
AS THE WOOD TURNS

August 2011 Issue number 169

Minutes of the July 26, 2011 Hands On – August 13th



Business meeting - There was a brief business meeting in which I asked members if they are now receiving the newsletter and given that everyone in attendance had (with one exception), how many received it as an email as opposed to going to the club website at www.msswt.org ? The majority indicated that their newsletter was through email. I will continue to work with Ron and Charlie to facilitate future deliveries.

I also asked members if they would be interested in opening up the Saturday hands on session to their children, grandchildren or other younger turners. It was decided that members could include younger turners at their own discretion beginning with the next hand on August 13th.

I also spoke to Phil Connolly from Middleboro who is recovering from a stroke he experienced and had brain surgery for in January. He says he is getting stronger every day. He says he would like to attend the August 23rd. meeting. GET WELL PHIL !!!

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Next Meeting

**Tuesday, August 23, 2011,
Starting 7:00P.M.**

At Hank Cahill's *Dust Bowl*

Refreshments by: Jeff Keller
Demonstration Tim Ayers : A
beginners approach to a large bowl

Prior to the club demonstration Tuesday night, Nigel presented Hank with a signed bowl from members from the cookout at his place. Hank also received items turned by members to be donated to a charity of his choice.



Special Guest Demonstrator, Jimmy Clewes

Jimmy arrived at 6:45 PM and immediately set up and prepared us for his first demo by prefacing it with *“Anything I say is my way as opposed to the correct way when you turn something”*



He began with a platter blank of quilted maple, reminding us that the best grain should be left on the bottom when it is finished. Using a 3/8” flute bowl gouge he demonstrated the three places to maintain cut control, the tip of the tool on the object, the tool rest, and the handle of the tool firmly against your hip and pull toward you across the face of the platter. (You can also use a push cut and go the opposite way). After trueing up the face, Jimmy started with the tip of the gouge with smaller cuts toward the center, the better to maintain tool control.

With the rim as his next step, he told us he never left it flat, always making it curved, aesthetically pleasing to the touch. The platter profile was an ogee shape.

Along the way, he enlightened us with several tips such as the bevel of the tool rubbing on the surface will produce a burnishing effect that is not uniform. You can remove it by spraying the area with water (to raise the grain) or alcohol which will also give a preview of what the finished grain will look like. Also a sharp tool helps keep the surface smooth and honing with a fine steel with water or oil helps achieve the desired sharpness.

Jimmy uses a sealer of shellac thinned 50-50 to maintain a finish. Moving to the front, he flipped the platter around, revealing a dimple from the Oneway screw chuck denoting the center of the platter. The width of the rim was determined as 1/3 of the radius or 1/6 of the diameter. He created a dry curve on the rim with a slight raised edge at the end next to where he would begin hollowing out the center. Sanding to round out the edge, the next step was coloring.

Jimmy uses aniline dyes which are alcohol based with a 5% binder of shellac which slightly seals the wood and allows for different colors to be applied without blending together. He stains from a dark to a light color with a final finish of clear lacquer. He began with a royal blue followed by ordinary blue, then green, yellow then spray with alcohol and add a little red to pick out the other colors.

Next was hollowing out the center. Turning the speed to 2000 rpm, Jimmy used step cuts ((i.e. he turned a 2 1/2" cut then a 2" cut then a 1 1/2" cut then smoothed them all out toward the center) of a light nature. He used a black Sharpie to color the edge of the rim.



Emilio admires the ogee profile of the finished piece



.Jimmy sprays a mixture of alcohol and 5% shellac on the rim of the platter to seal the color.



Finished platter of quilted maple turned and dyed by Jimmy Clewes



His second demo was a thin walled stemware or compote using a chunk of Ambrosia Maple. Again, it was mounted and trued. The end grain was turned to form the outside profile for the first 2 inches or so. Jimmy was avoiding excessive vibration on end grain. In part he achieved this by using a smaller gouge. He also aligned it with the pith off to the side which provided a stronger stem and base. He calculated 1/3 of the total length for the base. He used a light behind it to gauge it's thickness. Since it was also an ogee shape, he said that there would be a variation in the thickness to compensate for the curve.

Jimmy Clewes' hands on Wednesday July 27th involved 9 people plus Hank observing. The hands on went from 8:30 am until 3:30 pm with a half hour off for lunch. The attendees were first given 8 quarter ash consisting of a 6" square base and a 3 1/2" square by 2" lid and were instructed by Jimmy first how to turn the base and subsequently the lid. The end result was a tight fit. The ash was prepared by Bob Allen. For the second part, the attendees brought their own projects to work on. However, the square box project took longer than expected. The project also involved time enough for individual instruction on tool sharpening to reduced sanding time on the boxes. By the afternoon, there was just time enough for a demonstration on metal leafing techniques. Jimmy performed the application of metal leaf on the inside surface of the base of Bob Allen's box. Hank said that Jimmy's presentation overall was the best he had ever seen.

It should be noted that in the pictures shown the work is from the tool. The lidded box is the one Jimmy did as the demo for the participants to follow. The base with the metal leafing is the base Bob Allen turned. Jimmy did sand the bowl before he leafed it.



box that Jimmy turned as a demo piece.



metal leaf applied by Jimmy to the base of Bob Allen's box

Jimmy also talked at length on the virtues of using a screw chuck. It was easy to use, was safe to use, enabled a high speed to use in turning safely. Jimmy remarked on the club Powermatic lathe as the one he prefers (he has four lathes at home, including a Oneway, and a Powermatic).



Bill Boyd at the lathe with Jimmy Clewes and Tim Brady in the rear



Sidney Katz (with Paul O'Neill in green) looking every bit the doctor, performs surgically precise cuts on his oriental box.