course of weeks, the thieves cut the burl into slabs weighing more than 100 pounds each that they dragged behind ATVs through the woods several hundred yards to a road.

She found the slabs in a burl dealer's yard. After matching the wood to pieces left behind at the scarred tree, she seized the slabs. The dealer had paid \$1,600 for eight slabs that he was going to sell for \$700 apiece, for a total of \$5,600.

"They are very difficult to catch because they move site to site," operate in remote areas far from roads, and even the sound of a chain saw doesn't travel far in the woods, she said of poachers.

She hopes that the road closure will raise awareness among park visitors so they question