

# WOODCHIPS 2012



[www.KCWoodTurners.org](http://www.KCWoodTurners.org)



## Meeting

### Reminders

**Get your raffle tickets when you come into the meeting.**

6/4/12  
Board Meeting

6/11/12  
Regular Meeting

**The June challenge is to make a lidded box**

Check the website for additional goings on - [www.kcwoodturners.org](http://www.kcwoodturners.org)

The meeting began with the introduction of visitors and we had two and one new member—always something to celebrate.

Then **Dick Woodhouse** presented some information regarding an invitation that the **KCWT** received to participate in an art show.

### Stems Partners with the KC Woodturners

The Arts and Recreation Foundation of Overland Park welcomes the KC Woodturners to Stems: A Garden Soiree on June 23. We are very excited to add The Art of Fine Wood to Overland Park's biggest garden party.

On June 13th we invite everyone to attend our KC Woodturner's VIP Party at 77 South Restaurant located at 5041 West 135th St, Leawood Kansas, from 7-9 pm. The turned works will be on display and you will have first look and first pick of these beautiful pieces of wooden art--sure to be a crowd favorite. 77 South will serve complimentary hors d'oeuvres and offer special drink prices.

The VIP party for The Art of Wood will display pieces from 11 different artists that will each have a wide variation of talents. Please accept our invitation to attend our first annual Art of Wood event. If you are unable to attend our VIP Party please stop by our tent at the STEMS on the 23rd of June. For more information, contact Teresa Stohs at [913-271-6023](tel:913-271-6023) or [teresa.stohs@artsandrec-op.org](mailto:teresa.stohs@artsandrec-op.org).



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### Stems Volunteers

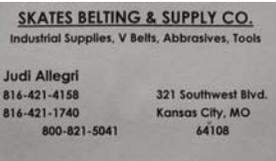
Volunteers are the lifeblood of any organization, especially at event time. This year Stems will put nearly 150 people to work for a few hours, a few days, a few months or more. These people work behind the scenes and don't get the limelight. While we won't talk about all 150 of them-though each one is so important to our success, we will give a shout out to a few who work so hard, for so long, to make Stems a reality.

Need donated food? Then you need **Dick Woodhouse**. Dick single-handedly gets donations for all of our Plein Air-related events. The artists all love him because he also works to get donations for door prizes on the night of the Sunset Paint. Dick is stepping up this year to take on another important role-coordinating the KC Woodturners art at Stems.



**Marsha and Dick Woodhouse**  
Thank you for promoting KCWT

The above information courtesy of Bud Schenke



**Don Henri** provided some information about Superior Grind where saw sharpening is done at a reasonable price and Skates, where all sorts of sanding materials are reasonably priced.

**Keith Arnold** made an announcement of a bunch of Washington State Birch that was donated and all we had to do was pick it up in the front of the club house.

Another announcement was made regarding the Maker Faire held at Union Station on the 23rd and 24th of June. All those who have something that they would like to display, please contact **Shaun Q. McMahon** at [sgmcmahon@kc.rr.com](mailto:sgmcmahon@kc.rr.com) We will be located inside the station and our participation costs the club nothing. We sure hope that you all will take advantage of this opportunity to participate either by putting something in the show or coming to see the exhibit and what we are turning there.

**The challenge was to turn something with a spiral. Four intrepid souls attempted this task.**



**Dick Woodhouse** - the diamond shape was difficult to cut and one must use very hard wood

**Parker Nichol森** - brought a segmented walnut vase and used a router to cut the spirals.. He used eight dyes to add color .

**Shaun Q. McMahon** - brought a pen made from two woods because the top exploded when turning it and design change was needed. The spiral was put in free hand.



**Galen Carter** - a spiral bowl with a spiral on top. He used as bottle stopper kit and made the spiral around the edge. AT first used gorilla glue - "not a good idea." He also showed some wood rings he saw turned on the internet.



# Challenge



# Maker Faire

**Maker Faire: Kansas City** celebrates things people create themselves — from new technology and electronic gizmos to urban farming and “slow-made” foods to homemade clothes, quilts and sculptures. This family-friendly event demonstrates what and how people are inventing, making and creating. It brings together Makers, Crafters, Inventors, Hackers, Scientists and Artists for a faire full of fun and inspiration. Come see what others are making and be inspired to tap into your own creativity!

**WHAT WILL YOU SEE AT MAKER FAIRE: KANSAS CITY?**  
ROCKETS & ROBOTS • DIY SCIENCE & TECHNOLOGY • ARTS & CRAFTS • BICYCLES • ELECTRONICS • ARTISAN FOODS • URBAN FARMING • SUSTAINABLE LIVING • WOODWORKING • CIRCUIT BOARDS • ALTERNATIVE ENERGY VEHICLES • FIRE ARTS • LIVE MUSIC • ART CARS • TESLA COILS • ARDUINO & KITS • AND SO MUCH MORE!

## Show and Tell

This month there were eight members who brought in things to display and talk about.



**Jay Skelton** - wife and kids all have iPads and smart phones so he ordered the stylus kits, turned the wood, assembled, and had their names laser engraved into them.

**David Alexander** - 2 pieces, a cherry bowl and a bowl made from the root bundle of a honeysuckle tree.



**Kent Townsend**—brought a platter he turned from curly fiddle back and ended up with a lacquer finish.

**Larry Settle** - showed pens he turned of rosewood with a CA finish





**Rick Bywater** - showed a hollowed vessel made out of cherry with a lid made from African black wood. He spent a lot of time putting leaves on it, a technique he learned from Dixie Biggs. He will be showing this piece in the Stems show.

**Anthony Harris** - brought several pipes, putting second angles in changing the position of the draft hole, making it higher. He said that he always has to see how far he can push the designs. He showed a volcano pipe and a Canadian pipe - it being "designed to keep people away from second hand smoke."



**Dale Darnell** - brought two forms where paper was used in the center. The wood was aspen and the center was made from layered paper. He did it from an article he read. The first one he did he thought he would break his lathe putting pressure on it and thought he had it tight enough but when it dried, the center was pretty loose. For the second one he ended up with a process using a long threaded rod and a cheater and the second one was much tighter. Much happier with the results.

**Shaun Q. McMahon** - had made a kaleidoscope and it had a metal stand which broke so he turned one from purple heart. It looks a bit like a chalice



**Galen Carter** brought these rings he made after watching a video on the internet.



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



**Store Hours**  
Mon, Tues, Wed, Fri 9 am—7 pm  
Thurs 9 am—9 pm  
Saturday 9 am—6 pm  
Sunday 9 am—5 pm

As a member of KC Woodturner, you receive a 10% discount except for on sale items and power tools. Make sure you present your KC Woodturner Card.

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



Jeff Edemann offers KCWT members 10% off all items except sale items and power tools. Ask Jeff about any discount on power tools.



816-892-3398  
800-456-2148  
Fax 816-753-0250  
3001 Southwest Blvd.  
Kansas City, MO 64103-3616

10% discount on lumber and supplies to all KC Woodturners Chapter members when you present your membership card!

# Demonstration

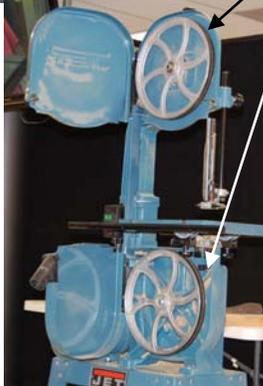
The demonstrator for the meeting was **Corman McHenry from Woodcraft**. He demonstrated the care and feeding of our band saw which, as he was going through the demonstration, need a great deal of TLC.



When working on the saw, it is easier to remove the table first. Then give it a good brushing off, inspect the tires. If they are getting loose replace it - not very expensive.



Some of the typical problems are vibration which can be caused by a bad belt or poor tires on the wheels.



## Bits and Pieces

Springs are important and for big jobs higher tension springs are necessary.

Inspect the lower wheels, make sure the tire is dust free before putting the blade on it.

"You'll never get a good cut with a cheap blade."

"Some things will go out often like the farm nut which can jam things up. If it jams up don't replace it with the same thing. Get a coupler from a hardware store. Some newer saws have a quick release for this issue.



Bearings check - Boeshield is a great bearing lube.

Take out the tire wheel, shake the lube up very well, clear out the dust, as dust can unbalance the entire process, then lube the bearing. The bottom wheels don't have bearings so no lubing in necessary. If new bearings are necessary, IBT on Merriam Lane is a good place to get them.



A guy's wife steps into the shop and asks if he would do some wood turning on the lathe. "Of course," he replies, "What do you need? Maybe a new bowl or possibly a rolling pin or a vase? I have Persimmon, Hickory, Mesquite, Walnut and some Oak. What would you like?" "Oh, I don't care," his wife says. "I just need about six bags of shavings for the flower beds."

"What kind of wood do movie stars turn ?" Holly-wood



## Read this for info on how to get your membership for FREE!

You can do this simply by encouraging others to join KC Woodturners. You already know all the benefits and you are already interested in and excited about woodturning. Pass that enthusiasm to others by talking up the organization. If you get one person to join, you will get \$15.00 off your next year's dues. Get a second person to join and you get an additional \$20.00 off your dues. When you get a third person to join, your **2013 membership costs you nothing**. Go for it!



You can't adjust the guides without the blade being under tension.

After tension is applied to the installed blade, roll it and watch how it tracks. You want the teeth to ride on the rubber, not against the steel. Then lubricate the bearing near the blade then bring it close to the blade. The closer it is to the blade, the shorter its life. Have it touch the blade, then back it off slightly.



It is very important to make sure that the blade lines up properly because the blade's life will be shorted if not.



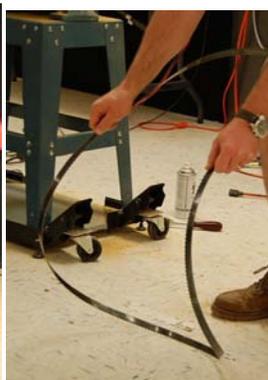
Wait a day, if possible, after lubing it or wipe the bearings off very well.

When the table is reinstalled, use a square and make sure it is squared up properly.

He likes the Timberwolf blades, which are available at Woodcraft (plug). They are not carbon steel but silicone steel and have a longer life and when cutting wood, they don't heat up like carbon steel blades. They don't require as much tension. The best general purpose blade is the 1/4 inch with about 4 teeth per inch. No more because green wood will load up in the teeth. A 3/4 inch blade with 3 teeth per inch is good for



Many of those present for the demonstration were interested in how to fold a band saw blade. He showed us how to fold the blade WITH THE TEETH OUTWARD - and if you look at the following five pictures—very fast— you can imagine how the process goes. Practice—practice—practice.



# A SPECIAL

To Woodchips from our special event correspondent who loves to travel, wrote a regular column for Woodchips in the past called "The Journey," and made time to do it again.

## Arrowmont 2012

by Rick Bywater

I attended a week long class at Arrowmont in April that was taught by Michael Lee of Hawaii. Michael has been highlighted in the book *New Master's of Woodturning* and in the most recent *AAW Magazine* (inside front cover.) I was drawn to Michael's interpretations of sea life combined with nature. Michael had been a full-time wood turning artist for 18 years until the recession changed the wood art world in 2008. This forced him to find a fulltime job. He now runs a lumber mill.



Five people signed up for the class, which started on Easter Sunday. With two no shows (probably due to Easter weekend), our class of three was very focused with fairly equal skills and we spent the entire time power carving.

Michael shared numerous carving techniques using a form and micro grinder along with sandblasting and finish. The class "The Tactile Turner" is his belief that wood carved turnings are meant to be picked up and held. His turnings are typically turned a lot thicker, which allows more wood to be carved away. This is in contrast to the majority of turners who focus their attention on turning thin. I must confess I have been one of them. However, it is this carving process where a hollow turning starts to become a work of art. Much like a painter on canvas, your imagination is your only limit.

I brought a piece that I had been working on that needed inspiration and placed it on the shelf in the shop. The inspiration started that Sunday evening. During the week, I sandblasted my piece (after texturing) 8 times – 4 with sand and 4 with glass bead. This was because the sandblaster was plugged with bark chips, wood, bugs, etc. Thankfully, Michael spent an hour clearing away the debris, which allowed a continuous blast. I then wasn't happy with the finish (Danish oil), which I applied and tried to blast to re-clean for a different finish. I think my week was spent working on "getting it right" and I believe



that is a trait that drives all of us in an artistic way.

Thursday night was show and tell for the week, along with some of Michael's pieces. It's a great time to see what the other classes have been working on. Friday, our last day following clean up, was spent discussing our work as a group and what we learned. Our teacher was impressed with how we "got after it" following his short demonstrations and that he had learned a lot from us while teaching the class.



For me, the week felt like the TV show *Kung Fu* and I had been "Grasshopper." The final highlight was when our class drew numbers and my number was picked. I received a piece of rough turned Koa from Michael who commented "make me proud" and send a picture of the finished work. I knew immediately what I would carve. However, it's one thing to have an idea...it's another to follow through the first time and make the teacher proud, my wife and myself.

Laurie and I have traveled numerous times to Hawaii and on one trip we brought back a piece of the plumeria tree. The flower of the plumeria is used to make the Hawaiian leis. Our stick has turned into a small tree and flowers every year. The only reason this occurs is because I have carried the plumeria to the basement every winter. When I think of Hawaii, I think of sandy beaches, palm trees, hula dancing, the plumeria and koa, which is a prized wood because it only grows in Hawaii typically at an elevation between 4,000 and 8,000 feet.

Will I make my teacher proud?



# AAW News

If you are not a regular reader of the AAW web site and you really are interested in turning, you probably need to get there. They have started a new series and the second installment of "Woodturning Fundamentals" is out now.

Welcome to a new educational effort by the American Association of Woodturners. We call it "Woodturning Fundamentals." Created by our Program Director, Linda Ferber, it will be an easy-to-find and easy-to-use area of multimedia materials on all facets of woodturning.

This is an opt-in program so you can encourage your friends to [join at this link](#) to receive the announcement emails or just check back often. The release of new materials will be timed to alternate with the publishing of the American Woodturner, our journal. Between these two, you'll have new materials to enjoy each month.

The contributors to Woodturning Fundamentals include Nick Cook, Rob Wallace, Beth Ireland, Keith Tompkins, Joe Herrmann, John Lucas, Linda Ferber, and Kurt Hertzog. In our content, we'll include past journal materials, specially created articles, tool and equipment reviews, educational video clips, tips and

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Feel free to send in questions for the Q&A as well as suggestions for content or improvement in our Woodturning Fundamentals program. We look forward to hearing from you.

Best,  
*Kurt Hertzog*  
Chair - Chapters and Membership



AAW is offering two limited-edition bowl gouges made from the finest M4 steel on the market today, including hand selected Cocolo wood handles. These tools were manufactured exclusively for the AAW.

1/2" and 3/4" inch—either \$100.00

## Club Events Calendar

Club events are held at 3189 Mercier, Kansas City, MO  
More information about calendar events and open turnings, please visit our website at [www.kcwoodturners.org](http://www.kcwoodturners.org)

### June

Demonstration—Embellishments  
Stuart Shanker  
Challenge— a Lidded Box  
June 23-24—Maker Faire-Union Station

### July

Challenge—something with a surface embellishment

### August

Demonstration - Segmented Wood Projects  
Kevin Neelley  
August 31—Irish Fest

### September

Challenge—Anything segmented  
September 1-2—Irish Fest-Crown Center

### December

Demonstration—membership



# ASK ANTHONY

## Sanding with Wax

By Anthony Harris

I first saw someone sand a project with wax applied to the sandpaper at an AAW demonstration. The project was fairly small, and made of dense wood. The demonstrator said that it acted as a lubricant. I brought the idea home and started using it frequently on boxes and other small items.

From others and my own experience, it seems that it does several useful things. It reduces heat from friction, the sandpaper doesn't tend to load up with dust and oils, it permits the sandpaper to be used longer, and, actually seems to cut faster.

Originally I used wax for each of the grits; 150, 240, 600 that I typically used. It worked well for me as most of the boxes were of dense, exotic woods. I found that liberal applications worked best. If either through sanding too long or because I didn't get enough wax on in the first place, the surface dries out, the benefits disappeared. I used an inexpensive paste wax, and just didn't worry about using it up. I think it cost me about fifteen bucks a year. Wax was the primary finish on most of my boxes, and I just ran them over the buffer to bring up a good shine. Certain finishes may not apply well if you have sanded using wax.

There can be a few problems. It can be a bit of a mess. Not only do you have pieces of wax-coated sandpaper laying around, but the detritus of each sanding grit has to be cleaned from the project before starting in on the next grit. I typically use paper towels to remove debris from the previous effort, and the towels end up laying somewhere – probably close to the wax-coated sandpaper.

Your shirt can get loaded up with the wax after having wiped your hands off on it for a day. The softer the wood, the greater the tendency for the wax to be absorbed. It probably would be prohibitively expensive to attempt it on bigger projects.

## Setting-Up Your Woodturning Work Station - Part 1: Choosing a Location

For the new woodturner, the motivation to "get turning" with your own lathe in your own shop or studio is exciting - as it should be. The situation does not lend itself to deliberate planning in the design and set-up of a woodturning work station, but don't resist it. Set up the machine and make some shavings!! You may already have experience in knowing how much fun woodturning can be. Getting some lathe time right away with a new machine is always special. Even if you only have your machine set up temporarily, take the time to enjoy getting to know your lathe and how it works. Do this safely, and if you need advice, get it! Doing some woodturning on a lathe is a great way to get a feel for how much space might be needed around the lathe for your body size. It also might give you a reference about where your lathe tools and accessories might best be located for your turning style. One point to emphasize is that you will eventually be creating a woodturning workstation that is designed around YOU, and more specifically, how you react to and all of the supporting tools, equipment, and supplies. Setting up a temporary woodturning location will enable you to position any arrangements of tools, sanding and finishing supplies, or other turning accessories that might cause you to slow down your operation, or identify those things that make you feel uncomfortable, whether physically or psychologically (i.e., Are you doing this thing safely? Does it feel OK to do this technique? Are you experiencing body pain or muscle strain after a turning session?). These are areas of concern that need to be addressed when developing the design of your permanent woodturning workstation. You will gain what is needed for your own workstation while gaining some useful experience!

Read the rest of the article [by Rob Wallace](#) but to do that you'll have to go to the AAW website



## WOOD—Pear

Almost all Pearwood imported into the U.S.A. has been steamed to bring out a more pinkish-red color and to prevent drying stresses. Formerly the wood was used for carving, turning, drawing instruments, wood engravings, textile printing blocks, and tool handles. Stained black it is an excellent substitute for Ebony. Contemporary uses include woodwinds such as recorders, furniture, kitchen accessories, jewelry and other boxes, and architectural uses such as paneling and doors

It possesses a very fine texture which makes it wonderful for fine veneers and musical instruments. Pear [wood](#) is one of the preferred materials in the manufacture of high-quality [woodwind](#) instruments and [furniture](#). It is also used for wood carving, and as a [firewood](#) to produce aromatic smoke for smoking meat or [tobacco](#). Pear wood is valued for kitchen spoons, scoops and stirrers, as it does not contaminate food with color, flavor or smell and resists warping and splintering despite repeated soaking and drying cycles. Lincoln describes it as "a fairly tough, very stable wood... (used for) carving... brushbacks, umbrella handles, measuring instruments such as set squares and T-squares... recorders... violin and guitar fingerboards and piano keys... decorative veneering." Pearwood is the favored wood for architect's rulers because it does not warp. It is similar to the wood of its relative, the apple tree, (*Pyrus malus* [also called [Malus domestica](#)]) and used for many of the same purposes.

Pear wood is one of the most sensual and satisfying of hardwoods that a woodturner can encounter. The structure of the wood is hard, so hard that the sharpest of tools are required to work it. This allows one to cut the finest of details and form the most delicate of shapes. Pear wood is also, unlike almost any other hardwood, without figure. Without figure meaning without the usual graphics of timber. Pear wood is a timber that hasn't lines running through it, but instead has a color shift. The general color of pear wood is almost dark fleshy color, pinky brown is a favorite description. That color can shift orange or purple brown on either side of the main color. On rare occasions it can get a dark purple, black contrasting heartwood color but that is rare. Generally the color of pear wood is a fleshy pink.

Unlike other exotic timbers, pear wood is a wood that is sensitive to work. Hand tools will take silky shavings from pear wood. There's no need to scrape and scratch around to take out interlocking grain for there almost never is interlocking grain on pear wood.



# Reviews

**The Capsule Box** by Ray Key, DVD and **KCWT** library # 3022. 50 minutes. Ray Key has been turning wood for over forty years. The first seven in industry, the next eight as a hobby and since 1973 as a full time living. His passion for his subject and his willingness to share his knowledge has resulted in considerable opportunity to travel. His making, teaching and demonstration skills are known worldwide. Seminars and workshops have been undertaken in Canada, Finland, France, Germany, Ireland, Israel, New Zealand, Norway, USA and the UK. Ray feels there is a common theme running through his work, namely elegant simplicity. Purity of form, lift and life, tactile, aesthetic are his design bywords. Coupled with thoughts like, 'Keep it simple stupid', 'let the wood speak for itself' and 'if in doubt leave it out'. Boxes/containers: are made from fine, hard and dense unusual woods. Practical simple elegant forms that give visual and tactile pleasure is the aim

The video begins with illustrations showing how the box is going to be made. He uses an engineer's four jaw chuck for about 80% of the boxes he makes. Tools, long side ground gouge, skew, roughing gouge, 3/8 spindle gouge, depth gage, side cutting round nose scraper, finishing lid, then back to the illustrations demonstrating the process. He then cuts the body of the box, forms the spigot, hollows the box, attaches the lid, completes the outside of the box, and finishes. Then demonstrates the making of a second box, a cooley box, reviewing all the techniques.

The close-ups are fantastic and clearly show the tool techniques. This is a very good video for inexperienced turners wanting to learn about turning boxes and for those with more experience, new techniques

**Bowl Basics: A Workshop with Mike Mahoney**, DVD and **KCWT** library # 3025. 100 minutes. Mike Mahoney has been woodturning professionally for over 15 years, both as a production turner and an instructor. His beautiful and functional salad bowls, platters and canisters as well as his highly decorative and unique hollow-forms and urns can be seen in galleries across the country and even overseas. Mike has recently been focusing more on the higher end and more technically challenging pieces that help to set him apart as a master woodturner. In the course of his life, Mike has turned several thousand salad bowls and, as a believer in functional wood turnings, he's been using his salad bowls in his own kitchen for many years.

He begins by talking about safety—he typically uses a face shield and respirator when turning. Speed of turning-diameter of work X RPM = between 7-9000, using the 3/4 gouge with a fingernail grind and the hefty scraper but the emphasis is on cutting wood not scraping, body movement and riding the bevel.

In the video he clearly illustrates a variety of tools, their grinds, and their use—the close-ups are clear and used profusely. A variety of methods for attaching the wood to the lathe are demonstrated and he also talks about drying wood and turning green bowls, designing bowls, power sanding and the finishes he prefers.

Mike demonstrates the turning of a variety of bowls from the natural edge bowl to the calabash bowl. The explanations are clear, his manner of presentation indicates that he is comfortable in front of a camera, he has a bit of a dry sense of humor and he doesn't skip steps which makes this video an excellent choice for anyone just learning about bowl turning but he also puts in some tips for the experienced turner as well.

## Officers

**President:**

Norm Peters  
913-226-0529

[pres@kcwoodturners.org](mailto:pres@kcwoodturners.org)

**Vice-President:**

Jerry James  
816-322-3704

[vp@kcwoodturners.org](mailto:vp@kcwoodturners.org)

**Treasurer:**

Kevin Neelley  
913-492-6522

[treas@kcwoodturners.org](mailto:treas@kcwoodturners.org)

**Secretary:**

Shaun Q. McMahon  
913-831-4149

[editor@kcwoodturners.org](mailto:editor@kcwoodturners.org)

## Board

Eli Kamara  
913-451-4511

Bill McGoldrick  
913-565-0392

Mike Erickson  
913-829-6534