

**Meeting Notes of the Alamo Woodturners Association (AWA)**  
**August 27, 2009**

AWA President, Robert Schoenert, called the meeting to order. He encouraged everyone to become a member of AAW if for no other reason than to get the monthly magazine which is chock-full of ideas and information. He also reminded members to use the AWA website, <http://alamoturners.com>, especially the place to sell unneeded items, and to get current on membership dues if not already paid. He and Alan Trout brought this evening's cookie trays and he asked for volunteers for the next meeting. Robert announced the Southwest Association of Turners (SWAT) meeting in Wichita Falls, Texas, in October. Finally, he encouraged members to take advantage of the 10% discount at Woodcraft on meeting nights for turning-related items.

AWA Treasurer, C. D. Barrington, reported deposits of \$144.00, expenses of \$50.78 giving an ending balance of \$2,833.78.

**Show-N-Tell:**

Peter Hawkins showed a mesquite fluted bowl, a large mesquite hollow vessel with large voids, a pecan heartwood hollow vessel, and a pecan hollow vessel that was textured and dyed. He also showed an open vessel of western cedar, a bring-back raffle item.

Kirk Acosta showed four winged boxes - one of pacific yew with a mesquite lid, a mesquite with stained lid, one of pacific yew, and an unfinished one of pecan with mesquite top.

Ken Fine showed a large pepper mill. He asked for and received some design pointers from George Hatfield, the guest demonstrator. He also showed a hard-maple potpourri dish with a cloisonné top, a bring-back raffle item.

Alan Trout showed his finished bowl made of mesquite root wood with turquoise inlay. This bowl was pressure-capped with alumalite resin and highly polished. He also showed two pens.

Bob Edwards showed the finished version of a square edge plate that he produced in a previous demonstration. It is popular wood with two coats of vegetable dye, purple and green. He strategically placed the item outside, in just the right amount of rain, before it was dry to produce an unusual mottled effect. ;-). He liked it so well he quickly finished it with lacquer.

Nick Bertrand showed a box of seam rippers with handles made of various woods. He explained how he purchases commercial seam rippers, removes the plastic handles and replaces with turned ones. He does not glue the blade so that it can be replaced if broken. He donates these to his church to sell as fundraising items.

Buddy Rosen showed a large mesquite "candy bowl" with sides carved in multi-directions. He cleverly designs the opening so that larger children and adults cannot get their hand in for candy and the greedy ones cannot withdraw their hand if they are holding too much candy.

**Bring-Back-Raffle:**

Ken Bayshore drew a bench brush, Lenny Garramone drew a potpourri dish, Bob Edwards drew the open vessel, Larry Shanks drew his choice of a seam ripper and Alan Trout drew the turning blank.

## **Demonstration: George Hatfield – Sharpening your Tools and producing Stow able Candle Stands:**

Before showing how he makes his two-piece candle stand George offered several tips that will help produce really sharp tools that in turn will make turning projects easier and more fun. He discussed the grinding and honing of tools.

**Grinding:** This is where the tool is shaped, but not sharpened. The creation of a satisfactory edge is a multi-step event. George stressed the benefits of using wide-wheels for grinding and shaping tools, and they are especially well suited for wide tools.

**Wheel Preparation:** All wheels must be prepared before touching them with a cutting tool.

1. George prefers a 60 and 40 grit wheel, and (I believe he said) they are available at Craft Supply.
2. To test a wheel for a crack, hang it on a screwdriver, gently tap the edge and listen for a ring. A dull thump indicates a crack.
3. Draw a straight line from the center hole to the outer edge. Always point this line down when mounting the stone on the grinder. Using the mark, it can be removed, remounted, and retain good balance.
4. The first time a wheel is mounted, it must be trued. Bring the wheel to round or reshape a wheel using a diamond-point dresser. Then use a “star” dresser to reveal the sharp edges of the particles that makeup the wheel. Hold the star wheel at an angle and it won’t jam. (Do ½ the width of the wheel and note the difference/roughness between the diamond finish and the star finish.)

**Shaping Tool Profile:** Start here for new tools and those that may have been abused.

1. Grind the cutting edge flat to remove any dents or to set the contour on gouges.
2. Turn gouges with the flute down and the handle at a downward angle and touch lightly to the wheel. This produces an arched flat at the edge of the tool. The back bevel is then ground to the inside edge of this flat.
3. Turn gouge flute up and grind a 24° single-facet bevel across the tool profile. When the facet (bevel length) is twice as long as the tool is thick, the bevel angle is approximately 24°.
4. Always grind from the back or heel of the bevel to the cutting edge. Grind until sparks come over the top of the tool. Continue until there is a fine burr all across the cutting edge.
5. Continually look at the cutting edge for a reflection which indicates that a bit more grinding is needed to reach the edge, watch the back to ensure there is only one facet, and check for tool heat and an even burr.

**Honing:** This is the critical step in getting and maintaining a suitable cutting edge. George prefers to hone with stones that he lubricates with a mixture of oil and kerosene. This keeps the stone from loading up with metal shavings and maintains a good cutting surface on the stones.

1. Store the stones in a plastic container with sealable lid. Place a sponge in the bottom of the dish and fill with the oil/kerosene mixture to approximately ½ the thickness of the sponge. This allows everyone to ride together and keeps the stones reasonably dry when not in use.
2. Press the stone down into the sponge to lubricate the surface of the stone before addressing the steel.
3. Hold the tool handle against your side with your forearm of your less dominant arm/hand. Use this hand to rotate the tool while presenting all areas of the backside facet to the stone.
4. With the other hand, present the stone to the bottom (heel) of the facet, move the stone back and forth while bringing it down to also touch the cutting edge. This will be evident when a small amount of oil comes over the top of the tool as the stone is stroked back and forth.
5. Hold this angle, move the stone in a straight line and rotate the tool. Stop frequently to check

for a burr on the inside. Make sure it is consistent across the entire cutting edge.

6. Place the round end of the stone into the flute of the tool away from the cutting edge, gently set it down against its entire length, and remove the burr.

Repeat this honing process throughout the turning session to maintain a satisfactory cutting action.

This technique is better explained in the article at this link:

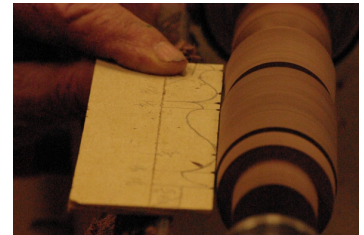
<http://www.woodartbydan.com/articles/honing.pdf> .



This candle stand is designed to come apart for more compact storage. George turns the bottom of the base first as it has a hole in it to accommodate the end of the tenon on the vertical section. This hole is also used to fix the bottom piece on the chuck to complete the profile on the base section. Both the candle holder end of the vertical section and the hole for the tenon in the base section are drilled with spade bits that have been ground to produce the desired diameters/profiles. George prefers to use a “detail” gouge (spindle gouge) for all outside surfaces, reserving a bowl gouge for inside cuts. For roughing the stock, he uses a relatively narrow tool as it is easier to control and he can make more aggressive cuts.

George drills a hole to match his screw chuck into the base section and mounts this blank onto a four jaw chuck with the end with the drilled hole away from the chuck. He turns the piece round to the largest diameter and flattens the exposed end, which becomes the bottom of the base section. He chamfers the edges of the hole to allow the screw-chuck to seat squarely against the surface and avoid tear out of the edges of the hole. Then he rounds the outer edge of the bottom of the base blank as the corner is more assessable than it will be once reversed on the chuck.. Next George reverses the blank and fixes it on the screw chuck over a spacer to afford clearance from the end of the screw chuck for his drill. He drills the hole for the tenon on the vertical piece and finishes the profile for the base section.

George chucks the vertical section in a four-jaw chuck and rounds to the largest diameter and drills the hole for the candle. He reverses the spindle and affixes it to a jamb chuck that fits the #2 morse taper of the lathe with a tenon matching the candle hole on the other end. He turns a tenon at the exposed end that matches the hole in the base section. Using a memory (story) stick he marks the critical positions on the vertical portion of the candle stick. George marks only the deeper points and turns them using a parting tool and a caliper set to the correct diameter. He prefers to judge the thicker areas by looking at the story stick and determining how deep they are from the outside profile. This is also determined by the look of the profile as it is cut.



George sands with 220 grit paper and follows that with a used piece of 220 which works like a finer grit. Then he finishes the piece by wiping on urethane, spreads it evenly at slow speed, allows it to dry and repeats the process three times.

Being no further business, Robert adjourned the meeting. Several members secured the area.