



CHIPS & Chatter

WWW.SVWOODTURNERS.ORG

THE SILICON VALLEY WOODTURNERS

COMING UP!

Oct 6th
Monthly Meeting

Nov. 3rd
Monthly Meeting



Mike Lanahan gives us the brush off

Mike gave us a detailed handout about everything you would want to know about making shaving brushes, including techniques and sources of supplies. See page 4.

Sept. 2010 INSIDE

Demo	1,4-9
Pres Sez	2
Check it Out	3
Turning Out	10-14
Show n Tell	15-17
Club Notes	18
Staff Reports	19
For Sale	20
Ironman	21

Continued on page 4

PRES SEZ



Being a SVW member has some real nice extra benefits'. One of them is to be able to represent SVW at a Home and Garden Show and sell our turnings. Some of us participated in the South Bay H & G show at the Santa Clara Convention center.

This was one of the best H & G Shows in a long, long time. The promoters assigned us a 20' x 20' booth for this show, and that is huge. We are used to 10 x 30 for all our displays and the lathe with all its accessories included. This time was really different. As we started to set up, Linda (One of the show's owners) came by to say HI and said there is an empty booth across the aisle..... Would we like to have it? OMG!!! More space!!! "Group" decision = Put the lathe over there! We did, it was great not having the lathe right in the middle of our display. The had enough room for 8 turners with more space for some of the bigger pieces and some of our overflow. Lots of space!! At 12 o'clock the doors opened and I started turning on the lathe. I made tops and small things, just to keep the lathe going. The first hour was a little slow we even had time to have some lunch. About an hour into the show people started to show up, a few at first then all of a sudden it was like someone dropped off a couple of busloads. There were people everywhere. There were only two of us to cover this large booth, I stopped turning to help with the sales. We had more sales in this first shift than we had at the last three SJ shows. There were people everywhere, looking, touching everything, and lots of questions. And most important THEY WERE BUYING STUFF!! LOT'S OF STUFF!! They even bought Crab Wackers!!

The Friday night shift slowed down a bunch to only a few sales. Saturday picked up some, but the last shift on Sunday went wild again. This time we had three in the booth and we were very busy most of the afternoon up to the last hour, then it died off again. Over all it was a great Show!!

The promoters, James and Linda have invited us to come back in January to do that H & G show with them. They also invited us to participate in a new show for them in March. That show will be in Oakland and it is a H & G show with a "Arts" theme. We will fit right in as "Artists". The H & G promoters invite us as demonstrators. We are also there to Promote SVW and the AAW. If we do this "demonstrating" then we can display and sell our turnings. We MUST wear club colors at the show and operate the lathe to "Demonstrate Woodturning".

We have used three different Jet lathes and this last couple of shows we are using a Rikon mini lathe. This is a borrowed lathe belonging to a member. A couple of things have gotten broken and we had to repair it. We are trying this lathe because most of us are not happy with the mini Jet we have. I think it is time to sell the Mini Jet and purchase another lathe for the club. The lathe is used in the public and there are many inquiries about what we are using. We do not need to have problems or frustrations with equipment when we are out in the public. So here we are again, time to purchase a newer lathe for the club to be used in and for our demonstrations. I would like to recommend the "Turncrafter Commander 12" VS. I do not know the exact price. Retail it is \$399. I am hoping that a letter to Penn State might get the price reduced some if we tell them we are using it for our club demonstrations. This is a "bigger"- "better"- "more" lathe than what the club has now. Let's talk about this and see what we can come up with before the next H & G show in January 2011.

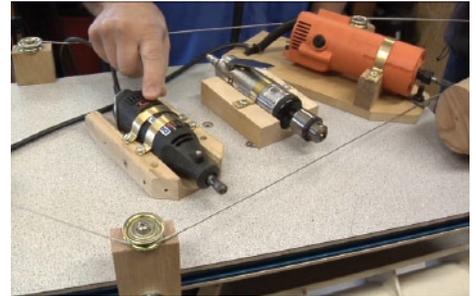
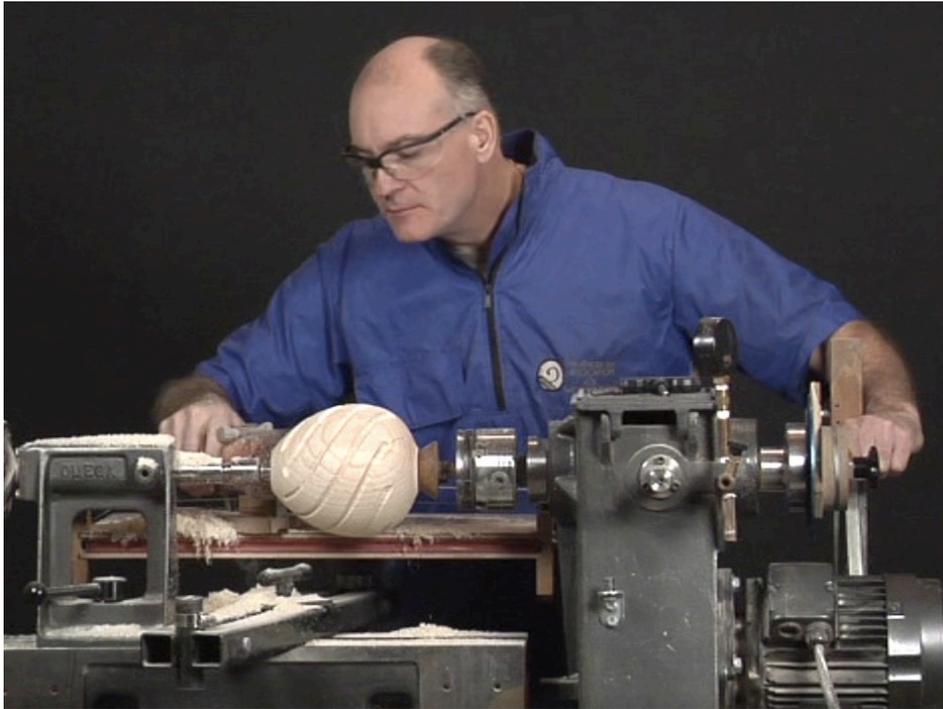
Rich

CHECK IT OUT

from the SVW Library

A Spiral Turning System

Phil Roybal



of the spool on the lathe's spindle.

Finally, he shows cutting tool holders for a laminate trimmer, a Dremel tool, a die grinder, and a small angle grinder. They all attach to a clamp on the cable, so they are pulled across the table as the lathe spindle rotates.

Tool building is not for everyone. But if you're willing, you can gain a dramatic new capability for very small cost. Jeff's DVD does a good job of presenting the construction and use of his tool.

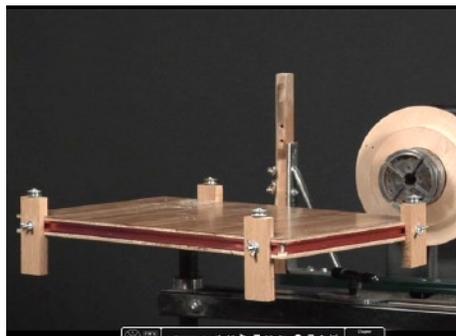
Check it out at the Library!

Spiraling Into Control

Many of us have tried spiral turnings, but the traditional approach is so tedious most don't pursue it. Jeff Salter wanted a better way, and was inspired by systems such as the Legacy Ornamental Mill and the Sears RouterCrafter. In this DVD, he takes you through building a simple system to easily cut spirals on a variety of lathes. Then he shows how to use it.

Jeff begins with a spindle indexing wheel which allows him to evenly space spirals around a turning. He then turns a pulley which attaches to the spindle to spool/unspool a wire cable, moving a

cutter in sync with the (power off) rotation of the spindle.



Next, Jeff builds a tool table that clamps to the ways and supports a cutting tool at the desired height. This table has pulleys on posts around its perimeter to route the cable. There's also a "mast" that guides the cables onto and off



Shaving & Makeup Brushes

Making shaving brushes is the excuse I used to get into woodturning . A drinking friend of mine makes soap, and gave me a bar of shaving soap he had made, to try out. Of course, I couldn't use it without a brush, and I would rather learn how to make my own shaving brush than buy one. After making my first brush, I found I actually liked wet shaving with a brush, because of the warm lather, and the variety of wonderful natural fragrances from the essential oils used in the soaps. As things happen, one thing led to another, and now my brushes are supporting players on his soap web site . With a wife and 2 daughters, there became the need to add makeup brushes to the line as well. So there we are. Drinking drove me to woodturning

The first consideration is selecting the brush.



There are a few choices for suppliers that I know of:

- The Golden Nib: <http://www.thegoldennib.com/>
- Blankity-Blanks: <http://www.blankity-blanks.com/>
- Arizona Silhouettes: <http://www.arizonasilhouette.com/>

The Golden Nib has had the best prices, the greatest variety, and gives a 10% discount for 12 badger hair knots, which can be mixed grades and sizes.

Among the decisions to be made are bristle type, bristle grade and knot diameter. Shaving brushes are made from synthetic fibers like nylon, boar bristles or badger hair, with badger being considered the preferred material. Makeup brushes come in synthetic, red sable, mixed sable (with goat, I think), and dyed sable, to name a few. There are numerous bristle grades just within the badger hair knots (see Appendix 1). The brush knots come in several sizes (14-30 mm). I have primarily settled on 22 mm Silvertip, and Grade A Silvertip Badger hair knots for my shaving brushes.

Determine drill bit size and depth for a good fit for the brush plug. Drill holes in piece of MDF with all bit sizes, and test fit plug. Rill various depth holes with selected bit to test fit depth. A 7/8" Forstner bit (22.225 mm) has been a good fit for a 22 mm knot. The hole should be deep enough to hide the epoxy plug, but not so deep that it pushes the bristles straight up. Typically about 1/16" - 1/8" deeper than the plug has the bristles against the edge of the drilled opening without being pushed too tightly together. Allow a little extra for trimming/finishing the end on the lathe and sanding. I wrap tape around my bit and drill till the tape is flush plus a little for end finishing. The tape is set at about 0.520" deep. Plug sizes are approximate, and vary.

There are numerous ways to turn a handle, and several articles have been written on the subject.

- “Two Bits for a Shave”, Anthony Turchetta (the Golden Nib) American Woodturner, 2009, vol 24, no 4.
- “Shaving Mug and rush Set”, D.E. McIvor, Woodturning Design, Winter 2010, issue #24.
- Tutorial on The Golden Nib:
http://www.thegoldennib.com/index.php?main_page=shaving_brush_tutorial&zenid=ae63c5e5ad54b8f798e8c1e906be368f

Select a material for the handle. Commercial shaving brush blanks are typically 3"x1 1/2"x1 1/2". I prefer to buy 12" to 18" turning blanks 1 1/2" square, and cut my own blanks to about 4 1/2" long. Alternatively, a block of wood can be glued to a turning blank to extend it.

Making the hole for the brush plug is an early priority, and is commonly done on a drill press, with the blank firmly clamped in place. Without moving the blank, another smaller hole is drilled for the blank to be held by a threaded mandrel. If you do this, make sure there is room to change bits without having to lower the table. I don't like this method, having seen the brush hole to still be slightly off center and find the mandrel to be a weak way to secure the blank, especially to rough out the corners. When tapping threads by hand in wood, it is difficult to keep the tap concentric with the hole. A collar that fits in the drilled hole for the brush with a guide hole for the tap helps.



I like to secure a 1 1/2 x 1 1/2 x 4 1/2"+ blank in a 4 jaw chuck, and rough turn the blank and true the end. Then mount the appropriate Forstner bit in a Jacobs chuck in the tailstock, and drill the brush plug hole in the end of the blank at a low spindle speed. Test fit the brush into the hole. Next, change to a bit to match your mandrel size, in my case a 5/16", and drill a hole about an inch deep, in the center of the brush plug hole, using the guide point of the Forstner Bit to fine tune the tailstock position. The mandrel mounting hole can be drilled at a faster speed, to help keep the bit from following the grain. Then lock the spindle, and use the appropriate tap to form threads in the blank for the mandrel (3/8" x 16 tpi for me), using the tailstock with centering pin in the back of the tap to insure it starts threading concentrically with the pilot hole. Note: Makeup brushes are in smooth cylinders that don't seem to match any known drill diameter. I drill the closest smaller hole and then enlarge it on the lathe until the plug fits snugly.

Bring the tailstock up snugly into the brush hole, to support the brush turning.

Turn the handle and decorate to your heart's content. Look at the various web sites or brushes for sale for design ideas, and go from there.

Before parting off—sand, and polish like you would a pen.

Part off the handle, and thread onto a mandrel, and mount in a collet chuck.

Mandrels: Typically the mandrels used for shaving brushes are bottle stopper mandrels. The one sold by Golden Nib is 1/4" x 20 tpi, and doesn't have near the holding power of one from Arizona Silhouettes, which is 3/8" x 16 tpi. It has a bigger bushing than my 7/8" brush hole, however, and is a bit short. I think these mandrels were intended for bottle stoppers, and once they are 1/2" into the brush hole, there is not much room to secure them in the chuck. I find a long 3/8" bolt with a smooth shaft mounted in a collet (Beal) chuck to be inexpensive, and does a good job, and gives me a little more room around the chuck. Just make sure it runs true in the chuck.

		
<p>1/4"x20 & 3/8"x16 mandrels. Mount in collet chuck, preferably. Could use a Jacobs chuck.</p>	<p>Bushing for 3/8" mandrel too big for brush hole. Need to replace with less precise washers to fit.</p>	<p>Cheap fix – 3/8" bolt shown mounted in collet chuck.</p>

Mostly I use the mandrel to finish off the bottom of the brush, make it sit flat, decorate with some rings, and then sand and finish like the rest of the handle.

If I am going to apply a CA glue finish to the handle, I do it mounted on the mandrel, otherwise I remove the handle from the mandrel, mount it on 3/8" bolts used as handles for a spray poly finish. Wipeon Poly is a great viscosity for spraying with an airbrush, and the airbrush gives a lot of coating control. I typically give 1 or 2 coats of a sanding sealer, sand, followed by 3-4 coats of poly. Choose a finish that will withstand a harsh moist, soapy environment.

The bolt handles also are great to hold the brushes when polishing on the buffing wheel with Tripoli, white diamond and carnauba wax. Without the handle, the buffing wheels have eaten a couple brush handles, and that is a painful time to lose your work.

Since the brush is recessed slightly in the handle, and the brush bristles fan out from the epoxy plug, the bristles have a tendency to lift the plug from being seated while gluing up. To prevent this we need a way to hold the bristles closely together while gluing, so they don't push on the side of the hole. Rubber bands and tape are difficult and messy to use, and you run the risk of messing up some of the bristles. A 3/4" PVC sprinkler pipe union fitting, cut in half (through the ridge where the 2 pipes would meet), make a perfect collar to hold the bristles together, and out of the way. Slide the plug end into the factory finished end of the PVC ring, till the ring is 1/4" or so above the plug.



Glue in the brush. Cut small sections of 3/8" dowel to plug the mandrel hole, but not stick up beyond the bottom of the brush hole. Mix a small portion of epoxy glue (I use the 30 minute glue). Don't try to glue up more than 3 at a time, or the glue will start to get stringy like cotton candy, and make a mess. I think it wipes off with isopropyl alcohol or acetone before it cures, but don't know the effect of acetone

on finish. Glue the 3/8" dowel plug into the mandrel hole, then give a good coat to the bottom of the hole to secure the brush plug, and a light coat to cover the inside edges of the hole as a moisture seal. Put a coating on the bottom of the plug, and press it in place. You want good glue contact all over the bottom of the plug, but not so much that it squeezes out. Note: Makeup brushes are peculiar in the glue up. Use sandpaper to rough up the outer container to be glued in the hole. These are pretty slick and can come unglued. Since the brush is in a cylinder (much like the piston on a car) and the hole in the handle is a snug fit, if there is glue on the sides of the brush hole it forms a very good seal, compresses the air in the hole as you press in the brush, and when you let go the pressure is relieved by the brush popping out! Only glue the bottom and maybe a couple stripes down opposite sides. Give the air an escape route.

Once the glue has thoroughly cured, like the next day, the brush should withstand pretty good abuse and pulling without coming dislodged.

Happy Shaving.

Mike Lanahan



Next 2 pages are appendices for brushes and materials.

Appendix 1

Brush Knots

Supplier	Quality	Description	Knot (mm)	Height (mm)	Price*
Golden Nib	Silvertip Badger		20	67	\$19.95
Golden Nib	Silvertip Badger		22	65	\$16.95
Golden Nib	Silvertip Badger		24	67	\$17.95
Golden Nib	Silvertip Badger		26	70	\$21.95
Golden Nib	Silvertip Grade A Badger		18	58	\$20.95
Golden Nib	Silvertip Grade A Badger		20	67	\$22.95
Golden Nib	Silvertip Grade A Badger		22	65	\$25.95
Golden Nib	Silvertip Grade A Badger		24	67	\$26.95
Golden Nib	UK Silvertip Badger	UK	24	65	\$46.95
Golden Nib	Best Badger		16	55	\$13.95
Golden Nib	Best Badger		18	58	\$14.95
Golden Nib	Best Badger		20	62	\$15.95
Golden Nib	Best Badger		22	65	\$17.95
Golden Nib	Finest Badger		16	60	\$15.95
Golden Nib	Finest Badger	Fan Shaped	20	60	\$18.95
Golden Nib	Finest Badger	Fan Shaped	22	62	\$20.95
Golden Nib	Finest Badger	Extra Hair	20	65	\$18.95
Golden Nib	Finest Badger	Extra Hair	22	65	\$20.95
Golden Nib	Finest Badger	Extra Hair	24	67	\$22.95
Golden Nib	Finest Badger	Extra Hair	26		\$24.95
Golden Nib	Super Badger Hair	Fan Shaped	20	64	\$22.95
Golden Nib	Super Badger Hair	Fan Shaped	22	70	\$24.95
Golden Nib	Super Badger Hair	Bulb	22	65	\$24.95
Golden Nib	Super Badger Hair	UK	22	65	\$24.95
Golden Nib	Super Badger Hair	UK	20	62	\$28.99
Golden Nib	Super Badger Hair	UK	21	67	\$29.99
Golden Nib	Super Badger Hair	UK	23	72	\$32.99
Golden Nib	Pure Badger Hair		20	62	\$10.76
Golden Nib	Pure Badger Hair		22	64	\$12.56
Golden Nib	Pure Badger Hair		20	64	\$12.95
Golden Nib	Black Badger Hair	Black	22	65	\$13.95
Golden Nib	Bristle/Boar	Boar	24	65	\$6.95
Golden Nib	Nylon		23	65	\$8.95
Golden Nib	Dark Badger	UK	20	60	\$13.95
Golden Nib	Bristle/Boar	UK	20	67	\$8.95
Golden Nib	Bristle/Boar	UK cream	20	61	\$8.95
Golden Nib	Bristle/Boar	UK cream	22	60	\$9.95
Golden Nib	Nylon	UK white	20		\$9.95
Blankity-Blanks	Premium Grade Silvertip Badger		14		\$14.99
Blankity-Blanks	Premium Grade Silvertip Badger		18		\$21.99
Blankity-Blanks	Premium Grade Silvertip Badger		20		\$28.99
Blankity-Blanks	Premium Grade Silvertip Badger		22		\$34.99
Blankity-Blanks	Premium Grade Silvertip Badger		24		\$44.99
Blankity-Blanks	Premium Grade Silvertip Badger		26		\$52.99
Blankity-Blanks	Premium Grade Silvertip Badger		30		\$69.99
Blankity-Blanks	Select Grade Badger		20		\$22.99
Blankity-Blanks	Select Grade Badger		24		\$34.99
Blankity-Blanks	Select Grade Badger		30		\$53.99

* Your prices may vary *

Appendix 2 - Typical list of Tools & Materials for a Shaving Brush

22 mm Silvertip Badger Brush knot

7/8" Forstner bit

5/16" drill bit

Jacobs chuck

3/8" x 16 tpi Tap

Live center

Beal Collet chuck w 3/8" collet

3/8" x 16 tpi mandrel (or cut off bolt)

4 jaw chuck

Turning blank – 4 1/2" x 1 1/2" x 1 1/2"

Preference of turning implements: Roughing gouge, Spindle gouge, Parting tool, Skew chisel, ...
whatever you like

Wire for burning decorative & gripping rings

Calipers

Sandpaper: 150, 240, 340, 400

Abralon: 500, 1000, 2000, 4000

Minwax sanding sealer, diluted 1:1 or 2:1, thinner:sealer

Minwax wipe on Poly

Airbrush, Badger, dual action & Compressed air, filtered

3/8" x 16 bolt

3/8" dowel

Epoxy glue, 30 min

3/4" pvc pipe union (cut in 1/2 through ridge where pipes would meet)

Beal buffing wheels: Tripoli, white diamond & carnauba wax

Montclair Soap www.MontclairSoaps.com (all are formulated as shaving soaps) & 3" coffee mug

Faceplate



Rich presented first and told us the difficulty he had before he ended up with a goblet of myrtle. Two rings adorned the stem of the goblet, one representing the groom and one for the bride—thus it is a wedding goblet, finished with fifty: fifty and decorated with wire burns. He showed the goblet with the faceplate in place. He stressed that when one uses a faceplate as opposed to a chuck it is difficult to take the piece off a faceplate and return it accurately to the same place on the faceplate and have exact registration.

Grant Beech



Another goblet this time made from a limb of a pepperwood tree. He pointed out that a natural feature of the wood he used could be imagined as wine running down the side of the goblet. Position was end grain with the pith still present. The goblet was finished with Tung Oil.

Jim Benson



A last-minute effort produced a black acacia wood coaster. A half-inch thick piece of a branch of the tree was mounted to a faceplate with double-backed tape. The bottom of the coaster was turned and finished. The piece was reversed again using double-backed tape to secure the piece to the faceplate. A recess was cut to receive a four-inch diameter piece of cork sheet. Finally the coaster was sanded and finished with Hut Crystal Coat. Coasters are a favorite of our fearless leader, however there was no coffee with which to test the coaster.

Jim Gott



Presented two pieces, a hollow-form: a make-up for last month, and a piece of spalted silver maple. The most notable feature of the hollow-form was the opening graced with four large petal lips that gave the impression it was a giant flower blossom. When Jim said that he used a Munroe hollowing system for this project there was considerable interest generated from the audience. Jim felt he choice of tool was ideal for the picky nature of the wood. He insisted that regular tools would have been impossible on this wood. He went on to list how the tool should be used including the ability, when used with an adjustable handle, to enable the operator to shorten or lengthen the sweep of the tool.

The presented goblet was mounted on a faceplate and parted from the faceplate by undercutting with a spindle gouge. The wood used for the goblet was walnut.

Finished the same way. Hand sanded, not power sanded.

Harry Levin



Presented a make-up piece of Larchwood. The design was based on a free form appearing in a recent American Woodturning Journal. What was presented was difficult to put into any particular category. His own suggestion was that it represented an elephant turd. When challenged that this was a suitable category he had to admit that he had never seen or smelt an elephant turd and that he could be mistaken. A case in point is that no one in the audience admitted to being sure that they could identify such an item should they come across one so Harry was very regretful that he hadn't insisted that he was a Bay Area expert on elephant turds because if he had have insisted on this he would have got completely away with his deception. Whatever the item was it was sealed with sanding sealer and was probably the reason for they're being no scent detectable. Everyone was pleased that Harry had brought his make-up piece as it gave the audience considerable enjoyment.

The second piece was this month's challenge and was a complete departure from his comic piece. A medium-sized piece of bay laurel (myrtle wood) made into a handsome vase. Sealed with sanding sealer sprayed with Delft. It consisted of end grain with no pith. Both sap wood and hardwood was included. No tailstock was used.

Herb Geren



A black acacia bowl with a foot finished with polyurethane. The experience of making this bowl convinced him that he would not quickly choose to work with this wood again. He found the wood quickly blunted his tools and he spent too much time sharpening rather than cutting wood.

He also experimented with the order in which to use triple Eee. (EEE). He came to the conclusion that it didn't matter whether one used it before or after the final finish, or at least he could not tell the difference.

Johnny Alias



Johnny was his cheerful self as he presented a walnut ring-holder with a base of black walnut that was shaped with a bowl big enough to hold a bracelet. The item was finished with fifty-fifty.

Ard Sealy



Did not trust the writer to write his presentation accurately so he thoughtfully provided what he wanted published in Chips. A natural edge walnut claro* challis, turned totally using ONLY a face-plate, finished with fifty-fifty sanding sealer and lacquer then parted from the face-plate. The foot was sanded and finished by hand.

*The variety of grain pattern in claro walnut, like black walnut, is never-ending



Garry Keogh

Brought us a shallow bowl of elafino with a finish of fifty-fifty.



Dean Adkins

Was absent last month so he brought a curly redwood sculptured plaque. Our president was skeptical about the sculptured description as the relief was partly circular and regular. He was convinced by Dean's stature to allow the piece to pass buzzer-free. The piece was finish in Danish Oil.

Dean turned a big leaf maple bowl using a faceplate Judy Ditmer style. The blank was glued to a waste block on a face plate and the outside turned to shape and sanded, leaving a short male tenon on the foot. The blank was parted off and re-glued to the waste block into a matching female recess which centered the bowl. The inside was turned and sanded, parted off, and then mounted on a vacuum chuck (faceplate mounted!) to finish off the foot. It could easily have been finished off on a flat disk (faceplate mounted) with painters tape.



Oscar Wittrock

A bowl was attached to a faceplate using MDF and double-sided tape. The bowl consisted of several materials among them was birch plywood and a rim made of oak. The whole was finished with sanding sealer and wipe on poly high gloss.

Scott Landon



Made an intricate plate. He took a piece of zebrawood and a piece of sycamore planed them and sanded them and made them of identical size and thickness. He placed them together and then band-sawed the combined pieces in a zigzag fashion.

When this was done he had twenty-two separate pieces of wood—eleven of each kind of wood that had a twin in the other wood. He will eventually end up with almost two identical plates. Actually they will be mirror images. He showed just the one plate that he had finished. The finished plate was approximately one-quarter inch thick. The practical lesson he learned in this project is that once one has begun to band saw a cut it is necessary not to stop during a cut otherwise the width of the cut will vary and the project will become a failure.



Dick Pickering's goblet is turned from Cocobolo and sanded to 1000 grit and then buffed with Tripoli and White Diamond, but NOT waxed. The goblet is about 5" high and about 1 1/4" dia. The goblet blank was glued to a waste block which was screwed to a FACE PLATE. Dick has pictures on his phone that were taken during the turning process to substantiate his claim.



Becky Frisbee

Showed her skill once again in home decorating by turning red-wood and Birch plywood rosette corner pieces. These are to decorate some shelves at home.



Mike Lanahan

The bowl was hot-glued onto a face-plate. The unknown wood was finished with sanding sealer. The bowl was then buffed



Bob Gerenser

Showed an elaborate arrangement derived from two separate bowls. The bowls were cut in pieces to allow them to be put together in a stand-alone piece of art décor.

The complex arrangement was described using a photomontage that he brought with him and should be available for viewing either on our website or on both website and Chips.



Phil Roybal

Took a block of juniper on a faceplate and with the use of hot glue produced the bowl illustrated in the photograph. Finished with Deft. As he was absent last month he brought a bowl turned thick: sculptured leaves drooping over the sides of the bowl. The bowl is not completed.



Don Bianucci

Showed a medium size oak bowl with a deep recess in the base. This was necessary as the base had to be deep to avoid showing the screw hole that had been used on the four-inch faceplate. The wood used was red oak, black walnut circular stripes and Easter maple.



Jim Baker

Tom Schmida gave him some take pine burl. He tried double-sided tape but the work flew off the lathe and so he doesn't think he will try this method again. So he ended up using some Aromas apricot wood screwed into a faceplate and produced an apricot ring-holder. The finish was beeswax with mineral oil. There was no evidence of how he used a faceplate; in the absence of proof he took a Boy Scout oath of truthfulness.



Marcus Moody

A happy-face and a sad faceplate were unusual in the use of graphics on wood. It was a combination project of clear epoxy and wood—the funny-face on one side and the sad face on the other. The wood on the sunny side was colored a tradition pale yellow using food coloring while the other was left the natural wood color. The learning feature here was that if one is going to color epoxy it has to be an oil-based dye.



Colin Mackenzie

While some try to hide their methods of construction Colin in his bowl advertized his use of a six-holed faceplate by allowing the screw hole to exist completely through the bottom of his bowl. The holes were hidden on the outside with furniture tacks and on the inside with copper nails.



Thelma Mackenzie

Demonstrated a treen so that Colin could qualify for next month's President's challenge as he will be away during the meeting. As the family enjoys small black current pies and the aluminum forms are no longer available Colin made her a form and a die so that she could form her own pie-plates from two layers of foil. Thus the family is never short of small pie plates. Twenty-one examples of the pies were available for members to sample.



Barb Jones

Larger than most of my turnings, this shallow bowl is 1 5/8" across and 1/2" high. It is made from Macassar Ebony and was done entirely as faceplate turning.

Next Month...

Join us Wednesday, Oct. 6th, at 7 P.M., Rich's Center is located behind his home at 14979 Joanne Ave., San Jose. From Hwy. 680, take the McKee Road exit East about 1.5 miles to Toyon Ave. Turn left and go 0.6 mile, turn right onto Joanne Ave.

Bring your chair and items for Show and Tell. We all learn together.

PRESIDENT'S CHALLENGE: "Treen"

Show and Tell

Jim Gott



Used strawberry wood for the first time. The wood cuts like butter and is easy to sand and finish. It was wood that was cut down last week. He and Mike Lanahan were embarrassed to find that while they were away for coffee Jack Whittier had cut the wood up to length in their absence. The wood was remarkable for its red tinges. To try and keep the color from fading Jim recommends sealing and finishing before the wood dries. This is apparently an accepted way to preserve color in some woods. The resulting piece has proved to be unstable.

Ron Geren



Showed a usual piece made Eucalyptus burl bought from woodcraft. The deeper he cut the wood the more voids appeared. He left it fairly thick to show off the voids to their best effect. The result looked like a piece of wood that had been shot at with several hundred bullets. He didn't want to clog up the voids with a traditional finish so he finished it with walnut oil.

Oscar Wittrock



On a merry evening Oscar presented the highlight of the evening. His presentation started innocently enough with a story of a neighbor's visiting daughter from an out of town rural area requesting he make a chicken wand. The lady convinced a skeptical Oscar that the request was legitimate; the wand that Oscar had made could control every move that a chicken can make. However there were many ignorant members of the audience who are so urban that they refused to believe that there was such a thing as a chicken-wand. Oscar was so convincing to the writer as he handled his wand indicating how the chicken was to be touched in this place and that place to get the desired behavior from the chicken that I feared he might try his magic on our President who stood close by.

Fearless Oscar ignored barracking from members and went from strength to strength in his display of antics with the wand. Oscar brushed aside some rude comments and ended showing how he had cleverly made a holder for the wand so that when a wand became worn-out it could easily be replaced into a wand holder. Made with cherry wood. The wand is tapered. It was finished with sanding sealer and wipe-on poly high gloss. Oscar will be remembered for this one for quite a while. The writer wonders whatever will he be up to next. What most of really need is a Wife Wand now that would be a real seller.

A second piece in show and tell was a small pedestal clock on a stand with a filial.

Becky Frisbee



Made an item that looked like a miniature oil lamp. It was made with three junk items that she had had around for an age. The items consisted of some rings, a stopper and a glass shade she got from Rich Dege. She put them altogether for her finished project, which can be seen in the picture. Finished with crystal-coat.

Scott Landon



Once again a very elaborate production of wood, paper, cardboard and fabric to make a plate with legs.

Plate legs are paper, fiber and cardboard. The wooden plate is made of zebrawood with skeletal wooden legs of cardboard and tiger fabric filling in the skeleton legs. All finished with fifty-fifty Minwax on the legs with Tung oil. Fabric is on both sides. The legs are mortised into the platter



Milt West

Live oak bowl, Milt feels it is aptly named and since he made the bowl it is still moving. Finish is sanding sealer with wipe-on poly diluted with one third of mineral spirits.



Ard Sealy

Brought to our attention a silver maple large hollow-form vase. The vase started cracking while hollowing, so he took it off the lathe and put it in the freezer. After a week in the cold the cracks, only on the sides, had expanded thus in this case the freezer didn't help.



Brian Butler

Two items: Bird house two pieces, top is olive, and bottom is walnut.

Manzanita burl bottle stopper was also shown to us.

Also shown were Pendants for his mother and wife. He is now kept busy providing friends with pendants on their request. He is trying out various different variations on the same theme. Two were show one with Purple Heart and another with a metal insert.

This has been an expensive exercise as he ended up in the emergency room having lost a third of one fingernail. So now he will for certain always use a face-plate.



Charlie Belden

Charlie Belden brought in three turnings which incorporated small battery powered programmable micro controllers, LEDs that change colors, a small speaker that generated different tones and small light detectors. The light detector senses a shadow falling on it and can trigger a response: a light or a sound allowing, the piece to be interactive without actually touching it. Interactive, non-contact, dynamic pieces describe the pieces.



Scott Landon's saucer full of secrets

SVW needs YOU

It takes more than the officers and program chairs to make our club function at its best. If your name's not in the column at right, we still need your help in smaller ways to manage some of the club's activities.

This is a HELP WANTED ad, and we need you to respond. There are always things that need doing here. In particular, we need:

- Volunteers for shop tours
- Volunteers to present at meetings
- Members to write up their profiles for the newsletter
- Short articles for *Chips & Chatter*

Please volunteer to Rich Johnson and help make our activities happen.

Sharing Knowledge

MEMBERS: Please contribute your expertise to our newsletter. The editor will help you get your article ready if need be. Deadline is the 12th of the month.

OTHER WOODTURNING

CLUBS: you may use materials in this newsletter for the benefit of other turners. Please credit Silicon Valley Woodturners and the newsletter month and year for any material you use, and mention our web site: www.svwoodturners.org. Note that if we've flagged an article as having been reprinted from another source with permission, you must secure that same permission in order to use that material.

Volunteer Instructors

The turners below have graciously offered to open their shops to help members who want to learn to sharpen, try something new, or master a technique that just doesn't seem to be working. We all love to share. You just have to ask.

Willing to help? Contact Lloyd Frisbee to join this list.

- | | |
|--------------|----------------|
| Jim Gott | (408) 265-9501 |
| Rich Johnson | (408) 254-8485 |
| Phil Roybal | (408) 255-4789 |
| Jim Benson | (831) 475-5615 |

Join Silicon Valley Woodturners

Want to join a great group of turning enthusiasts in an atmosphere of sharing and camaraderie? Become a member of Silicon Valley Woodturners.

We meet on the first Wednesday of each month. See page 2 for details. Drop in at any meeting and check things out. To join, contact Rich Johnson (see listing at the right).

Learn more about our club on the web at www.svwoodturners.org.

SVW Contacts

President

Rich Johnson (408) 254-8485
Rich@latheart.com

V.P./Program Chairs

Herb Green (408) 268-5241
herbertjgreen@yahoo.com

Treasurer

Craig Thorson (650) 678-1970
chomes@wwdb.org

Secretary

Howard Cohen (408) 378-9456
howard687@yahoo.com

Editor

Lloyd Frisbee (408) 978-6219
bigguy95124@yahoo.com

Sunshine Chair

Becky Frisbee (408) 978-6219

Photographer

Jim Gott (408) 265-9501
jgtimp@aol.com

Apparel

Grant Beech (408) 723-7330
grantbeech@sbcglobal.net

Ways & Means

John Whittier (408) 379-3722
jwhit10506@aol.com

Webmaster

Charlie Beldon (408) 559-1582
charlieb@accesscom.com

Librarian

Phil Roybal (408) 255-4789
proybal@pacbell.net

STAFF REPORTS

RICH JOHNSON (PRESIDENT)

AAW symposium will be in the Bay area in 2012. Dale Larson asked if we would like to help. They hire vendors but use club people as gophers. We may be used as a source for wood, etc. More news to follow. The Symposium has never been in bay area before. 7 clubs in area. Undecided where they might hold this in the bay area.

Herb Green(VP/Programs)

SOREN BERGER DEMO 10/24/10

CRAIG THORSON (TREASURER)

Treasury reports are available to members. See Craig.

Phil Roybal (LIBRARIAN)

Everything available in the library is listed on the yahoo group site.

GRANT BEECH (APPAREL)

Hats are now available at \$10 each. Sew-on patches are \$5. Be sure to wear your SVW insignia when you work shows such as the Woodworking show as an SVW staffer.

BECKY FRISBEE (SUNSHINE)

Let Becky or Lloyd know if a club member needs a get-well card, a new-member info packet, or some other contact from the club.

Other Business

Have you changed?

Have you changed email addresses? Have you moved? Have you changed phone numbers? We are trying to update our roster and found many things have changed over the year. If you have changed, let Howard know so that he can update the roster. It is also time to renew your membership to SVW and AAW. It is really important to be an AAW member.

FOR SALE



Even Roy wants to know...
How did you do that?

Rich Johnson's
Woodturners' Boot Camp
Learn the basics, from chainsaw
to polish. An all day class. Book
available. Sign up now. (408) 254-
8485.

Oct: Treen

Nov: Collaborated

Dec: Seasonal "Ornament" or "Gift" is NOT Acceptable!

IRONMAN

Ironmen are those who complete all 12 President's Challenge projects for 2009. Those who meet the challenge are awarded distinctive IRONMAN name badges. A blue bar in the chart below means that person has completed the

project for the month indicated.

You needn't be a great turner, you just need to participate. Make something in our Challenge theme and bring it to the next meeting.

Editor's Note

If I've overlooked your President's Challenge entry somehow, e-mail Lloyd at bigguy95124@yahoo.com.

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec
Adkins, Dean	█	█	█	█	█	█	█	█	█			
Alias, Johnny	█	█	█	█	█	█	█	█	█			
Beech, Grant	█	█	█	█	█	█	█	█	█			
Benson, Jim	█	█	█	█	█	█	█	█	█			
Cohen, Howard	█	█	█	█	█	█	█					
Frisbee, Becky	█	█	█	█	█	█	█	█	█			
Geren, Ron	█	█	█	█	█	█	█	█	█			
Gerenser, Bob	█	█	█	█	█	█	█	█	█			
Gore, Allan	█	█	█	█	█	█	█	█	█			
Gott, Jim	█	█	█	█	█	█	█	█	█			
Green, Herb	█	█	█	█	█	█	█	█	█			
Horton, Rich			█									
Johnson, Rich	█	█	█	█	█	█	█	█	█			
Keogh, Gary	█	█	█	█	█	█	█	█	█			
Lanahan, Mike				█	█	█	█	█	█			
Landon, Scott	█	█	█	█	█	█	█	█	█			
Levin, Harry	█	█	█	█	█	█	█	█	█			
Mackenzie, Colin	█	█	█	█	█	█	█	█	█	█		
Moody, Marcus	█	█	█	█	█	█	█	█	█			
Pickering, Dick	█	█	█	█	█	█	█	█	█			
Roybal, Phil	█	█	█	█	█	█	█	█	█			
Ryan, Doug				█	█	█	█	█	█			
Schmida, Tom	█	█	█	█	█	█	█	█	█			
Scott, Richard	█	█	█	█	█	█	█	█	█			
Sealy, Ard	█	█	█	█	█	█	█	█	█			
Thomas, Allen				█	█	█	█	█	█			
Whittier, John	█	█	█	█	█	█	█	█	█			
Wiley, Michael	█	█	█	█	█	█	█	█	█			
Wittrock, Oscar				█	█	█	█	█	█			

IRONMAN RULES

- Entries must not have been shown before.
- If you miss a month's Challenge, you may bring it to a Sawdust Session, or to the following meeting.
- If you bring a make-up Challenge to a meeting, you must also show the current month's Challenge piece.

2010 CHALLENGES

Oct: Treen
 Nov: Collaborated
 Dec: Seasonal "Ornament" or "Gift" is NOT Acceptable!