

THE WOODEN POST

APRIL, 2010

JSBLUMIN, EDITOR

A PUBLICATION OF THE GOLD COAST WOODTURNERS

PRESIDENTS MESSAGE

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April, 2010

Our meeting April 15 will feature Ray Reiland demonstrating the embellishment of his woodturnings by carving, coloring and airbrushing.

We are having a club workshop the first or second Saturday in May at Warren Howies house in Davie. Newer members can come out and learn new techniques and how to make different projects. You can bring a turning already started and complete it with a mentor at your side or start something you've wanted to try. At our meeting we will finalize the details.

On Saturday April 3, 2010, the Palm Beach County Woodturners had Michael Hosaluk, a professional woodturner from Canada, in for a day long workshop and a few days of hands on tutoring. Michael is known for his whimsical creations and unusual furniture. A great time was had by all who attended.

Turn on, Lee Sky

2010 Calendar Meetings, Apr
15, May 20

HOLLOWING-AN ARTICLE BY LYLE JAIMESON

There are two separate and different skill sets needed to do hollowing. First the hogging or rough cutting the inside, second the measuring and finishing the surface inside. Let me concentrate on the boring bar tool control issue this month. In the hogging out mode, we just need to get the wood out. I want to do this as fast and efficiently as possible. There is no glamour or romance here. I drill an entry hole so I don't have to fight with the center all the way down. The wood in the center of the hollow form is difficult to cut and it is going very slowly. The cutting tip is advanced into the hole in very small increments and the cutting motion is to the left. If you are in a small mouth opening, you will have to move the handle away from you, or to the right, to pivot the cutting tip to the left. If I have a big enough hole I just move the tip across the opening, moving the tip only, and letting the handle stay put, either way after some practice, the cuts get quicker and more aggressive. Continue to take small cuts; you can take many small cuts quickly a lot easier then hacking away with wide shavings and big cuts. What slows us down at this stage is getting the shavings out. Keep the walls thick at this stage; don't even get close to the outside wall. Worst case scenario here would be to accidently make a thin wall and loose support for future cuts.

Once you have roughed out the inside you need to switch gears. You go back to the opening now and set the laser for your wall thickness. Make sure the gap of the laser is perpendicular to the wall being

measured. (Laser use is another subject in itself, see my Hollow Forms DVD for details.) The bottom line here is to relax. We get all the feedback information from the laser. Stand at the side of the hollow form, don't look in the vessel, you can't see anything in there and you will only get a stiff neck and sore back. Relax! It is an entirely different mindset. Accuracy is needed, not speed. Make sure the cutter is sharp and put a new coating of wax/paraffin on all sliding surfaces, tool rest, boring bar, handle, and backrest. You should have fingertip control now and the system should be moving effortlessly on your film of wax. Put your hand on the tool rest and grab the boring bar with your fingertips. Again, make small cuts, small shavings, and make the laser beam disappear. The cutting movement should pull the cuts toward the sidewall. Advance the cutter in

small cuts quickly a lot easier than hacking away with wide shavings and big cuts. What slows us down at this stage is getting the shavings out. Keep the walls thick at this stage; don't even get close to the outside wall. Worst case scenario here would be to accidentally make a thin wall and loose support for future cuts. Once you have roughed out the inside you need to switch gears. You go back to the opening now and set the laser for your wall thickness. Make sure the gap of the laser is perpendicular to the wall being measured. (Laser use is another subject in itself, see my Hollow Forms DVD for details.) The bottom line here is to relax. We get all the feedback information from the laser. Stand at the side of the hollow form, don't look in the vessel, you can't see anything in there and you will only get a stiff neck and sore back. Relax! It is an entirely different mindset. Accuracy is needed, not speed. Make sure the cutter is sharp and put a new coating of wax/paraffin on all sliding surfaces, tool rest, boring bar, handle, and backrest. You should have fingertip control now and the system should be moving effortlessly on your film of wax. Put your hand on the tool rest and grab the boring bar with your

fingertips. Again, make small cuts, small shavings, and make the laser beam disappear. The cutting movement should pull the cuts toward the sidewall. Advance the cutter in

small increments on the shoulder left behind from the previous cut and take another cut. The cut or shaving should be no more than 1/8 inch wide on every cut. Do not push the boring bar and cutter toward the headstock. This will result in a large shaving wrapping all the way around the tip and side of the cutters edge. Way too big a shaving would develop and vibration will be the result. Measure a small stage as you go from the mouth opening, inward, down the inside of the vessel. Now, with an even more relaxed stance and attitude, go back and very gently clean up the tool marks. Use a nice sweeping arc to follow the shape of the vessel. Usually this is a scooping or cupping motion with your fingertips. You are listening for a slight hissing sound, take a light and look at this first stage of an inch or so. Oh! No! There is a tool mark left. No problem! With the lathe off, move the cutter with your fingertip control back and forth across the bad spot, feel the hump or bump before you start cutting. Get a little muscle memory going. Again, with the lathe off, feel how you need to move the tool to clean up the entire first stage. Turn the lathe on and do what you just practiced. Get it perfect before you continue down to measure the next stage. Get it right now because you can't go back and fix it later. It will be too thin and you will lose support for cutting back near the opening. Don't go back...Don't go back...DO NOT go back!!!! Many hollow form vessels have been blown up, shattered into many pieces trying to go back and fix something. Continue until you are happy with it, then move on to the next stage. Again, only use the lightest touch to blend the first and second stage. Do not go back (Seems as if I heard that before.) to the top of the first stage that's already done.

Hollowing is not a strength thing it is a finesse thing, just let the tools do the work. No white knuckling is

needed or wanted. It's all about the fun. Surprise! A little practice and the inside looks great

NOTE FROM STAN, I HAVE NOT GOT IT DOWN PAT YET BUT I AM WORKING ON GETTING RID OF THE BLANK SPACES. ANYONE THAT WANTS THIS JOB, JUST LET ME KNOW.

CARVING FEATURE OF THE MONTH: ROGER STEGMAN

I made two vases from the same Norfolk Island Pine tree with the intention of carving them, so I made sure they were thicker than one would ever make a normal vase. One had the knots about mid way, while the other had the knots high. The low knots looked sort of like eyes, so I decided to carve the vase with the low eyes as a set of faces. Because the knots were high on the second vase, I decided to make that flowers.

The first thing I do when carving a turning, is to draw some lines to tell me where everything will be. With the face vase, locating the nose and mouth, and the eyebrows was needed.

With something as complicated as flowers and leaves, I find it hard to image where everything will be, especially when things like leaves overlap. I will paint on the piece to show where things are. I will sometimes use different colors for easy visualization, one color for things that are deeper, another for the high things.

I have not learned to use chisels and the knife is not good

on flat surfaces, so I use a dremmel and several bits to carve the pieces.

I work from areas I know nothing will be, cutting down to the background so the features are obvious. That makes the carving clearer.

Now once I started carving this vase, I had to change the leaf design on the flower vase, many times, in the process to get a look I was after. I first intended to have long strap-type leaves and realized that they were not going to work right for this form. They had to overlap each other and that was going to be easy to get lost with. I wanted to reduce the confusion. I chose small leaves I found in my mom's garden, tracing the selected leaf directly on the vase. Another option is to trace the leaf on some card paper, cut it out and then use it for your pattern. the card paper will last longer.

It is a good idea to plan way ahead. I had to mount the vase on the lathe and turn a flower pot on the bottom once I realized that it was needed to make the vase intelligent. My original plan was to carve grass, but that was not going to work. The flower pot would make the piece logical. It required remounting the base, trying to center it, and make the cut in part for the flower pot, match the rest of the vase.

I am not afraid to stop when I feel like I am making a mistake. It usually took less than an hour to get that feeling. It prevents really messing up. This made this project take several months once I started carving.

I worked on the easy, sure, portions of the carvings first. This was, after I decided on the shape, the leaves, giving them the curves and central veins. Once they were shaped, I then was able to cut the background down below the leaves, making it look actually carved.

One project was to make some leaves dip under other leaves and flower parts. I made a mistake on one leaf and actually started cutting through the vase. I worked filler in and later "decorated" the filler to make it blend in with the rest of

the vase.

For finishing for the club, I added super glue on the surface of the flowers. In tests with varnish, the application of super glue kept the wood looking light. I soaked the vase for about three hours in Linseed oil and learned that the super glue did not protect the wood. My intention was that the leaves and flowers would stay light, standing out on the background. I got the effect as if nothing was done to the surface.

I am not done with the vase. I needed to get it done for the turning club and art show. I have not fully decided on I will varnish it for now.

I have not decided whether to "daylight" the background so the flowers are standing by themselves. If I choose not to remove the background, I might undercut some leaves so there is space behind them.

Before that, I have some major corrections on the flowers. A couple flowers meet on an almost straight line. I will set one flower below the other, and round the top flower.

I want more movement in the leaves, some leaves that go under some leaves, will need to be set deeper. I still have not added the veins in the leaves either.

I am finding that my best pieces are either unusual pieces like natural edged, or carved and otherwise decorated. Since I started in woodworking before I took up turning, carving pieces like this is fun. Scroll down for picture.



CLUB PICTURES

CLASSIFIEDS

