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Revolutions

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AAW | AMERICAN ASSOCIATION OF WOODTURNERS

Don't Spit in these!! Natural EdgeCuspidor



Buddy Compton's demo at the March meeting featured a nostalgic recreation of the spittoon. In my childhood spittoons could be seen almost everywhere in public. I remember, particularly, the courthouse where a dozen or so, mostly, old men sat on the benches lining the hallways that lead to the restrooms leaning on canes, talking and spitting tobacco juice into the brass spittoons that sat at the end of each bench. A major culture change and the ubiquitous styrofoam throw-away cup has rendered the spittoon or cuspidor an anachronism. Buddy's demo recreates the cuspidor in mesquite.

Compton works with a 6-8 inch log cut about a foot in length which allows him decision room. The turning is end-grain.

The cuspidor is a ogee shaped form. Compton uses this form to showcase rings of natural-edge. He uses CA glue liberally to secure the bark which he sometimes enhances with turquoise.

Buddy first shapes a tenon at one end of the log. Buddy told us he shapes the tenon in two parts, the smaller for the actual tenon and the larger for the bottom of the cuspidor. The picture above shows his go-no-go tenon gauge, a simple home-made tool Compton recommends to avoid creating tenons too small for gripping with the four-jaw chuck.



Buddy shapes the outside and hollows the inside, using Easy Tools, while it is mounted in the chuck. His measure for hollowing is to cut until he reaches sap wood. He finishes the outside with a skew and sands.

With piece reversed in a jamb chuck, the bottom can be finally shaped.

Buddy's handout says, "Finish - Sand/Lacquer/Steel Wool/Lacquer/Steel Wool/Lacquer/Steel Wool/Lacquer. I don't have a set number to complete this process, but when it feels right, then I quit putting the Lacquer on the piece"

Buddy will use hand-rubbed brushing lacquer on the inside lip to get a quality finish. He says the cuspidor is intended to be a rustic piece so a bump or so on the outside is acceptable.

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**PRESIDENT'S
LETTER**

I was pleased to see the number of people who attended our luncheon at Catalina's Restaurant after our March meeting. We all enjoyed the conversation and fellowship. Nearly 50% of those who attended the meeting came to the luncheon. We will have another luncheon at the same place (34th St. & Ave. P) after our April meeting.

With our membership now exceeding 100 we are rapidly outgrowing our meeting facilities at Target Sheet Metal. The facility committee has been looking for an alternative meeting place for many months. If you have a suggestion please contact Ron Barnett (806-224-5040).

The nominating committee is in the process of recommending a slate of officers for 2015-2016. Their report will be announced during our May meeting. If you wish to be considered for a board position please contact Jim Bob Burgoon. (806-773-0793). You must be an AAW member to be eligible.

The Trend air shield drawing will be held at our April meeting. David Hoehns will sell last minute tickets before the drawing. Some type of air filtering equipment is an essential element of wood turning. If you don't own an air filtering system, it is in your best interest to purchase one. A \$400 helmet is much cheaper than a week's hospital stay.

Harry Hamilton

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ATTENTION TURNERS

-Do you have an item to sell ?

-Do you have a tool to trade ?

-Are you looking to buy something ?

Let David know before mid-month

it will be in the next issue

Revolutions © is the newsletter for the South Plains Woodturners, Inc.. a non-profit organization dedicated to promoting the craft and art of woodturning. **Revolutions** is published each month at Lubbock, TX. The South Plains Woodturners is affiliated with the American Association of Woodturners and The Southwest Association of Turners. Please direct any questions or comments about **Revolutions** to the editor: David Hoehns.

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Collaborative Piece



James Kessler and Mike Oglesby collaborated on this lovely vase. Mike turned the vase and James finished it with pre-cat lacquer. James sprays an acrylic coating before applying the pre-cat lacquer. Apparently, the acrylic separates the chemical and mechanical changes happening in drying wood

from the lacquer. Properly applied, pre-cats form a film with a catalyst such as acid. Greg Williams in "Pre-cat lacquers become the new standard" featured by WoodShop News, (<http://www.woodshopnews.com/columns-blogs/finishing/502753-pre-cat-lacquers-become-the-new-standard>) an online e-zine, warns that a failure to follow all of the manufacturers recommendations can be disastrous. "Pre-cats can lift if they cure before re-coating, so the instructions regarding re-coat intervals should be followed. You can also run into problems by using too much thinner, strong solvents and retarders. For example, using a retarder during a repair process can cause wrinkling of the film."

The vase is turned from shoe lace bark elm.

Mill Work

By Ron Barnett

How to Get That Great Finish

I've often been asked: "How do you get that great finish on your pepper mills?" The simple answer is that I use the three stage Beall buffing system, but, it takes a bit more than that.



Continued in Right column

Club Calendar

April Club Meeting Ray Hughes <i>Thread Chasing and Small Box</i>	4/4/15
BOD Meeting	4/6/15
Lubbock Arts Festival (Set up and Premiere Night)	4/17/15
Lubbock Arts Festival (10 am -7 pm)	4/18/15
Lubbock Arts Festival (12 - 5 pm)	4/19/15
May Club Meeting 10-12 a.m Election of Officers Jim Bob <i>Twig pot</i>	5/2/15
BOD Meeting	5/4/15
June Club Meeting Installation of Officers Tom Farrell (Demo: To Be Announced)	6/6/15
BOD Meeting	6/8/15
AAW 29th Annual Symposium Pittsburgh PA	6/25 to 6/28/15
July Club Meeting (Demo: To Be Announced)	
August Club Meeting (Demo: To Be Announced)	8/1/15
SWAT 2015	8/21 to 8/23/15

Continued from Left Column

You must first have a smooth finish usually accomplished by sanding to a minimum of 600 grit, depending on the wood species. Follow that with a good sealer applicable to your project. For example, on pepper mills I use a food safe oil based finish named "Salad Bowl Finish" by General Finishes. On vases and other non-food items I use tung oil or poly, depending on the wood type. Burls seem to respond better to poly as the poly helps stabilize the burl. Several light coats of lacquer is also a favorite of turners who buff. After letting the finish dry overnight, it is ready for the final finish, buffing. Buffing gives the turning a luxurious, smooth texture that is pleasing to the touch and the eye. The texture is an important part of the satisfaction level a user finds appealing, especially items that are handled frequently, such as pepper mills and bowls.

March Show' N Tell

All the work on this page has been done by recent students or new members. The class has given the club a new vitality, as shown by the work shown here. James Harris says the next class is mostly filled. We are giving serious consideration to advanced classes. Share your thoughts on this with a board member.



Jackson Ashburn shows the ash bowl made in the January-February class



John Stilley shows both the scratch awl and the ash bowl made in class. He has also turned the insert, adding the 1971 Kennedy half-dollar to the walnut awl..



Gordon Graves, above, toots his own horn. Really, it is a whistle. The bowl at upper right is the ash bowl turned in class. Gordon turned the whistle from oak. The change tray is maple. The ring boxes are of oak, maple and mesquite.



Robert Cooper is one of our newer members. His pens are deer antler, olive, walnut and the seam ripper is lace wood.



Revolutions regrets that one pen is missing from the photograph at right. All of Roberts work was completed in February.

A word should be said about the teaching cadre who donate about eighteen evenings each year, plus preparation time, to conduct the beginner's classes. Many are also board members. These donate nearly *one month* of evenings each year for these important club activities. The cadre is Ron Barnett, Jim Bob Burgoon, Buddy Chesser, Willard Ellis, Johnnie Hamilton, James Harris, Robert Herman, David Hoehns and David Turner

At right Jim Bob Burgoon holds *Purple and Gold*, turned from alumulight, seen on the left in the lower image with his mesquite and turquoise pen. JB finished both pens in the week prior to our club meeting.

Continued on page 5



More Show' N Tell

From page 4



Johnnie Hamilton, another instructor, shows three pieces.

At left is poplar platter with a green-dyed rim. The lidded vase is catalpa and pecan. Johnnie's bowl is crape myrtle. These pieces were all turned since the first of the year.



Pepper, anyone? Ron Barnett holds two onion head mills. In

the image above, they are shown in the foreground. To the rear are two of Ron's candlestick mills. All the pepper mills were turned from maple burl during February. Ron, too, is a teacher in our beginner's classes.



David Hoehns holds an Acacia hollow form turned during February. Hoehns is also a member of the Club's teaching cadre.



David Turner, another instructor, seems to be volunteering for something. That is just like him. David has been in the mesquite, again. Above he shows three natural-edged bowl and vase forms.



Randy Thorne, who frequently teaches in our workshops, In the picture above Randy holds his lidded chinese elm box. The box sports a finial turned from a grapefruit limb. The flaired ogee shaped vase at left in the image is mesquite inhanced with turquoise.



Mike Oglesby holds one of the two chinese elm crotch end turnings seen below. Mike has used pre cat-on these.



Continued on page 6 (See Gallery)

Gallery



Loy Cornett holds the classic-shaped form seen at above right. The wood in this is unknown. At lower left Loy has created a tall segmented form from paduak and oak. The vase at right is maple and purple heart. Loy has held workshops on segmenting in his shop in Lamesa. Talk to him about these.



The Beall system consists of three stages of polishes, each applied with a specific cloth buffing wheel or buffing ball. I use my variable speed lathe to run the wheels and balls. I attach an optional mandrel that can be purchased with the three stage system. The variable speed option lets me adjust speed depending on whether I am using a ball or a wheel. Buffing wheels come in 8" or 4" and the buffing balls come in 1", 2" or 3" inch sizes.

Whether using the wheel or the ball, you will need three of each. The first is Tripoli polish which is a fine grit that produces a dull shine applied with the stiffest of the three wheels. The next stage is white diamond, a finer polish on a softer wheel. The third stage is a carnauba wax applied with a soft cotton wheel. The carnauba wax is solid and the heat from the turning wheel melts the wax to produce a smooth, deep semi-gloss surface. The manufacturer suggests light coats at each stage.

The following is a statement from Beall's website: "The Wood Buff is designed to be used with a 1/3 hp or more, 1,725 rpm motor. This should be sufficient for most buffing tasks; larger items or a more vigorous buffing style may call for 1/2 hp. The 3,000 rpm of most grinder motors will be too fast for the 8" wheels sold with the Wood Buff but would work well for buffing with our smaller 4" Wheels or Bowl Buffs. When you face the shaft end of the motor, the wheel should rotate counter-clockwise in order for the Wood Buff to work properly."

For more information about the Beall system you can visit: <http://www.bealltool.com/>

The price of the three stage system is around \$70.00 which includes three 8" wheels and the three polishes. The lathe adaptor mandrel is between \$11.00 and \$15.00. The Beall System and its components and accessories can be purchased at most woodturning stores such as Craft Supplies or Packard Woodworks.



Dick Markham exhibited these two sphere forms. On the left is assorted woods and on the right is walnut enhanced with glass tile. The finial is a glass marble.

Buddy Compton holds apple root bole hollow form at (R) below. The mesquite bowl is enhanced with turquoise. *Revolutions* regrets some of Buddy's work is not included.



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