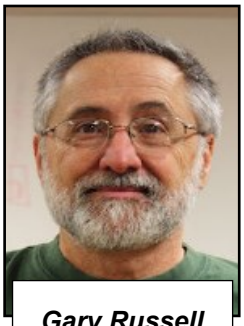
Finger Lakes Woodturners

A Chapter of
The American Association of Woodturners

Presidential Mumblings August 2019



Gary Russell

Last month David Gould did a great demo on thread making. Although he was supposed to work with Marty Chatt, at the last minute Marty got pneumonia and had to go into the hospital. He is out now and doing fine. Thanks David for stepping in at the last minute. As is our general practice, the challenge project for this month involves doing something that was presented. So in this case, it will be a lidded box. If that box is a threaded box, a second chance ticket can be obtained for the challenge prize. Yes, you could have a two for one chance at the challenge prize.

Speaking of this month's meeting, it will feature Cliff Weatherell doing an Inside Out Turning. If you have never seen this done before you're in for a treat. The meeting will be held on our normal third Thursday (August 15) and will start at 6:00 pm with Show and Share followed by a brief business/info session at 6:30 which will be followed by the demonstration. Don't forget to come prepared for bidding on the silent auction items.

We would like to update our members photo file. Some pictures are old and outdated and new members may not even have a photo on file. If you have a file picture you would like to use, just send it to one of the Board members to upload. If not, we will be taking pictures at the meeting. Don't be shy. Let's get it done.

Several of our members just got back from the AAW symposium and we also had two presenters there – Jim Echter and Bruce Trojan. That is pretty impressive for a Chapter Club. Both said it was a great experience. The others that went thoroughly enjoyed themselves. Hopefully we can get them to share their new-found skills with us.

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Now is the time to do a few tops to get ready for next years donations starting in September. A few minutes a day will make a lot of tops for the kids and improve your turning skills. If you haven't made one before, or if you would like some friendly camaraderie, then join us at one of the open shop sessions.

We are still looking for other volunteers as well. Please let any Board member know if you are interested in helping out. We have a number of needs, so act early to get the best one. As always, we are looking for multiple people for each position so no one is overwhelmed. If someone asks you to volunteer to do something, please seriously think about doing it. It really is a great way to meet new people and help out the Club. Although I am retiring from the Board this year, I can't say enough about the virtues of volunteering. I am sure each of the other Board members who have volunteered would say the same thing. However, the Board can't do everything so please, please volunteer.

I'll see you at the meeting and 'til then keep turning.

FLWT meetings are held from 6:30 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, 50 Holleder Parkway, Rochester, NY 14615 . For more information, go to http://fingerlakeswodturners.com/.

Turning Threads In Wood -- It's Easier Than You Think

by David Gould (first published FLWT 2013)

I first became interested in thread chasing while watching the Mike Mahoney video “Hollow Forms And Urns – A Workshop”, in which Mike threaded a disk of boxwood that became a collar insert for an urn, into which a blackwood finial was later threaded.

When I spent a week in Mike’s workshop in Provo, Utah, last December (2012), I pressed him to include thread chasing among the projects we would attempt.

We wound up tackling thread chasing on our last afternoon and never got around to making inserts. We simply covered making inside and outside threads.

Tonight, the demonstration will cover the basics and some additional projects that can be accomplished using these skills.

Materials:

Good threading can only be accomplished on woods that are dense, dry, stable and close grained. Most of the native woods we are accustomed to working with (Maple, Black Walnut, Cherry, Box Elder and others) are not suitable for thread chasing as they are too soft or too brittle.

Woods that are good for threading:
Boxwood
Lignum Vitae
African Blackwood
Pink Ivory
Osage Orange

There are other exotic woods that thread well but the above are the more well known.

There are synthetic materials that can be used for practice:

Corian
Resin blanks (pen)

The wood used must be dry so that there is no later movement which would result in threads that would bind.

Specific Gravity:

The measure of the “denseness” of wood is its Specific Gravity. Specific Gravity is the comparison of the weight of a cubic foot of water at sea level (which is 62.4 lbs/cu.ft.) to the weight of a cubic foot of wood. A cubic foot of wood that weighs 62.4 lbs/ cu.ft. at sea level is assigned a Specific Gravity number of 1. Woods that are heavier (more dense) will have a higher number, and woods that are lighter (less dense) will have a lower number. Thread chasing requires a wood with a Specific Gravity of around 1.

Specific Gravities:

Osage Orange - 0.76
Pink Ivory - 0.9
Boxwood - 0.9
African Blackwood - 1.2
Lignum Vitae - 1.25

The only wood I used for thread chasing prior to preparing for this demonstration was Lignum Vitae. The benefit of using Lignum Vitae is that it is a naturally oily wood and as such is self-lubricating, whereas some wax is often used to lightly coat chased threads to facilitate the joining of threads.

Thread Chasing Tools:

Outside Cutter: Has the cutting teeth on the end of the tool.
Inside Cutter: Has the cutting teeth on the side of the tool.

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Relief Cutter: Cuts a recess behind the area to be threaded. The cutter is raised from the grooves it is cutting before encountering an obstacle.

The cutters have teeth that are offset from the vertical allowing them to create the thread as they traverse the threading area.

The number of teeth on the cutters correspond to the number of threads per inch (tpi) that the cutter creates. The most common tpi's are 10, 16 and 20. The greater the number of teeth on the tool the slower the tool is moved across the cutting surface. It is easier to learn thread chasing by using a higher tpi tool. For these demonstrations I will be using 16 tpi tools.

Lathe Speed:

Forming threads properly requires a slow lathe speed. A speed in the 200 – 350 RPM range is suggested as being ideal for thread chasing.

Sizing the work:

Many turners suggest creating the female thread first and then measuring the base of those threads as the sought diameter of the male spigot to be threaded. This is the trial and error method. If once the male threads are made the two pieces do not thread because the male spigot is too large – then the threads have to be cut down and new threads established and the fit checked again.

Robert Sorby makes a thread sizing caliper that takes the guesswork out of sizing – ensuring a correct fit each time, no matter whether the female or the male three is cut first. I will demonstrate its use.

Turning Threads

Cutting the Female Thread:

Mount the lid blank or the insert blank in the chuck. Hollow out the lid to the desired depth or hollow out the insert all the way through. The inside and outside wall must be parallel.

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Cut a relief groove at the end of the section to be threaded. The groove prevents bottoming out the thread chasing tool, which would destroy the threads.

The outer lip of the inner wall then is chamfered or rounded over. That is the area on which the chasing tool will start the thread.

Lathe speed should be 200 - 350 rpm

The tool rest should be placed 90 degrees to the lathe bed and at a height that allows the cutting edge of the chasing tool to strike the wood on center or just above center.

The threading cut is begun at an angle to the wall being cut. For the initial threads, start with the third or fourth tooth. Repeat until the thread has started. Once started, the threading tool can be gradually swung around until it is parallel to the side of the piece. Make sure to lift the threading tool once the lead tooth enters the cut recess or relief area.

Once the thread is defined, the first tooth can be used to enter the thread. Using the first tooth will allow the chaser to be pulled into the work. Some apply a light coating of wax at this stage before making the final cuts to fully profile the threads.

Cutting the Male Thread:

Mount the base section in the chuck. With the tool rest parallel with the lathe bed, face off the end and create a spigot. With calipers, measure the inside diameter of the female threads already created. When the spigot is chamfered, the lower edge of the chamfer should fit into the area created by the top of the female threads. Allow enough diameter along the spigot to form the male threads so that they will mesh with the female threads.

Cut a relief groove at the end of the area to be threaded. This can be accomplished with a parting tool.

Lathe speed should be 200 – 350 rpm

The thread chasing tool should be presented to the wood on center or slightly below, in a trailing fashion, for the best cut.

Make the cut starting on the rounded over edge area with a circular motion, striking the wood with the third or fourth tooth of the cutter rather than the first tooth. As the thread forms, gradually bring the tool perpendicular to the threading area as the threads are fully profiled.

Test the fit. If the spigot with the male threads is too wide than a beading tool or a flat scraper can be used to lower the male threads and those threads can then be re-profiled and the fit tested again.

Sharpening:

The tools should only be sharpened by using a flat stone or diamond hone on the top of the tool. That will sharpen the cutting edge of the teeth. No other sharpening is necessary.

Inserts in hollowforms for finials:

This subject is covered nicely in the Mike Mahoney Video noted in the Reference Section and in the Robert Sorby Video. I encourage everyone interested in thread chasing to check out

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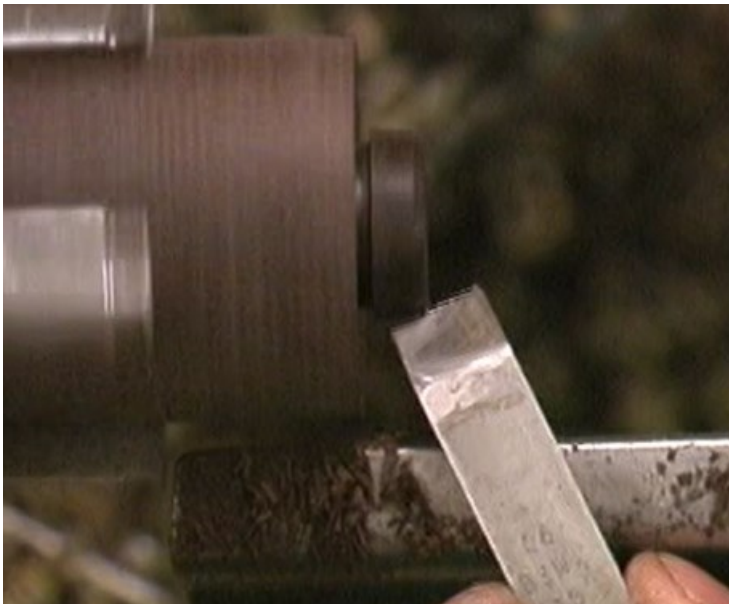
these videos and watch them closely. I'll include a couple of snipped pictures from the Mike Mahoney Video.

Cut a recess to accept a fitted collar –

Make the insert to be glued into the hollowform –

Thread the spigot on the piece to be used for the finial –



References And Resources:

Woodturning Design Issue #46, December 2013, Sam Angelo pg. 57-61
Making Screw Threads in Wood by Fred Holder
Bill Jones – Notes From the Turning Shop
Bill Jones – Further Notes From the Turning Shop
All Screwed Up by John Berkeley
Turning Boxes With Threaded Lids by Bill Bowers

Videos and DVDs:
Hand Thread Chasing with Allan Batty
John Berkeley Screwples Series
Focus On Thread Cutting with Robert Sorby
Hollow Forms and Urns – A Workshop with Mike Mahoney

Youtube:
Wyomingwoodturner with Sam Angelo
Hand Thread Chasing with Allan Batty

Threading Boxes Using a Threading Jig

by David Gould

The use of a threading jig for boxes can advance your own turnings to make something that would have been pretty into something treasured.

This handout is a supplement to an article for the FLWT newsletter I wrote in 2013, titled "Turning Threads In Wood -- It's Easier Than You Think", which deals with hand thread chasing but many of the points made apply equally to threading with jigs.

The application of the jig is the same no matter which manufacturer and which jig you like better than another. The idea is to have a cutter held by the headstock with a jig holding the box that is advanced into the cutter by the operator slowly rotating and advancing the piece into the cutter which makes the threads in the top and bottom of the box which will screw together.

Choice of Woods

Wood choice is important when considering threading. One of the advantages of the jig over hand-chased threads is that the hand-chasing of threads must be in extremely dense woods such as boxwood, while the jig cut woods can be less dense and opens the range of woods that can be used to make threaded boxes. It is important to use wood that is dense enough to hold a thread (see portion of handout dealing with Specific Gravity), for example, Pear Wood has a specific gravity of 0.70 and holds a thread very well. Cherry has a specific gravity of 0.58 and may not hold a thread without strengthening the joint area with an application of thin super glue.

Woods that have distinct patterns can be used with an eye to matching up the pattern above and below the lid joint. Some box turners replace the wood removed by parting off the lid portion of the box with a contrasting wood so that the viewer's eye can follow the grain lines of highly figured woods across that insert.

For this demonstration I am using a technique I learned in a Ray Key video that makes it possible to turn a box using only one dovetail on the blank to be used for both the top and bottom (see Chart Display).

1. The blank is roughed round between centers.

2. With a parting tool, cut a recess to define the portion that will be used as the top of the box.

3. Hollow out the top of the box to the depth desired keeping the side walls parallel. Sand and finish the inside of the top. Do not put finish on the threads. I will be using bee's wax and mineral oil to save time.

4. Chamfer the leading edge of the top and cut the threads with the threading jig. These will be cut on the inside of the lid.

5. Part off the lid portion and set aside for later bead work and finishing.

6. Measure the inside of the lid to the top of the threads and add 2mm or a bit more than 1/16 of an inch to the measurement that will be used for the threading area of the lower portion of the box.

7. Be sure to cut a relief area below what will be the threaded area of the box bottom so that the cutter will have an area to stop within.

8. Try the thread fit. If too tight sand down the top of the threads on the bottom of the box and recut the threads and try the fit again. Repeat as necessary.

9. Once the thread fit is secure, hollow out the bottom of the box, sand and finish. Do not put finish on the threads.

10. Thread the top back onto the bottom and detail the bead around the top rim of the box and then sand and finish the outside of the top. Then remove the top and set aside.

11. Prepare a jam chuck for the bottom of the box and put the bottom on it. Finish the bottom like the top with a bead around the bottom rim that the box will sit on. Sand and finish.

12. Now you have an heirloom keepsake or a stunning gift.

David

Resources:
EZ Jig
Chefware Kits
P.O. Box 531
Merrimack, NH 03054
267) 888-6216

Baxter Thread Master
Best Wood Tools Corp.
1414 Milo Webb Drive
Crossville, TN 38572
(931) 788-0429

DVDs

Turning Boxes With Threaded Lids—Bonnie Klein

Turning Boxes With Richard Raffan—Richard Raffan

The Basic Box—Ray Key

Perinton Bowl Workshop

by Linda DelMonte

I have been a ceramic artist for 35 years. So on a hot summer afternoon, two artist friends and myself decided to try our hand at woodturning a bowl on a lathe by taking a class at the Perinton Recreation Center. The class was hosted by the FLWT's; and, along with the volunteer teachers there were three other students.

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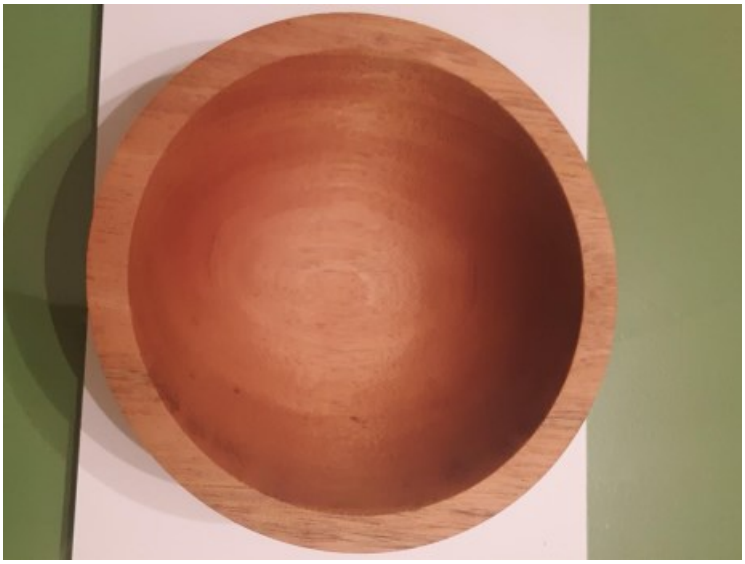
We artists learned about skews, parting tools, and gouges. We were told to pick out a piece of wood, have a vision of design and away we went. Dust and ribbons of wood flying. Each of us, very happy, went home with a work of Art. Sitting at a pottery wheel and throwing a vertical bowl is very different than working horizontally with a sharp gouge. Clay is very forgiving, you mess it up, you start over with that lump of clay. Cutting ribbons of wood away is permanent. Once the wood is cut that's it. So having a definite plan before hand is a must, at least for a beginner. Where in clay you can shape and re shape, change your design midstream if you want. Designs and shapes are fundamentally similar but material is sure different.



I'm a new member of this group and I'm grateful to experience a new medium. I will always have my love of clay but now finding that perfect FOG piece of wood ("found on ground") has become a real challenge.

What a great gift to our community these wonderful, patient, knowledgeable woodturning teachers are. They were willing to share with us their talent, and love of wood and hopefully inspire in us to experience the same.

2018-19 SCHEDULE AND MENTOR CONTACTS

August	Cliff Weatherell — Inside out turning
Sept 19	Phil Rose – Texturing
Oct 11-13, 20	National Turner – Scott Grove – details coming soon (NOTE the dates, not 3rd Thursday)
Nov 21	Ralph Mosher – Turning a Burl
Dec 19	Round Robin – Food, Drink, and Fun

Mentor Contacts

Name	Phone (585)	Email	Turning Skills / Specialty
Mike Brawley	755-2714	mbrawley@rochester.rr.com	Design Principles,Spindles; Bowls and Platters; Sharpening
Jim Byron	478-9911	jimbyronhome@yahoo.com	General Turning; Bowls, Spindles; Hollowing; Sharpening
Ward Donahue	334-3178	wddonah@frontiernet.net	Spindles; Hollowing; Coring; Sharpening
Jim Echter	704-7610	jechter@rochester.rr.com	Spindles; Sharpening; Faceplate turning
David Gould	245-1212	d2sGould@aol.com	Bowls; Plates; Hollow-Forms
Jim Hotaling	223-4877	jhotal2198@aol.com	Christmas Ornaments
Terry Lund	455-2517	terry.lund@gmail.com	General Turning; Dust Collection Design and Installation, Sharpening
Ralph Mosher	359-0986	2mosher@rochester.rr.com	Bowls; Faceplate Turning, Sharpening
Erwin Tschanz	271-5263	TschanzLandscape@aol.com	Historical; Bowls; Plates; Goblets; Boxes; Bone; Antler
Gary Russell	353-3148	cngrussell@gmail.com	General turning, bowls, ornaments, finials

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 regular 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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