

Turning Times

THE OFFICIAL NEWSLETTER OF THE CASCADE WOODTURNERS

June 2012

Please make sure that all content for the next newsletter reaches me by the 4th of July! rgklug@crestviewcable.com Thanks!

**NEXT MEETING: 7:00PM, THURSDAY, June 21st AT FRANKLIN HIGH SCHOOL
5405 SE Woodward St, Portland, OR**

PRESIDENTS MESSAGE

The June meeting will be back on our third Thursday schedule on the 21st of the month. Our own Howard Borer will be the demonstrator with a program aimed at the beginning turner. This was Howard's idea, and I think it is a good one. I sometimes forget what a diverse membership we have and that there are a number of members who are just learning the basics. I am thankful that Howard remembered that.

I have been thinking back to when I first started turning and if it wasn't for the help of Howard, Dale, and Neill Seigel, I would have quit in frustration. Outside demonstrators are great, and I have gotten a lot of ideas from them, but when you're having a problem learning something there is nothing that works better than the help a local member standing over your shoulder.

I can remember when I bought my first bowl gouge I drove straight to Howard's house with it so that he could shape it and sharpen it for me. My let Howard do it method of sharpening had one basic flaw in that it is a two hour round trip from my house to Howard's and back again. So I quickly acquired a One Way sharpening jig and with a couple of more drives to Howard's to show me how to use it I got to the point of being able to keep my bowl gouge sharp.

I thought about that the other day while roughing out a black walnut bowl when I resharpened my gouge a half dozen times during the process. What has now become second nature was once so hard for me that without help I never would have learned to do it on my own. Thank you to a lot of people in this club who have helped me learn the things I know how to do, and the big gaps in my education just reflect the times I wasn't listening.

It should be fun to watch Howard presentation on the basics of woodturning, and I for one am not so jaded as to think I couldn't still learn something from watching it.

July we will have a visit from Eli Avisera on the 19th and then on Friday the 20th there will be an all day demonstration at Dale's with a \$30 dollar charge. All are welcome; there is no limit on the number of people who can attend. We will just have to look for more chairs.

We do at this time have a very full class for Eli's three-day hands on class. If you would like to be on the waiting list let me know. There is always the very real possibility of a cancellation or two, as we get closer to July.

This year's auction will be October 18th. I know quite a bit of time left but I ask you to keep it on your mind. In addition to the wood and tools one of the consistent money makers for the club are finished turnings donated by our club members. If you would like to do that this year it takes a little preplanning so I am asking people to start thinking about making a piece to donate to our club auction.

The Challenge for this month is anything that was inspired by Stuart Mortimer's presentation this last month. I should take a little time to talk about the challenge in general. While I thank those who have taken part; the overall response to the challenges is less than enthusiastic. I take full responsibility for that. They have not been well defined and as a result have the appearance of having no thought put in to the creation of the challenge so why anyone should put any effort into participating in the challenge. In this one case appearances are not accurate; I really did have a reason for leaving it so open to interpretation. For years I have heard turners ask each other where the idea for one piece or another came from? What I wanted to happen was get people to participate in the process of letting one idea lead to another. To see something they liked and while trying to duplicate it some other way of using it will accrue to you. I left it open in the hopes of seeing how many different things can come out of the same source. Well that has not been the result. I did have a plan; it just wasn't a good one. However, Jerry Klug has come up with a plan that does have promise of being a good one. He has offered to bring some Juniper blanks to our June meeting and let the members bring back what they make with them to our July meeting. I am going to let Jerry decide how to define this challenge. He has a very good idea and I do not want to screw it up for him. It should be fun. Juniper is a very pretty wood.

So hope to see you all at Franklin High on Thursday June the 21st for Howard Borer's presentation on the basics of woodturning.

Gary Sundquist, President
Cascade Woodturners
GarySundquist@gmail.com

DALE'S CORNER

Instead of open shop in May, we had an all day demo by Stewart Mortimer. There were six in the all day hands on class with Stewart on Friday, May 25th. The projects covered were a sampler twist to take home as a reminder on layout and process, a hollow form with open spirals cut with

Stewart's small Arbortech (some didn't make it as it is a bit trickier than it seems) and all finished a walnut goblet with twisted stem by the end of the day.

There will be an open shop June 30th Saturday 9:30AM. Bring a project, some tools to learn to sharpen and/or your questions. There will be knowledgeable turners to mentor those who are learning. If you don't need mentoring but want some camaraderie and make some chips fly, that is a good reason to come, too.

During open shop and classes tools get mixed up. I frequently end up with extra tools. This time I am missing two tools that have wandered off. Could the turners who have been at my last two open shops and the class with Stuart check their tool buckets for me. I am missing a 1" or 1 1/4" spindle roughing gouge and a 1/4" detail gouge with a mesquite handle. A good way to keep track of your tools when more than one turner is using a shop space at a time is to wrap a stripe of colored tape around the handle. Try to find an unusual color so your tools are readily identifiable.

Dale
woodbowl@frontier.com

TREASURER'S ACCOUNT

There were 16 people in Dale's shop for Stuart Mortimer's demo on Saturday. He turned a hollow form and cut 12 spirals around it, a spiraled finial and then a piece with spiraling around the top edge and the base. He also turned a spiraled goblet, which will be available at the club auction in October. He was as entertaining as ever. I tried fluting a hollow form like he does and it is harder than he makes it seem. But I guess that's what a pro is supposed to do.

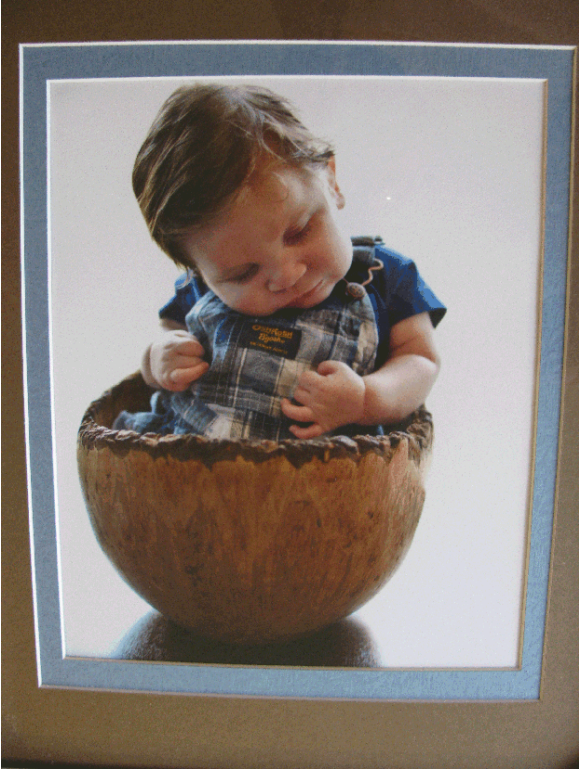
The club currently has 96 paid-up members and more joining in June.

Howard Borer
howardborer@yahoo.com

JUNE CHALLENGE

June's Challenge is to turn a piece to end up with a spiral twist. It can be a twisted stem on a goblet, a hollow form with an open twisted fluting, a turning with woodburned or carved pattern laid out in a twist or a bowl with twists in the rim decoration. There are as many applications for the twist that Stewart Mortimer demonstrated as your imagination can devise. Let those creative juices flow and bring in your twisted work.

VP OBSERVATIONS



Theo in a natural edge bowl that Grandpa Ken turned.

This was my first year attending the UT Wood Symposium. It and Craft Supplies pre-sale exceeded my expectations. Craft Supplies held their super sale on Wednesday; that was an experience in and of itself. Jerry Klug and I were there with 10 minutes to spare before the doors were opened. Being held in a building no larger than a 4-stall garage with tables covered in all kinds of deals, the sale was crushing. Man, it was bumper to bumper and shoulder to shoulder, barely room to shuffle my feet, moving from table to table with the flow of the crowd. If you saw something you wanted, you had to reach over two other people to get it. The problem was they did not have anything I wanted. I "forced" myself to buy some pen blanks. I mean how many pen blanks does one need?Just one more.

Craft Supplies had 10 demonstrations going on at once the entire day. What I enjoyed was the fact that the demonstrators were some of the same folks demonstrating at the symposium. Since these artists were showing the same demonstration at the symposium, I was freed up to see more turners than I had anticipated. It allowed me to see other artists at the symposium.

Some of the wood turners I got to see at the symposium were Stuart King from the United Kingdom and Guilio Marcolongo from Australia; then closer to home were Kirk DeHeer and Joe Wagner both from Utah. All were quality presentations and I learned from each person. The breakout sessions were small, atmosphere was relaxed and questions were encouraged; everyone was friendly. I just cannot say enough about the quality of this symposium and the fact that it is held in our "back yard.". Rest assured I will be attending in 2013.

By the time Jerry & I arrived back in Portland, I was tired and on sensory overload from the gorgeous work in the gallery. We normally were out of the motel by 7:30 AM and did not get back until close to 10 PM. I mean if you are going, go for the gusto. We were kept busy and chose to take it all in or as much of it as we could. I was tired but exhilarated and challenged by the presentations of these artists.

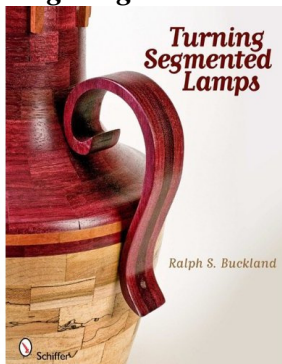
Bob Espin was presented an engraved lathe tool by Mike Mahoney for being a long time Utah Woodturning Symposium participant and supporter (one of 5 who received one this year).

Ken
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LIBRARY CORNER

A dozen new DVDs were added to our library last month. Most were produced by the Utah Woodturners and are videos of their club demo at their monthly meetings. There is a broad subject matter covering threaded boxes to inside out turning. There is also a new Richard Raffan video. The Utah Woodturners videos are not as polished as some commercial discs but they show a lot of good turning and many tips during the demonstration. I viewed the “Donut Box” by Doug Turner, the “Beautiful Boxes” by John Kartchner and “Tasteful Tulips” by Larry Banz and found them all enjoyable to watch.

Turning Segmented Lamps by Ralph Buckland



This book takes you through a series of project lamps you can turn using segmented assembly. If you are interested in how feature rings are made but don't make lamps, you are in luck as Buckland diagrams the assembly procedure for the projects. He even has a neat way to simulate lady bugs. For those of you that have an interest in segmenting, this will be a worthwhile read.

MEETING SCHEDULE 2012

DATE	DEMONSTRATOR	CHALLENGE
JUN 21	Howard Borer – Rattle & Basics	Turning with a twist
JUL 19	Eli Avisera – Fri Demo/Class	Juniper whats-it
AUG 18	Bob Espin -	
SEP 20	Eric Lofstrom – Sat Demo/Class	
OCT 18	Auction	
NOV 15		Christmas Ornaments

MAY DEMO

Our May meeting had Stewart Mortimer turning fast and furious.



The blanks are rough turned and hollowed then Stewart gently carves the spiral with a 4" carbide grinder at 11000 rpm.



By cutting every third groove deeper, Stewart can gage his thickness without stopping. When the chips start coming through the slots, he can see his wall thickness while turning.

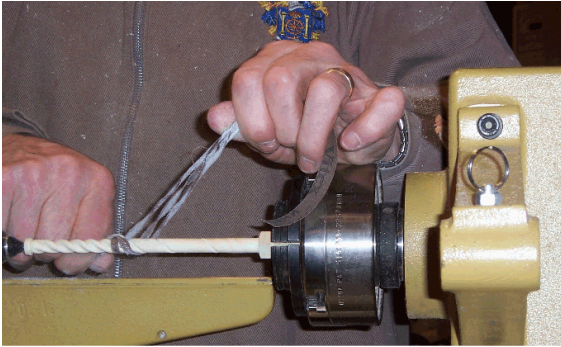


In less than an hour with a lot of commentary, Stewart had the piece ready for fine tuning. He uses rotary burrs, files and sandpaper to get the piece ready for the finish.



Turning Times

With only a few minutes left, Stewart laid out a twist and cut it with a rasp and smoothed it with a file.

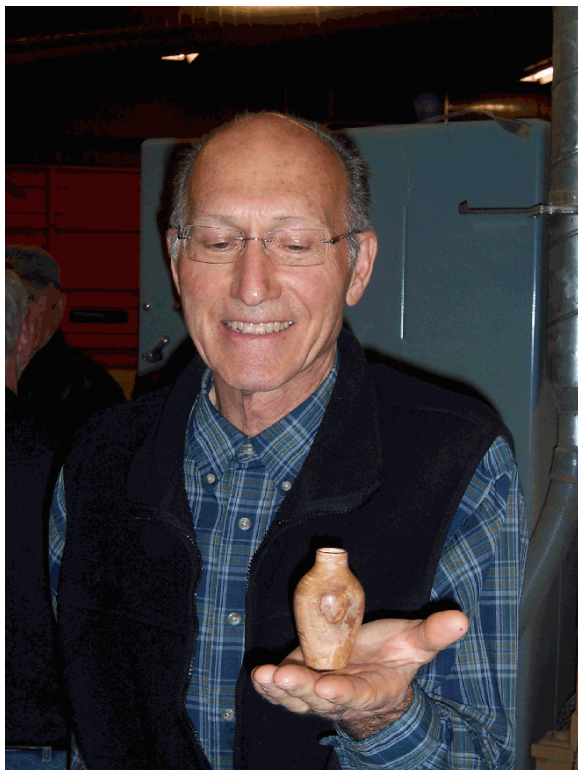


We learned how to strip three strands off the sandpaper, roll the strands into a tube and sand three flutes of the twist at once. Very fast and quite clever, thanks Stewart.

See Stewart's twist process description printed at the end of this newsletter.

MONTHLY CHALLENGE

May's challenge was to turn a piece from both ends. Only one entry was submitted and it was small and done well by Charlie Gray. There were a lot of fine turnings exhibited for sho'n'tell as the photos display.



Charlie Gray holding his hollow form





Bill Giffin's hollow form



Joe Escriva's platter with woodburning



Howard Borer's bowl with textured detail

COMING ATTRACTIONS

Cascade Woodturners:

June 14th, Howard Borer - How tools cut, how wood likes to be cut, why we get catches, how to cut beads and coves. Howard will put it all together by turning a baby rattle or two. If there's time left, some bowl turning and questions. This presentation by Howard is great for new turners. For the rest of us a review of the basics sure can't hurt.

July 19th-24th, Eli Avaseri – Demo/Class

Sept 20th-22nd, Eric Lofstrom – Demo/Class

Northwest Woodturners:

Nov 1st – 4th, Stephen Hatcher, Saturday Demo, Friday & Sunday hands on class

Willamette Woodturners:

June 14-17: Doug Fisher – Demo/Class

August 9-12: Jimmy Clewes – Demo/Class

October 11-14: Stuart Batty – Demo/Class

Olympia Woodturners:

July 28th, Creativity In Woodturning Symposium featuring David Elsworth,
www.woodturnersofolympia.org

Northwest Washington Woodturner's Rendezvous:

July 16th - 18th Camping and outdoor woodturning, Ellensburg, Rodeo grounds North RV lot. Join us for an unstructured camping and turning get together. Bring your mini lathe come early and stay late. Plan to be entertained by Don Derry on the 17th. Email Julian Lee, julian.s@comcast.net to secure a campsite. 360 299 2900

6th annual "Frogwood Collaborative" is scheduled for Aug 16th thru 19th of 2012 at Dale's shop. Cost is \$230 and includes meals. Contact Jerry Harris at westwoodct@comcast.net or David Williams at dwilliams97007@yahoo.com for reservations and/or more information.

SYMPOSIUM SCHEDULE

- AAW Symposium, San Jose, CA June 8th -10th
- Saskatoon Woodturning Symposium, Saskatoon, Saskatchewan, July 27th – 29th
- Woodturners of Olympia Symposium, Olympia WA July 28th
- Turn On! Chicago, Mundelein, IL August 3rd – 5th
- SWATurners Symposium, Aug 24-26, 2012
- Rocky Mountain Woodturning Symposium, Sept 8-9 2012
- VA Woodturning Symposium, Fishersville, VA Sept 15th – 16th
- Ornamental Turners Bi-Annual Symposium, Scranton, PA Sept 28th – 30th
- 3rd Segmenting Society Symposium, South Lake Tahoe October 18th - 21st 2012

DEMOS - CLASSES – SEMINARS

Rockler Woodworking 503-672-7266, www.rockler.com

- Turning Bottle Openers Demo, June 23rd, 9:30 AM
- Bowl Turning Demo, July 14th, 9:30 AM
- Turning Coffee Scoops Demo, July 21st, 9:30 AM
- Turning Confetti Lamps Demo, Aug 25th, 9:30 AM

Woodcraft 503-684-1428, www.woodcraft.com

- Pen Turning (\$40) by George Hays, June 13th 1:00-4:00
- Bowl Turning (\$115) by Paul Rasmussen, June 16th 10:00-5:00
- Lathes – Store Demo – June 16th 1:00-2:00
- Pen Turning (\$40) by George Hays, June 23th 1:00-4:00
- Turn A Pen – Store Demo – July 7th 1:00-2:00
- Beginning Lathe Turning (\$115) by Paul Rasmussen, July 7th 10:00-5:00
- Pen Turning (\$40) by George Hays, July 11th 1:00-4:00
- Natural Edge Bowl Turning (\$125) by Paul Rasmussen, July 21st 10:00-5:00
- Beginning Lathe Turning (\$115) by Paul Rasmussen, Aug 4th 10:00-4:00
- Turning Spheres (\$100) by Michael Meredith, Aug 11th 1:00-4:00
- Turning Boxes (\$115) by Paul Rasmussen, Aug 12th 10:00-4:00
- Pen Turning (\$40) by George Hays, Aug 15th 1:00-4:00
- Pen Turning (\$40) by George Hays, June 25th 1:00-4:00

Woodcrafters 503-231-0226, 212 NE 6th Ave, Portland, www.woodcrafters.us

- Woodburning Demo by Dick Armstrong, June 30th 10:00-3:00

COMPANY STORE

If a number of members want a certain item, and we are low on it please email Peter Morrell at luvbermuda@aol.com a week ahead, he could have it with no out of stock.

Company Store Item	Price
Accelerator (for Cyanoacrylate adhesives/CA), sprayer, 8 oz	\$6.75 each
Anchor Seal, one gallon	\$12.50 each
Cyanoacrylate adhesives (CA) - Thin, Medium and Thick, 2oz bottles	\$5.75 each bottle
Sandpaper, Aluminum oxide with heavy cotton cloth backing in 80, 100, 120, 180, 220, 320 & 400 grits	\$1.00 each sheet
Walnut Oil - filtered, 16 oz	\$4.00 each

CWT MENTORS

Cascade Wood Turners has a mentoring program and the member turners providing assistance are listed in the “Resources” section of the web page <http://www.cascadewoodturners.com/resources.htm>. These members are available for you to contact if you need help in different areas of woodturning. If you would like to be a mentor yourself and be contacted with woodturning related questions e-mail me at rgklug@crestviewcable.com and I will add you to the list!

QUICK LINKS:

There is a listing of web links used by club members in the “Resources” section of the web site <http://www.cascadewoodturners.com/resources.htm> . If you have a favorite or new site that would be useful to club members, e-mail it to me to include it with the list. rgklug@crestviewcable.com

CLASSIFIEDS

To place or continue an ad, contact Jerry Klug at rgklug@crestviewcable.com . We will run ads in the next newsletter after receiving your ad. Let us know if you want your ad continued more than one month.

SCROLL SAW, RBI Hawk 26, Very, very little use Roger Rickert (425)381-7822, ramjet264@hotmail.com

WANTED, electric drill with keyless chuck, preferably not running or with batteries that are worn out and too expensive to replace. Don't throw it away, let me try something with it and it may become an article for the newsletter. Jerry Klug, (541)550-6299 rgklug@crestviewcable.com

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Stewart Mortimer Twist Instructions

This handout has been extracted from my book, 'Techniques of spiral work'. It may refer to previous paragraphs and marking out in different colours in addition to the marking out as shown in the sketches.

This extract will at least give you some idea and a reference in order that you may mark out and cut the double twist.

The double twist is the basis for all twist work, and please that the double twist is the basis for all open twist work including twisted open forms.

There may be parts of the script out of sync with sketches and content paragraphs.

DOUBLE BARLEY TWIST

The Double Barley twist is a real old favourite and is found on many types of furniture going back over the past three hundred years. It may be cut in any wood although it appears that the Double in oak was particularly favoured with the oldest examples surviving on oak tables, chairs and hall stands.

The pitch may be varied according to taste and type of material. It may be tapered, shaped as a teardrop, waisted, arched or even cut on a hoop or ring.

A most fascinating aspect of the Double barley is the fact that it can be opened to produce the 'Open or Hollow twist' which is definitely my favourite - and most other people's as well.

In this chapter I will take you through the stages to make this most attractive form and towards the end of the chapter I will show you the procedure to open the same twist. I refer to these twists as the 'Double' and 'Double Open'.

Whilst marking out and cutting the Double in this chapter, to avoid repetition I refer back to some procedures in which covers the same ground.

Stage 1: The blank

Select a piece of straight grained softwood, free from shakes, knots etc. 16" (406 mm) x 1 1/2" (38 mm) x 1 1/2" (38 mm). Prepare the blank as described in Stage 1, Ch. 5. Remember to keep the two 3" (76 mm) long square sections at either end and, if necessary, take off the sharp edges. Centre punch both ends with the lathe drive centre.

Stage 2: Start Lines

Mark the four horizontal or Start Lines from the square corners as previously described and number these lines 1 to 4 clockwise at the extreme right end of the blank.

Illustrate the Start Lines for the double twist

Stage 3: Pitch Lines

The pitch for a Double is normally double the width of the material or blank. In this case the pitch will be 3" (76 mm).

Mark centrally on the blank a 9" (228 mm) section, this will be your twist.

Divide the 9" (228 mm) section into three 3" (76 mm) sections and mark heavily in pencil. These are the Pitch Lines indicating the length of the pitch.

Illustration of "Pitch Lines" Marked vertically.

Stage 4: Pitch Dividing Lines

In the case of this double, split the pitch segments twice to get your three control lines and therefore your four equal segments 3/4" (19 mm) wide, making a total of twelve segments.

Dividing Lines divide the pitch segment into equal smaller segments between

the Pitch Lines, in the case of a Single, Double, or 4,8,12, or 16- start, the divisions are always equal in number. They intersect with the Start Lines to determine the angle of the cut and Pitch Control Line.

In the case of a Triple, or 6, 9, 11 and 13-Start, the process is different. This will be explained later.

Illustration indicating 'pitch Dividing Lines' marked vertically between the pitch lines.

Stage 5: Pitch Control Lines

As mentioned in the previous chapter the Start and Pitch Lines determine the angle of the Control Lines. In the case of a Double there are two cut lines and two bines.

Mark in red at 1. On the first Start Line diagonally across the first segment to the second, third and fourth Start Lines. Continue to the end of the blank.

(Note at this point the first cut Line is marked out). Repeat the process in the same colour at Start Line 3. (Note: at this stage you have two red cut lines or Pitch Control Lines along the length of the blank). Repeat

this process at Start Lines 2 and 4 in green pencil. The two red lines are the Cut Control Lines and the green ones are the Bine Apex Lines.

Make sure all the Control Lines cross the intersections of Pitch and Start lines accurately. The marking out for the Double is complete and ready to cut.

Some readers will say, 'Hey, what about the other Pitch Control Lines The Complete Marking Out?'. Okay, you asked for it. (Other readers may carry on to the next stage).

For the Complete Marking Out take an Orange or any other brightly coloured pen and mark a fresh set of four Start Lines evenly between the originals.

Divide the segments equally between the original Pitch Dividing Lines. There are now twenty four segments. Using the same new colour, from right to left, mark very carefully across the red intersections, to create a new set of Pitch Control Lines. These lines indicate the width of the hollows and bines and they provide accurate control when cutting the hollows and forming the bines. The piece may look cluttered. However, this is what I term as the Complete

Marking Out. This procedure will ensure a very accurate twist although it is not always necessary to use.

Note: Readers may have noticed that the Complete Marking Out procedure was automatically built into the earlier marking out of the Single twist by using four Start Lines.

Illustrate the Standard Pitch Control lines showing the Cut Lines and Bine apex Lines. See CANDLESTICK SKETCH.

An Illustration of the complete 'marking up' As shown on candlestick stem.

Stage 6: Cutting the troughs (See sketches (1) and (1)(a).

With the tenon saw cut the red lines at 1 and 3 using the same technique as at Stage 5, Ch. 5, only this time take care not to go too deep. Three light strokes of the saw, about 1/4" (6 mm) deep, will suffice. Do not be tempted to regulate the depth of the hollow by using the saw cut as a guide. The saw cut is there only to allow the waste from the first two passes with the gouge to break out. One could attempt to use the gouge without a saw cut, but this it is not advisable. All that would be achieved is a ragged cut with a strong possibility of unrecoverable damage to the piece.

The depth of the hollows on a Double should be approximately a quarter of

the width of the twist. Take care not to cut over the two end Pitch Lines otherwise you will end up lengthening the twist.

Stage 7: Gouge cutting

There is little difference in cutting a Double from a Single. The combined effort of cutting two hollows is probably more work. However it is easier due to the fact that the hollows are shallower. Use the gouge in the same manner as explained in the previous chapter. On the first pass with the gouge cut up to the orange Pitch Control Line. Be careful not to attempt too large a cut, otherwise the waste material may not break out at the cut and may tear across to damage the opposite bine.

Do not cross the orange line otherwise you will spoil the shape of the twist.

With a sharp gouge, five or six passes per hollow should be sufficient to reach the required depth.

When using the gouge keep a firm grip and try to keep a long continuous spiral of waste along the cut. Tidy up any debris with the gouge before going on to the next stage. See pages 00 for illustration on the proposed cutting methods.

Stage 8: Cleaning or trimming with rasps and files

Take a round file or rasp that fits the hollows snugly, and use it to clean up and balance the hollows and bines as at Stage 7 in the previous chapter.

When using a rasp or file which is smaller than the hollow, angle the tool horizontally in the hollow to effect cutting along the sides of the bines.

Stage 9: Rounding the bines

Use the plane or flat rasp as described at Stage 8 [Page 00 refers] in the previous chapter taking care not to remove too much material or to remove the green lines. Whenever possible use a palm plane, it will give a more satisfactory finish. The plane can, if not sharp and the rasp definitely will, tend to drag the grain and leave a rough surface, particularly on softer material. Compensate for this by leaving sufficient material to sand out defects. It is a common mistake not to allow sufficient material for cleaning up the workpiece. This can ruin the balance and profile of a spiral, in fact it can ruin any piece. With experience you will be able to avoid this type of potential error.

As experience is gained in using the palm plane, try to introduce a slicing or shearing action to the cutting edge of the plane. This may be done by pushing the nose of the plane slightly into the bottom of the hollow and turning the back end of the plane slightly outwards towards the apex of the bine; the cut will be smoother.

In cases where a rasp is used, the old fashioned type of rat tail file is a very useful tool for cleaning up the hollows before sanding.

NOTE. Rasping the hollows and the bines can be achieved by using Micro Plane rasps which are available at most tool stores in the United States of America.

Stage 10: Sanding the Double (See sketches)

See Stage 9, Ch. 5 covers sanding with the designed tool. When hand sanding, the pitch has doubled in length, therefore one cannot hand sand with the lathe going at the same speed. If you try to you will find that you will be unable to catch the timing; your sandpaper hand will whip very quickly over the workpiece without locating in the hollows. Should you be able to hold on

to the sandpaper, all that would be achieved would be flat or pointed topped bines. Slow down the machine to its slowest speed and find the timing as before by stroking the sandpaper over the workpiece from right to left to catch the bine lead; increase the speed until you obtain a comfortable sanding speed. Do not remove the green lines.

You will find this action slightly different and more difficult to time than when sanding the Single. The difference in pitch will mean that the speed of the lathe will have to be reduced considerably. Another point to consider is that to sand both hollows, you may have to change the timing or synchronisation between strokes.

The most successful method I have recently discovered and employ during demonstrations, is the use of modern high quality emery, carbide or aluminium oxide cloth. For this twist, tear off a length of 100 to 120 grit abrasive cloth about 18"(457 mm) long and 1/2"(13 mm) wide. Finish the sanding with a similar length of abrasive cloth at 320 grit. This finish will satisfy most.

There are several methods of using this material:

1. Wrap the prepared strip of abrasive cloth once around the twist so that the abrasive side fits into the hollow. Take care that the sanding strip remains in the same hollow and does not cross the bine into the second hollow. This will damage the top of the bine.

Take hold of the cloth at both ends. Pull it by the shortest end allowing the opposite end to be pulled towards the twist. The cloth will pass between the bines along the hollow, sanding it. Alternate the sanding between both hands in a lateral see-saw manner. As you do this, pull a little harder with the right hand and you will find the twist will rotate anti clockwise, with the left in a clockwise direction. To sand the piece more effectively, put tension on to the cloth by pulling at both ends and continue the above process. Alternate this method between the two hollows to keep them even and well balanced. Go through the grits and a perfect finish should result.

When sanding any piece of woodturning on a lathe always use the coarsest grit necessary at first to remove any blemishes, working through to the finer grits. Do not make the mistake of using too fine a grit at first and having to return to a coarse grit. Sanding heats the wood and hardens the surface of most timbers. Returning to a coarse grit results in very difficult to remove sanding rings or lines. Learn to select the correct grit to do the job. Do not press too hard and so allow the timber to heat up too much, this may create heat shakes. Keep turning the sandpaper on to a fresh section and keep it moving.

As a very rough guide, on soft timbers and spalted timbers after stabilising, it is sometimes necessary to start sanding with 60 to 80 grit. On soft species of timber, dependant on tooling, 150 grit is normal for starting. On some harder species start around 200 grit. Some exotics such as rosewood, padauk, cocobolo and ebony require very little sanding, starting around 320 grit and going through the grades to 800 to 1,000 grit.

2. You can also use a 4"(102 mm) square piece of sanding cloth to hand sand with the lathe in motion as above, also to clean the top of both bines as before. The finer grades of modern sanding cloth are very effective, particularly on the final fine sanding.

3. Take a piece of sanding cloth approximately 5" (153 mm) x 3" (76 mm). Fold it to 6" (153 mm) x 1.1/2" (38 mm).

At this point make certain the lathe is in the slowest speed, the tool rest is removed, and the drive belt is loosened off and is in the slip mode. Also ensure there is no loose clothing near the workpiece.

Do *not* attempt this method of sanding unless you are absolutely certain and confident to do so, or if your lowest lathe speed is more than 500 r.p.m. or if your lathe is not capable of belt slip or fitted with an instant stopping device. Start the lathe. Take the piece of sanding material in its doubled form for strength - we don't want it breaking. Grasp both ends of the material making sure the ends are safely tucked away in the palms of your hands, pull tightly with both hands leaving a taught section of material between both hands. Place it centrally over the right end of the revolving spiral, push down on the spiral so that the centre of the material is pressed into the hollow, at the same time move it swiftly to the left to catch the timing. This is what I term as 'over the top sanding'.

There is no danger provided you follow and understand these instructions.

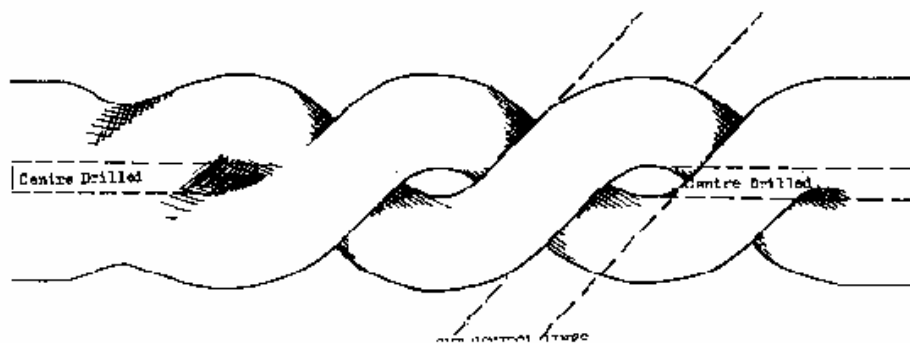
Repeat this process until you are satisfied with the result. You may also allow 'drag' on the sanding material, which will give a jumping effect along the twist in order to tidy up the top of the bines.

It is very important to keep the section of material between both hands shorter than one circumference of the material to be sanded. Any longer and the cloth may wrap itself around the material or whip itself around your fingers with possible disastrous consequences.

I HOPE THE ABOVE NOTES ARE OF HELP TO YOU IN THE WORKSHOP.
(THIS METHOD OF TWISTING IS THE TRADITIONAL WAY; I WILL OF COURSE BE DEMONSTRATING OTHER METHODS.

Good Luck.
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OPEN DOUBLE BARLEY TWIST



CUT CONTROL LINES.

Before going on to open a Double Barley twist, have in mind a clear picture of the intended twist. It may be the intention to make the bines the same width as the hollow or opening. It is sometimes advisable to make the bines a little stronger by reducing the width of the Opening. As illustrated above.

Thanks go out to Stewart for providing this information for this newsletter.