

Wood Chips

May your tools be sharp and your chips fly high



LOCAL AAW CHAPTER



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Some Chips

The second Saturdays "Learn to Turn Workshops" were instituted in 2003 with three objectives in mind. 1) Give members an opportunity to become demonstrators in a very informal atmosphere with a short demo on an easy to learn project. 2) This demo to be followed by a hands on session in which our less experienced turners could "Learn to Turn" a project and tool technique with the more experienced club members assisting them. The third objective was to expand the number of club members who could be demonstrators (teachers) for a very important down the road program—the "In the School Program". Our first attempt back then didn't get off the ground. I am happy to announce we are now off the ground. With Jim Lambie's help, we are into one high school in the Blue Valley school district. That shop teacher was very receptive to the idea and he is going to help us get in touch with the rest of the district teachers. He is also going to talk the program over with them during Easter vacation. Hopefully, we are going to have a door open in the Olathe district in the near future.

If every thing works out we will have club members giving demonstrations in the area school shops or bringing their students and teachers to the club for day long events with multiple demonstrators.

I would like to spend a moment on number 2—this is a great opportunity for the beginning or novice turner to "Learn to Turn". Please come take advantage of the lessons to be learned from the demos and following hands on. Not only will it improve your skills and design (continued on Page 4)

March Learn to Turn

March's learn to turn (second Saturday) will feature Dale Nish. Saturday, March 11, 9 a.m.—4 p.m.—\$10 members, \$20 non-members. There are still some openings. Sunday's hands on class is SOLD OUT.


Featured Turner

Our featured turner for March is Jerry Darter. Here Jerry is making a bottle stopper during our Learn to Turn (2nd Saturday) last month. This was demonstrated by Bud Schenke with several of the members making a bottle stopper. Jerry will turn a small lidded box.



New Members

- Larry Hartford
- John Maciel
- Jerry Purinton
- Jack Reeves
- Stuart Shanker
- John Hoag
- Larry Laney
- Keith Arnold
- Kenneth Heermann
- Ron Ford
- Steve Moore
- Fred King
- Mark Ost

 Don't get dropped from the newsletter list by not paying your Club dues by March 15, 2006.

Club Events

Events held in basement of McCrary Lumber off I-35 on 67th Street in Merriam Kansas entrance on west side of building
Mar 11—12—Dale Nish
Mar 13—Regular Meeting—7:00 p.m.
Mar 25—Learn to Turn—"Open Lathe"

Super Glue

The Woodturner's Magic Potion

By Jim Manley—Reprinted with permission

A number of years ago I was watching New Zealander, Ken Sager, at a seminar and he super-glued a cracked piece of wood, allowing him to recover the piece and finish his demo. I was very impressed with this and all the way home from the seminar I was thinking of all the pieces I could have saved from the firewood pile if I had only known. I believe this subject may have enough mileage to stretch to an article so I will give you the benefit of my last 11 years of using super glue with woodturning.

Before I discuss the pros and cons let's walk through the technical data a little and this may help us understand why things happen or don't happen. The technical name for super glue is cyanoacrylate adhesive. It is pro-nounced "sigh-ano-akri-late" and it is probably best known for its ability to bond human skin to itself with unbelievable speed.

Getting Technical

I'm now going to use some techno-words for those who want to know, so stay with me and it will pass in a minute. (Otherwise skip this paragraph and move to the next like a tax return). Super-glue is a one-pot rapid cure adhesive that is designed to bond relatively small components in a few seconds. The strength of the bond depends on the adhesive making mechanical and chemical bonds. Cyanoacrylate glues are made of unstable products called monomers. These monomers are stabilized (kept from going hard) in the bottle with small amounts of acid. For the glue to set, the acids have to be neutralized. This is usually done by first spreading the glue quite thin to expose as much as the acid as possible, then the moisture in the air and around the bond area quickly dilutes the acid and sets the glue off. Once the reaction starts, the monomer sets in a chain reaction. At the edge of the bond the glue attaches itself mechanically to the wall of the bond surface, keying into the rough surfaces to gain a hold, (like a fly grips to the ceiling. The rest of the monomers then link to themselves chemically, to form a solid plastic, anchored to both sides of the bond area in the imperfections of the join surface. If all of this is done under perfect conditions, it is in the blink of an eye. This story is about the simplest explanation I can come up with without stretching the truth too much and its close enough to give a fair view of how super-glue works. Once you know that super-glue needs moisture to set itself off, you realize why it bonds so readily to skin. Another interesting fact here is that the stuff the boys in blue use to lift finger-prints is just a version of super-glue.

Shelf-Life

Using the above info we can understand why the last 1/4inch of the bottle goes hard when it's left on the bench for 3 weeks since we last used it. Large amounts of glue are usually fairly stable in the bottle. However with repeated openings the moisture from the air will allow the glue to take on enough water to set the reaction going. The time that it takes the glue to go off on its own is called its shelf-life. You can extend the shelf-life, by almost double, by keeping it in the fridge. Frozen super-glue will last almost indefinitely, but you have to thaw it out sometime. So, if you are buying super-glue in bulk, freeze what you don't need and refrigerate your current bottle after use each day. Just before I launch into the ways to best utilize super-glue it is worth noting that those tiny tubes you buy in the supermarket have quite a long shelf life if they are not opened. However, the long shelf life is at the expense of the bond strength.



They add heaps of extra chemicals to the mix to stop it from going off in the tube and this quite often results in the glue not working in anything other than perfect conditions, or the bond not having any strength once it is bonded. This is not really the best super-glue for woodworkers! Read on and I'll attack types and uses later.

Safety

Super-glue has the obvious problem of bonding human body tissue in a fraction of a second. This problem will be ever present and something you will have to be wary of. The common sense of eye protection is paramount, especially after crack repair on the lathe, centrifugal force will throw any unbonded adhesive onto the closest available uncovered skin. Let me assure you that as soon as super-glue touches your skin it will go off. If this happens to be an eyelash, make sure it is only one because you wont be seeing out of it for a while because your eyelid will stapled shut and the doctor will have to scalpel them apart! - ow - bugger!

Surface Preparation

The most important thing we can do when gluing is preparing the surfaces we are going to glue. One of the most common acts done by gluers is to wipe the bond surfaces with their fingers. This is probably the worst thing you can do. Your skin releases substances called fatty acids. Super-glue loves this stuff more than anything else, (note the reference to finger-printing earlier). Fatty acids will rob your bond of strength when the bond hardens in this residue rather than keying into the join surfaces. Prepare the area to be joined with a rough grit sand paper of around 100 grit, and if you must wipe it. use a tissue or a bit of rag.

Problems and Answers

Over the years I have used super glue with wood, I have experienced no end of problems and come up with a few solutions. Following are a few problems to ponder: glue soaking away; gap filling; dark glue line; and blooming. These are all deep and meaningful problems and worthy of a few lines each.

Glue Soaking Away

A big problem with wood is that it's porous, i.e., it is full of tiny holes that allow the sap to flow when it's a living tree. Once you pour super-glue onto wood it has a tendency to flow into the holes and disappear before it does any good. There are a number of solutions: 1) You can use an

activator to set the glue before it disappears. 2) You can do a double dose of glue, one to soak in and set and next to fix the crack. You need to leave the crack sometimes up to 1/2 hour between applications to ensure the 1st dose has set. 3) You can treat the area with sanding sealer to fill the pores before you glue. Best of the three is the activator - but try the others if you don't have it.

Gap filling

This is no real biggie, fill the gap with fine sawdust, drip on a dose of glue, zap with activator and sand off. If no activator, try another dose of sawdust on top of the glue drop. I get my fine sawdust from the top of my dust extractor. You can collect 2 or 3 jars of different colors after power sanding large bowls; walnut for dark, sycamore light and rimu for brown, for example.

Dark Glue Line

The dark glue line down the side of woods like OB Rimu and sap Walnut are a real problem and one that I have had mixed results from. If you know the wood to be glued has the problem of leaving the dark line, paint on a dose of sanding sealer first to slow the glue soaking into the wood where it's not wanted, then apply glue to the crack. (This one doesn't come with a guarantee - sometimes the sanding sealer will fill the hole and not let you glue it). I have had some success also in beating the dark glue line by using gel super-glue, (see types later in article).

Blooming

This is the white scummy scale that forms on top of the glue when you zap it with activator. Blooming is the result of the glue monomers linking too quickly and it is caused by excessive activator or too much moisture being present. To prevent blooming, squirt the activator onto the glue-job from no closer than 250mm and do it with very short bursts on the button. This will result in a clear bond. As for too much moisture - a dab with a tissue sometimes works.

Crack repair

This is probably what I use super-glue for the most. I work a lot of natural edge and driftwood that always has a crack or two. The secret with crack repair is to get the glue into the crack before you put it on the lathe and let it soak well in. I like to do this 24 hours before I work the piece, especially driftwood. The advantage of this method is that when you turn through to the crack it is quite often very difficult to detect. This also means that all the glue is hard and you don't get a face full of liquid glue.

Gap filling

I use two methods for gap filling: 1) The method described above using the sawdust trick is my most common method and for filling bug-holes I glue a twig of similar size and color into the hole. In both cases super-glue helps to hide the defects.

2) Dozy Wood Fixing. (ed.: dozy means punky, soft and spongy) This is quite a common trick and described in full by Richard Raffan in one of his books. It entails soaking the dozy wood with super-glue and zapping it with activator leaving solid woodlike plastic in the place of the dozy wood. You must be careful with the distance away from the bond that you zap as it is most likely to bloom in a big way. As a note when fixing doze, don't be too hasty with the activator as in a lot of cases the dozy wood is high in moisture and quite often it goes off on its own.

Attaching Waste-blocks

You may well remember Bonnie Kline attaching her blanks to a waste-block using super-glue. It's a fine trick when you have an expensive

piece of wood and you don't want to waste 25mm of it in the chuck.

Which glue?

This is another deep and meaningful question. As long as it's not the supermarket stuff it really doesn't what brand you use. My current brand is Permabond but that is based purely on cost and not ability. Super-glue is super-glue and all industrial strength types do the same job and use basically the same recipe in production. So be guided by cost, not ability of the sales rep.

Consistency

It is worth noting that you can get super-glue in many different viscosities, (that's thickness or pourability to those of us who are achievement challenged). I work with 3 viscosities, one about the thickness of water, one about the thickness of engine oil and one about the thickness of golden syrup (sometimes called gel). Each one has its uses. I use the thin most of the time and for crack repair and dozy wood. The other two I use for gap filling. The thicker the glue the bigger the gap you can fill up. The gel is also good for use with wood that absorbs the glue very quickly and leaves a dark line, as it won't soak into the wood but it's harder to get it to set. Gel is also brilliant for clock numbers because it gives you a bit more time.

Activator

As a final note I would like to talk about the activator. It is very difficult to work with super-glue on wood without an activator. There are a number of activators made by different companies. They are once again basically the same stuff but some work better than others and some last longer than others and some cause really bad blooming. I like the activators that come in an aerosol can. Mainly because there's more control over the zap being delivered and it doesn't evaporate out of the bottle. OK, cans cost much more but if you check out how long the aerosol lasts it is by far the best deal. I use Permabond activator as it's the only aerosol activator I can get my hands on that works OK. It's as good as any and it's head and shoulders over the pump-pot bottles that have very little control over the zap.

Using Activator

There are two application methods for using activator. The best way with wood, especially with crack repair, is to apply the super-glue then zap the join with activator with a very short burst from at least 250 - 300mm away. When you are joining two flat surfaces, i.e. a waste block attachment or a decorative ring, apply the adhesive to one face, squirt a dose of activator on the other face and then bring the two together. The reaction is pretty close to instant so make sure you put the two pieces in the right place the first time - there's no second chance. Well that's about all I have to offer on super-glue. There are many and varied uses for super-glue and they probably exceed this list two fold. however it is the most common uses that I have attacked.

This article is reprinted by kind permission of Jim Manley and the National Association of Woodworkers New Zealand Inc.

This article originally appeared in the National Association of Woodtumers New Zealand Inc's magazine, Faceplate; the organization is now called the National Association of Woodworkers New Zealand Inc and its magazine is now published as Creative Wood.

Mr. Manley is the current Vice-President of the NAW. Further information about the NAW, its activities and member clubs may be found at <www.woodskills.org.nz>.

The Tool Show was a success.....

The tool show held at the International Trade Center February 3—5 produced a large turn out at the KC Woodturner's booth. I spoke with several of the members who felt it was successful due to the following reasons:

- We had a very good location.
- The booth was a more simple design. Meaning easier to set up and take down.
- The layout made it easy for people to look from both sides of the tables at the turned pieces.
- A lot of questions were asked to the members as well as the demonstrators.

The following are pictures taken on Friday & Saturday. I missed Anthony's demonstration Sunday of turning a threaded box using a potato. My question—was it a Russett or Idaho potato? It certainly wasn't Dan Rather—he's a common-tater.



David Bartlett did a great job last month demonstrating a Bonnie Klein style whistle. On pitch—key of C?



Lathe for Sale: General Model 160-1 with 1hp motor, reversing switch, 3-jaw chuck, precision chuck, pin chuck, drill chuck, extra face plates, turning tools, books and more. All is in excellent condition. Can likely deliver to the KC area. Call Gerald Jones at 417-306-2353 in Joplin.

capabilities, you also will get to know your other club members better.

NEW LATHES—The club has purchased two new Jet lathes—a 16-42 electronic variable speed and a 14-42 Reeves pulley variable speed. We also acquired three 3-12" Vicmark chucks. These purchases were made with some of the money we earned from the AAW symposium. We will be looking at additional lathes, possibly in the mini lathe range. Randy Johnson, a Jet sales representative, will be at our March 13 meeting to give a short presentation about Jet equipment and care and use of the new lathes.

THANKS—At the February's fourth Saturday meeting a lot was accomplished in the way of improvements. I want to thank all the folks who participated in the clean up, installation and renovation. These who helped—Richard Calahan (just joined Saturday), Jerry Darter, Ed Maxwell, Jay Nicholes, Steve Moore, Bud Schenke, Richard Woodhouse and Don Gruis.

See you down the road!

Sharing knowledge with a story, experience or tip, we can all benefit in **The Journey** of woodturning

Dear Mr. Nish:

Thank you advance for coming to Kansas City and demonstrating for our club on Saturday and Sunday. Unfortunately, I will not be able to attend. You see, the week you are here is our Spring Break. My family, with three kids, ages 18, 15 and 11, have always looked forward to going some place warm. The easiest way to describe it is like a family of cocoons that break out of their chrysalis and become butterflies for a week. Last year I used frequent flyer miles and we flew to the big island of Hawaii. I was even able to “dove tail” taking the family to Hilo and we attended the Big Island Woodturner Show. I still would have like to have been there in Kansas City, however, I’m sure you understand that family comes first. I keep asking myself, how could I have been at two places at once? And then I came up with an idea! Last year on the big island, Ron Lair, of DelMano Gallery attended and critiqued the work of the club. In fact, there is a recent article in the AAW’s Winter 2005 magazine and I was there. (See photo of my daughter). Dale, let me tell you a little secret. When I grow up, I want to become a big island turner. That way I can be a butterfly all year round.

Back to my idea—two places at once. Can you critique my recent completed work? Last year was my breakout year for wood turning and the club elected me to the position of secretary/editor. I’m not a full-time woodturner. Remember, I have kids, a full-time job, and a wonderful wife. So, when I can squeeze in any extra time—I turn wood. I’m still searching for my “voice”. I would say my turning is eclectic, because I’ve never turned the same piece twice and they are all different. I’ve left my recent

completed piece with the club. The piece is sycamore with an African black wood rim. This is the first time I’ve turned either of these woods and I’m my own worst critic. There are at least three areas you can critique: the foot, the shape and the rim. When I turn, I never have a piece mapped out in my mind. I let the wood speak to me. I’ve decided that the piece needed a very subtle foot to emphasize the shape. Regarding the shape, I tried to maintain a constant curve. Even though the top looks flat, there is an ever so slight slope. The rim is where I had my most difficulty with the piece. The piece was turned with a 1-7/16” opening. Originally, I was going to leave the piece with no rim, but decided to add the black wood. There is a small amount of spratling black line that pulls the black wood together with the piece. Before finishing, I thought it would be a great piece to carve or dye with color, but I felt I needed more practice before attempting either one of these embellishments. Plus, I don’t want to spend that time if the shape needs “tweaking”.

I thought it would be a learning experience for me and for the club to critique a piece. I’ve added “chew on this” (see page 2). You could shoot with both barrels in criticizing this piece, because I’m gone. Dick Cheney recently only used one barrel. Oh, I forgot...he was hunting. Enclosed is the AAW critique form. I’ve added a picture of the piece with room below for comments on the shape.

Thank you—I hope you enjoy your time in Kansas City.

Sincerely,
Rick Bywater

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8645 Bluejacket Rd.
Lenexa, KS 66214
(913) 599-2800

Store Hours
Monday through Friday 9 am—9pm
Saturday 9 am—6 pm

Craft Supplies
1287 E 1120 South
Provo, Utah 84606
1-800-551-8876

Calendar of Events

Apr 8—Learn to Turn—8:30—Noon
Apr 10—Regular Meeting—7:00 p.m.
Apr 22—Learn to Turn—8:30—Noon
May 13—14—Angelo lafrate
May 13—Saturday evening reception for
Angelo and Donna—7:00 pm.



Evaluation Form

Comments: _____

Piece Identifier: _____

Finish: Comments

- _____
- _____
- _____
- _____

Form/Line Elements: Comments

- _____
- _____
- _____
- _____

Style Elements: Comments

- _____
- _____

Evaluator _____

Possibilities: Comments

- _____
- _____

Date _____



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LEVEL I Beginning woodturner Finish Elements

- Torn surface (wood fiber broken rather than sliced cleanly).
- "Bruised" surface (dark area in finish indicating damage beneath the surface of the piece).
- Sanding marks (visible scratches or lines).
- Tool marks (ripples, break in line continuity, gouge, spirals, or chatter marks).

Form/line Elements

- Inside lines are inconsistent (inside and outside shapes are inconsistent).
- Flat or high spots (lines that do not flow smoothly or transition smoothly).

Thickness

- Too thick (a judgment call; form does not relate to function or where object is not aesthetically pleasing).
- Too light (piece is not usable or too fragile to be practical).
- Balance (object is too top heavy or bottom heavy to be pleasing).

Style Elements

- Consistency (style elements do not fit together).
- Size (style elements not sized correctly to be aesthetically pleasing or practical for use).

LEVEL II Intermediate woodturner Finishing Elements

- Finish is not consistent (may vary in thickness, gloss, color).
- Finish gloss/smoothness not appropriate for piece (finish impractical or not consistent with style).
- Texture (if used) is not appropriate or texture detracts.
- Minor flaws in surface (small places where surface flaw detracts from overall quality).

Form/Line Elements

- Inconsistent style elements (features clash with the artistic style or intent).
- Shape does not achieve potential for form. A piece made in a certain style may vary greatly in the shape of its elements; certain shapes can be deemed more effective.
- Minor areas where lines do not flow (minor curve issues characterized by subtle bulging or straightening of the line).

- Form is not consistent quality when viewed from all angles. Size and execution of some elements may not add to the work's quality.

Style Elements

- Overall design below potential. Suggest changes in materials used for construction, selection/execution of design elements, color/finish.

LEVEL III Advanced woodturner

A critique using Level III checklist items is generally reserved for well-executed pieces that generally receive no criticism on Level I and Level II checklist items. A critique at this level is more focused on helping the craftsman take a great piece of work and make it better or use it as a springboard for new directions.

Finish Elements

- A different surface treatment would likely add appeal. A different surface would add to or enhance the piece; be prepared to describe and tell why a change would help.

- Color/stain would help. Color warrants change; describe the potential effects of a color change.

Form/Line Elements

- A change in size would improve the impact of the work. Scale impacts how we view a work; describe how scaling up or down would help.

- Some changes/additions/deletions of elements would increase the impact of the work. Sometimes simplicity (and conversely, complexity) improve a piece. Identify specific possibilities and describe how they might help.

Possibilities

- Future potential. Provide the artist with some ideas for changing the work or using it as a basis for new work; this is important to advanced turners who may need new ideas to keep growing and developing as woodturners.

Thanks to Jim Christiansen for developing this form.