Central New England Woodturners

The CNEW Skew

Editor: Dave Eaton, filling in for Graeme Young

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President's Message

What's New? My theme for this month is: Trying new things. Tools - Turning styles – Friends - Events. There are new things in all of these that are simple to test out yet, can amazingly surprise us into cracking a huge smile of pleasure. I have tried or been exposed to a few "new" things in the last month and have found that I am renewed with enthusiasm for standing at my lathe, wondering what object will next emerge from the nondescript piece of wood . This topic may be slightly redundant to my earlier notes but I think it is so important to our woodturning wellbeing that repeating myself in some of these thoughts can be assumed to be my reinforcement to you.

The recent events from which I have received either personal reward, satisfaction or insight from are: teaching/mentoring, attending demos & workshops and trying new tools & turning styles. The common element in these is exposure to ideas outside of what is in my own little hollow-form mind. In my teaching others, I see what things they are doing and how I can contribute to their pleasure and success by offering suggestions. This makes me think about how I actually perform the same effort. What is it that I need to do to accomplish a task or cut? How do I break it down into a simple explainable sentence? Obviously there's a thought process required. Imagine yourself explaining a specific cut. "Now… how do I do this?" you may think. Teaching brings us into using more of our brain during turning - rather than simply shaving away. Maybe thinking more about how the cut is performed will lead to a better understanding of our technique and then perhaps we will alter our "usual" way so that the results become even better?

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Turn a Green Wood Open Bowl

by Rick Angus

The steps described below are those that I use for preparing cross-grain (grain running across the cylindrical axis of the bowl) bowls from logs. I apply these techniques when preparing a finished bowl from wet wood (and allowing it to shrink and distort during drying) or when twice-turning a bowl (first turning the wet log blank to a rough bowl with overly thick walls, allowing it to dry, shrink and distort and then remounting it and cutting it to final dimensions.) This technique can be applied to bowls with their rims originating either near the center of the log (conventional) or the bark (natural edge). In this demonstration, a conventional bowl was turned using wet rather then dry wood to minimize small particles of airborne wood fibers.

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Alan Lacer Demo

By Dave Eaton

I attended the 3 hour demo by Alan Lacer on May 11th at CNEW and marveled at how easily Alan handles the skew chisel. Not only is he fluid at cutting with it but the chisel he uses is a monster 2 inches wide. The first thing I saw Alan do is jam a 5/8 inch square pen blank into the #2 Morse taper on the lathe and proceed to turn a top. Not just any top, but probably the smallest top in the northeast. I think it was perhaps 3/16 inch in diameter – and it worked too! So, I sat back in anticipation of a fun and informative event.

The first lesson after discussing the detail of the tool was showing how to make several elementary cuts using the skew; peeling, planing, pommel, vee groove, shoulder, saucer and parting cuts. Who ever knew the most difficult to master skew was capable of so much? In fact many of these cuts seem so easy and efficient that I have come to realize I have been missing out on using it widely. I'll admit here that I have seen Alan's teachings before and am now comfortable with the skew, largely due to him and practice, practice, practice. I even agree with him that "It even feels good when you learn to use a skew properly."

To help understand your skew, here's a little info from Alan: The basic 70 degree skew angle works best. He likes this angle to be straight rather than curved on the skew. The curved skew works well for roughing and smoothing a cylinder since the curved edge places the center one third working area out ahead of both the toe and the heel. This makes it fairly aggressive and less likely to get a catch. This also helps to keep both the toe and heel of the tool from digging into the work piece. At the same time, the curved edge makes cutting V's and rolling beads more difficult.

When it comes to sharpening and honing, he likes the longer bevels that are between 20 and 22-1/2 degrees. He prefers to use a sharpening system specially designed for grinding the skew with a large wheel, ultra slow speed (90 rpm) and the water bath to render a uniform hollow grind that is razor sharp. Between grindings you can see Alan using either a leather strop charged with 6000 grit honing compound or a slip stone to refine the edge.

After the skew lesson Alan next focused on the making and use of a hook tool used for hollowing end grain for thing like small boxes. The hook tool is essentially a right-angle gouge that enables the woodturner doing inside end-grain hollowing to achieve two goals: work with the grain and use a cutting rather than a scraping action. Although there are a variety of tools on the market in many shapes-ovals, rings, and tools that look like drill bits-the hook tool is the predecessor of them all.

Following a simple set of steps he demonstrated how to create a simple hook tool from high carbon steel readily

July Program... *New Products with Ray Boutotte* - on Thursday July 6th beginning at 6:30pm, at the Worcester Center for Crafts

AUGUST MEETING MOVED- Sat., AUG 5th for CNEW PICNIC AT Dave Eaton's in NATICK, MA

available from tool suppliers like MSC and Enco. Although high-speed steel has longer edge-holding properties, the heat-treating procedures required to use this type of material are beyond most home woodworkers so carbon steel is chosen here. Also, because you will use this tool primarily as a finishing tool, the edge-holding properties of this carbon steel, once heat treated, works fine. Refer to Alan's instructions for a complete procedure to make this tool on his website http://alanlacer.com.

With the tool mostly completed, we took a little break while Alan sharpened one edge in preparation of use. Refreshments were available courtesy of the club. In fact we had a bounty of sodas, water, juice and, of course COOKIES! Joan's cookies were mouthwatering and addictive to say the least. There must have been 500 home baked cookies of 10 different varieties which she graciously donated. She apparently worked all day to prepare this delightful treat, which I insist was almost the high point of my night! *(Thanks very much Joan!!!!!)*

Alan next completed the small lidded box which he had started by hollowing it with the tool he had just made. It seemed as though it worked perfectly even though he was using junk wood which was problematic. He fitted the lid and finished the bottom and all other parts, concluding the making of a neatly shaped trinket holder. At the end of his demo, he signed off by giving the box to the club along with a hook tool and the top he made. These will be auctioned off at the next meeting I think.

I have to say that this was a great event, both informative and entertaining. Alan is a very personable guy who has loads of talent, is very down to earth and easy to talk to. He is a past President of the AAW and one of the primary individuals responsible for its creation. My hat is off to him and his abilities. Hopefully with practice I will attain the level of some of his ability.

At the last minute of our event, before we had to shut the lights off, Alan "opened his shop" for sales. He brought with him some skews, videos and other items for sale. The club acquired a full set of his 3 videos which I can guarantee are very much worth the time to watch.

All in all what a blast to have been there! Everything went off perfectly. We had a packed house with 70 people, tons of yummy refreshments, the video system worked flawlessly, lots of turners learned things, and nothing went awry. That's a tribute to the hard work of coordinator Frank White and his crew. Everyone involved should be extremely pleased with their work. It takes quite a few volunteers and many hours of effort to pull an event like this off and it showed!

Thanks for a great evening with Alan!

Photos courtesy of Mike Souter & Dave Eaton

Notes from Graeme Young

According to Alan, **honing** used to be common practice, until high speed steel replaced carbon steel for turning tools. Ppeople stopped honing, not because HSS takes a sharper edge than carbon steel (it doesn't) but because there were few abrasives capable of honing the harder steel. With diamond hones now available at reasonable cost, there is no reason not to hone.

Alan doesn't just hone occasionally: almost every time he picked up a tool, the hone came out of his pocket. At the NH symposium, I asked whether he expected to grind his tools *at all*. The answer was no: as long as you hone frequently to keep the edge within its "window of honeability", grinding is unnecessary. Of course, "when it feels dull" it's outside the "window of honeability"!

Tool making: there are two important temperatures in treating the steel. The first is 1450° to harden it. This one is not critical and is about as hot as MAPP gas will get anyway. The second is 450° to temper. This *is* critical, use of a tempilstick is recommended.

Vacuum Chucking

"What you need to know"

by Mickey Goodman

Over the last four months I have received an education on making a vacuum chuck as well as buying a vacuum pump and connecting it to the lathe. I decided I would share my education with the rest of the CNEW folks.

The information I have gathered came from manufacturers of vacuum pumps, websites, people selling vacuum pumps on EBay, other clubs and other woodturners.

1. Vacuum Pumps – I spoke to a lead technical person at one of the most recognized vacuum pump manufacturers who told me that for vacuum chucking you need a pump that would pull at least 25 inches of vacuum and have a CFM of at least 4.5.

What does that mean? Well, the 25 inches of vacuum means how much "sucking" power the pump has to establish and maintain the vacuum. The CFM is cubic feet per minute that the pump can draw.

Why is that important? If your pump can draw a vacuum of 25 inches but the CFM is down to 1 or 2 and because of leakage it can't **maintain** the vacuum, it will not hold your piece in the vacuum chuck (all the inches of vacuum doesn't mean a thing if you can't maintain the vacuum). This lesson was learned the hard way. I purchased a pump on EBay that was rated at 25 inches but didn't list the CFM. It didn't have the strength to hold a piece in the chuck. It was pumping like crazy but only got up to 10 inches which, in my estimation, isn't sufficient to hold the piece to the chuck. I ended up with a pump which I purchased on EBay which pulls 29 inches of vacuum and has a CFM of 3.6, that pump works fine and I am very happy with it.

Vacuum fittings on headstock

Let me spend a few lines on who I got it from. After my first purchase I hooked up with a person who buys vacuum pumps and refurbishes and sells them on EBay. The pump I purchased from him had a slight problem which I resolved on the phone. The pump, to me, seemed to work just fine. But the seller, Chris Martin, was listening over the phone to the pump while it was running and said that it didn't sound like it should have. He then said I should put the pump aside and he was sending me another pump and that I should, once I received the replacement pump, return the first pump at his expense. He was so apologetic that I had a problem and promised me that he would "make it right". Chris called me a few days after I had received the replacement to see how it was running and to make sure I was satisfied. *When was the last time anyone has done that on an EBay sale?* It was the first time for me. I wouldn't hesitate to recommend him to anyone who wants to purchase a vacuum pump. The pumps he sells comes refurbished as well as powder coat painted and look like a new pump. The range of prices is between $150 to $185 depending upon the CFM and inches of vacuum. You can contact Chris Martin at 800-570-1130 or via email at crisson62@hotmail.com.

2. Tubing and fittings to get from the vacuum pump to the lathe. There are a number of ways to approach your hookup. My first attempt was to go onto EBay and key in vacuum chucks. Up popped a seller that was selling all the fittings you needed to get from the pump to the lathe including the tubing and a vacuum gauge. I purchase that kit but used it with the pump that didn't have the CFM to hold a piece on the chuck. The best vacuum I was able to get was 10 inches. I wasn't sure if the size of the tubing which only had a ¼ inch inside diameter was big enough for what I wanted to do. So I went to Home Depot and purchased fittings, ⅜″ inside diameter tubing and a sealed bearing and made up a system that I felt was better. I then was directed by Chris Martin, my pump guy, to a website www.joewoodworker.com/veneering/vacuumchucking.htm and found someone had done exactly what I ended up with and that seemed to work well and was less money than what I spent. The price of the fittings from www.VeneerSupply.com is only $44.25 plus they will attach the fitting that goes through the bearing for only $10.95 more. The article on the website really will give you all the information you need to get from the pump to the lathe, with two exceptions; the first is you should also put a

dust filter between the hose going to the pump and the lathe. **THIS IS VERY IMPORTANT**! No matter what you do you will be sucking in some sanding or saw dust through the hose towards the pump. If you don't filter it out you will end up damaging your pump. You can use a regular hardware store filter for an air compressor. Don't forget which direction the flow is coming from to that you make sure you have the filter operating in the appropriate direction. The second exception is to use a flexible sealant to glue the O-ring onto the plastic so that when you remove the bearing it doesn't fall out.

As far as the hose is concerned, you can purchase it from any hardware store. Keep in mind you don't have to have the pump next to the lathe, all you will need is a switch to turn it on and off. I have mine sitting on a cabinet where I keep my sand paper and other turning tools, next to my lathe.

3. The Chuck itself. I first made my chuck out of wood. You will either need to attach it to a faceplate with a hole in the center or do as I did: drill and tap a thread to fit my lathe spindle. Remember you are going to thread either wood and/or PVC (I will get to that later) so you don't need an expensive tap, carbon steel works well. The price for a 1″ 8tpi tap from Enco is $5.30. The tap had a square head and I used a wrench to tap the hole that I made with a spade bit. Remember to use a spade bit that is smaller than then the size of the finished hole.I drilled a 7/8″ hole that was too big. You have to remember that you will be cutting threads into the wood and a ⅛″ difference isn't enough. Drill a ¾″ hole that you then can tap.

Only after I finished making my chucks did I realize that I could make a tap holder out of wood by using a scroll saw to cut an opening in the middle of a flat piece of wood then rounding the "handles"! Secure thetap in the hole with epoxy and that would have made the tapping process much easier.

Let's get back to making the chuck. You can glue up any scrap hardwood to the size you want. Glue up a few pieces so you can have different sizes. I have a 4″ for large bowl chuck and a 2½″ chuck for small objects. When the glue is dry, turn the assembly to a cylinder.

Now I am more interested in making larger and deeper bowls so I decided that I would make my chuck at least 10″ tall. I used my Talon Chuck to hold the cylinder by cutting a foot in the wood cylinder while it was between centers. Once the cylinder was in the chuck I again made sure it was round. At this point I put the appropriate size spade bit in a drill chuck which was mounted in my tail stock. I then turned my lathe down to the lowest speed and drilled a hole that was ½″ deeper than the threaded portion of my lathe spindle. Drill slowly and draw the bit out often to clear the shavings and let the bit cool. Once I was done I left the cylinder in the chuck and with the lathe **off**, I tapped the hole just drilled.

After the hole was tapped I put thin CA glue on the cut threads and allowed the glue to set up. After it dried I tapped it again and did that process two additional times. Once completed, I then had a very hard thread.

The next step was to mount the cylinder on the spindle. Turn on the lathe and true the cylinder again. You should now dish out the top of the cylinder at least ¾″ leaving at least a rounded ⅜″ rim that is flat on the top. After that you will need to drill a hole completely through the center of the cylinder. I drilled a ½ inch hole which probably was overkill I am sure a ⅜″ hole would be enough. Next seal the wood to prevent leakage through the cylinder wall. I used 5 minute epoxy.

Now you need to put a "gasket" on the ⅜″ cylinder rim which will seal the bowl to the chuck. I purchased from Craft Supplies a sheet of neoprene rubber and glued up a piece that was ⅝″ in width bigger than the chuck using contact cement only on the rim. If you don't get it perfectly centered, don't worry. All you need to do is turn on your lathe and carefully insert a knife point into where you want the edge to be. Also cut out the center area so when you are done you have a "donut" gasket. I would suggest you make the gasket size at least ¼″ large than the rim on both the inside and outside.

What I have found is that if you use your tail stock to help position the bowl on the chuck *while the lathe is turned off* and you crank the tail stock tight you may leave a black mark where the gasket comes in contact with the bowl. I have solved that problem by covering the gasket with plastic food wrap or a plastic bag with a hole cut in the center. I wrapped the food wrap around the wood body of the chuck and let it overhang the gasket. When I put the bowl on the chuck I just make sure the plastic wrap is between the gasket and the bowl. Your wooden chuck is now done.

I also decided to make a chuck out of PVC Pipe. I went back to Home Depot and purchased a 4″ PVC pipe fitting and a PVC Cap which was the same ID as the fitting. I used a fitting because the rim of the fitting

is thicker than the PVC piping and would give more surface to glue the neoprene. They didn't have a cap to fit over the fitting. I turned a wood cylinder that would fit into the cap snugly and was taller than the cap. That way I was able to force the pipe fitting onto the wood and have it touch the cap. Then I put epoxy at the joint and you now have a sealed chuck. I reversed the PVC chuck onto my Talon chuck so I could drill the hole and then tap it to the spindle size. Once you drill the hole you would want to check to see if there are any gaps between the wood insert and the PVC cap where you drilled the hole. If there are gaps use either Bondo or epoxy to fill the gaps before you tap. After you tap do the same CA glue on the threads a few times. Then do the same with the neoprene rubber on the rim. You are now done.

4. Checking for leaks. If you did a good job attaching the fittings using Teflon tape and made a good seal where the bearing attaches to the High Density Polyethylene (as in the picture), you shouldn't have any leaks. For my lathe I purchased on EBay a plastic cutting board that was 1" thick. And glued a circle (cut on my band saw) which had a diameter of about 3 ½ inches to the outside of the hand wheel using contact cement. I then removed the hand wheel from the headstock and mounted it in my Talon Chuck so I could "turn" the plastic to round (the plastic cuts really easily with your turning tools) and then drilled the center hole to fit the bushing. Because I need to access the hole in the lathe spindle from time to time to use a knock bar to remove a spur center, I made a cap that could be easily removed so I could take the bushing out. What I did for the cap was to take a piece of round Plexiglas that was ¼″ thick, cut a hole to slightly greater than the diameter of the fitting that holds the bearing, drill three holes in it so I could screw the Plexiglas to the plastic material that holds the bearing. I mounted the round plastic between all the fittings and the bearing. Needless to say when you drill the hole for the bearing you need to be sure that the bearing sits up slightly higher than the plastic attached to your wheel. That way when you screw down the Plexiglas you will force the bearing into the hole and make a good seal.

When I did mine I wasn't able to get a good seal and had leakage. I then cut a piece of neoprene to fit between the plastic cap and bearing and that sealed the bearing in place and I ended up with virtually no leakage from the pump to the bowl.

Your lathe might be set up differently than mine and you might have to modify what I did to work on your lathe. If you have any questions or suggestions as to improving this article I would gladly accept your comments and I would be happy to respond.

"My Day Off" at the Fifth NH Symposium

by Dave Eaton

The fifth running of the one day New England Woodturning Symposium in Derry, NH on May 13, 2006 was a huge success with 28 different demonstrations holding the attention of beginners thru advanced turners.

Topics addressed both the novice to accomplished turner, with spindle work, faceplate techniques, getting started info, and a huge Instant Gallery of other attendees work. There was certainly plenty to interest and intrigue everyone of all levels. (See gallery pics at cnew.org)

After registering I entered my three turnings into the instant gallery for others to view and listened to the opening presentation. This was informative and interesting, as we heard from several of the presenters of the day on various method and views of turning.

Next I checked my schedule which had two rotations in the morning, and two in the afternoon, to find where I needed to be for Andy Motter's "Turning a Small Natural Edge Goblet" demo. Andy did a splendid job of showing how to turn a goblet from a section of a branch about 4 inches in diameter to create a thin stem goblet with bark on the upper and lower rim sections. You could really see what Andy was doing even from the back row thanks to the video cameras each demo had.

At next session I attended Stephen Gleasner's "A Bowl from a Board"

demo where he took a cherry board 1-1/2 inches thick and made it into a bowl 6 inches in diameter and 6 inches tall. The trick is the way he cut four rings from the board on an angle and then stacked it all together to develop some height for the bowl. I often thought of trying to make a bowl from concentric rings cut from a board but his method really works. Definitely something I want to try soon. It's very neat how you can get a tall bowl from a board, and all the grain and color matches very well too.

After these first two demos was lunchtime. We lined up and each had a hearty Turkey, Ham or Tuna sub sandwich that was delicious. All the fixings, chips, soda and brownie desert were included in the symposium fee. Now ya can't beat that. These guys really have their act together, and it only took a few minutes to go through the chow line to get my sandwich.

Having devoured my lunch, I hit the vendors area before the next sessions. There was plenty of time built into the lunch period for this to be done at a leisurely pace. Quite a few vendors were there including; One Way, Woodcraft, Alan Lacer with tools, Butternut Tools, Practical Technologies, UC Coatings/Anchorseal, Bush Oils, and others. Of course the wood suppliers were there too; Trade Winds, Goose Bay Lumber, Tuckaway Timber, Choice Woods and a few more. There were tons of tools and tons more woods just awaiting to jump into your hands. I of course did the usual damage to my budget and hurried to my next demo before another tool could jump into my hands...

After the lunch break I attended George Saridakis showing how to make his famous "Pierced Lidded Boxes." George started by turning a cherry disc 4 inches thick, cutting off a lid section and remounting that to produce a finely curved lid with a lip. After this he turned the bottom part to fit the lid, showing how he created the area for a velvet "insert in its bottom. The piercing of the lid is made with a pattern on a scroll saw next and when it is all finished looks to be a wonderfully artistic piece.

My last session was with Charles Faucher who discussed "Segmentation Assembly on the Machine Lathe". Charles showed us some extremely intricate segmented work that was quite impressive. His trick is to use a high precision machine lathe, not a woodworking type, to cut the final "dado" grooves and rims where the various sets of rings join producing a very crisp and tight joint. This work is definitely not for the beginner.

Well that was it. After the last session I once again returned to the vendor area, since it was in fact on the way to the car... and found that I was the happy recipient of a raffle prize. I had bought $10 worth of tickets and received 30 tickets early that morning and had placed 1 or 2 ticket stubs in one of almost every prize bucket, of which there were nearly 30, ranging from wood to gift certificates to tools. Many of these were worth $50. A great day AND a "free" piece of 12 x 12 x4 pristine Cocobolo complete with lunch. Wow, this had indeed been a good day. I can't wait 'til the next symposium!

Thanks to everyone who made this day possible.

Photo's courtesy of Dave Eaton

These notes are from Hazel Young, who attended some of the presentations in the auditorium in preference to wandering around Derry getting soaked:

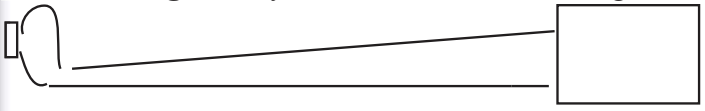
Charlie Sheaff

Multi-axis turning

Examples:

1) Furniture leg with squared top, round at foot, and with an off-centered foot
2) Whimsical duck (Mike Darlow)
3) Bowl inside a bowl
4) Haphazardly stepped stem goblet

Furniture leg: Always create a full size drawing.



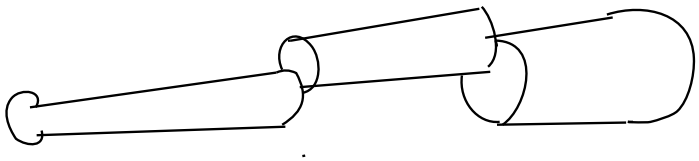
Take the squared stock to round with a pommel cut. Use a ¾″ roughing gouge to form the cylindrical part of the leg. An end view shows how the centre of the foot is offset from the centre of the leg – distance of the centres gives you the amount to offset the piece when turning the foot.

To form the foot the piece is offset at both ends. There will be wobble, but this is not a major issue and the shadow gives you the shape to turn. Place a piece of paper behind the work to preserve the shadow. Always rotate the piece 360 first and watch the profile. Charlie sticks with a roughing gouge for the leg.

Lathe speed – always start slow. This is low speed work. Sanding the areas in transition is difficult so you need to hand sand.

For the larger, off-centered foot, the leg is turned on parallel axes (this is actually more simple). Here the foot is bigger than the top squared portion of the leg, but the full size blank doesn't have to be wasteful; it can have a bigger piece at one end for the foot. With this type of leg, the only piece flopping as you turn is the foot. You can also do this as a glue on.

Charlie showed a multi-axis baseball bat (inspired by Mark Sfirri). Here the overlapping offsets cannot be turned. This is slow turning as it will vibrate.

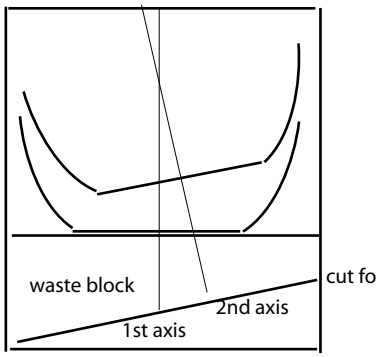


Mike Darlow's duck (from Woodturning Methods): The beak is separate.

Turn the body blank between the centres. There are two parallel axes - one through the main body and one through the neck and head. Create a mounting block for the faceplate with an offset hole to hold the foot when using the second axis. You do not need an expensive multi-axis chuck (but from observation you need to be pretty damn precise with your foot size!) Use calipers to check foot and hole size – this is critical. At the back of this hole there are 3 screws which stick out to hold the foot! Head and neck are basically cylinders – the body has a slight curve to it. Always use indexing marks if you need to replace the piece on its original axis.

Bowl in a bowl: This is the most challenging piece. The diagram was created by cutting a good bowl in half and tracing it inside and out, then using the tracings to draw the nested bowls.

Determine the axis for both pieces then determine the size of stock necessary for both components. For the outer turning mount on a 2″ (in this case) pine block. For the inner turning, mark the waste block where it will need to be cut away. Cut with a bandsaw and screw together again to make the first turning - the outer portion of the "bottom" bowl. Everything is marked up on the block including a circle (concentric circles) where the face plate needs to fit.



Wendy Wilson

Small bowls

Wendy's tips: Use nothing rougher than 120 sand paper as it will just create more scratches.

Wax finish is her favourite; a matte finish and non-toxic ingredients.

She uses a scraper to finish the inside bottom of her bowls.

A vice-grip with a drill bit "fixes" the depth of the inside of a bowl.

Uses "jam chucks" to hold the turning, with scraps of foam to protect the inside of the bowl.

Jon Siegel

Spindle turning

Example, the stool table. The issue...making the legs look the same. The solution: practice, practice, practice

Use old fire wood and master the tools. Jon hardly ever uses a scraper because he is working along the grain almost 100% of the time. In general the tool rest should be above the center so the chisel is on the top side of the piece – engage the chisel on the tool rest first and then contact the wood second. The heel of the chisel touches the wood first, then raise the handle slowly until the cutting edge engages.

The tool rest should be at the right distance – ½″ away – not so far that your fingers can slip between wood and rest and not so close that the tool meets the rest and the wood at the same time. Grasp the tool so that the

hand stops chips flying in your face and so that you can monitor the surface of the wood with your fingers. For spindle turning Jon uses ¾″ roughing gouges and a ½″ spindle gouge.

Once you have created the spindle, practice cuts to make beads on both the left and the right of the turning. Round your shape by rotating your chisel – for end grain you need to sheer the chisel up on its side. Jon makes beads with gouges, not a skew chisel. Next practice coves, creating a sliding cut with the chisel at 45° or a piercing cut with the chisel at 20° to the vertical. Now practice slicing the end grain with a skew chisel. When making a cut, the V should be larger than the tool: the wiggle room rule. The chisel should never enter straight.

Green Wood Open Bowl (Cont'd)

Controlling the Grain Pattern:

It is my desire to control the grain pattern in the finished bowl; this was demonstrated by discussing the steps required to prepare a bowl with a highly symmetrical (bilateral) grain pattern—one that looks the same side-to-side when the bowl is viewed from the top or bottom, i.e., the growth ring pattern, viewed from the end grain, show (1) rings of uniform thickness, (2) the pith line running through the center of the rim and (3) about the same number of rings on each end of the bowl.

This process begins with choice of the log (or at least choice of the visualization of the orientation of the blank within the log). For this simple bowl, the three symmetry aspects are controlled with three deliberate steps. Firstly, the end grain of the log is viewed and a longitudinal cut is made through the pith such that the growth ring thickness is uniform throughout this "half-log" segment. This is illustrated in Figure 1 by the vertical cut line (cutting this log along the horizontal line would produce a bowl blank with growth rings of uneven thickness form side-to-side).

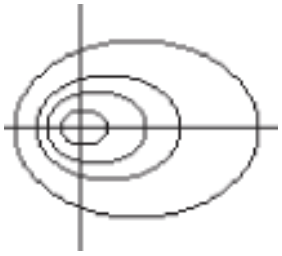


Figure 1: End-Grain View of Log

The second symmetry feature, keeping the pith line centered is simply a matter of choosing to place the drive center on the pith line of the blank. The third feature is assured by positioning the tail center so that, the pith line is perpendicular to the axis. This step is done most easily on a bowl blank that has been cut to a cylinder on the lathe, as the freshly cut grain lines are easy to see.

Overview of the Turning Process:

The bowl was made in three steps, each requiring a separate mount on the lathe: turn the outside of the bowl between centers; remount the blank in a scroll chuck and turn the inside and rim; remount the nearly finished bowl in a jam chuck (gripping the rim) and turn the foot.

Turn the outside of the bowl:

Cut and orient the blank for desired growth ring pattern in the bowl as discussed above—in this example, the highly symmetrical conventional bowl. Bisecting the log to give a blank with uniform grain ring thickness and positioning the drive center on the pith line is critical; the location of the wood contacting the tail center is not critical, as this easily can be remounted mid-way through turning the outside profile for fine adjustment.

Turn a cylinder or the crude outside profile of your bowl. For this example, make the rim the largest diameter portion of your bowl. Examine the growth rings on the end grain and choose an early grain ring that can be identified on both end grain portions of the roughly rounded blank. Move the tool rest near to the blank in this region. Rotate the blank so that one such ring is very near the tool rest and mark this location on the tool rest (pencil works well and easily is removed). Rotate the blank one half turn so that the ring of the other side of the bowl is now near the tool rest. Mark the tool rest as before. The difference between these marks (in the direction of the rotational axis) is approximately the amount by which the blank needs to be adjusted to get the two identical grain rings to appear in the same place in the rim.

Loosen the quill of the tailstock enough to allow repositioning of the tail center point on the blank. While keeping the drive center in it's original position

in the blank, move the blank so as to bring the grain ring in question to the midpoint of the two marks on the toolrest. The motion of the tailstock mounting point should be along a horizontal line. A cup center is useful here as small adjustments can be made without the center point reorienting the blank to the original position.

One additional orientation step may be taken. Rotate the blank one quartet turn and find a late grain ring near the foot of the bowl that can be clearly identified on both sides of the blank. Bring the tool rest close to it and mark as before. Rotate the blank a half turn and mark the opposite late grain ring. Adjust the tail center position as before taking care to move the blank along a horizontal line. Note that the two repositioning steps are perpendicular to each other.

In three-dimensional space, this process sets the center of the bowl along the Z-axis and makes adjustments in the X- and Y-axes to assure maximum symmetry. These three steps control the three axes; no noodling around is necessary.

With the axis of the bowl now fixed (defined) it will not be changed even though the bowl will be remounted two more times. To assure that each time the project is remounted, it is mounted on the same axis we need a good reference. The first reference is a tenon (in the portion that will be the foot of the bowl).

Turn the final outside profile and, create a tenon at the tailstock end (for remounting the blank while cutting the inside of the bowl). If using chuck jaws with multiple teeth (such as those made by Oneway) make a cylindrical tenon with a square shoulder perpendicular to lathe axis. (If using dovetail jaws, adjust the cylindrical tenon shape to a cone section that matches the profile of the jaws.) Be certain that the length of the tenon is slightly less than the depth of the chuck jaws; this assures that the square shoulder can fit tightly against the face of the jaws. The faces of the chuck jaws are the reference surface on the lathe (running perpendicular to the lathe axis) and the shoulder on your developing bowl project is the reference that you just cut perpendicular to the axis. Mounting the reference surfaces against each other is your method of assuring coaxial remounting of the project.

Shaping The Rim And Hollowing The Bowl:

Mount the tenon in the scroll chuck jaws, assuring that the tenon is gripped without touching the inside face of the jaws and that the shoulder is tight against the reference face of the jaws; tighten the jaws enough to securely grip the stock. Rotate the blank by hand and look for run-out; feel the outside edge as you hand rotate and feel for run-out. Feeling is generally more accurate than looking, as it is not influenced by color variations.

If the amount of run-out is tolerable to you, cut the inside of the bowl and shape the rim. If not, you can try remounting the blank on the reference surface, looking for bits if dust and such that caused you to deviate from running true.

If you are not satisfied with the remount, cut a new outside profile. Clamping the tenon more tightly than required can compress the wood fibers and this compression often is not symmetrical about the bowl axis, leading to the blank not running true.

Using a bowl gouge with the appropriate grind angle for the depth of your bowl, begin removing wood from the interior of the bowl to a depth that will allow shaping the rim. Cut the rim to the final shape and then continue hollowing the bowl until you are satisfied with the wall thickness and inside profile.

When the interior is completed, you are ready to remount and turn a foot. Since the rim is now running true to the bowl axis, it can be used as a reference surface.

Turning the Foot of the Bowl:

Remove the bowl from the scroll chuck and remove the chuck from the lathe. Mount a faceplate with a medium density fiberboard (MDF) face at least slightly greater than the rim diameter of your current project. Cut a mortise with an ID equal to the OD for the bowl rim. A large inside/outside caliper is useful for transferring the dimension to the jam chuck. A homemade sliding pin gauge similar to a mortise-marking gauge works well too. With out either of these, you can cut a mortise a bit too small and incrementally enlarge it until you have a tight fit. Jam the rim of the bowl into the mortise; the friction provided by the tight fit is adequate to drive the rotation of the bowl. For safety, you can wrap saran wrap (about 2 – 4" wide, sold as "flat twine" by moving companies and purveyors of fine woodworking tools) around the rim and jam chuck to

prevent the bowl from flying out of the mortise.
The tenon that served you well during the rim shaping and hollowing is no longer of value and can be converted into a foot. This mount allows clear access to the tenon without using a tailstock. Shape the foot as desired.

Photos courtesy of Henry Fairlie

Project Goodwill hits Jackpot

The auction proceeds from Project Goodwill are approx. $1,500 so far with another $750 (est.) to come from the California auction next month! Congratulations to all. Fifty wheelchairs are going to where they are needed. CNEW voted to continue the effort - Next auction target is a Jan/07 auction at Woodworks Show.

Presidents Message (Cont'd)

Teaching requires our thinking about a specific task, which results in a deeper understanding of the efforts involved in the act itself - so that we are able to explain it to someone else in clear terms.

While you might agree that observing a students "mistakes" and "unrefined technique" from the teacher viewpoint can indeed show us opportunity to imagine new things, if you really wish to enhance your imagination for forms and technique then attending a class yourself will definitely provide more focused and significant exposure. I have attended several Club demos, an Alan Lacer, Michael Hosaluk and Jean-François Escoulen demo and even four more at the NH Symposium. I also spent a hands-on day with both Hosaluk and with Escoulen where I and a few other turners worked closely under their direction. We used tools like they had and made objects like they made. Each of these workshops cost a little money and time but aside from being a very enjoyable day, they left behind in my memory a set of abilities I had not had before. Even if I choose not to use these directly, there is likely some part which is transferable to my own type of work and will ultimately help me embellish, beautify or simplify something.

Exposure to people with skills that are different than you possess - allows you gain insight into areas that can expand your own possibilities.

OK. So you say you aren't a teacher personality and that you hate to go to public events or feel put on the spot by turning in front of a crowd? Then try asking a CNEW friend to turn with you at one of your shops. If your shop is "dirty" then say you'd rather go to their place. Don't let a messy shop prevent you from opportunity.

Cont'd on page 12

Club Mentors Teach YOU!

On the page 12 is a list of members willing to spend their valuable free time with other members in hope of helping to promote education and skill building by sharing of their knowledge. Anyone interested in being "Mentored" by a more advanced or seasoned turner please contact one of the members listed.
Why not hook up with a Mentor to help develop your skills and enjoy some friendship. This is a free service of CNEW and will not cost you anything. Full contact info for above is available to members in the Members Only Area. If you are interested in being a "Mentor" who would entertain meeting with a "student" at your shop or theirs please send an email to Webmaster@cnew.org. This is a good way to learn as you teach. You do not need any particular skills or skill level to be a mentor, just a willingness to help another turner and enjoy the time with them. It's a fact - you REALLY learn things when you have to teach it. We are hoping that with this program each mentor may be able to help out one person each month or two.

Please consider signing up.

Upcoming Events

June 21-23	AAW 2006 Symposium in Louisville
July 6	CNEW Meeting at Worcester Center for Crafts *Demo - "New products" Info and Demo*
July 22	Beth Ireland Demo by Cape Cod Woodturners
Aug 3	NO MEETING = DATE CHANGED TO:
Aug 5	Annual Club Picnic at Dave Eaton's at 1:00 PM in Natick, MA - Turn and Race your Tops!
Sept 7	CNEW Meeting at Worcester Center for Crafts *Demo - Off Center & Eccentric Turnings*
Sept 16	Betty Scarpino, Demo by ART club
Oct 5	CNEW Meeting at Worcester Center for Crafts *Demo - Turning Alabaster*
Oct 14-15	Totally Turning Symnposium, Albany, NY
Oct 22	Spirit of Wood Show, Bedford, MA
Nov 2	CNEW Meeting at Worcester Center for Crafts
Jan 12-14, 2007	Woodworks Show, Springfield,MA
June 1-2, 2007	Yankee Turner Symposium, RI (TBD)

From Ray: My July "demo mission" is discuss and show a handful of products useful thruought the turning process. We don't talk about ancillary products much & only a 1/3 of turning is actually the turning or shaping, etc. ***I 'd like input regarding any products you use*** (old or new). ***Send me an email at ray-lisa@comcast.net.*** I plan to discuss: Dixie Point Tools, Chatter Tool, Beal Buffing, Wolverine Jig, Sanding Glove... and I can talk about more if I don't get feedback. Tell me what you've always wanted to know about and I'll do my best to discuss & demo it.

How to identify ANY wood !

Did you know that the Center for Wood Anatomy Research, in Madison, Wisconsin, will identify up to five wood samples per year as a free public service to U.S. citizens?

ID's take from minutes to hours, depending on the type, size and quality of the sample and are generally completed in 2 -4 weeks for temperate woods and 2-6 weeks for tropical woods. Responses are hand-written on the letter sent with the request. Samples are held for 3 months and then discarded. You can contact them by sending an eMail to Alex Weidenhoeft, Botanist: acwieden@wisc.edu

Mentor List

Name Location & Email1

Angus, Rick Moosup,CT richard.angus@rogerscorporation.com
Eaton, Dave Natick, MA dave@eaton9999.com
Elliott, Tim Newfields, NH timelliott@verizon.net
Faul, Al Leominster, MA agf1@verizon.net
Goodman, Mickey Mendon, MA mgoodman@tiac.net
Hunt, Will Lexington, MA jnwhunt@aol.com
Iafrate, Angelo Johnston, RI iafrateturns@cox.net
Lindgren, Ken Norwood, MA walksoftly@norwoodlight.com

Presidents Message (Cont'd)

My shop is a mess! But there are two clear spots where my feet go when I turn. That's all I need. Seeing someone else turn opens your eyes. I'm not talking about club demo's where you're ten feet back and won't ask questions, but rather when it's you and a friend two feet apart enjoying a good laff when some lumber bonks you on the skull. Why do you use that tool? Why do you move in that direction? Why do you stand that way? and What the heck is this tool used for?

Sharing time together with another turner leads to friendship and the reward of understanding alternate methods of work.

Enjoying ourselves. Entertainment, Learning and Good Friends. Isn't that what it's all about? These are the reasons why I'm a CNEW member.

I hope I see you soon, happy and smiling, sitting next to me out on a branch in the woodturning tree of knowledge!

See you at the Picnic!

Dave Eaton

Dave Eaton
CNEW President

Show and Tell - June 2006

Ken Brannock
Boxes & Top

Dalton Lugg
Cherry Burl

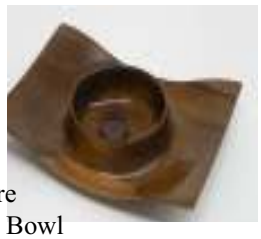
Mike Peters
Black Walnut Crotch

Ken Brennan
Rattle & Boxes

Frank White
Brier Burl & Carved Bowl

Graeme Young
Offset Oak Burl, Maple with
Pyrography & Tea Lights

Joe Harbey
Peppermills



Reid Gilmore
Rectangular Bowl

Steve Reznek - Redwood w/ Canary
Wood & Mahogany w/Maple

Show & Tell Photos
courtesy of Henry Fairlie

Minutes of June Meeting

by Norma Hogan (covering for Tim Elliott)

Notes from CNEW meeting June 1 2006
- Minutes from May meeting were unanimously accepted.
- No new members or visitors.
- Pay dues now or be considered a 'lapsed' member.
- Part of the purpose of CNEW is to present opportunities to learn and grow.
- June meeting was the last night of the 1st round to give items to Charlie Croteau for Project Goodwill for the auction/fundraiser to be held June 8 at Doyles' Café in JP (6:00 – 10:00 pm) . It is possible that donations from the CNEW group will produce $800 for Project Goodwill. Not too bad considering our goal was $400.
- Congratulations to CNEW and special thanks to all those who donated items.
-CNEW will continue to support Project Goodwill so keep bringing in those auction items. We would like to promote Project Goodwill on a larger scale. The Worcester Telegram & Gazette may do an article, Dave Eaton is trying to work with AAW. We need more publicity and would appreciate any volunteers to work in this area.
-Open Turning is going forward. Joe Harby has graciously agreed to take the lead on this and will get permission from WCC for our members to use space and equipment for open turning 1-2 hours before the regular meeting. Other members who will be working with Joe are Frank White, Rick Angus, Dalton Lugg and Ken Brannock.
-Regional Symposium Update – Norm Mancuso and Frank White Five places to hold the symposium have been considered so far with three eliminated with three additional sites to be considered. Looking good at this point are UMASS Amherst, CCRI in Rhode Island and Wesleyan University in CT. Six clubs have promised $1000 each. Two/three clubs are working on EOG grants from AAW. Cape Cod Turners, being a very small group, may just supply manpower in lieu of cash. It may be worked out that Pinkerton/Albany/us (regional clubs) will rotate symposiums on a three year schedule.
-Gene Spadi is wood swap co-coordinator. If you have a large amount of wood to donate, please contact Gene to make arrangements.
-Steve Reznek suggested that folks demo'ing for the club get first choice of wood at the swap. All agreed and Rick Angus was given first choice.
-Mike Stone designed and made plastic laminated membership cards for all CNEW members. Thanks, Mike, for donating the time, money and effort for the cards. On behalf of the club, Dave Eaton awarded Mike a Certificate of Appreciation.
-Certificates of Appreciation also went out to Frank White for his work on the Alan Lacer demo. Awesome job, Frank!!
-Joan Berthold received a Certificated for her 'over the top' cookies served at the Lacer demo. Now we know where to find our just deserts!
-Letters of Thanks and Appreciation went to: Steve Reznek, Frank White, Joe Harbey, Alan Lacer, Robert Roberts (wood for Project Goodwill), Charlie Croteau
- CNEW received a letter of appreciation from WCC for our previous $100 donation.
-Ray Boutotte will be demo'ing and talking about new products at the July 6 meeting. If there is anything you want to see/hear/know about, please contact Ray ASAP.
- There will be no regular meeting in August. The August meeting will be a club picnic to be held at Dave Eaton's place. Be prepared for the shortest business meeting possible then food – fun – turning. Be at Dave's house about 11:00am. We will be turning tops and then racing them. Bring your graphite!
-Malcolm Tibbetts will be conducting a workshop at Totally Turning in October. It is possible that he will demo at CNEW. A motion was made and passed that Reid Gilmore will explore the possibility with Malcolm.

Club Participation –
- Remember to use our club library of books and tapes/DVD's. If we don't use them, we will loose them. Please return books and tapes promptly or gladly pay the late fees. We have a new Beth Ireland video along with 3 Alan Lacer DVD's. New books include "Learn to Turn" and "Woodturning Projects and Techniques". A motion was made and passed to raise the rental on new books to $2.00.
-Pen Challenge in October- Make a pen and get a pen!
-In addition to our "Open Shops" meeting in Feb – several members of the club have volunteered to have individual open shops during the year. Joe Harbey, Westfield, MA, will host the first one on June 8 from 6:30. Contact Joe for more info. Other volunteers are Frank White, Phil Bowmen, Rick Angus, Dave Eaton, and Steve Resnick.
-Mentor Program – Dave Eaton has the program up and running. Check the website for those members who are willing to mentor.
-From the Treasurer's Report – The club netted about $320 from the Alan Lacer demo. A motion was made and passed to donate $100 to thank WCC for their continued support of CNEW. CNEW bank balance is approximately $2112 with $1000 of that amount earmarked for the regional symposium. Income will be slowing since most members have paid their dues.
-A discussion was held regarding getting a wheeled transport for moving lathes around the Center. Apparently, a WCC dolly wheel was broken by CNEW. We need to fix or replace the dolly. Norm Mancuso will explore possible fixes.
-We need suggestions for club demo's for our October and November meetings. If there is anything you would like to see, please let us know.
-Reid Gilmore was contacted by Jim Doyle. He is attempting to start an internet craft store. If you are interested go to www.j-store.net for more info. Reid visited the site and reported it was not as large as Norma Hogan's on-line artisan site, www.thecollectivearts.com .
-Please check the CNEW website for individual galleries. Add yourself and your pictures.
-Dave Eaton has been working long and hard on the site. We now have a more complete history of the chapter. Dave has traced and published the origins of CNEW and AAW.
-The club may be getting free wood from 'Gone Batty', a company in Kentucky. The club would be responsible for shipping costs.

Open Shop at Joe Harbey's Wood Studio

By Joe Harbey

The lights were gleaming (all 1980 watts), the vacuuming completed and everything was in place as we waited for the onslaught of woodturner's from CNEW. At last, headlights, piercing the rain, appeared in the driveway to stop in the parking area between the house and shop. Behold a lonely driver, one woodturner from Spencer unafraid to transverse the highways into Western Massachusetts parked his car. Who could it be? It was Rick Gonzalez, a person of his word. What shall we do with one guest?

First a tour of the shop which lasted only a few minutes to view the lathe, saws, workbench etc. that everybody has. We then talked about CNEW meetings the joy they impart and what we would like and how can we help to improve them. We both decided the "Show and Tell" should have more critic from the members as it would bring out more idea on design, style and finish. Rick brought in an offset turning he had been experimenting with by changing centers. He will pursue it further. I have not done any offset turnings. Perhaps a demo could be arranged for a meeting.

A neighbor saw the lights and stopped in with his eight year old son who wants to learn turning – it shall be arranged. We decided to turn something. Noticing Rick looking at my display of bottle stoppers and saying he never made one; it was the thing to do. We found a piece of Cocobolo, drilled a hole, inserted a stem and alas! Rick turned his first stopper. Mary then buzzed us and we knew coffee, tea etc was ready at the house. We enjoyed the goodies and sociability time and soon red tail lights appeared in the driveway and Rick was heading east away from beautiful Western Mass. It was an enjoyable evening but I do wish more would attend. Perhaps next time. – Joe Harbey.

Demo &Workshop with Hosaluk

By Dave Eaton

If you want to learn from an experienced turner who can do anything— with flair— Michael Hosaluk is the one to watch. On Saturday June 10th the ART club hosted a all day demo by Hosaluk, from Saskatchewan, Canada, a guy who is well known to turners as someone to keep an eye on to learn the cutting edge of woodturning. Hosaluk's work, which can range from sublime to silly, may have beautiful form and wild colors, and often relies on creative technique. Hosaluk is also a leading figure in blurring the edges of woodturning to bring in techniques from other fields, and get crafts people from all genres together to learn from each other. His demonstration was extrememly interesting and stimulating. You certainly don't want to miss out on a chance to see him if you have the opportunity!

On Sunday, a dozen turners got back together with Michael for a Hands-on session which allowed each of us to turn one or two of the items he showed us the day before. Weird shape boxes, tops, spoons and spindles appeared from rough wood on many of the ten lathes in the room. This was a day that provided a lot of opportunity to test out the limits of turning. I enjoyed it and will look forward to being able to do this again. Thanks to ART's VP Dietrich and crew for their enourmously sucessful efforts!

Hosaluk Photos courtesy of Mike Souter

Turning with Jean-Francios Escoulen

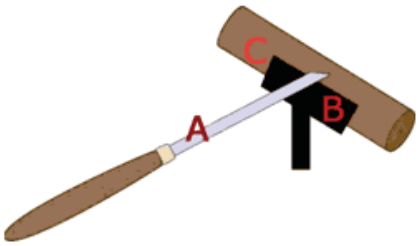
By Dave Eaton

Recently I had the wonderful pleasure of attending a day-long class with three other students led by the world class woodturner Jean-Francios Escoulen at Angelo Iafrates shop. I knew Escoulen is a master of eccentric turning but was quite pleased with his easy flowing personality and how successfully he communicated to me what to do in order to accomplish tasks that created a few eccentric turnings of my own. These turnings looked like they were made by magic, but with the guidance of Jean-Francois, became quite a manageable undertaking, giving me a new found understanding of how to approach such artforms. I believe I have expanded my thinking for my woodturnng designs, in fact I dare say that I may start thinking "outside of the box," and that my box has now become warped, twisted and may appear to some as a bit off center...

Jean-Francios Escoulen

I have been turning since 1972... After admiring ornamental works of the 17th and 18th centuries and reproducing pieces from the past, I wanted to find something else: creativity combined with new techniques. My work moved towards eccentric turning. The research is never-ending and is a constant pleasure. Sometimes the most unusual pieces reveal my traditional training.

In addition to off center work, I learned some very valuable tool useage. A technique that I have been seeking for some time now in fact, using the parting tool to make beads. Wider than a parting tool, a Bedan is a single, flat bevel tool which until now I had only used as a scraper. I learned how to use the Bedan to make beads, shallow coves, thin diameter spindles, and to use it as a facing tool much like a skew is used.



Escoulen's use of the bedan with the bevel facing upwards may not seem the logical way to cut, but after a little practice you soon realize the advantages of this method: Faster cutting of all convex shapes when working along the grain and better precision. What a terrific day of learning, with lasting results!

Thanks Angelo - for hosting us in your shop.

To join or renew membership, go online at: http://cnew.org - or - print this short-form and mail with a check for $20 payable to "CNEW" to:

Central New England Woodturners
c/o Worcester Center For Crafts
25 Sagamore Road
Worcester, MA 01650

Name _____
Address _____
City _____ State ____ Zip _____
Telephone _____
E-mail _____
If you wish, please let us know more about you and your interests.
___New member ___Renewal
Turning how many years? _____
Selling your work? Yes No Where? _____
What programs would you like to see at our meetings?
_____
Would you be interested in demonstrating at one of our meetings? Yes No

Check out the CNEW website often for info, articles and news at http://cnew.org

MEMBER ALERTS

-- If your membership for 2006 hasn't been already paid this will be the last newsletter you'll recieve.

-- To keep costs down, we will begin sending newsletters out to all members via email and discontinue their postal mail service. **Members are asked to accept the email version and print a copy themselves if so needed.** Members who do not have email will continue to be sent a copy by mail at no additional cost for the remainder of 2006.

Note: The "cheapest" newsletter we can make, costs $15 per year per member if mailed out. Dues are only $20

-- REMEMBER!!! the August Meeting is moved to Sat., Aug. 5th for our Annual Picnic at 1:00 PM at Dave Eaton's home, 5 Maple Ave, Natick, MA (508) 653-6364

CLUB OFFICER NOMINATIONS FOR 2007 ARE COMING SOON!

The CNEW SKEW

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