

Long Island Woodturner's Association
Newsletter
March 16, 2019



LIWA is a chapter of the American Association of Woodturners. Our purpose is to foster a wider interest and appreciation of woodturning on Long Island and in the Metropolitan area. We generally meet on the third Saturday of each month from 9:00 AM until Noon at the Old Bethpage Village Restoration, Bethpage, L.I. See listing below for 2019 scheduled meetings:

Upcoming Meeting Schedule for 2019. All meetings run from 9:00am to 12 noon, except as noted.

April 20

*May 11 (Fee. Begins at 8:30, see below for details)

June 22

July/August Summer meetings to be announced

September 28

October 19

November 23

December 21

*Meeting begins at 8:30. Our guest presenters will be Loren and Alan Zenreich. There will be no show-and-tell. \$20.00 fee includes lunch.

Current Club Officers

President Les Hoffman (516) 431-2280

Vice President Peter Richichi (631) 218-2481

Secretary/Newsletter Barry Dutchen (516) 443-5342

Treasurer Joe DeMaio (516) 766-5189

Thanks to Bob Fentress for taking photos.

Summary of meeting

The meeting was called to order by Les Hoffman, president. Les announced that Bob Widder has resigned as secretary and that Barry Dutchen will be taking notes and editing the newsletter.

Les reminded us that “Totally Turning”, a woodturning symposium, will be held in Saratoga, NY on March 30-31 and encouraged everyone to attend. Also, the annual AAW meeting will be July 11 – 14 in Raleigh, North Carolina.

On Friday May 3, as a result of herculean efforts from Rich, John and a few others, our club will be having its annual dinner at Bon Appétit in Smithtown (Terry Rd). Members and their guests are asked pay at the next meeting or send their checks (made out to LIWA for \$42.00/pp (includes tip, beer, wine, dessert and full service) by April 26 to Joe DeMaio, 224 Amos Avenue, Oceanside, NY 11572

Les mentioned that a group associated with Sagamore Hill is trying to raise money to have the tree known as the “Cousins Tree” that President Roosevelt planted in 1906 but was taken down about 4 years ago, carved into a statue of Teddy Roosevelt. The endeavor is called the “TR Tree Project”. They are asking members to make “something” out of some of the “extra” wood (copper/purple beech) that came from the tree. The items will be sold at the Sagamore Hill Gift Shop (SHGS). Proceeds will be split – 50% to the turner, 50% to the Shop. The club will not make any money from this.

The wood is checked and spalted with some white mold, some pieces are small limbs and others are boards about 1½” thick.

Caveats: “Not for personal use”, you may not just make something for yourself (although you may use offcuts and scraps). You must engrave the object with: *your name* and “TR Tree Project”. If the object is small, affix a tag.

Les encouraged everyone to make something and to bring it in at one of the upcoming 3 meetings.

To make this very real, Les said that a representative from the group delivered wood this morning (and Les had more in his car) to OBVR for us. We took a 10-minute break and went out to the parking lot to select wood. Les also mentioned that SHGS will provide more wood when we request it.



New Member/Visitor

Welcome to Rich Fortunato from Islip

Treasurer's Report

Joe reported a balance of \$5524.12

Activity Announcements

Barry Saltsberg: The club mentoring program is “not just for beginners.” Anyone looking to learn more about our craft is encouraged to speak to Barry to be matched with a mentor.

John Kowalchuk will be hosting the Tuesday Morning meeting on April 2, 2019 from 9am until noon. All members are welcome. If any new members need directions to his house, please call 631-234-1999.



Show-and-Tell

Ken Deaner	Small 3oz boxes, some with deep carving
Jean and Ed Piotrowski	Wood burning and alcohol ink decorations
Jodi Gingold	Cherry boxes Spalted and painted/burned box
Martin Rost	Very small bowls, goblet: Poplar w/clear shellac
Les Hoffman	Segmented/solid planter with white oak Carved hickory Sycamore bowl White oak box
Mark Friedman	Lidded box with wire burned accents (Mark is a new turner)
John Kowalchuk	As a tease for his presentation to day, John displayed “segmented basket illusion” beaded bowls.
Rich Barth	Lidded box with colored epoxy infill and a maple top Walnut box with maple top
Don Lindsley	Cherry “Baptismal” bowl for Stony Brook Community Church Vessel sink from a cherry burl with 9 coats of salad bowl finish Several smaller bowls from the hollowing of the vessel sink
Henry Zipperlen	Ambrosia Maple bowl
Barry Saltsburg	Scorched sassafras bowl. Liming wax colored with red dye outside, several coats of walnut oil inside
Lenny Mulqueen	Carved Vase light Cocobolo and pear bowls Olivewood box
Al Freise	Southwest design segmented closed-end vase
Carl Saenger	Cherry burl bowl
David Burt	Red cedar with chrysocolla





Main Event

Basket Illusions: Using beading accents on turned bowls to look like woven baskets.

Presenter: John Kowalchuk

Recommended reading: AAW Oct 2016, Harvey Meyer

Introduction

Using beading tools, create a series of concentric beads around bowl or object. Burn the grooves to highlight them. Add short burned vertical lines to create “rectangles”. Use permanent inks to color them in.



John discussed different methods for making the beads, but he stressed the importance of consistency in depth, width and spacing. Standard beading tools can be used, but John recommended D-Way tools (Dave Schweitzer) based upon his own experience. He uses 1/8” and 3/16” tools (approx. \$45 each, handles are not needed).

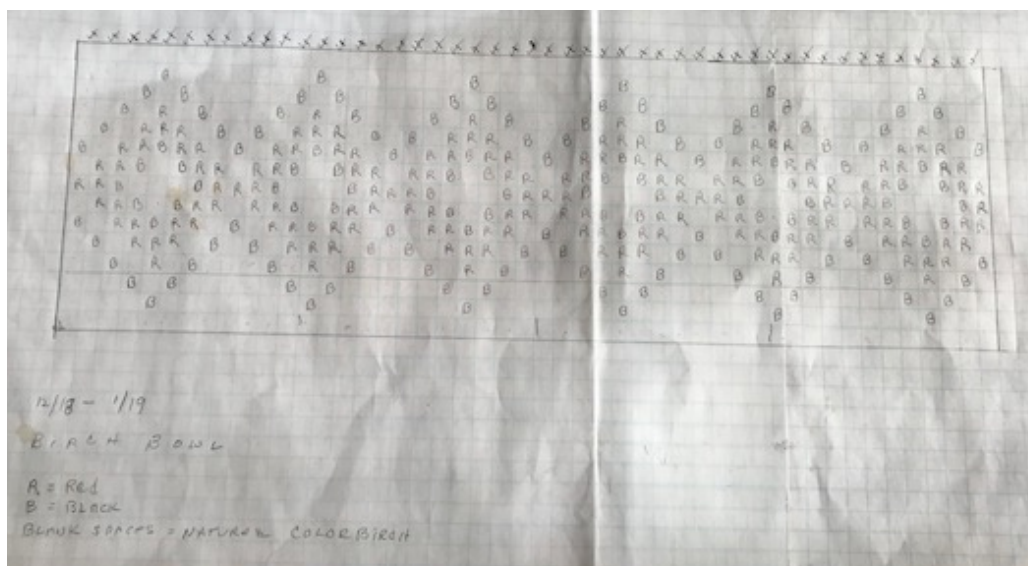
John felt that tight-grained wood produced the best results (beech, cherry, Bradford pear). He gave 5 steps to get the best results:

John's Rules:

1. Plan, plan, plan your design
2. Turn the project (bowl, vase, etc.)
3. Cut the beads
4. Burn in the lines
5. Burn in cross-hatching
6. Add color
7. Finish

Details:

1. Nothing is more important than having an accurate, detailed plan. John suggested that an odd number of beads tends to be more appealing than an even number. The entire object does not need to be beaded. Even adding a few lines can enhance your turnings. Also, it's not necessary for all beads to be of the same size (width).



2. Choose a pleasant shape and size.
3. Always hold the tool perpendicular to the surface of the wood being beaded. Partially create 4-5 beads in a row with both points of the beading grooved but not fully deepened to completely finish the first bead. After 4-5 beads are partially formed, go back to the first bead and complete fully. Then move on to the other remaining beads and complete those, except the last partially formed bead. This allows uniformity.

Potential mistakes:

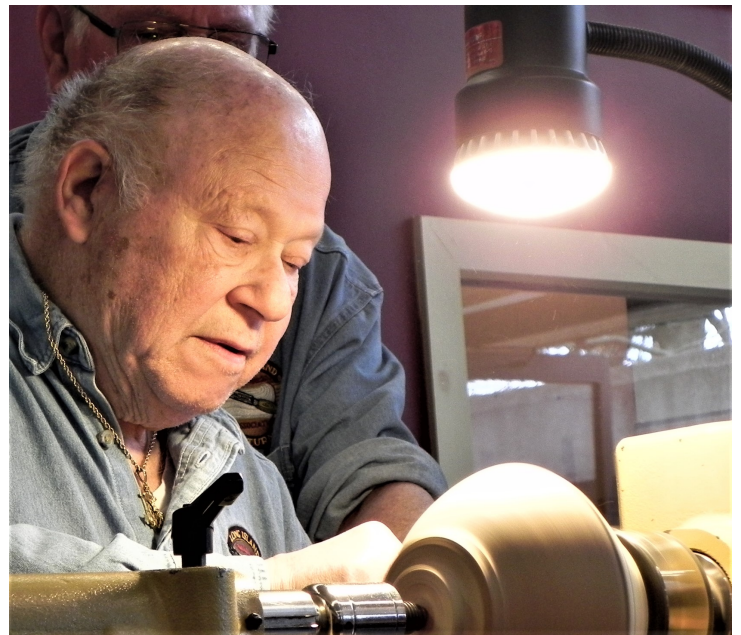
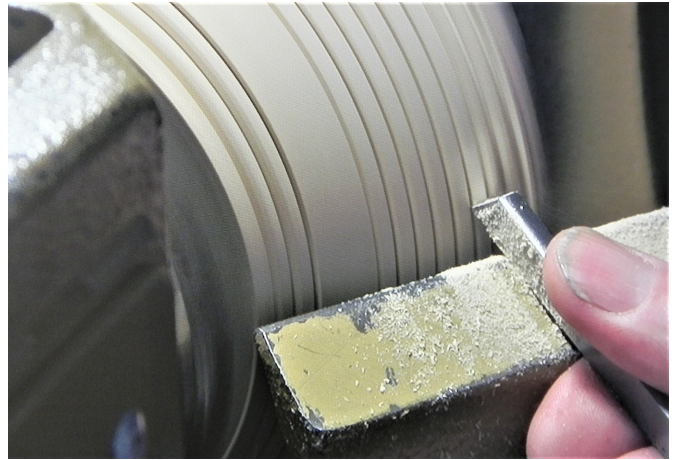
Pushing the tool too far left/right

Not completing a bead

Using brittle or open grained woods (wenge, oak)

Question: How can you tell if you are using dogwood? By its bark

(don't blame the messenger)

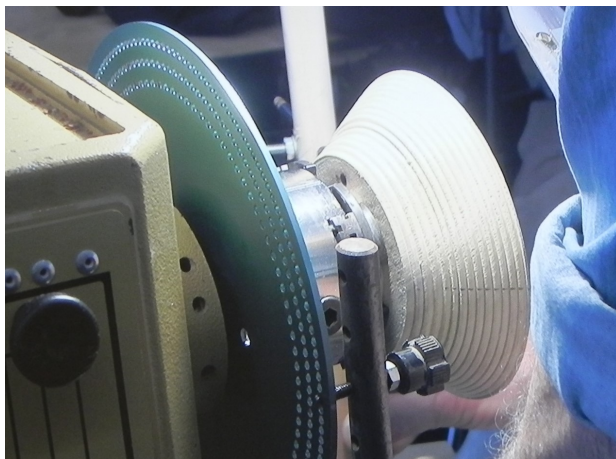
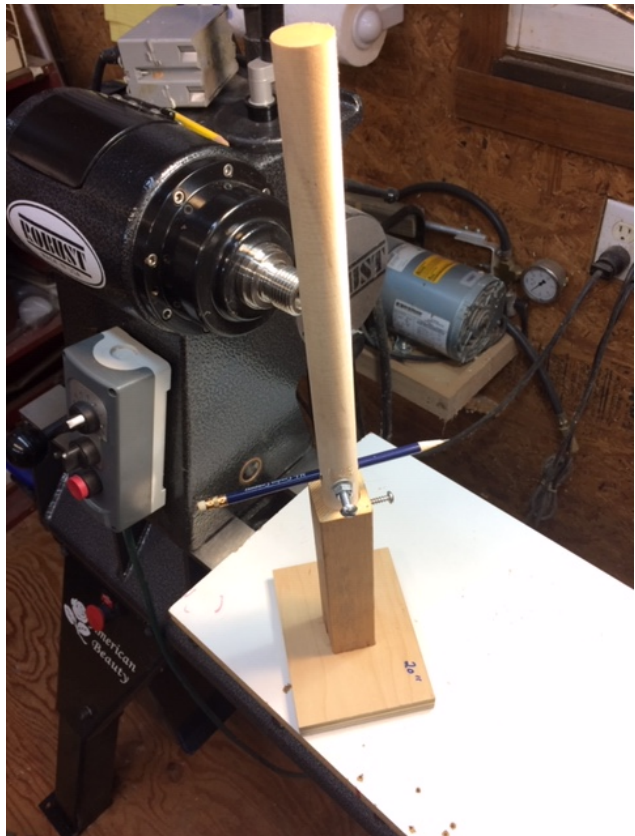


4. Darken the grooves to visually enhance them by using a piece of plastic laminate (Formica) and to keep the colored inks (step 6) from spreading into adjacent beads. Sharpen the edge on a belt sander or file to make it better fit the bead groove. Note: this produces quite a smoky and smelly mess. Ventilate! You can also use piano wire or guitar strings wrapped around two dowels and held in the groove.
5. In order to create guides for the vertical cross-hatching, you need to draw lines across the bowl from top to bottom. These lines need to be exact and evenly spaced. To accomplish this, John offered several ideas. (1) Use the index feature of your lathe (if it has one) or (2) buy an indexing wheel. To hold a pencil and swing it left and right, John made a simple device:

First, he created a platform which rests on the lathe bed and has a small block under it to secure it to the ways. Free to slide on this is another $\frac{3}{4}$ block of wood with a 2 x 2 x 6 secured to it. A large hole is drilled into the top of this, about $\frac{1}{2}$ way down. A long dowel is glued into this hole. Prior to gluing, place the jig on the lathe to locate the exact centerline of your chuck. Drill a hole and insert a pencil.

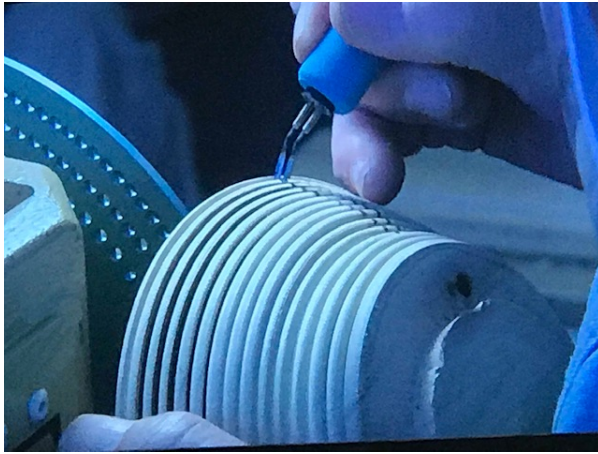


Drill another hole perpendicular to this one to lock in the pencil (but make it removable for sharpening).



In use, the jig (pencil) is held against the bowl, which has been indexed. Draw a line from bottom to top, rotate the bowl to the next indexed mark and draw another line. Repeat until the bowl has returned to the original line. You've created rectangles on each bead. Choose the number of rectangles to make a pleasing arrangement (of course you are working off your original plan).

Burn in the cross-hatching: John uses an Optima burner, single or double (approx. \$90), with tips that match the size of the beading tools. It's easier to remove the bowl from the lathe and rest it on your lap or against a steady surface while pressing the burning tip on the wood. Hold for about 3 seconds (this varies according to the type of wood, burner, etc.) while rocking to ensure that the bead is completely burned. Repeat for EVERY cross-hatch.



6. John uses Faber-Castell marker pens (contains India ink). He feels that the red, black and brown ones produce a more vivid color than the green, blue or grey ones. Refer to your plan, color in the appropriate rectangle. Continue for all the rectangle of that same color before moving on to the next color.

Suggestion:

Start with a simple pattern. Place a pencil dot in the rectangle which will be colored (ex. black). Mark all the other (black) rectangles with a pencil dot. Correcting errors with a pencil is a lot easier than trying to remove a color. Re-check your pattern, color the rectangles in. Then proceed to the next color, dot the appropriate box and repeat. You may wind up coloring each box multiple times in order to achieve a vibrant result.

7. Spray the finished bowl with lacquer. Finishing the inside before working on the outside.



Thanks John