

# Shavings

DETROIT AREA  
WOODTURNERS



June 2006

<http://www.DetroitAreaWoodturners.org>

Editor Ruby Cler

## President's Message

It appears summer has arrived. I hope all are looking forward to the picnic, this year should be a great event with the croquet tournament. Be sure to bring your home made ball and mallet. If you did not get one made, it is okay to use any mallet and ball you may have. By now most of the spring green wood should be harvested. Do not let it sit around too long as the heat will dry it out and cause checking. Ray's big box elder burl is roughed out and Sealtite coated ready to turn next year. A note on this tree, if you have not yet roughed out your piece, it would be a good idea to treat it for mildew before you Sealtite the piece, or store it some other way. Give the roughed out piece a quick wash with Clorox or any other mildew solution. Since it is just roughed the slight bleaching on the surface should not be a problem and may help reduce the mildew. This would be a good research problem to determine what wood is more susceptible to mildew, I have had some sycamore and maple do this when left in a damp place.

If the weather is good, we will have several mini-lathes at the picnic so folks can do some hands on turning. So if you want to try a few things or do a demo bring your lathe and or tools. If the weather is bad we could do it in the normal meeting room.

## Join the AAW!!



## Turning Goblets

At the May meeting, Pete Buccellato demonstrated the turning of goblets. The long narrow stem is completed by applying tension as opposed to compression. Below are some examples of his work.



## Next Meeting - June 11, 2006

Meeting Highlight will be the picnic. The Detroit Area Woodturners meet at the Shelby River Bends Park, Shadbush Nature Centre, Shelby Township, MI, from 2:00 to 4:30 PM. The Park is located on Ryan Road between 21 and 22 Mile Roads opposite the Hamlin Road junction. All visitors are welcome.



## Calendar of Events

The DAW meets the third Sunday monthly, unless adjusted for holidays, September through June. General Meetings are scheduled from 2:00 PM to 4:30 PM. Executive meetings are open to all club members:

- May 31 - Executive Meeting.
- June 11 - General Meeting and Picnic. Bring your croquet balls and mallets.
- June 22-24 - AAW Symposium in Louisville KY.
- September 16 - General meeting.

## Summer workshop

**Jerry Whitehurst**, a woodturner from the Virginia area, will be coming through the Detroit area after the National symposium. Jerry's expertise is in natural edged bowls and how to get the most out of your scraper. The Demo will be on Tuesday or Wednesday June 27th or 28th at Ray Frase's shop from 2:00 p.m. until 9:00 p.m. The cost will be \$10 per person. It will be organized just as an informal drop in event - come and go as you please. We will collect money for dinner for the folks staying through. Final details and date will be confirmed by email.

If you are interested, please let Greg or Ray know. Thank you.

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## DAW Officers - Here to Help!

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President	Greg Smith	(248) 649-3565	gregsmith@aol.com
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Mentor Chairman	Chet Bisno	(586) 254-7605	chet.bisno@honeywell.

## **D.A.W Equipment User Program**

Just a short note to remind Club members, and associated groups, of the D.A.W Equipment User Program. As a D.A.W member, in good standing, or equivalent, you may request the use of the Club's equipment, for designated periods of time. At present, Club members may request the use of the Club's Delta full size lathe, Jet mini lathe, turning tools, art fair tent, art fair display stand, and art fair table and chairs.

We encourage first time turners to request the lathes in conjunction with our mentoring program. This linking gives the new turner the opportunity to receive instructions and then practice what they have learned. Individuals looking into purchasing a new lathe may consider requesting the lathes to give them a reference point in what to look for in a lathe. The art fair equipment is geared to aiding members interested in entering the art fair circuit. It gives the member the opportunity to experience offering their work for sale, and to get a feeling if this is something they might consider doing on a larger scale.

All requests for the use of the club equipment go through the Asset Manager. He / She keeps a list of all use requests, and coordinates the scheduling. Storage of the equipment is the responsibility of the person in possession of the equipment until the next user is scheduled. The Asset Manager will inform the current user of the name, phone number, and e-mail address of the next scheduled user. He /She will also inform the next scheduled user of the current user's name, phone number and e-mail address. It's the responsibility of the person in possession of the equipment and the next scheduled user to coordinate the transfer of the equipment at a convenient time for both parties. The person relinquishing the equipment must notify the asset manager when the transfer is complete. The two parties must reconcile the transfer of equipment by verifying that all the components of the package are accounted for, and in working order. The replacement of any missing or broken components will be the responsibility of the transferor.

If you have any question concerning the program you may contact the Asset Manager as follows;

Ron Sztumerski

248-689-5615

[rsztumerski@wideopenwest.com](mailto:rsztumerski@wideopenwest.com)

## Library Notes from Glenn

Many thanks to the members who returned overdue material to the library, at the last meeting. However, we still have people who are taking material, without checking it out. I would hate to think that we need to set up a system, that penalizes the majority, because of the few, who refuse to follow a simple system.

The Summer 2006 edition of Woodturning Design was added to the library.

The following material was not checked out at the last meeting:

VHS Techniques from the 1996 AAW Symposium

VHS Face Plate Bowl Turning by Mike Darrow

VHS Techniques from the 1995 AAW Symposium

VHS Basic Pen Turning by Bill Baumbeck

Magazine Woodturning Design Fall 2004

Magazine Woodturning Design Fall 2005

Book Practical Designs For Turning by Roland Seale

DVD 2004 AAW Symposium with Don Derry

We are also still missing Woodturning 1 by Bonnie Klein

## Welcome to New Members

A special welcome goes out to the following person, who has recently joined our club:

Bill Gayde

25575 York Rd., Royal

Oak, MI 48067

[williamgayde@comcast.net](mailto:williamgayde@comcast.net)

## Don't Forget the Meeting Door Prizes!!

Door prizes are an important part of each meeting. Members enjoy getting the prizes. The monies, from the raffle, pay for things like operating expenses. Please bring along any extra wood, tools or other items you feel you can afford to donate to our prize table.



3232 Essex  
Troy, MI 48084

Stamp



## Wood of the Month

### Dramatic Zebrawood: A Popular Exotic with a Popular Name

**Family Name**

Microberlinia brazzavillensis of the Family Leguminosae.

**Common Names**

Zebrawood, zebrano, zingana, allene, ele, amouk.

**Height/Weight**

Trees grow to an average height of 150 ft, with trunk diameters of 4-5 ft. Average weight when seasoned is 46 lbs/ft<sup>3</sup>, with a specific gravity of 0.74.

**Properties**

Difficult to dry. Kiln schedule of T2-C2 suggested for 4/4 stock and T2-C1 for 8/4. Veneers kept in stock may buckle. Texture medium to coarse, with a lustrous surface. Grain often wavy or interlocked. Works well with hand and machine tools. Hard, heavy and stable with high stiffness. Liable to attack from the common furniture beetle. Not suitable for steam bending. Has small movement in service. Glues satisfactorily. Finishes well.

Find a list of hot wood looks today and the dark, exotic woods will be at the forefront. Zebrawood, or zebrano, has a long list of uses for furniture and architectural millwork. It is frequently used as a sliced veneer and popular with custom applications, such as cabinetry or casework, flush doors, marquetry and paneling.

Many people are introduced to zebrawood through car dashboards. Rick Banas, a vice president with Interwood Forest Products Inc., Shelbyville, KY, says one of the major uses for zebrawood 20 years ago was in car dashboards. While the dramatic-looking wood that combines light with dark is still a dashboard favorite, it is used for many more applications today. "Supplies of zebrawood are plentiful in lumber and veneer," Banas says. "It's probably more in use because exotics are getting more attention lately."

Banas says zebrawood is a good accent wood. "It has a strong pattern and can be overpowering in large applications, but it is often used for smaller items, border work and in diamond matching," he adds.

Robert Pelc, president of Advantage Trim and Lumber Co., Buffalo, NY, sells zebrawood lumber. He says one of the reasons the wood has traditionally been used as an accent is its cost and availability. Pelc says supplies of zebrawood were short, due in part to civil wars in West Africa. "Supplies are much better, but it hasn't affected the price yet," Pelc says. He has seen some larger projects made of the wood, including a conference table entirely done in solid zebrawood and a home office floor done in solid zebrawood. "Smaller projects, like small bookcases and jewelry boxes, are more common, but the wood does make a dramatic statement for those who like the look."

Other uses for zebrawood include cabinetry, furniture, flush doors, inlay and crossbandings, and specialty items like brush backs, tool handles, wine corks and so-called "fancy goods." The wood is often sliced into veneer. It is also used in marquetry and paneling, and for turnery, wood sculpture and carving.

Pelc agrees that darker woods seem to be gaining in popularity, including zebrawood, Brazilian walnut, ipe and wenge.

Zebrawood is traditionally quarter sawn because the wood is unstable. Quartering also gives the wood the zebra-stripe look. The wood usually has an interlocked or wavy grain. It can be difficult to work because of the alternately hard and soft nature of the grain. Belt sanders usually give the smoothest finish when working with material that is both hard and soft.

It has a light golden yellow heartwood with streaks of dark brown to black. The dark and light bands give a zebra stripe look that accounts for the name, but zebrawood is a name that many other species use. Banas says the true, authentic zebrawood is considered to come from *Microberlinia brazzavillensis* (syn. *Brachystegia fleuryana*). A related species, *Microberlinia bisulcata*, is sometimes listed as the source of zingana or zebrawood.

“A surefire way to know if the wood is a true zebrawood is by the smell when the wood is cut,” Banas says. Zebrawood has a very distinctive, foul smell, politely described as a barnyard-like odor. The smell fades after the material is dried.

## **\*\*\* Notice for All AAW Members \*\*\***

As an added benefit of AAW membership, the AAW, working with WMH Tool Group, has negotiated a very special "Mail-in cash rebate" program for the purchase of selected JET and Powermatic lathes for purchases exclusively by AAW members.

In order for an AAW member to receive this rebate, the member must purchase one or more of the following lathes from any US, Canadian, or Mexican retailer between June 1 and August 31, 2006 (those dates inclusive).

Stock # Description Rebate amount

708351B JET JML-1014 Mini lathe \$25

708351VS JET JML-1014VS Variable speed Mini lathe \$25

708359 JET JWL-1642EVS 16"x42" EVS PRO 1 ½ HP \$50

708360 JET JWL-1642-2EVS 16"x42" EVS PRO 2 HP \$50

1352001 Powermatic Model 3520B 2 HP 230 volt \$100

NOTE: (Other stock numbers, including Mini lathe packages that include Nova chucks, are not eligible for these rebates.)

The rebate certificate can only be downloaded and printed from the AAW web site at <http://www.woodturner.org/AAWLatheRebateCoupon.pdf>

To receive the rebate, the AAW member must mail in the completed rebate coupon postmarked within 30 days of date of purchase, along with the original sales receipt, product bar code cut from the lathe package, and a photo-copy of the purchaser's current AAW membership card.

If you have been waiting for a good excuse to purchase a new lathe, this is your opportunity.

If you want to participate and need to join AAW, you can do so on-line at <http://www.woodturner.org/org/mbrship/>

John Hill - AAW Chapters and Membership committee chair

828-645-6633

# How Cindy Drozda Dries Her Wood

To dry my rough-turned vessels, and blanks for smaller projects, I have made a drying kiln out of a recycled chest freezer. The freon has been removed and the chest freezer is standing up on end with a couple of 2x4s underneath to space it off the ground to allow the door to work properly. The material to be dried is placed on "flow through" shelves made from salvaged oven racks.

The freezer has holes in the sides at top and bottom, and a couple of 60 watt bulbs inside at the bottom. Convective airflow is the key, and no fan is necessary. The bulbs heat the air, the hot air rises, and air is drawn in through the holes in the bottom and flows out through the holes in the top. The relationship between the number of holes (airflow volume) and size/number of light bulbs (watts of heat) can be adjusted to give a temperature inside the kiln of about 85 degrees F. This "kiln" dries wood in about 1/3 of the time that it would take out in the shop at the same air temp because of the dry-air-flow.

I have had good success drying roughed out vessels, bowls, and boxes. And I have success, also, with drying solid blanks up to about 3" thick for pens and small projects. The outside of rough vessels, and all surfaces of solid blanks, is coated with "Anchorseal" type end grain sealer. There is sometimes some cracking of solid blanks, depending on species, natural features, and what the moisture content of the blank was when I put it in the kiln. If a species is known to be "crack prone", and the material is very wet, I will sometimes put the waxed blanks in a cardboard box for a couple of months first. Usually, I prefer the "cracked look" and don't mind some cracking ...

The first drying kiln that I made was blue construction foam held together with PL400 adhesive. The foam was easy to drill for the vent holes, and I made shelves by drilling holes through the sides of the box and running  $\frac{3}{4}$ " x  $\frac{3}{4}$ " oak pieces through the holes. The door was just a slab of foam held in place with a bicycle inner tube around the whole box. Plywood sheathing was not necessary; this kiln lasted for years until I wanted a bigger one. The foam box was the easiest way by far to make a drying kiln. The freezer was a lot more work to drill and mount shelves.

When I first started using the drying kiln, I did some tests with a scale to see how quickly the blanks would dry in the kiln. A  $\frac{3}{4}$ " thick x 6" diameter, open bowl blank, of Honey Locust, with sealer on the endgrain was weighed every day. It lost all the weight it was going to in about 6 days. After being in the shop for another couple of days, the bowl gained back some weight. From this experiment, I am guessing that the dry air inside the kiln is evaporating out the cellular moisture from the wood. Then when the wood is exposed to the air in the shop it is absorbing atmospheric moisture. Remember, I live in Colorado – a very dry climate. And most of what I dry is roughed out vessels and small project blanks of burl material. Other parts of the country (or the world) might have different results.

The difficulty is in knowing when the blanks are completely dry. A "pin type" moisture meter needs to have a freshly cut surface, and a "pinless" meter needs a flat surface. Weighing each blank every day is incredibly time consuming, and requires a good quality (expensive) scale. I don't have a high-tech solution to this problem. My approach is to gauge the dryness of vessel blanks by how much they have distorted, or by past experience with that species, or "just give it plenty of time". For small project blanks, I will cut them square before drying (as opposed to rounding them off). Then after the blank has been in the kiln for awhile, I will cut off one corner and check the moisture content with a meter. A square blank gives me 4 chances to check.

## Member's Gallery



**Birdhouse by Ruby Cler**



**Vase coloured with milk paint by Greg Smith**



**Spalted bowl with ebonized top by Mike Foydel**



**Norfolk Island bowl by Gary Smith**

**Bottle Stoppers by Ray Frase**



**Spalted bowl by John Sabina**

