

WOODCHIPS 2020



**Volume 26
Number 4**

3189 Mercier Kansas City, Kansas 64111

April Challenge

**To stay healthy
and not get
anyone else ill**

April Demo

**Experimenting
in your shop
with things
that you
haven't done
before**

**Remember
to bid on
the art
auction.**

**It is on our
website.**

Woodchips Staff

Editor: Shaun McMahon
Photographer: Ann Mellina

Coronavirus (Covid-19) puts things on hold

This certainly effected KCWT as well. Our April meeting was cancelled as was Open Turning. We all have a lot more time on our hands as a result of this pandemic.

Hopefully you are taking advantage of that time and having some additional fun in the shop.

Not having the meeting meant that we didn't have the demo, The Challenge, and Show and Tell to put in the newsletter. That would make Woodchips a little thin. The challenge for the newsletter was to come up with something that would possibly be interesting and, perhaps, even a little informative.

Turning always seems to be interesting and learning goes with the adventure of making. So... the Board is taking this opportunity to share with you some of the things that we have been and are are working on. We hope that you find these articles interesting; the pieces and stories informative.

THIS IS GOING TO BE AN ACTIVITY YOU DON'T WANT TO MISS

COVID-19 can't stop all of our activities during this time of social distancing so we are continuing with our April meeting in a new format, with new technology to help everyone stay safe, healthy and compliant with government mandates, all from the comfort of your home. You will need three things to participate: 1. A computer, smart phone or tablet with internet access. 2. Your own refreshments and 3. Clothing, if your device has a camera because we can all see you.

Date & Time: Monday, April 13, 2020 at 6:30 PM CDT. The earlier start time is to allow assistance for everyone, if needed, to connect and become familiar with Zoom Meeting and provide fellowship with others while everyone joins.

Check Mike Thomas's email for more information



Making a Pencil Cup - Kevin Neelley

I had made some segmented woodturning for a customer a few years ago. He was very interested in having them made from these three woods: purpleheart, walnut, and myrtle. He contacted me again a few weeks ago to buy a pencil cup made from the same three woods. We decided it should look like the attached photo: top and bottom solid disks and the rest are segmented.



I had the wood on hand. In fact, I had the remains of the original myrtle that I had made one of his other pieces from. Why not make three pencil cups as long as I was making one? I cut all the segments using my table saw and a Wedgie Sled. I glued the segments into rings using Titebond Thick and Quick glue and then glued the ring stack using the same glue.



I turned the outside of the pencil cup using a spindle gouge, skew, and parting tool. The inside was turned using Hunter hollowing tools followed by a carbide scraper. The finish is beheld sanding sealer and lacquer.

← Most of the myrtle segments are now cut and being glued into rings.

Shaun McMahon



The virus has driven me into the shop even more. That caused me to look around a bit and I was seeing all this wood I had just hanging around. What to do with it? Then my #3 asked me to make a holder for his asthma thing-a-ma-jig so it wouldn't be getting blown off the nightstand when the wind blew in the window by his bed.

I had this hunk of box elder, not purposed yet, and it was a bit larger than he wanted so that gave me room to play. He wanted the base to be around 6" and the height around 5" and the hole had to be the size of a toilet paper roll center.



This may have been about the punkiest piece of wood I ever turned. I started with a spindle roughing gouge and the shavings were flying just everywhere and piling up in the same places. After rounding, making a tenon, cutting it to length, chucking, drilling the hole and scraping to size, bringing up the tailstock for support, I started shaping using a spindle gouge. Finished with lacquer and polished with the Beall System.

It was a very good thing that I had some thin CA as it soon became necessary to use it. There was a lot of soft wood and worms had left their stuff in lots of places. That partially filled bottle of CA glue can now be recycled. I had a good time and a chunk of wood that probably fell into the area of "Life is too short to turn bad wood" became a useful and sort of attractive item.



Sue Bergstrand

Green Mooncape Box

In my last Open Turning before stay-at-home, I turned a small cherry box with a 1.5" hollow in the lid for an enamel insert.

I cut a 1.5" copper blank, domed it, and scuffed the top surface with a coarse diamond file so it would scatter light better. Then I applied emerald green transparent enamel (ground glass, not paint) to the top and bottom of the blank (to balance stresses in the glass and metal) and fired in a kiln at 1400 degrees F for 2 minutes. The enamel and its trivet were removed from the kiln and allowed to cool.

Unfortunately, the emerald green enamel, which I've used many times over silver, proved to be too dark direct on copper to give the desired effect, so a layer of silver foil was added and fired on. The foil can't be scuffed as it's too thin, so the folds formed when the flat foil was applied to the domed surface provided the texture of the piece.

Then the emerald green enamel was applied again and fired, and this time the transparent green turned out as expected.

The enamel insert was glued into the hollow in the box lid with E6000 glue, as wood glue would not work well on the glass. Alternate inset options could be cabochon stones (also glued with E6000), or contrasting wood inserts (which could be glued with wood glue.)

EXTRA

The way **Jerry Darter** sees it, no good turner should ever be without a good roll. Turn your own. It may, however, be a little difficult to use.



Not being a fan of Covid -19, he made his own model. Now when he walks by it he can give it a punch or whatever else will make him feel good.

Poplar Economy Bowl

I love YouTube! It's amazing what you can find there. If you want to learn something new, go to YouTube. It was there that I first discovered the "Economy Bowl." I was curious to see if I could really turn a board into a bowl. It sounded simple enough.

1. Start with two - .75" X 5.5" X 10" boards
2. Outside cut should be at 90 degrees and the rest at 45 degrees
3. Sand for flat glue joints, Glue halves
4. Glue rings and stagger the joints
5. Turn bowl.

Ann Mellina



What could possibly go wrong? Well...first make sure that your bandsaw is tuned up. That will make your 45 degree cuts much easier. Sand the ends, tops and bottoms of your pieces and your glue joints will be tight. If your cuts were good, your pieces will line up neatly. Glue semi circles together first and then stack and glue your circles. Create a mortis or tenon on the bottom of your piece and turn, turn, turn. Sand and finish.

So...my first bowl was awful. It was a poplar bowl with a walnut rim. My pre-tune up bandsaw cuts were bad so my pieces didn't lineup well. My glue joints were obvious too. Trying to smooth the walls I went through the side of my bowl. I have never tried anything like this before so I learned a lot.

My second bowl was the reverse of the first one. Poplar on top and walnut on the bottom. I made better cuts with the post-tuneup bandsaw so rings lined up. My glue joints still weren't very good because I had not sanded the surfaces flush.

My third bowl came out great! I made half of my semicircle rings out of "green" colored poplar. The other half were made from only the very light creamy colored poplar. I alternated the green and the cream pieces in each ring. The wood colors and grain patterns made for a very cool looking bowl. I finished the bowl with Watco Tung Oil and did a final sanding with steel wool. The bowl measures 8" x 3".





I've had some TIME to think about my woodturning projects, it has made me realize that I have not given my projects enough thought to pre-planing. Being a relative newbie I have been jumping into this project and that one wanting to hurry up and get started on another, which has cost me do-overs.

At the present time I'm working on repairing a 9 x 5 inch layerd bowl which one layer had wood that was not completely dry and moved causing glue separation, lesson learned!! . What I have discovered is, in the pre-planing stage, I have made some changes that has saved time and effort which resulted in a better product.

Also, I enjoy working with resin so I submerged a root ball in a bucket with resin and I am having fun learning what this offers in the way of challenges. When planning projects with resins, an element that makes it interesting is color.

I'm thinking that my next project might be a three or four legged bowl!



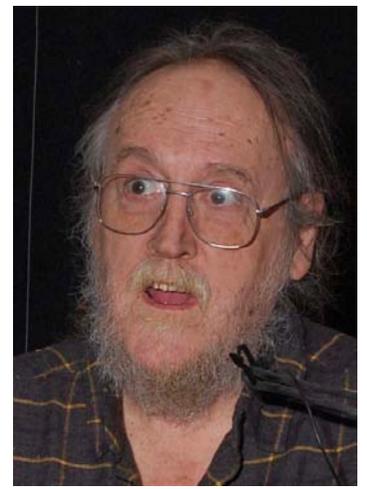
Jon Gathright

ACME Woodturning is Deemed Essential

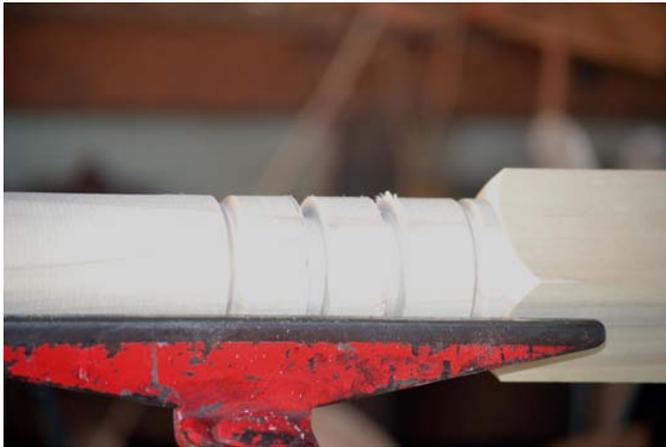
Stair balusters going to KCK. Made out of Poplar from Liberty Hardwood – had to go twice – and cut to size, 2.5 x 2.5 x 36 inches, at a friend's shop, Urban Lumber, in KCMO.

I am using an example I turned from a photo provided by customer as the pattern. Nice round beads and coves as I essentially got to design what I wanted; photo of original was taken at an oblique angle from above, and who knows what that shape really was. Customer approved. The Harris 3001 is up to the task, but a little slow at a top speed of 1,200 RPM.

Garage door at both ends of the shop are open to remove dust. Sanded to 150 as they will be painted. Still in progress. No cats were harmed in the turning or photography.



Anthony Harris





The inspiration for this bowl came from two different sources. The first was from Al Miotke when I saw his demo at the 6th Segmenting Symposium held in Saint Louis, Missouri in 2018. The second came from Gary Lowe when I saw his Youtube video.

Al Miotke used a segmented piece then textured the outside to look like tree bark. With Gary Lowe's bowl he used a solid piece of wood that added stain to the outside. When I did my piece, as you can see, I used a combination of both styles.

There are 433 pieces of cherry and maple.

The steps that I used were to turn a segmented bowl. Then turned to the desired shape and sanded to 400 grit. I next put on 4 or 5 coats of sanding sealer sanding between. Like Gary Lowe I used Chestnut Spirit Stains (I purchased them from Craft Supply USA). I used yellow, orange, green, red, blue, and purple.

I used a piece of paper towel that is crumpled up to put the stain on with. I dapped the stain on randomly all over the outside of the bowl.

Because the bowl had been sealed, the stain sat on the surface of the bowl. Because of that I needed to let each dry completely before adding the next color. The lathe speed can be turned up to help with the drying. Start with the light colors and work through the darker ones.

Let the piece dry overnight and put on a clear poly to seal it.

Because I used a wipe on poly I needed to be extra careful when sanding. I sanded a little too much and started to sanded away the color.

When I watched Gary Lowe he used a spray on finish.

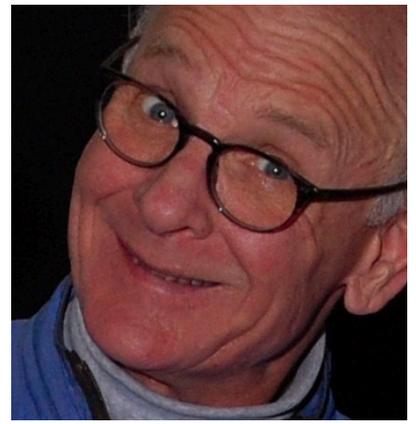
Ed Jasczack



The Dog Bone

A sneak preview of the next
new *Ho'Made Lathe Tool*

Mike Thomas



Woodturners typically don't like to sand their work. Everyone knows that. The reasons for this are many but I suspect one is fear that others will think you have poor tool control or technique and use sandpaper to cover it up. Other reasons may be that it takes too long to do, makes a big mess, covers my shop with dust, it's an avoidable health hazard, difficult to keep track of all those sandpaper grits and the classic, you can't really see those tool marks.

With the extra time we have all been gifted recently by COVID-19 and government mandates to stay at home and practice social distancing, I thought about what could I do to help alleviate some of these sanding concerns and improve the quality of surface finish for myself and other turners. My epiphany came while watching a YouTube video of a turner completing a delicate finial and before parting it off, she pulled out what appeared to be a large tongue depressor with a piece of sandpaper glued on one end. She briefly wiped it across the surface offering no comment or explanation. Boom! That was the birth of "The Dog Bone".

I envisioned making a small hand-held "paddle" containing different grits of sandpaper on each end and both sides so you could sand quickly and conveniently using four grits on one tool. Brilliant! Then, I thought about how to attach the sandpaper and what to do when it gets used up. So, I found some 2" and 3" hook and loop sanding disks that I had for my electric bowl sander but then had to find some PSA hook backer pads to stick on the paddles to hold the loop-backed sanding disks. Easier said than done because it took 3 days just to find a source for this important component. While waiting for my package to arrive, I made several different paddles for 2" and 3" disks. Then, after receiving my order, I attached the backer pads, sandpaper and went to work sanding. I found the 3" size ideal and very easy to replace worn sandpaper by simply pulling it off the backer pad and replacing it with a new one. Great! I'm on my way toward the solution.

As you probably know, there are many sources for sandpaper out there and after several hours searching the web, Woodturners Wonders was a clear choice. Ken Rizza sent me a variety of 3" hook and loop sanding disks. I tried them all and selected the Remover Smoother Green 3" sanding disks. He offers a sampler pack containing 5 disks in each of 9 grits (45 pieces total) for \$6.50 plus shipping, that's 15 cents each. They're slightly oversized, cut great, don't load up and last nearly forever.

I have two of these on the bench next to my lathe that I use. One, I call the "Shaper" contains 4 low grits (80,120,180 & 240) and the other I call the "Smoother" contains 4 high grits (320, 400, 600 & 800). My daughter, the one with two Labrador Retrievers, said they look like dog bones, hence the name.





Kris Coyan

Adaptability

Hollow Form: Bloodwood, Walnut and Ebony

Being a woodturner is more than just knowing how to handle a tool or what speed to set the lathe. Being a woodturner, is knowing how to adapt when your project throws you a curve ball. This project is a perfect example of adaptability.

I had come across a nice 4x4x6 bloodwood bowl blank and decided that I would make a hollow form with it. I shaped the outside and discovered a very beautiful color and appealing grain pattern. I was very excited with the piece and outside shape as I started to hollow it out.

Things were going along slowly with the hollowing, but I was making headway. I didn't have a pair of calipers to check thickness, but I stopped the lathe often and did my best 'finger test' to check the wall thickness. All seemed to be fine, until I accidentally got the shoulder too thin and cut through it. After a few choice words, I studied the two pieces (that were once one). This is where the adaptability started.



I realized I still had a valid 'bottom' and 'top' left, with jagged edges from where I had broken through. I used a parting tool to make a clean-cut edge on the remaining bottom and glued a rounded piece of $\frac{3}{4}$ " walnut to it. I shaped the walnut to match the curves of the remaining hollow form. Then took the top, made a jamb chuck to secure it, and carefully trimmed off it's jagged edge. I then matched the circumference of the resulting top piece with a slight inset cut in the piece of walnut. This allowed the top to be glued, on true center, to the piece of added walnut. Next, I used my hollowing tool to shape the inside of the walnut 'spacer' until it matched the interior curve of the two pieces of bloodwood.



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I then decided that it needed a lid with a finial. I made a nice $\frac{1}{2}$ round lid, set it on the form and realized that this was not the right shape. I did a few sketches and came up with an alternate shape that complimented the hollow form much better. After completing the second lid, I turned a nice teardrop shaped finial from an interesting red acrylic pen blank that I had. However, when I placed it on the lid, it was apparent that the red acrylic did not look good with the red/orange colors in the bloodwood. I decided, instead, to use an ebony blank to create a finial. My final addition was a small walnut base.

The point is: The hollow form I ended up with was nothing like what I originally had in mind. The entire project was an exercise in adaptability. Although I am very happy with the end result, the ability to adapt to the situation at hand not only allowed me to complete the project, it challenged me to find alternatives and to not be satisfied until the project was a complete success.

Easter Egg Lidded Diamond Wood Box

Well, I thought it fitting, given the season, to turn an Easter egg box. I have turned many an egg, even used eggshells as a topical application on projects. Egg shapes are fun to turn and they can teach you skills in shape and form. I imagine that, like fingerprints and snowflakes, no two eggs are the exact same shape or size, which gives the turner much liberty!

The egg was turned out of a piece of diamond wood that I purchased from the silent auction at one of our past woodturners meetings. I find this type of wood to be an excellent choice for Easter Eggs because of the bright colors that can be buffed out of the finished product. thickness as you hollow deeper.



The colored lines also are a good reference to re-align the top and bottom. I finished this one with CA glue and then buffed it with the Beal buffing wheels. The blue and green colors look almost illuminated when they catch the right light.

The challenges with the egg-shaped box are not too difficult. Here are a few of my suggestions:

- Make a clean connecting tenon between the base and the top of the box. The tenon should be located at the 'flattest' diameter of the egg shape.
- Make the lid fit snug, but not too snug. Remember the end shape does not have a great way to grip because its curved on both ends.
- Shape the outside and then hollow the insides to match that shape, checking the thickness as you hollow deeper.
- Use a jamb chuck to finish off the top and bottom. If you want the egg to sit upright, then turn a small divot in center of the bottom half.
- Fill with candy before giving it to you friend or loved one. After all, it IS an Easter Egg.



Platter or Plate (or Bowl)...does it really matter? Jatoba Wood

My wife likes to get me wood blanks as gifts. This past father's day, she gave me a 2x10x10 piece of Jatoba wood that she picked up at Woodcraft. She said she wanted me to make it into a platter, and I told her I didn't think it was big enough to make a platter, but maybe I could make a plate out of it.

Now I really don't know what the scientific explanation is for a platter OR a plate. If there is a round bowl shape cut into the center, could it not be considered a wide rimmed bowl? I guess in the end, does it really matter if you are satisfied with the result?

Now I really don't know what the scientific explanation is for a platter OR a plate. If there is a round bowl shape cut into the center, could it not be considered a wide rimmed bowl? I guess in the end, does it really matter if you are satisfied with the result?

I turned this piece, trying my best to recall the instructions from professional turner Eli Avisera taught in a hands-on demonstration at our club. While I was intent on duplicating the steps that were taught during the demo, as soon as I got started, I realized that I should have spent a little more time taking notes!

The general shape of this piece was close, but the curves were not near as sexy or refined as what was taught at the demo. The center bowl is a little out of proportion as well. I did take liberty on the rim to try something different. I put this back on the lathe after it was finished (via recessed tenon) and tried to improve the shape and reduce the bulkiness. Then I sanded and re-finished.

The black lines were painted on with a dark acrylic and then I added some metallics for a slight sheen. In retrospect, I wish I would have put the two black lines a little closer together. I was not satisfied with the overall 'balance' of the rim features, so I added some texture to one of the outer rings and I thought that was an improvement.



MONTHLY ART AUCTION

Each month there will be a Silent Auction with a piece donated by a KCWT artist. Between meeting the donated item will be stored in the glass display case in the clubhouse common area. This sale supports your club and will, hopefully, be a great way to get member woodturning into the hands of other members and the community.

KCWT woodturner, David Stalling, has donated one of his turnings to the KCWT April Silent Auction.

Pre-auction bids can be made before the March meeting by email to <mailto:treas@kcwoodturners.org>. The highest production bid will be posted on the KCWT website in the sidebar area. Bids will be shown as a \$ amount and the last four digits of the bidder's phone number: See www.kcwoodturners.org.



Artist: David Stalling

Title: Time Catcher

Dimensions: 5" diameter x 7" tall



Description: I came to this design after thinking about how to do something in multi-axis turning and then realized that the project would consume as much time as I could spend on it. Thus the name "Time Catcher" came to be.

It is made from a 4"x6"x9" piece of black walnut timber found at a barn estate sale that was on the back shelf of the barn. The end of this piece was cut at a 10 degree angle and turned off axis to create the tilt back of the face. It is finished with Tung oil. There is a companion piece I made a year ago that is nearly identical.

THINGS YA JUST GOTTA KNOW



Efi's SAFETY FIRST Minute

Efi reminded everyone that starting to turn on the lathe the right way is important. Whether chucking or between centers, when turning on the lathe stand away from the line of fire - either in front of or behind the lathe - and start it at a slow speed. Make sure the wood is securely attached before increasing the speed.

We are all busy during the year and it helps to know what's around the corner. Here is an expanded version of the events that KCWT is participating in during 2020. This is not ALL inclusive as there will probably be more events added during the year. The Board will try to keep you informed about what is in the works. We hope that you will do some of your planning to include these events and activities. KCWT is a completely volunteer organization and we really do need your help.

Volunteering has some tangible benefits: it helps counteract the effects of stress, anger, and anxiety; combats depression; makes a person happy; increases self confidence; provides a sense of purpose.

Website Gallery - KCWT is going to update the photos in the Gallery on our website. We want more current pictures. And, we want yours. If you would like to have one or two of your best pieces shown in the gallery, please bring them to a meeting and we will photograph them for you. We also need some information about the piece(s) - wood, any story associated with it, your name, anything that you think pertinent. If you can't bring item(s) to a meeting you can bring them to Open Turning but let Kevin or Shaun know in advance that you are coming.

WHAT TO DO IN COVID19 TIME

Ann is totally right - YouTube is a wonderful place to go for ideas. But, you do have to be careful of the processes that some of the turners use. Some videos clearly demonstrate the wrong way of doing something. There are, however, some very good ones that demonstrate careful turning and really good technique. They are on the KCWT YouTube channel. You can get there by going to YouTube but you can also get there by going to the KCWT web site. If you missed a demo, it is probably on the site. If you are looking for something creative to do, it is probably on the site. If you are looking for inspiration, it is probably on the site.

A lot of work went into making the Kansas City Woodturners web site and it requires a lot of work to maintain it. **Kevin Neelley** does a fantastic job with it and gets as much information there as possible. He is also the one who sends out all the reminders about events, the Silent Auction Art pieces (which he also photographs), and you owe it to yourself to explore the site. It is a very good one.

There is also another web site that provides stimulation, information, inspiration, and education. That is the website for the American Association of Woodturners. You don't even have to belong to the AAW to utilize most of it.

So...in this Covid19 time, there are lots of things that, as turners, we can do. The above are only two suggestions. Here are more: clean your shop-you'll be tickled with the result and you'll find all those things you forgot you had; sharpen and clean all your tools; round off the square edges on tools that have them so that they don't cut into the tool rest; file your tool rest so that it is really smooth; Ann found it a good thing to tune her bandsaw - hint; Dave Bartlett turned an egg, videoed turning it, and posted it on FaceBook - another hint; call some club members and discuss what you are doing-email works as well. You probably have a lot more ideas. Send them to sqmcmahon@gmail.com.



To set up your computer to donate to KCWT:

You can support your club when you shop on Amazon. AmazonSmile will donate 0.5% of each sale to us and it doesn't cost you ANYTHING. All you have to do is use this link the next time you shop on Amazon: <https://smile.amazon.com/ch/51-0568355> Then choose Kansas City Woodturners Association as your charity of choice the first time you shop there. It's automatic the next times. Save this link and use it every time you shop Amazon.

I do all my shopping at AmazonSmile and I have made Kansas City Woodturners my charity of choice. KC Woodturners is a 501(C)(3) charity. So far, the AmazonSmile donations to your club have been tiny, but every bit helps. **Kevin Neelley**

Here is the link again: <https://smile.amazon.com/ch/51-0568355>

Please check our website (www.kcwoodturners.org) often and consider it your source for the most current information about club activities and events. It is also a comprehensive resource for all things woodturning. Bookmark it on your computer and create an App on your smart phone for quick, easy access anytime.

The background of the bottom section is a photograph of a person's hands using a lathe to turn a piece of wood, with wood shavings flying off. The AAW logo is overlaid on the left side of the image.

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS
WE ARE TEACHING THE WORLD TO TURN

Keep Turning with the AAW

Article of the Week

In his article, "Biomechanics and Body Movement at the Lathe," from the May 2018 issue of *Woodturning Fundamentals*, Eric Lofstrom offers tips for good body position and movement from a biomechanics standpoint. He says the wrong stance and motion can lead to fatigue and pain

"Every little movement at the end of the tool is actually initiated through your feet and your stance."

—*Eric Lofstrom*

Sign up for the AAW Forum, a member moderated online community ideal for sharing work and ideas, obtaining feedback, and connecting with other woodturning enthusiasts. You can upload photos, converse with other woodturners, and maybe even see your work as a "Turning of the Week."

(Note: The AAW Forum requires a new username and password that are separate from the AAW website.)

Take care of yourself too. Time in the shop is a great way to escape, create, explore, and relax! It's also a perfect time to look for new inspiration, experiment with a new technique, or get your shop in order. AAW's website has a wide variety of resources to help you. Here are just a few:

- Get inspired. Browse woodturning work on AAW's new "[Maker Photo Gallery](#)."
- [Upload your own work](#) to the "Maker Photo Gallery."
- Scour back issues of [American Woodturner](#) to find inventive projects and inspiration.
- Reread back issues of [Woodturning Fundamentals](#) to reinforce foundational skills and find basic projects.
- Review basic skills and techniques by studying [Woodturning Fundamentals learning portal](#).
- Familiarize yourself with what you need to do to become a demonstrator by visiting the [Demonstrator Direct: Develop a Demonstration learning portal](#).
- Look for videos and articles by category on [Explore!](#) and [Video Source](#).

TECHNIQUES TO REDUCE SANDING

A link to this article appeared in the AAW's March issue of their "From the AAW Toolbox" which is delivered to your email on a regular basis.

Preparing for the Project

- Check tool rest for any nicks – file smooth, sand lightly and apply a light coat of paste wax – the smoother the tool rest supporting surface, the smoother the cut
- Remove all sharp corners on the bottom of square edged tools – lightly pass across the grinder to chamfer those edges that come in contact with the tool rest – tool steel is harder than tool rest steel and can cause nicks in the tool rest you just refined
- Sand the steel on your tools with 150-220 grit to provide a really smooth surface
- Sharpen gouges and then hone to a razor edge. Alternative to honing is to use a leather strop or make a strop from bass wood
- Grind the heel off gouges to reduce burnishing
- Sharpen scrapers by first honing top edge flat before grinding to put the burr on – a scraping burr lasts only about 15-20 seconds so sharpen often. The same applies for gouges when used to sheer scrape – they dull more quickly.
- Sharpen skews on the grinder and then hone to a razor edge
- I use an 80 grit grinder for shaping tools and sharpening for rough turning only. I use a 180 grit diamond wheel to put a sharp edge on finishing tools but then take them to my Tormek leather strop or a homemade basswood strop or hand held honing stone to make them razor sharp.

Turning the Project

- Turn as fast as is safe and comfortable for your level of ability – the faster the speed, the smoother the cut. Or, actually the slower the rate of tool feed results in smoother cuts, but usually, it's easier to speed up the lathe.
- Concentrate on gliding/riding the bevel and focus on the "horizon" of the project for smooth/consistent cuts
- Use cutting tools to slice the wood instead of scrapers where possible
- *Cut with a grain supported cut (most often referred to as "cutting downhill" which is perfectly clear on spindles but is somewhat misleading on bowls which have alternating side/face grain as the wood turns. On the outside of bowls, a smoother cut is made by going "uphill" or from the bottom to the top)
- *Some tear out can be fixed by spraying soapy water or oil on end grain – if using oil, be sure it's compatible with the finish you expect to apply.

Clean up "ridge" cuts by re-cutting with focus on steady solid consistent tool work or use

a negative rake scraper or regular scraper on edge to gently remove them

- Sand into submission, throw it away, or give to someone you don't like.

*Hiding the blemishes (or the dang thing just won't go smooth)

Use your imagination. For example: burn lines, texture, chatter, pierce, pyrography, dye, carve, decorative beads/coves, etc.

*And the best tip: Always use quality wood.

~ Larry Miller, Olympia Woodturners, AAW Symposium Youth Room Coordinator
| woodturner.org

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